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For Mobert
A BIOGRAPHICAL DICTIONARY
OF
NINETEENTH CENTURY
ANTIQUE & CURIOSITY DEALERS
WITH FULL EXPLANATION AND PLATES

BY
MARK WESTGARTH

Edited by David Jones

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Regional Furniture 2006 stepped outside the mainstream of furniture studies to focus on ‘the trade’. Roger Warner’s Memoirs of a Twentieth Century Antique Dealer was keenly received, not just as a tribute to the fifty-year career of a discerning and generous man, but also as an introduction to a largely overlooked subject that holds great significance for the furniture historian. Warner was active between 1930 and 1980, but he carried on a profession that had its roots in the nineteenth century and before. The people and practices of this time, that had such an influence upon Warner, are the principal subject of this volume.

The Dictionary of Antique and Curiosity Dealers presented here is the first attempt to provide comprehensive biographical information about the community of interconnected characters that provided this legacy; those who invented and were first to represent the antiques trade in its modern form. It is hoped that the information it gives about the beginnings of the trade in furniture, the sources and distribution of stock, the scope of the profession and what happened to the furniture itself, will engage today’s historian.

Interest in regional furniture types for their ‘curiosity value’ was by no means a new phenomenon in the nineteenth century – witness Horace Walpole’s mania, during the mid-eighteenth century, for or the ‘Glastonbury chair’ or turned ‘Great chairs’ from the Welsh Border Country.’ But items such as these appear to have been bought in a piecemeal fashion from auctions, or through tip offs from friends and agents primed to look out for the particular things that a purchaser desired. Notable collections developed in this way include those of Walpole, William Beckford, the Earl of Moray, and Walter Scott. Some collectors, such as Scott, famously assembled anthologies of carved fragments with which to decorate and create new interiors and, by the time Abbotsford was nearing completion, the supply of antique woodwork for this purpose was established on a more organised footing. Christies, London, held their first sale of ‘fragments for making interiors’ in 1826. Regional dealers began to emerge; Robert Trappes, for example, of Clitheroe, Lancashire, supplied a great oak bedhead, aumbry, three armchairs and two chests to furnish a panelled ‘Elizabethan’ bedroom for the Tempest family at Broughton Hall, Skipton, Yorkshire, in 1834; part of a burgeoning trend for oak panelled bedrooms that was to last throughout the century. In 1833, John Claudius Loudon had noted that the trade in ancient carved woodwork or ‘ornaments’ was quite commonplace and he could even recommend London dealers who specialised in fragments from particular historical periods and countries.

But carved woodwork, usually oak, has always been highly prized and, as country house archives reveal, was carefully re-used long before there was an established trade in the commodity. By 1830, however, its application had developed into two distinct strands. In addition to the commerce in woodwork intended for assemblage into interiors that would have a ‘new and strange effect on the spectator’, Loudon’s Encyclopaedia recorded a fashion for making individual articles of hybrid furniture from ancient fragments supplied by specialist dealers. For example, talking about the appropriateness of massive chests and coffers for hallways, in his chapter ‘Elizabethan Villa Furniture’,
he recommended that the chest exteriors ‘might be rendered curious, and highly
interesting... by covering them with the Elizabethan, Dutch, Louis XIV, or Francis I
ornaments which are now to be purchased in abundance, either at home or abroad’.
He continued: ‘Wilkinson of Oxford Street and Hanson of John Street, have extensive
collections of Elizabethan and Dutch furniture and carvings, from which a judicious
compiler of exteriors might clothe skeleton frames, so as to produce objects of curiosity
and interest, at a very trifling expense’. It is interesting to consider Loudon’s aesthetic idea
here, for he was not advocating a strictly authentic antiquarianism, but a creative art,
conducted on abstract principles, that he was to give the loose title ‘Elizabethan’.

However, a relation of this happy new art of furniture composition was the darker art
of fakery. There were unscrupulous dealers who were prepared, not just to provide
materials for making up into new articles of furniture with an antiquarian look, but who
had no qualms about passing off newly made pieces as genuine antiques. The quantity of
information on the antique furniture trade in this Dictionary that has been gleaned from
court records is testimony to the widespread trade in counterfeit items that took place,
particularly in the early nineteenth century.

Although Loudon referred to a number of specialist furniture dealers, it seems that in
1833, they were still a small group, mainly based in London. Most furniture, in the early
nineteenth century, seems to have been sold by merchants who dealt in other things.
At one end of a spectrum that may seem bizarre to the modern reader, one could cite cases
from this Dictionary such as James Edwin, ‘Tea and Ancient Furniture Dealer’, or note
that there are several instances of furniture being sold in bookshops, or even tobaccoists.
Tobaccoists, and certainly those who deal in curiosities, are now unfortunately a thing
of the past, but the practice of either selling, or at least having curious old wooden objects
as decoration, still lingers on in some of the surviving second hand book dealers who have
retail premises.

The bundling together of apparently incongruous items is a consistent theme
throughout this Dictionary, particularly in the records of auction lots bought by dealers.
These seem to be the precursors of the ‘job lot’; something else that has only just survived
into the twenty first century. For instance, Italian bronzes, Buhl cabinets and old oak
might all appear in the same auction lot, or ‘Windsor and Venetian Gilt Chairs’ might be
catalogued together.’ This might have something to do with a difference in perception of
the historical object between now and then. In 1830, an ‘old Scots Quaigh’ seemed to
have just about the same curiosity value, to both vendor and buyer, as a Louis XIV
bronze. To the early-nineteenth century dealer, they were all ‘antiques’, but a clear
delineation between different branches had not emerged completely. It is interesting to
observe that the first appearance of the term ‘antique furniture dealer’ in United Kingdom
trade directories is in 1817, and that it is only after this that specialised categories such
as ‘Old Chair Seller’, begin to occur.

Accompanying the increased fragmentation of dealers’ specialities in furniture came
regional spread, or the rapid development and expansion of the trade outside
metropolitan centres. In the United Kingdom, reasons for the establishment of different
regional foci may have been various. Cockermouth, for example, in Cumberland, may
have become important because of the tourist trade that arose in the English Lake
District, or more likely, because of the sheer quantity of old oak furniture and carved
woodwork that could be sourced in the area. Warwick, which became an important regional centre that still retains a few furniture dealers, was well placed in the heart of England and therefore within reasonably easy reach of a large buying population, but it was also situated at the centre of a county with a particularly strong antiquarian tradition. It is valid to note that some of the key houses of the early Gothic Revival; Radway Grange, Arbury Hall and Charlecote, are all in Warwickshire.

Some of the notable dealer-towns outside London were significant ports of entry for imported goods; Hull and Yarmouth, for example, both of which supported healthy clusters of old furniture sellers from an early date, and which still retain the faint whiff of a reputation as being good places to buy ‘junk’, were ideally situated just across the North Sea from the Netherlands and Flanders, from where furniture and woodwork was purchased in wholesale quantities. Other county towns, such as Northampton, for example, possibly provided a decent living for entrepreneurs because of the number of good patrons in the immediate area.

The gentry continued to be loyal supporters of the trade throughout the nineteenth century; important historic house refurbishments, such as that of Hardwick Hall, Derbyshire, between 1839–49, were lucrative, and the 13th Earl of Eglinton, fuelled by Walter Scott and a fervour for things mediaeval, literally provided the dealers with a field day in supplying the props for the chivalric Tournament held at his Ayrshire castle in 1839. The dealers were more important in these commissions than is generally acknowledged; A W N Pugin, for example, might be given credit for the interior decoration of his Roman Catholic client Charles Scarisbrick’s Lancashire treasure house Scarisbrick Hall between 1835 and 1852, but the scheme appears to have been masterminded by Scarisbrick himself, with the essential aid of the dealers Hull and Deschryver, who supplied all the Flemish antiquities and gothic carvings. Pugin was very dependent on the dealers.

At this time, there seemed to be no shortage of furniture, arms and armour and other items of ancient pedigree on the market; interestingly, J C Loudon made comment on the reasons for such a quantity of good stock becoming available for sale in the early decades of the 1800s, writing that:

> the French Revolution and the recent change in fortunes of the English nobility have exposed to sale Louis XIV, Henry VIII and Elizabethan furniture.

A market flooded with saleable items and a developed network of dealers establishing itself in the regions now made antique furnishings and objects of curiosity available to a new consumer market – just the kind of person who would buy or read Loudon’s Encyclopaedia. He put it nicely, saying: ‘the furniture of the great’ has ‘attracted the notice of gentlemen of less opulence’. Taste had transferred to the middle classes.

As the nineteenth century advanced, another change occurred; the market became internationalised. In the United Kingdom, a certain amount of this was due to the prevalence of Jewish dealers, based mainly in London but also in other cities such as Liverpool and Glasgow. The universality of the Hebrew language aided easy communication, whilst the special network of trust amongst the Judaic community enabled the easy raising of credit and swift transfer of funds. They were able to use their contacts in Continental Europe to buy and sell goods, and regularly attended foreign
sales, including the more important ones such as Soltikoff, St Petersburg, 1861 and Spitzer, Paris, 1893. But as early as 1833, J C Loudon had noted that the English capital had become something of an entrepôt for the world antiques trade, writing:

as London has a direct and cheap communication with every part of the world by sea, the American citizen or the Australian merchant who wishes to indulge.. may do it with the greatest ease, and may purchase real antiques at much less expense than he could have the articles carved by modern artists

So, in the early nineteenth century, the London trade was selling to the gentry, the new bourgeoisie, visiting Americans and Colonial businessmen; but there were other customers of note. The extent of recycling and remodelling of old furniture that went on in the early 1800s was greater than is generally realised and perhaps the greatest perpetrator of the fad was His Majesty George IV. In the furnishing of Carlton House and other properties, but particularly in his refurnishing of the Private Apartments at Windsor Castle during the 1820s, he provided the antique furniture community with constant business. Since much of his taste was for Louis XIV and Buhl, he used French dealers such as Delahante and Deschryver, but this Dictionary illustrates his other tastes too, and his patronage of English dealers such Hull and Swaby.

In addition to Royalty, the list of Public Museums that bought furniture and other items from dealers listed in this Dictionary is impressive. The British Museum, The South Kensington Museum (Victoria & Albert) and The Architectural Museum in Canon Row, Westminster, were all regular customers who depended upon the antiques trade to develop their collections, and in some cases, relied upon its expertise to authenticate objects.

Although there has never been a legal requirement for dealers to mark their goods, certain firms in London started in the early nineteenth century to use stamps or punches, usually applied in a discreet position on pieces of furniture. Notable amongst these were EHB (Edward Holmes Baldock), BUTLER of Dublin and, later in the century, EDWARDS & ROBERTS of London. These dealer’s stamps can be a little confusing, because, in some cases, the companies manufactured furniture from scratch and applied the same stamp that they used for genuine old items. Edwards & Roberts were certainly known to do this, but there are some surprises in the combined field of dealing and manufacturing. For example, Cookes of Warwick, who manufactured virtuoso exercises in antiquarian hand-carved furniture such as the Kenilworth sideboard, (now at Warwick Castle), were also dealers in antiques and are listed accordingly.

Dictionaries are not normally read from beginning to end, and some are better to browse than others. This one is rewarding because there are so many interconnections between entries. Dealers frequently sold to each other, as they do today, and it is sometimes possible to trace the journey of items from significant sales, such as Strawberry Hill, 1842, through the different dealing outfits to the collections where they now reside.

Lastly, it is heartening to learn that there are other strong elements of continuity between the antiques trade of the early nineteenth century and the early twenty first. Some of the businesses listed in the following pages are still trading. Who knows what their future will be in the next two hundred years?

David Jones
REFERENCES
5. Tempest Papers, Broughton Hall, Skipton, North Yorks. Bundle 17.
7. The Wentworth family archive (Bretton Hall, Yorkshire, Y.A.S. DD. 70–85) records sixteenth century oak furniture and carved panelling that was transferred and remodelled in a succession of houses on the same site, including new interiors of 1650 and 1720. The estate passed by descent to Viscount Allendale who, before selling Bretton Hall, gave the panelling and furnishings to Temple Newsam House, Leeds, for insertion in an Early Tudor Room in 1947.
8. For example, see entry for Lewis Nathan.
9. See entry for Joshua Simmons.
14. The Architectural Museum, London, was founded in 1851 by a group of architects led by George Gilbert Scott. It was closed down and the collections dispersed in 1916.
15. Martin Levy of Blairman’s, Colnaghi, and Godden, all of London, represent businesses that have been trading continuously since the nineteenth century or earlier.
ACKNOWLEDGEMENTS

The compilation of the Dictionary of Nineteenth Century Antique and Curiosity Dealers could not have been possible without the help and generosity of a number of people. David Jones became a great advocate of the project as soon as he heard about it a few years ago and has acted with unflinching patience during the final completion of the project, and proved to have a deft editorial eye. I am extremely grateful to David, and to David Dewing and the rest of the Editorial Board of Regional Furniture for taking this project under their wing. I would also like to thank the Christopher Gilbert Memorial Fund (administered by the Board of the Leeds Art Collections Fund) for their very generous sponsorship of many of the illustrations included in the Dictionary, and especially Ben Read FSA for his help, advice and encouragement. The Dictionary arose out of research conducted for my PhD thesis and I would like thank the AHRB (now the AHRC) for the financial support that allowed me to undertake and successfully complete my investigations into the emergence of the antique and curiosity dealer during the early nineteenth century.

Among the many archivists and librarians to whom I am indebted for help I should like to particularly mention Professor Christopher Woolgar and Karen Robson at the Hartley Library Special Collections at the University of Southampton, and the archivists and librarians at The British Library; The Guildhall, City of London; The Bodleian Library, Oxford; Bristol City Record Office, Lancashire County Record Office; Sheffield City Archives; Warwickshire County Archives; Westminster City Archives, West Yorkshire Archives; and The V&A Archive and Art Library.

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Mark Westgarth

REFERENCE

3. ‘Elizabethan’ Oak Armchair, one of a pair, nineteenth century, incorporating earlier elements, supplied by Samuel Luke Pratt to Sir James Kay Shuttleworth at Gawthorpe Hall, Lancashire in 1852. © The National Trust, courtesy of Lord Shuttleworth.
INTRODUCTION

The significance of the antique and curiosity trade in the history of collecting and indeed the history of art is now becoming much more evident and there has been a small but steady stream of investigations into the history of the trade in recent years. The late Clive Wainwright was greatly interested in the history of the trade and published some preliminary investigations into its development. Wainwright’s chapter on ‘The Trade’ in The Romantic Interior (1989) and his published notes directing attention to the rôle that the trade played in the development of the South Kensington Museum (2002), were groundbreaking introductions and it is a great pity that he was unable to pursue this research further before his sad and untimely death in 1999.¹

Charles Tracy also has published a study of the trade in ancient woodwork in the nineteenth century and included some information on the role that curiosity dealers played in these evolving interests.² There has also been a clutch of articles published in Furniture History and the Journal of the History of Collections directing attention to individual dealers and their history.³ More recently, the 2006 issue of Regional Furniture emphasised the current interest in the history of the antique trade by devoting a whole issue to the memoirs of the twentieth-century antique and curiosity dealer Roger Warner.⁴ Amongst some of the earlier studies into this trade the short article on the dealer John Coleman Isaac by Edward Joy and the two essays on the dealer Edward Holmes Baldock by Geoffrey de Bellaigue published in Connoisseur in 1975 stand out as still relatively unusual investigations.⁵ My own research into the emergence of the antique and curiosity trade in the opening decades of the nineteenth century has revealed it to be a much more complex and diverse phenomenon that has generally been considered.⁶ However, this introduction is perhaps not the place for a detailed commentary on the results of my investigations into the emergence of the antique and curiosity trade. Nonetheless, this introduction attempts to provide some further context for the dictionary entries that follow. It is hoped that this introduction to the Biographical Dictionary of Antique and Curiosity Dealers will provide a useful, if relatively brief, overview of the development of the trade in the nineteenth century. There is still much work to be done on the history of the dealer and the history of the trade in antiques and curiosities, however I trust that the Dictionary will prove its worth and that those, until now relatively obscure, names scattered amongst archive papers, invoices and other sources, can now begin to be granted their own biography.

THE DEVELOPMENT OF THE TRADE

As Krzysztof Pomian, Clive Wainwright and other scholars have demonstrated, there was already a sophisticated market for curiosities on the Continent by the early 1600s.⁷ By the mid seventeenth century, shops that specialised in the supply of antiques and curiosities also began to appear with greater frequency in cities such as Rome, Venice, Amsterdam and Paris. The diarist and collector John Evelyn (1620–1706) recorded visiting a curiosity
shop called ‘Noah’s Ark’ in Paris in 1644, ‘where are to be sold all sorts of Curiositys, naturall & Artificial...’.

Given the activities of collectors like Evelyn, it seems likely that there would also have been some traders in London in the seventeenth century selling such objects, although as Wainwright noted, there is very little surviving evidence of their existence. By the early part of the eighteenth century, dealers in curiosities had begun to make a more obvious appearance in London. Traditionally, these eighteenth century dealers sold a wide range of natural and artificial curiosities, objects that would be of interest to natural philosophers and antiquarian collectors and that would have comprised the exotic and the rare, objects from the realm of scientific endeavour and historical investigation. For much of the eighteenth century, the curiosity trade mainly congregated within the boundaries of the City of London amongst the book and print sellers in and around the environs of St. Paul's cathedral. The dealers’ strategic location amongst the print sellers and book dealers demonstrates that the principal consumers of antiques and curiosities during the eighteenth century comprised the class of antiquarian collectors. By the middle of the eighteenth century, as Wainwright had previously indicated, the so-called ‘Broker’s Row’ in Moorfields was already a celebrated haunt of the antiquarian collectors. As this brief summary suggests, the trade in antiques and curiosities had of course already existed long before the trade emerged in the nineteenth century. It is certainly accurate to say however, that by the opening decades of the nineteenth century the antique and curiosity trade that emerged was a distinctive and a much more expansive phenomenon.

It is clear from the dictionary entries that the British antique and curiosity shop was concentrated to a large extent in London, but it would be inaccurate to suggest that the trade in Britain was solely a London phenomenon. There is plenty of evidence to suggest that a considerable number of dealers were operating in many other parts of the country even as early as the second quarter of the nineteenth century. From as early as the beginning of the 1820s there are curiosity dealers recorded in Liverpool (Ball; Abrahams), Leeds (Fenteman), Southampton (Goetz), and Hertford (Dew). By the late 1830s and 1840s, the presence of a number of curiosity dealers trading in locations such as Northampton (Walesby), Gloucester (Millard), Birmingham (Jacobs), Portsmouth (Elkins) and Manchester (Wolf), indicates the spread of the trade by the middle decades of the nineteenth century. Dealers in locations such as Brighton (Thatcher), Hastings (Reeves) (See figure 11) and the cluster of five curiosity dealers in Ryde on the Isle of Wight, also suggest that the association between tourism and shopping for antiques and curiosities, shells and fossils, was already well established by the middle decades of the nineteenth century.

Whilst London continued to be at the centre of the consumption of antiques and curiosities and was inevitably the preferred location of the most high-profile members of the trade, by the early 1840s there were also some very well-connected dealers operating outside the capital. Charles Redfern, trading in Jury Street, Warwick (see figures 4 and 5) during the middle of the nineteenth century, is just one example of a dealer located in the provinces who was well-known both in London and, as his dictionary entry indicates, as far away as the USA. The diverse locations of antique and curiosity shops is indicative of the wide geographical spread of the antique and curiosity trade in Britain by the end of the third decade of the nineteenth century. Indeed, the large number of dealers listed in
*Photograph © the author.*

5. Charles Redfern’s antique shop, Jury Street, Warwick, stained glass over-door, 2009.  
*Photograph © the author.*
the Dictionary who were trading during the first half of the nineteenth century
corrects Clive Wainwright’s suggestion that ‘even by the late 1840s there do not seem
to have been large numbers of shops selling antiquities.’

A significant aspect of antique and curiosity dealing in the nineteenth century was the
relationship to the trade in second-hand goods. Indeed, dealers in second-hand goods still
continue to operate alongside the more specialised dealers in antiques. The trade in
second-hand goods is itself a highly significant one; in the nineteenth century, the markets
for second-hand goods, particularly the markets for clothing and furniture, were much
more important than they are now. The Dictionary entries contain several dealers who
were, at some stage of their trading activities, classified as ‘furniture brokers’ and
‘furniture dealers’. The anonymous ‘Old Furniture Shop’ photographed by John
Thompson in London in 1877 (See figure 40), or the shop of William Schofield who was
listed as a ‘furniture dealer’ at 36 Holywell Street in the trade directories in the 1840s,
exemplify these practices. Schofield’s shop, illustrated in a watercolour by J.W. Archer,
painted in 1847, (figure 1), like the ‘Old Furniture Shop’ some thirty years later, show the
cranks of second-hand objects that a ‘furniture dealer’ sold in the period. The watercolour
shows a jumble of furniture discarded by its owners, deemed either unfashionable or
beyond practical use. To the left of the doorway is a mahogany wine cellaret dating from
the 1790s, not yet a ‘fashionable antique’, and a number of other domestic and utilitarian
objects, some contemporary, others twenty or thirty years old, are scattered on the
pavement. It is clear from the illustration that Schofield was a dealer in second-hand
goods and such practices remain at the margins of the more discrete trade in antiques and
curiosities. Nonetheless, there is no doubt that dealers such as William Schofield would
have sold antiques and curiosities when they had the opportunity and the inclusion of an
entry on Schofield in the Dictionary reminds us of the continuing overlaps and
relationships between the more specialised practices undertaken by antique and curiosity
dealers and the practices of ‘broking’.

Like other trades and professions, many nineteenth-century antique and curiosity
dealers produced distinctive business ephemera. We know, for example, that the dealer
John Coleman Isaac produced a trade card, probably in the 1830s, proclaiming that he
was ‘Importer of Dresden China & Curiosities’. The dealer John Hedge Wickham,
trading from Wardour Street in the early 1840s, also produced a trade card indicating the
range of objects that he sold, including ‘antique furniture….armour, china etc.’
Several
other dealers did the same and the examples of trade cards produced by William Neate
(figure 34), Samson Wertheimer (figure 36), Bram Hertz (figure 35) and George Heigham
(figure 39), clearly illustrate the range of pictorial conventions and publicity employed by
the trade in the middle decades of the nineteenth century. It is also known that some
dealers adopted the practice of the high-class furniture trade and attached labels to the
furniture which they sold. A table supplied in 1837 to the Lucy family at Charlecote Park,
Warwickshire, by the dealer James Robinson, who was trading from addresses in Oxford
Street and Rathbone Place in the 1830s, has a label attached to the underside,
‘Robinson…..Decorater and Furnisher a l’Antique’.

As well as trade cards, a number of printed invoices from dealers survive in archives
and collections. The illustration of similar printed invoices from the dealers Litchfield &
Radclyffe (figure 37) and Thomas Woodgate (figure 38) suggest that ‘stock’ printed
6. Title Page from Horatio Rodd’s catalogue, 1842.
© Victoria & Albert Museum.
7. Plate 3 from Horatio Rodd’s catalogue, 1842.
invoices for members of the antique and curiosity trade already existed by the mid
nineteenth century.

Other dealers produced catalogues of their stock, some of them elaborately illustrated. Horatio Rodd, for example, an antique and curiosity dealer trading in Great Newport Street in London in the second quarter of the nineteenth-century, is well-known for having produced such material during the period 1820s to 1840s, as the copy of the frontispiece and an illustrated page from his 1842 catalogue demonstrates (figures 6 & 7). One of Rodd’s earlier catalogues issued in 1824, included a description of “a set of six Antique High Back Chairs, very finely carved in walnut-tree, perfect but want new seats……£7.7s.” The chairs were not illustrated in Rodd’s 1824 catalogue, although fortunately we do have an illustration of these chairs, as they were sold by Rodd in the same year and for the seven guineas advertised to George Weare Braikenridge (1775–1856), the well-known antiquarian collector.” Braikenridge installed the chairs in the lodge to Broomwell House, his home in Brislington, near Bristol, where they were sketched by the amateur artist W.H. Bartlett (1809–1854) in around 1825, (figure 19).

The trade also utilised evolving technologies as efficient business tools, both to improve communication with customers and collectors and also as part of sophisticated marketing strategies. In the early part of the nineteenth century, communication by letter was an important mechanism for communication as the letter from the dealer Gabriel Davies to his son Abraham in 1821 illustrates, (figure 8). Nineteenth-century dealers also regularly sent parcels of objects on approval, by post, to collectors. By the second half of the nineteenth century photography played a significant role in the circulation of information concerning antiques and curiosities. From the 1850s, for example, the dealer Samuel Mawson regularly sent photographs of objects to his main client Lord Hertford, as John Ingamells has indicated. The collection of between 7,000 and 8,000 photographs that survive in the archives of the collector-dealer Stefano Bardini, are a testament to the importance of photography as a means of communication by the last decades of the nineteenth century.

The Trade in the First Half of the Nineteenth Century
The nineteenth century antique and curiosity trade emerged in response to the large quantities of material that became available as a result of the political and economic upheavals of the Napoleonic Wars. The economic consequences of the resultant political instability were the primary catalyst for the development of a vigorous market for antiques and curiosities on the Continent in this period. The wholesale dismantling of interior decorations and furnishings from palaces in locations such as Venice, and the removal of stained glass, interior woodwork and architectural elements from churches and chapels in Holland and in Belgium, particularly after the second invasion by the French army in 1794, provided a rich source of material for antique and curiosity dealers. For example, the buying activities of the Norwich glass painter and dealer in ancient stained glass John Hampp are well known, and many other dealers and collectors travelled to the Continent during the periodic lulls in the conflict between Britain and France in the first decade of the nineteenth-century. After the eventual defeat of Napoleon at Waterloo in 1815 travel to Continental Europe was made easier leading to a rapid increase in the importation of antiques and curiosities, with regular
8. Letter from the dealer Gabriel Davies to his son Abraham, dated and inscribed ‘Friday 19 Cheshwan 582’ (December 1821).
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shipments arriving in Britain during the period after 1815 and scores of dealers involved in the trade.

The availability of material and the easing of communication routes to mainland Europe led to a rapid rise in the number of individuals involved in the antique and curiosity trade, as evidenced in the expansion of the numbers of dealers listed in the directories during the opening decades of the nineteenth century. The trade directories of the late eighteenth century and the period up to c.1808, do not specifically list ‘curiosity dealers’; the more common classification of ‘broker’ appears to have been the norm. The earliest specific reference to ‘dealer in curiosities’ in the directories is that of the dealer Thomas Gwenapp, who appears under this classification from c.1806. As the markets expanded during the first half of the nineteenth century, the trade appears to have begun to adopt, progressively, more elaborate descriptive nomenclature for their business operations; as well as the ubiquitous ‘curiosity dealer’, we begin to see such classifications as ‘ancient furniture warehouse’, (Edmund Terry, Wardour Street), ‘antique furniture dealer,’ (Moses Kasner, Wardour Street), ‘antique lace warehouse’ (Miss Clarke, Regent Street, (figure 12)), ‘Importer of Foreign Curiosities,’ (Nathanial Nathan, Wardour Street), ‘Antique Repository,’(Thomas Gwenapp, New Bond Street) and even ‘Furnisher a l’antique’, (James Robinson, Oxford Street). From the 1820s onwards, the trade directories began to group dealers under separate and distinct category headings such as ‘Ancient Furniture Importers’ and ‘Antique Furniture & China Dealers’, a clear indication of the emerging social and cultural and economic significance of the trade in the period.

By the early part of the nineteenth century, the evolving business in Britain had also begun to expand beyond its original locations in the City of London and as the audience for antiques and curiosities began to broaden considerably, was moving into the West End. This expansion began to draw in many more participants and the various locations within the West End of London reflect the wide range of overlapping practices involved in antique and curiosity dealing. Several tradesmen chose established locations associated with complimentary trades such as furniture making, such as Tottenham Court Road, which attracted Moore & Co. ‘Dealers in Foreign China, Ancient Furniture and Curiosities’. Other dealers chose distinctive locations devoted to retail. William Forrest, for example, a personality well-known amongst nineteenth century collectors, including A.W. Franks of the British Museum, was located at 54 Strand for at least twenty years, from 1835 until 1855. New Bond Street, which was one of the primary locations for fashionable trades from the opening decade of the nineteenth century, was also the location of a number of important outfits. John Jarman for example, who traded in ‘curiosities’ and ‘old china’, was installed in New Bond Street by the late 1820s, later moving from St. James Street, Pall Mall, and the ‘dealer in curiosities’ Charles Askew, was located at 126 New Bond Street as early as 1826. Bond Street was also the location of the shop of the famous antique furniture dealer and cabinetmaker John Webb, who occupied premises at 8 Old Bond Street from 1825 until 1851, when he moved to Grafton Street. The two most famous dealers in ancient armour in the period, Thomas Gwenapp who opened a shop in New Bond Street by 1806, certainly the earliest curiosity dealer to open a shop in this important location and Samuel and Henry Pratt, who were trading in ancient armour from New Bond Street by the mid 1820s.
However, alongside the sight of the antique and curiosity shop in the new consumer spaces of the capital, the trade also continued to exist in less prestigious locations in and amongst less high-status traders. Seven Dials for example, an area to the north-west of Covent Garden which was a notorious slum by the second quarter of the nineteenth-century, saw a rapid expansion of the number of dealers in the 1840s. In 1843, the writer and commentator on London, Charles Knight (1791–1873), described the area around Monmouth Street off Seven Dials, where he noted ‘old furniture, or curiosity shops, such as we find in Wardour Street, are a new species, and amongst the most interesting.’

The trade also continued to remain in locations such as the City of London, the conventional locus of the trade since the eighteenth century, something confirmed by Dictionary entries, which notes the presence of a number of dealers such as Moses Moses, Marcus Samuels and George Nightingale, in such areas in and around Leadenhall Street and Smithfield in the 1840s.

**The Trade in the Second Half of the Nineteenth Century**

The consumption of antiques and curiosities during the second half of the nineteenth century was similarly shaped by broader social changes and the shifting demographics of collectors, as well as design-led cultural shifts such as the Arts and Crafts Movement particularly from the 1870s onwards, as scholars such as Stefan Muthesius and Lucy Wood have demonstrated. The broader collecting preferences of the second half of the nineteenth century have also already been sketched by the historian Arthur MacGregor. One of the most significant developments in respect of the expansion of collecting activities in the second half of the nineteenth century was the consolidation in the development of the public historical museum, most importantly perhaps with the emergence of the South Kensington Museum in 1853. John Charles Robinson (1824–1913), the first curator of the South Kensington Museum, drew attention to the impact that the emergence of the public historical museum had played in the democratisation of collecting even by the mid–1850s. Robinson wrote, ‘The establishment of public museums has rendered the taste for collecting almost universal amongst educated persons.’

The emergence of the South Kensington Museum gave a significant social and cultural sanction to the evolving interest in a wide range of historical material in the decades after 1850 and provided a further catalyst for the wider consumption of antiques and curiosities after mid-century.

In relation to the development of the antique and curiosity trade, it is also important to note that in the decades after 1850 collectors also began to specialise to a much greater extent than earlier collectors and single type or class of object became a much more common collecting practice. For example, from at least the late 1850s collectors had begun to direct their attention to classes of small collectables such as eighteenth-century British ceramics from manufactories such as Chelsea, Bow and Lowestoft, as the journals of the voracious collector Lady Charlotte Schreiber (1812–1895) clearly demonstrate. Specialist dealers such as William Edkins in Bristol and Robert Carter in London, emerged in response to this specific demand.

This is not to say of course that the ‘specialist dealer’ only emerged towards the end of the nineteenth century. In the opening decades of the nineteenth century there was already a number of dealers specialising in particular kinds of objects that keyed into the
collecting and furnishing preferences of the day. The changing descriptions that the dealer Thomas Gwenapp assigned himself in the trade directories indicates a desire to present his trading activities a progressively more specific character, which in turn reflect the evolving markets in the period. As early as 1807 Gwenapp described himself as dealer in ‘old china’, by 1810 as ‘repository for antiquities’ and by the eighteen-teens he is listed as ‘dealer in ancient armour’, a specialisation for which he became well-known in the period. No doubt the changes in classification and naming in the trade directories also signal attempts by the dealers to present a nuanced and discrete expertise.

The shifting patterns of consumption and the new kinds of dealer that emerged during the course of the second half of the nineteenth century in London have been discussed briefly by Clive Wainwright in a short descriptive account of the gradual drift of the antique and curiosity dealers as they began to move from areas such as Wardour Street and populate more fashionable locations such as New Bond Street by the 1850s. However, whilst Wainwright appears to be generally correct in his assertion that the ‘antiques trade as we understand it’ began to emerge during the 1850s, his assessment that the ‘brokers had become antique dealers and their curiosity shops, art galleries’ presents a rather too smooth and progressive account of the transition and development of the trade and consumption of antiques and curiosities over the period. As the dictionary entries indicate, even in the opening decades of the nineteenth-century, antique and curiosity dealers were located in a diverse series of commercial locations within London, some of which were already sites of discrete consumer activity of the kind associated with the New Bond Street in the 1850s. Yet despite this criticism of the smooth and progressive account of the evolution of the trade in antiques and curiosities, it does seem accurate to suggest that ‘antique dealing’ as we now understand it, is more properly a later nineteenth century phenomenon. Moreover, it is certainly legitimate to draw attention to the gradual drift in the conventional usage of the term ‘antique’ from an adjective to a noun over the course of the nineteenth century. Although we should note that the earliest trade classification of ‘Antique Dealer’ itself dates back to the late 1840s, (see the entry for Charles Lush, 1849).

The changing collecting practices in the period post–1850 are also reflected in the emergence of specialised publications. Texts began to appear that were specifically directed at the practice of collecting as a discrete activity itself. *The Adventures of a Bric-a-Brac Hunter*, written by Major Herbert Byng-Hall and first published in 1868, exemplifies this development. However, what seems to be more significant is the role that the antique and curiosity dealer played in these evolving collecting knowledge structures. The china dealer William Chaffers was significant in this respect and so, for example, was Frederick Litchfield, the son of the antique and curiosity dealer Samuel Litchfield, who published a text on ceramics that was explicitly addressed to collectors – *Pottery and Porcelain, a Guide for Collectors*, published in 1879. Frederick Litchfield is notable for publishing the first systematic text that discussed the history of English furniture, published in 1892. As we can see, the role of the dealer in the expanding markets for antiques and curiosities was highly significant on a number of fronts, as facilitators in the circulation of goods and as creators of knowledge structures through which these objects were classified and understood.
The Continental Trade

The relationship between the British trade and the Continental trade was highly significant throughout the whole of the nineteenth century and the Dictionary includes information on many of the most important dealers operating on the Continent in the period. As the Dictionary entries indicate, dealers located in Paris were a consistent resource for buyers throughout the period with major figures such Charles Mannheim (perhaps one of the models for the dealer character Elias Magus in Balzac's novel Cousin Pons, published in 1848), the collector-dealers Frédéric Spitzer and Emile Gavet, the infamous faker Louis Marcy and Jacques Seligmann, all trading from the city during their careers. The trade was also notable for dealers in Italy, particularly in Venice in the first half of the nineteenth century, (Luigi Celotti, Pier Domenico Tironi, Antonio Sanquirico and Mr Zen). We are also fortunate to have a nineteenth century illustration of a Venetian antique and curiosity shop, William Merritt Chase's The Antiquary Shop (1879) (see figure 41). Florence was also an important location for the trade; it was dominated by the dealer-Collector Stefano Bardini in the later nineteenth century, but was also the location of a number of well-known dealers, including the infamous producer of forgeries, Giovanni Freppa, and Tito Gagliardi, who was, according to the writer Herbert Byng Hall, 'the best dealer in Florence' in the 1860s. Germany also figures regularly as a trading location in the nineteenth century. Frankfurt for example was the home of the Goldschmidt dynasty and one of the locations for the dealer Lazare Lowenstein (together with shops in Vienna and London), who's famous 'Vienna Museum' was sold at auction in 1860, the sale catalogue of which was the first to be illustrated with photographs of some of the lots.

The second half of the nineteenth century saw the emergence of a number of well-known collector-agents such as Rawdon Brown, Thomas Miller Whitehead and Charles Fairfax Murray. These individuals often acted as intermediaries in the purchase negotiations between institutions such as the South Kensington Museum, the British Museum and the National Gallery in London and the wider trade, as well as also directly supplying antiques and curiosities to such institutions themselves. The second half of the nineteenth century also saw the appearance of dealer-Collectors such as Alexander Barker, Stefano Bardini, David and Isaac Falcke (figure 15), Frédéric Spitzer, the Wertheimers and the Duveen dynasty. These traders present us with some of the most well-known names in the history of nineteenth and twentieth century dealing and collecting and illustrate that by the 1870s the antique trade was a truly international practice.

Wardour Street, London

As is well known and as the Dictionary entries clearly confirm, Wardour Street was a highly significant location for the antique and curiosity trade for much of the nineteenth century. Wardour Street appears consistently in the contemporary accounts of the antique and curiosity shop, it figures in trade literature, descriptive reports from visitors to the Metropolis and is a constant presence in letters and other exchanges between dealers, collectors, architects and designers. Indeed, whilst we can say that the emergence of the scores of antique and curiosity dealers throughout Britain during the nineteenth century was a development of considerable significance, Wardour Street completely overshadows the myriad of other individual locations in the biography of the antique and curiosity
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trade. During the period 1820–1870 at least 75 of the 124 shops on Wardour Street had at some stage been occupied by antique and curiosity dealers. In the 1830s and 1840s when the trade in Wardour Street was at its height over 40% of the premises in the street were antique and curiosity shops. A letter from the collector Sir Samuel Rush Meyrick (1783–1848) to the Wardour Street dealer John Coleman Isaac sent in June 1831, illustrates the significance of Wardour Street as the centre of activity in the wider consumption of antiques and curiosities in that period, Meyrick wrote:

_I am extremely obliged to you for your letter because removed as I am from that world of curiosities, Wardour Street, it is only in this way that I can learn what fresh comes into the market._

However, despite, or perhaps more accurately because of the attention that Wardour Street attracted as the primary representative of the ‘world of curiosities’, this location also became a convenient shorthand for a host of problematic responses to the antique and curiosity trade. The street also became a signifier for the supply of fakes and forgeries and more particularly for the supply of spurious antique furniture made-up from pieces of ancient woodwork. This was a problem for commentators more especially after the mid nineteenth century when the notion of taste, good design and what counted for authentic ancient furniture shifted significantly from that of the earlier nineteenth century. In _Hints on Household Taste_, Charles Eastlake’s didactic text on design published in 1868, Eastlake directed his audience to avoid the inauthentic ‘ancient furniture’ that was still a central part of the collecting and furnishing markets in the middle decades of the nineteenth century. Wardour Street was at the centre of these critiques. Eastlake wrote:

_I would especially caution my readers against the contemptible specimens of that would be Gothic joinery which is manufactured in the backstreets of Soho. No doubt good examples of mediaeval furniture and cabinetwork are occasionally to be met in the curiosity shops of Wardour Street; but as a rule the ‘Glastonbury’ chairs and ‘antique’ bookcases which are sold in that venerable thoroughfare will prove on examination to be nothing but gross libels on the style of art which they are supposed to represent._

One of the consequences of such criticisms was that by the third quarter of the nineteenth century Wardour Street itself, as Clive Wainwright suggested, came to denote objects of ‘questionable antiquity, as the phrase ‘Wardour-Street English’ implies’. ‘Wardour Street Style’ was still a euphemism for spurious antique furniture in the 1920s and was used by the writer and dealer Herbert Cescinsky as an appropriate description of what he called the ‘atrocious productions’ of ‘Antique English Furniture; produced in the middle decades of the nineteenth century’. As late as the 1960s the distinguished furniture historian Ralph Edwards could still refer to the ‘Wardour Street character of the furnishings’ at Kenwood, Hampstead, as an oblique criticism of the accretion of various pieces of furniture that were present at the house prior to the re-installation of the original Adam furniture in an exhibition at the house in 1964. However, whilst we cannot deny that
such criticisms came to be associated with Wardour Street, it is also important to
acknowledge the important role that the street has played in the history of the antique
and curiosity trade and we should not let the significance of Wardour Street in this earlier
period be diminished by the problematic narratives that emerged to tarnish its image.

THE ANTIQUE AND CURIOSITY TRADE

Antique and Ancient Furniture
A bewildering range of objects made up the stock of the nineteenth century antique and
curiosity trade. In the earlier part of the nineteenth century, Ancient Armour and
Weapons, Ancient Stained Glass, ‘Raffael’ and ‘Faenza’ ware, Nankeen china, Ivories,
Venetian glass and a myriad of other objects that were sold under the catch-all categories
of objects of virtu, antiques and curiosities dominated the trade. The sale notice for the
auction of the stock of the dealer Abraham Davies in June 1822 illustrates the diversity
of the stock of an early nineteenth century dealer:

ancient armour, comprising several suits of the most elegant form and exquisite
workmanship of the 15th and 16th centuries, costly weapons in cross bows, guns,
swords, pistols, halberds, pikes; rare specimens of Dresden china, carvings in ivory
and wood, antique cabinets, and bronzes....splendid china jars, an elegant India
screen).

As the advertisement suggests, the range of ancient objects was also supplemented by a
developing contemporary taste for objects that keyed into the evolving fashions, such as
Old Sévres and Old Dresden china, Old French Bronzes and ‘Buhl’ and Riesener
furniture. By the second half of the nineteenth century the stock of an antique and
curiosity dealer was in many respects the same, with the addition of examples of English
porcelain manufactories, British eighteenth century furniture and decorative objects such
as fans, textiles and rugs, perhaps complemented by some contemporary paintings and
sculpture.

However, the market for ancient furniture and woodwork was perhaps the most
extensive of all the kinds of material that were sold by the antique and curiosity dealers,
at least during the first half of the nineteenth century. Interest in ancient furniture, as is
well known, was an antiquarian obsession for individuals such as Horace Walpole
(1717–1797) and during the last decade of the eighteenth century such interest was
consolidating. The installation of ancient woodwork from the late 1790s at Plas Newydd
(New Hall) by Sarah Ponsonby (1755–1831) and Lady Eleanor Charlotte Butler
(1739–1829), the famous ‘Ladies of Llangollen’, is perhaps the most well known and has
been the subject of several publications. Antiquarian collections such as those of John
Holmes of East Retford, Nottinghamshire, demonstrate how extensive the interest in
such ancient woodwork became even by the late 1820s. A description of John Holmes’
house, published in 1828, illustrates how central such material was for contemporary
antiquarian collectors:
The interior of the library is wholly composed of very ancient carved oak, brought from distant places. The book-stands, tables, desks, chairs and other furniture exactly correspond.

The collections of the antiquarian George Weare Braikenridge (1775–1856) at Broomwell House, Brislington, near Bristol, some of which we know were supplied by the dealer Horatio Rodd, also exemplify this taste (figures 19 & 20). Even at mid-century the demand for ancient furniture showed little signs of diminishing. A short article entitled ‘Ancient Domestic Furniture’, which was published in the Gentleman’s Magazine in January 1842, illustrates not only the continued importance of the trade in ‘antique furniture’ in the middle decades of the nineteenth century, but also highlights the extent to which the antique and curiosity shop had become an integral part of the cultural landscape by as early as the second quarter of the nineteenth century:

The prevalence at the present period, of a taste for Antique Furniture is most decidedly manifested, not by the examples which every one may happen to know of either ancient mansions, or modern houses in the ‘Elizabethan’ style, filled with collections of this description, but by the multitude of warehouses which now display their attractive stores...in almost every quarter of the metropolis."

The importance of the evolving taste for ‘ancient furniture’ and associated woodwork can be seen in the choice of locations of many antique and curiosity dealers, with many choosing to trade within the networks of woodcarvers and furniture-makers. Such locations placed them in an ideal situation in which to respond to evolving tastes and fashions for ‘ancient furniture’. Moreover, many of the dealers themselves emerged from the furniture-making communities and many continued to combine their rôle as furniture makers with that of assembling ‘ancient’ furniture made up of fragments of ancient woodwork and carvings. James Nixon and Sons, for example, who traded from Great Portland Street, were listed as ‘cabinet-makers’ in the trade directories but were also well-known in the period for the supply of ‘ancient furniture’ and other antique objects. The famous woodcarver William Gibbs Rogers of Great Newport Street and the cabinet-maker Wilkinson in Oxford Street, were both involved in the supply of ‘Elizabethan and Dutch carvings’ as the publications of John Claudius Loudon have indicated. "The role of the antique and curiosity dealer in this economy was significant, indeed, as Loudon indicated, the abundance of ancient carvings to be found in the curiosity dealer’s shops had the benefit of being relatively cheap in comparison to modern woodcarving techniques." Loudon further suggested that ‘ancient carvings’ had the added bonus of supplying the important ‘emotional’ effects of old associations, something that modern carved work could not achieve."

As well as the abundant supply of sixteenth and seventeenth century carved woodwork and furniture in Britain the trade imported vast amounts of carved woodwork from the Continent during the first half of the nineteenth century. Much of this carved woodwork ended up as elements in re-constructed ‘ancient’ furniture. For example, the famous dealer in ancient armour and antique furniture Samuel Pratt, supplied two ‘Elizabethan
Oak Armchairs’, (figure 3) reconstructed using seventeenth century elements, to Sir James Kay Shuttleworth at Gawthorpe Hall, Lancashire in 1852. The dealer E. Terry of Thorne near Wakefield, supplied the collector Charles Winn (1795–1874) of Nostell Priory with ‘sundry pieces of antique oak furniture’ in 1834, some of which certainly remain at Nostell Priory in West Yorkshire (figures 21–25). The curiosity dealer John Swaby of Wardour Street also supplied Winn with elements of ancient carved woodwork and probably also with ‘antique’ furniture, in the 1820s and 1830s. Swaby supplied ‘several pieces of old carved wood’ in May 1821, some of which could have formed part of the reconstruction on the interior woodwork at Wragby Church, West Yorkshire, in the restorations undertaken by Charles Winn in the period 1825–1835, as Sophie Raikes has suggested. Equally, they could have provided the material for the ‘two large wooden seats or sofas of the time of Elizabeth or James’ that the Rev Thomas Dibdin noted in the sub-hall at Nostell Priory in 1830, (figures 26 & 27).

‘An ancient oak sofa’ similar to those at Nostell Priory, was also among the extensive collections of Mr Holmes of Retford and was illustrated in a short and little known antiquarian publication The Antiquarian Bijou, which was published in Scarborough by John Cole in 1829, (figure 28). Like the Nostell Priory sofas, Mr Holmes’ sofa is obviously assembled using ancient carved elements, some of which are probably of seventeenth century or indeed even sixteenth century origin, but the overall form that the object takes speaks more of the early nineteenth century than of any piece of furniture from an earlier period. The commentary that was placed alongside the ‘ancient oak sofa’ follows the conventional pattern of antiquarian interest in such objects at the time and draws the attention of the reader to the object’s age, its size, its provenance and its contemporary aesthetic qualities;

\[ \text{The carved oak sofa, of which we give a representation, is said to be of the age of James I. It contains two drawers under the seat in front; its length is seven feet, breadth 20 inches, and height at the back four feet. It was purchased at Scarborough in 1825, by Mr John Holmes of Retford, in whose collection it now is, and altogether forms a useful appendage to a room, whilst it displays a fine specimen of carving in days long since departed.}\]

Such an object would be immediately dismissed as a ‘fake’ today of course, but in the first half of the nineteenth century at least, such objects did satisfy the requirements of many, but not all, collectors and furnishers. Indeed, there certainly were critical responses in respect of the ‘authenticity’ of ancient furniture that entered the markets during the middle decades of the nineteenth century. Inevitably, the members of the antique and curiosity trade were portrayed as the perpetrators of these problematic practices. For example, the report of an auction sale, published in the Gentleman’s Magazine in January 1842, suggested that much ‘inauthentic’ ancient furniture that was put up for sale was evidently the product of the trade. The anonymous writer commented wryly on an ancient ‘closet’, which was ‘another evident composition of the curiosity dealers.’

Clive Wainwright neatly encapsulates the assessment of the complex responses to the ‘authenticity’ of such ancient furniture in the opening decades of the nineteenth century, Wainwright writes:
the question of genuineness was viewed very differently from today. If genuine pieces could be found, they were of course avidly bought and sold, but even these were frequently altered to suit dealers or collectors."

However, these ‘reconstruction’ practices do raise the issue of the notion of the authenticity of antique and ancient furniture and any discussion of the antique and curiosity trade would not be complete without at least a brief discussion of this problem. Given that these narratives play such a central rôle in the cultural biography of the trade itself, as the earlier commentary on Wardour Street has already suggested, it is important to draw some attention to these notions here. Indeed, it is curious how consistently ‘authenticity’ becomes an issue when the dealer makes an appearance in the biography of an object. Again, Clive Wainwright summed up the responses:

*It is a curious aspect of objects which have been in the hands of dealers that if they have ever been suspected of being fakes, or of having been in some way altered or improved, then this reputation clings to them however hard scholars try to dispel it.*

There remains a fascinating ambiguity about the dealer; they have often been perceived to have had considerable knowledge of the objects that they traded, but have also been consistently identified with a lack of genuine appreciation. Moreover, the idea that the persona of the dealer and the activities of dealing represent illegitimate practices persists in many areas of modern scholarship. For example, in his discussion of the activities of the collector William Hesketh Lever (1851–1925), 1st Lord Leverhulme, the founder of the Lady Lever Art Gallery at Port Sunlight in Liverpool, the historian Arthur MacGregor contrasts the ‘legitimate’ collecting activities of individuals such as the famous collector Ralph Bernal (1783–1854) in the first half of the nineteenth-century with those of Lever in the late nineteenth- and early twentieth-centuries. MacGregor observes that because a collector like Lever ‘bought mainly through dealers’ he ‘attracts less admiration today’ than earlier collectors like Bernal, who acquired their objects ‘by dint of shrewdness and the exercise of connoisseurship.’ The assertion is of course inaccurate. Bernal frequented the dealers in the first half of the nineteenth-century just as much as Lever was to do in the later nineteenth-century, but it is the desire to distance the activities of the collector from any association with such commercial modes of acquisition that is of interest here. The enduring notion that the objects that the dealer sells are spurious and that the dealer has an inauthentic relationship with the collectable object and is therefore a dangerous threat to the legitimate practices of the collector plays a significant structuring role within the narratives on collecting. There is little doubt that several high profile members of the trade did produce what can only be described as intentional ‘fakes’; Giovanni Freppa and his productions of fake Renaissance sculpture and Samuel Pratt and his fake ‘ancient’ armour are just two examples. However, one still needs to be cautious about allowing these incidents and their associated characterisations to colour the whole perception of the antique and curiosity trade.
As this introduction has suggested, from the opening decade of the nineteenth century antique and curiosity dealers were playing a critical rôle in the wider distribution of knowledge of antiques and curiosities. We have already seen the dealers’ rôle as both pragmatic facilitators in the exchange of antiques and curiosities and their activities as publishers of specialist and more general information on antiques and curiosities. The presence and the part played by the dealer in the exhibition culture of the nineteenth century was also highly significant. Indeed, several dealers had already begun to stage selling shows in the various exhibition halls in London by the opening decade of the nineteenth century. J.C. Hampp, for example, the Norwich glass painter and dealer in ancient stained glass, held a series of exhibitions in London during the 1810s which prefigured the sale of his ‘collections’ at various auction sales. Many other curiosity dealers operated ‘museums’ in the opening decade of the nineteenth century. These were ostensibly selling exhibitions, collapsing the distinctions between the merchandising possibilities and the professed didactic purposes of public exhibitions. The Lower Brook Street Gallery, known as the Oplotheca, (an Anglicisation of the Greek word ὁπλοθῆκê, or armoury), which was owned by the dealer Thomas Gwenapp senior, who was perhaps the most famous dealer in ancient armour during the opening decades of the nineteenth century, was well-known in the period as the location for exhibitions of ancient armour. The most important of Gwenapp’s ancient armour exhibitions, staged in 1816, organised with ‘very kind assistance from Dr. Meyrick’ the armour expert, had an elaborate catalogue accompanying the displays. Gwenapp expanded his exhibition programme during the 1820s and staged several exhibitions of ancient armour at the famous ‘Gothic Hall’ in Pall Mall. Such exhibitions often prefigured the dispersal of the collections, as the various auction sales of Gwenapp’s collections of ‘Military Antiquities’ on the premises at the ‘Gothic Hall’ in the period illustrate. The dealers Samuel and Henry Pratt, who superseded Gwenapp as the most significant dealers in ancient armour in the period 1825–50 and are perhaps most famous for their involvement in the Eglinton Tournament in 1839, also staged several exhibitions of ancient armour and other objects during the late 1830s. Pratt’s exhibitions were held in a purpose built gallery annex to their shop at 3 Lower Grosvenor Street which was fitted out and designed by the architect and antiquary Lewis Nockalls Cottingham (1787–1847). Pratt’s exhibitions were again very elaborate marketing exercises accompanied by erudite catalogues and were widely reported in the press both in London and the provinces and inevitably led to dispersals at various auction sales.

Amongst the dealers in ancient furniture and woodwork there were a number who staged exhibitions to draw attention to their stock. The famous carver and antique and curiosity dealer William Gibbs Rogers staged several exhibitions in the 1830s at his shop in Church Street, Soho. One was reported in the Morning Post in 1834 which described ‘Roger’s Collection of Ancient Carvings’.
One room alone contains materials for inspection and study, which will repay an hour’s indulgence. This contains twelve rich oak panels, of carvings of the finest description, the work of the celebrated Berge, bearing the date of 1730….

And another of Rogers’ exhibitions included:

several hundred figures in boxwood and oak….coffers and stands belonging to the Cenci...and a superb assemblage of the most elaborate carvings of Grenlin Gibbons [sic].

Such publicity strategies and associated selling exhibitions continued into the later nineteenth century, as the exhibitions staged in 1898 at the New Gallery, 121 Regent Street, London by the collector-dealer Stefano Bardini testify.

Perhaps less explicitly related to commercial exchange, but no less significant in relation to the evolving practices of the trade, was the consistent presence of the dealer at major public exhibitions during the nineteenth century. The London exhibitions staged at Marlborough House (the ‘Museum of Practical Art’) in May 1852 and the exhibition of ‘Specimens of Historic Cabinet-work’ at Gore House in May 1853, formed the genesis of what would become the South Kensington Museum and were organised by the Department of Practical Art under the Privy Council for Trade. The expressed purpose of these exhibitions was the improvement and promotion of good design by exposing the manufacturing classes to ‘first-rate’ ornamental art in the hope that this would raise the quality of British manufacturing. The objects on display at Gore House comprised an array of ‘ancient’ furniture dating from the fifteenth century right up to the 1770s. The objects intended for display at the Gore House exhibition were photographed by Charles Thurston Thompson and bound in two volumes which remain at the Victoria and Albert Museum. Many of the donors of the ancient cabinet-work included aristocratic and titled individuals, including Queen Victoria and Earl Amherst, donors whom are indicative of the desire of the organisers of such exhibitions to grant their projects important social and political sanction. However, the central part that the antique and curiosity dealer continued to play in the markets for antiques and curiosities in the period is illustrated by examination of the lists of donors of material to the exhibition. The catalogue for the Gore House exhibition indicated that of the 135 objects that were put on display over one quarter of the total were exhibited by members of the antique and curiosity trade. The dealer John Swaby, for example, exhibited several objects including a ‘small oak table possibly English, c.1520–30’ (figure 31); Henry Farrer, the well-known Wardour Street dealer, exhibited a ‘napkin press, Flemish, c.1600’ (figure 32); The Bond Street dealer John Webb exhibited amongst other things, a ‘Venetian Mirror, c.1700’, (figure 33). The catalogue also indicated that the dealers Samuel Pratt and John Webb played important organisational roles in the staging of the exhibition.

At the Manchester Art Treasures Exhibition in 1857 and the Leeds Exhibition of Works of Art in 1868, the dealer was also a consistent presence. The catalyst for the Manchester exhibition arose as a consequence of the prohibition of paintings from the Great Exhibition in 1851. Albert the Prince Consort, had suggested that the theme of the Manchester Exhibition should be art rather than industry, a purpose that reflected a
broader political and social project that was intended to promote interest in and wider access to, works of art proper.\textsuperscript{73} The lenders to the exhibition reflected this narrower project, with objects owned by art collectors and art patrons comprising the most significant categories of objects. It is therefore not surprising that we can also note a significant presence of the antique and curiosity trade at the Manchester exhibition. The London dealers in art and curiosities Henry Durlacher, Isaac and David Falcke, Henry Farrer and the Warwick antique and curiosity dealer Charles Redfern, are all listed as lenders of objects to the ‘Museum of Ornamental Art’, which was also organised ‘with the assistance’ of several antique and curiosity dealers, including Redfern, William Chaffers and the armour dealer Samuel Pratt. The antiquary J.R. Planché, who provided the descriptive commentary on the displays of ancient armour as part of the ‘Museum of Ornamental Art’ at the exhibition, wrote:

\textit{My thanks to Mr. Samuel Pratt of Bond Street, not only for the careful and punctual execution of the work he contracted to do; but also for the energy and loyalty with which he laboured to promote, by every means in his power the success of the exhibition.}\textsuperscript{74}

The high profile presence of members of the antique and curiosity trade at these important social and cultural events in the early 1850s suggests the significant social status that was achieved by some members of the antique and curiosity trade by the middle decades of the nineteenth century.

\textbf{The Identity of the Dealer}

The antique and curiosity dealer emerged as a specific social and cultural identity in the opening decades of the nineteenth century and there is plenty of evidence to suggest that by the third decade of the century the dealer was already a significant presence. We can see evidence of this in the illustrations in Sir Samuel Rush Meyrick and Henry Shaw’s \textit{Specimens of Ancient Furniture} (1836). \textit{Specimens} was first published as a single volume in 1836, but like many other antiquarian publications at the time, was originally published periodically in part form slightly earlier, appearing as separate illustrated sheets during 1832–35.\textsuperscript{75} The text for \textit{Specimens} was written by the eminent antiquary and armour expert Sir Samuel Rush Meyrick and it contained illustrations by one of the most important antiquarian illustrators of the period, Henry Shaw (1800–1873). \textit{Specimens} was the first publication to be devoted primarily to the subject of ancient domestic furniture and indeed remained the standard text on the subject well into the 1870s (it was republished as late as 1866) when it was superseded by the publication of John Hungerford Pollen’s handbook to the furniture and woodwork collections at the South Kensington Museum which came out in 1875.\textsuperscript{76}

However, the significance of the illustrations in \textit{Specimens} is an important piece of evidence in relation to the evolving significance of the antique and curiosity dealer in the period. It will have been noticed that all of the illustrations of the objects in \textit{Specimens} have declarations of ownership appended beneath each print. Such declarations had been rehearsed in scores of antiquarian publications throughout the eighteenth and early nineteenth centuries, identifying the all-important provenance of the collectable object. In
the eighteenth century, in his *Description of Strawberry Hill*, the inventory of his collection that was first published in 1774, the antiquarian collector Horace Walpole appropriately called this ‘pedigree’. In the preface to his catalogue Walpole set out the purpose of his descriptions:

*The following account...is given with a view to their future dispersion. The several purchasers will find a history of their purchases...an authentic certificate of their curiosities....well attested descent is the genealogy of objects of virtu.*

The illustrations in *Specimens* do indicate that many of the pieces of ancient furniture are indeed stated to be in the possession of well known antiquarian collectors, or are cited to be in appropriately historically significant locations. For example, an ancient bed is said to be at ‘Hardwicke Hall, a seat of his Grace the Duke of Devonshire’ and a ‘Napkin Press’ was ‘in the possession of Sir Samuel Rush Meyrick, Goodrich Court’, the author of the commentary in *Specimens* and one of the most famous antiquarian collectors of the period. However, what is highly unusual in *Specimens* is that several of the declarations appended to the illustrations also cite the historical objects to be in the possession of antique and curiosity dealers. A ‘Cabinet, of the time of Elizabeth or James 1st’ and an ‘Ebony chair, formerly at Strawberry Hill’ for example, are cited to be ‘in the possession of Mr Webb, Bond Street’, (figure 16); a brass reading desk is ‘in the possession of Mr Hull, Wardour Street’, (figure 17); a ‘table of the time of Henry 8th from Hill Hall, Essex’, was ‘in the possession of Mr Swaby (figure 29); and a pair of brass fire-dogs are ‘in the possession of Messrs Samuel & Henry Pratt, Bond Street’, (figure 18). As named individuals, John Webb, Edward & George Hull, John Swaby and Samuel & Henry Pratt, were amongst the most well-known antique and curiosity dealers of the first half of the nineteenth century. Indeed, even if the interested reader was unaware of the personal identity of these individual possessors the addresses associated with several of their names would have explicitly identified their locations as acknowledged places of commerce. John Webb and Samuel & Henry Pratt’s location in Bond Street was an area associated with some of the most fashionable shops in London, and Wardour Street in particular was synonymous with the antique and curiosity trade during the period that *Specimens of Ancient Furniture* was published. This is the first time that any antiquarian publication had illustrated a corpus of objects that were cited to be in the possession of antique and curiosity dealers as well as in the possession of antiquarian collectors. We can see then that the importance of the illustrations in *Specimens* is that by the opening decades of the nineteenth century the emerging profile of the antique and curiosity trade was being drawn ever more explicitly into the public consciousness. In this sense *Specimens of Ancient Furniture* is an important document, marking the consolidation of the dealer as a discrete social and cultural identity.

However, besides the significance of the illustrations in *Specimens*, the emerging identity of the dealer was also noted consistently in contemporary *reportage* and commentaries on the market. For example, at the auction sale of the contents of Stowe which were sold in 1848 following the spectacular bankruptcy of the Duke of
Buckingham & Chandos, the writer Henry Forster directed attention to the explicit presence of antique and curiosity dealers at these important public events;

During the sale scarcely any respectable persons could enter the mansion without being imported to entrust their commission to persons of this class (brokers): you were told that the applicant belonged to the ‘London Society of Brokers’……that it was no use to offer personal biddings as the brokers attended for the purpose of buying and would outbid any private individual."

Newspapers and journals such as the Gentleman’s Magazine, also regularly reported the activities of the dealers at auction sales. The publications of auction sale results, such as those of H.D. Burn following the Strawberry Hill auction sale in 1842 and that of Henry Forster at Stowe in 1848 provided a roll call of dealers, immediately recognisable through the conjunction of name and commercial location; ‘Farrer, Wardour-street’, ‘Pratt, New Bond-street’, ‘Isaacs, Regent-street’, ‘Hertz, Marlborough-street’, ‘Forrest, Strand’, ‘Hull, Wardour-street’. At all other major auctions sales throughout the nineteenth century, including the auctions at Hamilton Palace sale in 1882 and at the Fountaine auction sale at Christie’s, London in 1884, the dealer was a significant presence and the trade bought a high proportion of the lots, either buying for stock, or as commission agents.

Of course, the presence of the antique and curiosity dealer was not only registered in such actual public events in the nineteenth century. The role and identity of the antique and curiosity dealer was also further embedded in the contemporary cultural consciousness through characterisations in the literary field. As characters, dealers enjoyed a consistent presence in a number of highly successful novels published during the first half of the nineteenth-century. In 1831, for example, Honoré de Balzac (1799–1850) introduced the anonymous old curiosity dealer in his novel The Wild Ass’s Skin. Balzac returned to the theme of the characterisations of the curiosity dealer in his later novel Cousin Pons, published in 1847, where the dealers Rémonecq and Elias Magus provided a negative counterfoil to the main character, the collector Sylvan Pons. By the early 1840s the British public had been introduced to perhaps the most famous dealer, the grandfather of ‘Little Nell’, in Charles Dickens’ (1812–1870) Old Curiosity Shop. And of course The Old Curiosity Shop is famously still present (as we are led to believe) in Portsmouth Street, London (figure 42), a constant reminder of the significance of the antique and curiosity dealer in the cultural landscape.

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13. ibid. p. 36.


16. Wickham’s trade card is in the collections at the Metropolitan Museum of Art.


18. Horatio Rodd, A catalogue of Authentic Portraits, carvings in wood…for sale at the prices affixed, 1824. The only known copy of this catalogue and the later one also issued by Rodd in 1842 are located at the Art Library, The Victoria & Albert Museum, London.

19. George Weare Braikenridge MS Papers, Bristol City Record Office, 14182(HB)/C/38–46. For a full account of the life and collecting activities of Braikenridge see Sheen Stoddard, Mr Braikenridge’s Brislington, Bristol, Bristol Museum and Art Gallery, 1981.


29. Lady Charlotte Schreiber (1812–95), was one of the most well-known collectors of eighteenth-century European ceramics in the second half of the nineteenth-century. She donated over 2,000 pieces of English pottery and porcelain to the South Kensington Museum in 1885. Her extensive diaries of her collecting activities were published by her son, Montague Guest, after her death. See Montague Guest (ed.), Lady Charlotte Schreiber's Journals, 2 volumes, London, John Lane, 1911. For a brief overview of ceramic collecting over the period see Aileen Dawson, ‘Franks and European Ceramics, Glass and Enamels’, in Caygill & Cherry, (eds.), 1997, op. cit. pp. 200–19.


33. Herbert Byng-Hall, The Adventures of a Bric-a-Brac Hunter, London, Tinsley Brothers, 1868. This volume was republished in 1875 as Chapters in Chinamania.

34. William Chafer, Marks and Monograms on Pottery and Porcelain, London, Davy, 1863; William Chafer, Hallmarks on Gold and Silver Plate, London, Davy, 1863. Chafer's text on silver was important; it was the first text to show a series of tables indicating the various marks used in the British hallmarking system. The discovery of the meaning of the system of silver hallmarking is actually credited to the collector and M.P. Octavius Morgan, who announced his discovery at a meeting of the Archaeological Institute of Great Britain and Ireland in 1851. Morgan later delivered an expanded and revised paper on the same subject at the Society of Antiquaries in 1853. See also Ann Eatwell, 'The Collector's or Fine Arts Club 1857–1874; The First society for collectors of the Decorative Arts', The Journal of the Decorative Arts Society 1850 to present, vol.18, 1994, pp. 25–30.

35. See Muthesius (1988), op. cit. and Wood (1992), op. cit. for discussions of the development of specialist texts devoted to the history of furniture in the period post 1890.


38. The Oxford English Dictionary defines ‘Wardour Street English’ as ‘applied to the pseudo-archaic diction affected by some modern writers especially of historical novels’. See also Wainwright, 1989, op. cit. p. 36.


41. Morning Chronicle, June 4th 1822. The auction was conducted by 'Mr Smallbone'.


43. The collections of John Holmes were eventually sold after his death on 27th October 1841. See Gentleman's Magazine, volume xvii, New Series, January 1842, p. 19.


47. ibid. p. 1102

48. Ibid.

49. Recd from Mr Winn for sundry pieces of antique oak furniture the sum of fifteen pounds’, 11th March 1834; Winn Archive, WYL1352/A1/8/26/12, West Yorkshire archives.

50. 'Paid to Mr Swaby – No.109 Wardour Street £8.0.0. for several pieces of old carved wood.' May 4th 1821; Ibid. WYL1352/A1/8/26/1.


54. Ibid.


56. G.W. Braikenridge Archive, MS14182/HB/X/4.64, Bristol Record Office. Also quoted in Wainwright, 1989, op. cit. p. 58.
65. I am very grateful to Joyce Stephenson of Ontario, Canada, a distant relative of Williams Gibbs Rogers, who supplied this information.
66. Quoted in Altick 1978, op. cit. p. 397. Rogers was well-known for his admiration of the late seventeenth-century sculptor and carver Grinling Gibbons.
69. Ibid. V&A photograph 32.720.
70. Ibid. V&A photograph 32.634.
71. Ibid. V&A photograph 32.608.
72. *Catalogue...Gore House, 1853*, preface.
76. Published around the same time was Albert Jacquemart's *A History of Furniture*, (1876), translated by Mrs Bury Palliser, London, Chapman & Hall, 1878, but this text did not include discussion of British furniture, its main subject being French and Italian furniture of the 16th to 18th centuries. The equivalent study of English furniture did not appear until 1892. See Frederick Litchfield, *Illustrated History of Furniture*, London, Truslove and Shirley, 1892. For a discussion of the development of publications devoted to the history of British furniture see Muthesius, 1988, op. cit. pp. 231–55, pp. 241–2.
78. It is interesting to note that the ebony chair was in the possession of John Webb at least 10 years before the dispersal of the collections at Strawberry Hill by Earl Waldegrave in 1842.
80. See, for example the reporting of the sales at *The Pryor's Bank* in Fulham, the property of the collector and antiquary Thomas Baylis which were sold in May 1841 and those of the Nottingham collector John Holmes at East Retford in October 1841, in Gentleman's Magazine, vol. xvii, January 1842, op. cit. p. 23.
84. Charles Dickens, *The Old Curiosity Shop*, (1841), London, Chapman & Hall, n.d.. This story was first published as part of the serial *Master Humphrey's Clock* beginning in April 1840.
11. Reeves antique shop, Courthouse Street, Hastings. Anonymous ambrotype. 1850.
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8, KING STREET, ST. JAMES’S SQUARE.

15. Title page from A Catalogue of the Magnificent Collection of Works of Art and Vertu
formed by David Falcke, of New Bond Street, 1858.
Private collection.
16. ‘Ebony chair, formerly belonging to Horace Walpole at Strawberry Hill, now in the possession of Mr Webb, Old Bond Street’. Henry Shaw and Samuel Rush Meyrick, *Specimens of Ancient Furniture*, 1836, plate XIII.

_Private collection._
17. ‘Brass Reading Desk, in the possession of Mr Hull, Wardour Street, date the latter part of the 15th cent.’. Henry Shaw and Samuel Rush Meyrick, *Specimens of Ancient Furniture*, 1836, plate XLV.

*Private collection.*
18. ‘A pair of Brass Dogs, in the possession of Messrs Saml & Hy Pratt, Bond Street, of the time of Queen Elizabeth or James 1st’. Henry Shaw and Samuel Meyrick, *Specimens of Ancient Furniture*, 1836, plate LVI.

_Private collection._


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22. Seventeenth century oak coffer, Yorkshire, c. 1670.
Probably supplied to Charles Winn (1795–1874) by E. Terry in 1854.
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25. ‘Ancient Oak Buffet’, seventeenth century and later.
Probably supplied to Charles Winn (1795–1874) by E. Terry in 1834.
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35. Trade Card of Bram Hertz, c. 1840.
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37. Receipt from Litchfield & Radclyffe, dated 8th May 1862.
© Bodleian Library, John Johnson Collection.
38. Receipt from Thomas Woodgate, dated 28th December 1859.
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EXPLANATION

This dictionary developed out of a research project into the emergence of the antiques and curiosity trade in the opening decades of the nineteenth century. It was never intended to be an absolutely inclusive survey, however, the body of entries in this volume does represent almost all of the significant dealers who were active between 1800 and 1900. It is hoped that the Dictionary of Nineteenth Century Antique and Curiosity Dealers will provide essential and useful information for researchers, curators, historians, collectors and of course the trade itself.

The dealer entries range in length from a few lines to over 2,000 words. The text contains over 600 individual biographies and as the information indicates, the vast majority of tradesmen and women were based in London (c.400) with the trade across the rest of the United Kingdom (c.85 dealer entries) being significantly smaller, indicating its slower development during the course of the second half of the nineteenth century. The relationship between the British trade and that of the nearby Continent was a lively one throughout the whole of the period and the Dictionary includes the most important dealers operating in Europe (c.125 entries). The relationship between the trade in Britain and the USA in the nineteenth century is less apparent in the dictionary (c.6 entries) and there is certainly further research to be done here. But it is evident that the commerce between Britain and the USA in antiques and curiosities, whilst expanding rapidly from small beginnings during the last decade of the nineteenth century, was perhaps more properly a twentieth century phenomenon. The Dictionary concentrates on the British and European trade, but this does not imply a lack of activity in the former British Colonies. It is significant that research for the Dictionary has uncovered at least one ‘curiosity dealer’ in Australia trading during the second half of the nineteenth century and contemporary literature hints at a general business that was established soon after 1800. The presence of George Rice trading as a ‘curiosity dealer’ at 232 George Street, Sydney, New South Wales, Australia, in 1867 offers a tantalising glimpse of an intercontinental trade that must indeed have included ‘curious’ objects.

By the last decades of the nineteenth century the trade included many hundreds of participants and only the most well known dealers or those operating from significant locations, or those involved in high-profile transactions during the period 1890–1900, are included in the Dictionary.

This Dictionary focuses on traders classified as ‘Curiosity Dealer’ and related occupations such as ‘Ancient Furniture Dealer’, ‘Antique Furniture Dealer’, ‘Antique China Dealer’, ‘Antique Dealer’ and other permutations. These descriptions are predominantly those found in Trade and Post Office Directories of the time. However, it is clear that the antiques and curiosity business included many other overlapping practices and participants. Indeed, entries in the Dictionary comprise some conjunctions peculiar to the modern eye, such as ‘Tea Dealer and Curiosity Dealer’ (Shankey), ‘India Shawl Warehouse and Curiosity Dealer’ (Owen), ‘Mattress maker and Curiosity Dealer’ (Fenteman), ‘Straw hat maker and curiosity dealer’ (Cuff), as well as less surprisingly related practices such as ‘Clothes Dealer and Curiosity Dealer’ (Abrahams), ‘Bookseller, Picture Dealer and Curiosity Dealer’ (Dear) and a host of outfits associated with furniture making and retailing.
Besides the directory sources, the Dictionary has relied on archive material, contemporary newspaper reports, journals and books, as well as more recently published information that has emerged from the work of scholars on the history of collecting such as Clive Wainwright, in order to expand the picture of the trade as it evolved across the era. Much of the information on dealers operating during the first half of the nineteenth century was gleaned from a large corpus of archive material relating to the antique and curiosity dealer John Coleman Isaac (1803–1887). As his biographical entry indicates, Isaac was an influential and well-known dealer trading from various addresses in London during the period 1823 until 1868. The Isaac archive covers the period from 1815 up to the mid 1860s and whilst it is not a complete record of a dealer’s activities, it does consist of a substantial body of business and private correspondence, comprising some 500 letters, as well as other business ephemera. Part of the archive relates to the initial curiosity business operated by Gabriel Davies (1760–1838) and his son and daughter, Henry Abraham Davies (died 1822) and Sarah Davies (died 1875), who were trading between 1810 and 1823. The substantial portion of the archive relates to the business as it was continued by John Coleman Isaac after his marriage to Sarah, (née Davies), whom he married in late 1824 or early 1825 and up to the retirement of Isaac from the trade in 1868. The archive is rich in material concerning the operation of an antique and curiosity business during the first half of the nineteenth century and includes correspondence with other dealers as well as a number of letters from many well known nineteenth-century collectors. The documents include a photographed copy of a ‘waste book’ detailing the transactions of the Davies and Isaac family businesses and together with the corpus of letters provides a unique insight into the life and work of a significant early nineteenth-century antique and curiosity dealer. Other archive material containing information on dealers is dispersed amongst muniments throughout the UK and the USA and provided further evidence of and information on dealer activities and practices.

The dictionary entries themselves conform to a fairly consistent format:

1. Information on dealer trade classifications and addresses.
2. Information on dealer relationships with significant collectors and with other dealers, including information on any significant objects that the dealer sold and their present location (if known).
3. Information on dealer activities at some of the most significant auction sales of the nineteenth century, including Strawberry Hill (1842); Stowe (1848); the Bernal Collection (1855); Hamilton Palace (1882); and the Fountaine Collection (1884).
4. Information on dealer activities at some of the most significant exhibitions of the nineteenth century, including those at Marlborough House (1852) and Gore House (1853); Manchester (1857); South Kensington (1862); and at Leeds (1868).
5. Information on dealer family history and supplementary information.
A NOTE ON DIRECTORIES

Whilst most of the trade directories consulted for the dealer dictionary were standard list formats, some nineteenth century directories were more ambitious projects. John Tallis’ *London Street Views*, for example, published in parts between 1838 and 1847, was an innovative publication that included lithograph illustrations of architectural elevations of the shops in a number of streets and locations in London. Traders in Tallis’ directory, which was aimed at the top end of the market, could pay to have their names advertised above their pictured shop fronts. The illustrations in this dictionary contain a group of antique and curiosity shops illustrated in John Tallis’ *London Street Views* – (see figure 12; Miss Clarke, Regent Street, figure 13; Isaacs, Regent Street).

Directories, like any historical source material, are anchored in their own social and cultural contexts and it is important to take care to acknowledge the nature and purpose of the source material in any historical investigation. Indeed, it is well-known that trade directories, particularly in the period up to the 1850s, were notorious for their inaccuracies and inconsistencies, as historians such as Jane E. Norton and P. J. Atkins have already explained. Aspects such as the method of compilation of directories had a significant impact on the completeness and consistency of the information presented and given the sheer amount of time it could potentially take to compile a large directory, it is clear that some of the information would already be out of date by the time the directory was published. Even aspects such as the weather could have an impact on the comprehensiveness and accuracy of information in directories – for example, heavy snow was known to restrict the survey activity in some areas.

Directory publishers were also not averse to plagiarism, often reprinting whole sections of earlier directories and merely adjusting the date of publication. Criticism of directories as accurate sources of information is not restricted to the rigour of modern historical investigations and directories were often condemned for their failings at the time of their publication; William Robson, publisher of the *London Directory* in the 1830s, encapsulates the exasperation of the task, as he wrote in the preface of his 1833 edition:

*Books of this nature have to pass through a most severe ordeal; and are subject to a species of criticism from which all other publications are exempt. Here every man turns critic; and when a respectable name happens to be omitted, or wrong spelt, or a trade or residence inaccurately described, the most sweeping and unjust censures are often instantly passed upon the whole book, as good for nothing, merely because it is not good for everything. If such indiscriminate censors could know the extreme difficulty of obtaining the full and accurate information, essential to the compilation of a correct directory, and the immense labour, time and expense attending to its publication, they would abate somewhat of their reproaches…*

The dictionary entries not only reflect the inconsistencies of the Trade and Post Office directories themselves, but they also illustrate the protean nature of those involved in the antique and curiosity trade during the nineteenth century. Naming is an unstable cultural register and many of the descriptive terms and trade classifications appear to have been
used interchangeably in the period. Moreover, we also need to be aware of projecting our own perceptions into the prospective meaning of a descriptive category, classification or title. The complex nature of the nomenclature adopted by those describing the practices of the antique and curiosity trade often remains difficult to decipher and it is quite clear that trade classifications obscure a much broader range of practices. For example, Samuel James Hadnutt was listed as a ‘Dealer in Ancient Furniture’ trading from Wardour Street between the late 1830s and the early 1850s, however, Hadnutt was also listed in several other trade directories in the same period simply as a ‘Carver and Gilder’. Such anomalies illustrate the overlapping practices of those involved in the antique and curiosity trade, something that was especially evident during the first half of the nineteenth century when the trade was expanding rapidly in response to the evolving market.

It is also clear that many of those traders classified as ‘art dealers’ and ‘picture dealers’, sold a much wider range of objects than their trade classification in the directories suggest. However, the dictionary only includes entries on well-known ‘picture dealers’ where there is firm evidence that they also traded in antiques and curiosities in the period. For example, Thomas Emmerson, Henry Farrer, and the Colnaghi family were predominantly known as art dealers but are included due to consistent evidence that they were frequent traders in ancient armour, antique furniture and curiosities during the middle decades of the nineteenth century. Art dealers such as John Smith, Samuel Woodburn and Thomas Agnew do not appear in the dictionary as there appears to be little evidence that they strayed too far beyond their activities as picture dealers. Such classifications and their associated inclusions and exclusions are open to further debate. However, the rationale for inclusion of a dealer in the dictionary was always based documentary evidence and given the complex nature of antique and curiosity trade in the nineteenth century, it is hoped that any apparent contradictions are resolved in the information contained in the individual entries themselves.

Readers will also note that the dictionary does not include entries for the French Marchands-Merciers trading from Paris and elsewhere in the opening decade of the nineteenth century. Individuals such as Philippe-Claude Maëlrondt, who supplied the Prince Regent (later George IV) with French furniture and works of art, owe their legacy to eighteenth century specialist traders such as Lazare Duvaux (d.1758) and Dominique Daguerre (d.1796) and perhaps can be more properly considered to be suppliers of modified ‘modern’ productions. It is of course clear that several of the dealers included in the dictionary, such as Edward Holmes Baldock, Robert Hume and Robert Fogg and even conventional trade directory classified curiosity dealers such as William Forrest and John Coleman Isaac, did indulge in practices such as modifying, converting and embellishing antique furniture and works of art in a similar way that the Marchands-Merciers are known to have worked. However, these ‘curiosity dealers’ also indulged in practices more conventionally associated with the trade in antiquities, curiosities, ancient furniture and related historical material. The absence of the French Marchands-Merciers from the dictionary is a reflection of the more specific nature of their own practices and, at least as far as the evidence suggests, the lack of any trade activities of a similar nature to those of the curiosity dealers. I trust I can be forgiven for such classificatory exclusions.

The inclusion of information on dealer activities at the major auction sales during the course of the nineteenth century highlights the presence of the dealers as speculative
buyers and commission agents at these important moments in the evolving market. At the same time, the roll call of dealer names at auctions such as Strawberry Hill (1842), at Stowe (1848), Hamilton Palace (1882) and the Fountaine Collection (1884), directs attention to the significance of the role of the dealer in the histories of collecting and consumption. Equally important are the roles that the dealers played within the exhibition culture in the nineteenth century. The display of objects at exhibitions such as those at Gore House, London in 1853 and at related events such as the Manchester Art Treasures Exhibition in 1857 and the Exhibition of Works of Art at Leeds in 1868, were significant platforms for the expansion of the market for fine and decorative art and the inclusion of information on dealer activities and practices at these events directs further attention to the agency of the dealer within these complementary art market mechanisms.

It is hoped that the compilation of this dictionary will act as a catalyst for further investigation and study of the dealer and their roles within the histories of collecting, the histories of the art market and the histories of consumption. No less significant of course is the role of the dealer in the history of furniture, which, as the reader will note, has been a specialist trade activity since at least the second decade of the nineteenth century, (see the entry for William Holl, the first trader officially classified as ‘Antique Furniture Dealer’ in 1817).

REFERENCES
2. The Isaac archive is held at the Hartley Library, University of Southampton, MS139/AJ53. The archive was transferred from the Anglo-Jewish archives at the Mocatta Library, University College London to the University of Southampton in 1990. The papers were deposited at the Mocatta Library, University College London by the late Joseph Pollitzer, John Coleman Isaac's great, great nephew. A number of letters are written in Hebrew and were translated into English in the late 1960s by a Rabbi Feld. A brief summary of the archive and in particular its significance in relation to Jewish cultural history was completed during the early 1970s by the late Alex Jacob and the late G.H. Whitehill, director of the Anglo-Jewish archives at the Mocatta Library, (see Hartley Library, MS139/AJ53 no.468/Add 3).
3. The Isaac archive contains three fairly substantial parcels of letters from the collectors, Ralph Bernal (1783–1854), (covering the period 1834–41), Sir Samuel Rush Meyrick (1783–1848), (covering the period 1831–42) and Captain Henry Augustus Langley (d.1834), (covering the period 1827–8). As well as several letters from and references to many other significant collectors, including Thomas Baylis, Lady Charlotte Bury, the Hon. Robert Curzon, Rev. Champion John Dymoke, Andrew Fountaine and Hollingworth Magniac.
4. A waste book is a book-keeping record, typically a bound volume, detailing in rough the daily trading activities including receipts and expenditure in order of their occurrence. ‘Waste Book’, ‘Day Book’ and ‘Journal’ were often used interchangeably in the nineteenth century. The copy held at the Hartley Library, MS139/AJ53, no.467, is a photographed copy of the original book, which remains in a private collection in London. This private collection also holds photocopies of three diaries (the location of the originals are not known) relating to John Coleman Isaac's buying trips to the Continent during the 1840s, one of which dating to 1846 was partially transcribed and published in a short biographical essay on John Coleman Isaac published in 2002; Martin Levy & Elaine Moss, ‘John Coleman Isaac, “Importer of Curiosities”, an outline of his life and the 1846 Continental Diary’, *Journal of the History of Collections*, volume 14, issue 1, May 2002, pp. 97–114, (pp. 105–112). The photographed copy of the waste book appears to have been obtained in the 1960s for a display at the Jewish Museum in London at the time the archive was lodged at the Mocatta Library at University College London. The transactions in the waste book are recorded in various hands. Levy and Moss (2002), op. cit. p. 98, suggest that entries up to 1821 are those recorded by Henry Abraham Davies, or perhaps a clerk, and those of his sister, Sarah Davies. The entries after 1825 are identifiable with John Coleman Isaac's


ABRAHAMS, Isaac
Isaac Abrahams is listed as 'Clothes Dealer and Curiosity Dealer' at 22 Paradise Street in Gore's Directory for Liverpool, 1829. According to information in the dealer John Coleman Isaac (q.v.) archives Abrahams was trading at 28 Paradise Street, Liverpool in 1829 and 1830. Abrahams appears to be trading at Great Charlotte Street, Liverpool in 1831, and at 11 Brownlow Hill, near Blake Street, Liverpool in 1832. By 1833 Abrahams had moved back to Paradise Street, this time at number 32 and in 1835 Abrahams sent John Coleman Isaac a note; 'be so kind as to direct the parcel to Mr Abrahams, No.15 Paradise Street, Liverpool'.
In 1829, John Coleman Isaac sold several curiosities to Abrahams, including '4 ivory carvings in gilt frames' (£5.0.0.); an 'ivory crucifix containing relics' (£2.0.0.); '4 carved ivory skeletons and a carved wooden crucifix' (£1.10.0.) and took in exchange 'a gold musical snuff box' some other snuff boxes and 'a small piece of mosaic work in case' (for this transaction Isaac writes that Abrahams is 'of Liverpool or Glasgow'). Isaac also sold Abrahams '25 oil paintings' for £20.0.0. in March 1830 and appears to have had a good relationship with Abrahams, even recording that he gave him 'a present' of 10 shillings in April 1843.
[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton.]

ACTON, William
William Acton is listed as 'curiosity dealer' at 11 Seymour Street, Brighton, Sussex in Kelly's Directory, 1866. 'Mr Acton' may be the same dealer mentioned as a 'bric-a-brac' dealer trading at Hill Street, Richmond, Surrey by the writer Herbert Byng-Hall in 1875. Byng-Hall mentions that Acton's shop contained 'a few moderate figures in Dresden and Chelsea, some old clocks, pictures etc.' According to Byng-Hall, 'Mr Acton' was 'a highly respectable dealer' and his father was a well-known surgeon.
[Herbert Byng-Hall, The Bric-a-Brac Hunter; or Chapters on Chinamania, (1868), (1875 edition), pp. 271–72.]

ADAMS, James
James Adams described himself as a 'picture dealer', in Holland Street, Wardour Street, London, in a court case at the Old Bailey on 22nd October 1838. Adams was a witness in a case of theft, and said that he did not have a shop, but dealt 'in anything I can get a living by.'
[www.oldbaileyonline.org.]

ADAMS, John
John Adams is listed as 'picture dealer' at 11 Duke Street, London, in the Post Office Directory for 1817 and as 'curiosity and picture dealer' at 11 Duke's Street in various trade directories. Adams is listed at St Martin's Lane in 1824 and at 10 Dukes Street in 1826. John Adams is listed as 'picture liner and dealer' at 13 Great Newport Street in Pigot's Directory, 1832, 1837 and 1849. Adams is listed at 49 Rupert Street, Haymarket in Kelly's Directory, 1864. In February 1820, the dealer Abraham Davies (q.v.) exchanged 'a Suit of late Armour Cap a pie' for '5 marble busts' from Mr Adams.
[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton.]

ALBIN, Seraphina
Seraphina Albin traded as a curiosity dealer at Via Costantinopoli in Naples in the 1860s. According to 'M.A.W.D.' writing in Once a Week, (March 1865), Albin was 'a most friendly and polite buxom Italian', who had a 'real passion for old lace'.
AMPICHEL

Ampichel was a dealer trading in Vienna in the middle decades of the 19th century. Baron Ferdinand Rothschild (1839–1898) wrote that his father, Anselm (1803–1874), bought a ‘small boxwood figure of a patrician lady, signed by Albrecht Durer’, for ‘the small sum of a hundred florins – about eight pounds’, in Ampichel’s shop in the 1850s.


ANDREWS, Isaiah

Isaiah Andrews is listed as a ‘furniture dealer’ at 108 Wardour Street, London, in Kelly’s Directory, 1845 and 1846.

ANNING, Henry, Peter & Robert

Henry Anning is listed as ‘curiosity & shell dealer’ at 60 Cannon Street, Commercial Road East, London, in Pigot’s Directory, 1839 and in the same directory, Peter Anning is listed as ‘curiosity & shell dealer’ at 28 High Street, Wapping. Robert Anning is listed as a ‘curiosity dealer’ at 60 Cannon Street, Radcliffe, London, in Kelly’s Directory, 1846 and Peter Anning is listed as ‘curiosity dealer’ at the same address in the Post Office Directory for 1852.

ANNOOT & GALE

Annoot & Gale are listed as trading from 167 New Bond Street, London, during the early 1850s and into the 1860s. They are mainly known to have been furniture makers, with a manufactory at 381 Euston Road, and further premises at 1 Avery Row recorded in the Post Office Directory for 1859. Charles Bernard Annoot (1824–1889) was born in Belgium and became a Naturalised British citizen in 1854 (certificate dated 19th July 1854). In the 1850s, Annoot sold paintings, old French furniture and other antique furniture to the collector Ralph Bernal (1783–1854). Annoot also supplied contemporary furniture to Bernal in the same period. Annoot supplied pictures and objects to 1st Lord Wharncliffe in the 1850s and supplied French furniture to Sir Edward Page Turner in 1868 and sold objects and furniture to the Duke of Portland in the 1870s.

Annoot is recorded as a buyer at many of the most significant auction sales in the middle decades of the 19th century, including the purchase of ‘giltwood chairs and sofas, said to have been carved by Gringling [sic] Gibbons’ (£426. 6s) at the auction of the contents of Alton Towers in 1857; various Old Master paintings, ‘a set of three superb old Sèvres vases’ (£1,600), ‘a noble oak sideboard, 11ft 9in, the back & frieze magnificently carved in figures, masks, shields, and other devices’ (£80gn) at the contents of Studley Castle, Warwickshire, the property of Sir Francis Goodricke, sold by Christie’s in December 1863; a ‘Riesener table’ (£90gn) at the effects of the late Lord Lyndhurst, sold by Christie’s in February 1864; ‘a pair of very large Old Sèvres scaux’ (£365gn), and ‘a large Oriental Cistern’ (£205gn), at the ‘Bulteel Collection of Rare Old Porcelain’ sold by Christie’s in May 1870.

Annoot was in partnership with an individual named Gale from 1854 until 1862. Annoot & Gale are recorded as the buyers of a considerable number of lots at the auction sale of the collection of Ralph Bernal (1783–1854) sold by Christie & Manson in March 1855 (at least 154 lots); including ‘a beautiful casket...composed of five plaques of enamels, representing the Sybils’ (lot 1565, £152.0.0. illustrated in the auction catalogue); ‘a fluted Venetian glass on elegant openwork stem, with two dolphins’ (lot 3315, £50.0.0. illustrated in the catalogue); ‘a beautiful small oval-shaped table, old marqueterie, with Aeneas carrying Anchises from Troy on the top’ (lot 4125, £220.10.0.); ‘a magnificent glass, in carved and gilt frame, by Chippendale’ (lot 4146, £78.0.0.); and ‘a very fine shaped table, of old marqueterie’ (lot 4206, £120.0.0.). At the auction of the collection of Henry Farrer (q.v.) sold at Christie’s in June 1866, Annoot bought a ‘pair of girandole mirrors, engraved with figures, in richly carved frames’ (£90gn). He also purchased a pair of 18th century French commodes at the auction sale of effects the dealer Alexander Barker (q.v.), (Christie’s, London, 6th and 8th June 1874, lot 210; £273, & lot 211; £283); these lots were purchased on behalf of Ferdinand Rothschild (1839–1898) and the commodes remain in the Rothschild collections at Waddesdon.

Annoot & Gale loaned several objects to the Manchester Art Treasures Exhibition in 1857 and exhibited furniture at the International Exhibition in London in 1862. They loaned a ‘buhl cabinet in the style of Louis XIV; bronze ormolu candelabra’, some tables and other ‘fancy furniture’ at the Dublin International Exhibition in 1865. The ‘Effects of Mr Charles Annoot, including Capital pictures, mostly by artists of the
period of Louis XIV, beautiful old French furniture, some fine old French pictures and glass frames, and a large number of richly carved console tables, beautiful old Sévres, Dresden and oriental porcelain...’ were sold by Messrs Foster on the premises at 16 Old Bond Street on 3rd & 4th June 1867, by order of the inspectors.

Arnoot is also recorded as having made a copy of a ‘Chippendale kneehole writing-table of the Nostell Priory type’, probably in the 1850s, which was sold at Christie’s in 1870 for £68. 5s. Mrs Charles Arnoot, 167 New Bond Street, gave birth to a daughter on 15th October 1857 and a son, on 9th February 1861. Charles Arnoot & Co is listed as trading at 16 Old Bond Street in Kelly’s Directory, 1880–1883. Charles Bernard Arnoot, of 16 Old Bond Street, died in Paris aged 65 on 29th November 1889. The firm of Arnoot & Gale was continued by Mr R Robson, at Berkeley Galleries, Bruton Street from 1900. Extracts from the sales ledgers of the firm of Arnoot were reproduced in the Connoisseur in 1903.


ARCHBUTT, Robert

Robert Archbutt is listed as ‘curiosity dealer’ at 83 Wardour Street, London, in Kelly’s Directory, 1852.

ARGENT, James

James Argent is listed as ‘dealer in curiosities’ at 33 Bishopsgate Street Without in John Tallis’s London Street Views, 1838/1840. Argent is listed as ‘naturalist’ at 32 Bishopsgate Street Without in the Post Office Directory for 1841 and as ‘naturalist’ at the same address in Kelly’s Directory, 1852.

ARNELL, Mrs Matilda

Mrs Arnell is listed as ‘curiosity dealer’ at 18 Lisson Grove, London, in Kelly’s Directory, 1860. The census returns for 1861 list Matilda Arnell as ‘curiosity and tobacconist shop’, a widow aged 34, born in Marylebone, together with her son Charles aged 16.

ARNOLD

Arnold is recorded as a ‘curiosity dealer’ trading at 26 The Linden, Berlin by the writer Herbert Byng-Hall in 1868; Byng-Hall writes that in the shop of ‘Herr Arnold, may sometimes be found rare art treasures.’ [Herbert Byng-Hall, Confessions of a Bric-a-Brac Hunter, (1868), p. 118.]

ARUNDEL, Arthur

Arthur Arundel is listed as ‘curiosity dealer’ at 50 Stonegate, York in Kelly’s Directory, 1893.

ASHTON, Robert


ASKEW, Charles

Charles Askew was trading as a curiosity dealer from at least 1821 and is listed as a ‘curiosity dealer’ at 165 New Bond Street, London, in 1822 and 1826. Askew is recorded as buyer of paintings at several London auctions during the period 1827–1835, mainly at values of a few pounds, although he is recorded as the buyer of a Cornelius Janssen portrait of the Duke of Buckingham (10gns) at Sotheby’s in December 1835. Askew is listed at 432 Oxford Street in 1832 and as ‘bird warehouse’ at the same address in Tallis’ London Street Views, 1838/1840. In a report in the Morning Chronicle July 27th 1833, Charles Askew described himself as ‘auctioneer and appraiser’, living at 16 Stafford Row, Pimlico. The dealer Abraham Davies (q.v.) sold Askew curiosities in April and May 1821 including ‘Grand Dresden china groups of Heathen subjects’ and ‘24 enamels on copper’ for £38. Davies also took ‘four pieces of stained glass, value £8’ in exchange for ‘3 China ornaments’ and an agate box and some enamels in May 1821. Askew was convicted of theft on 11th September 1822 and confined for 6 months. At the time of the court hearing at the Old Bailey Askew was living at St James’s Street and stated his age as 27. He was accused of stealing twelve silver spoons and twelve silver forks, the property of Robert James and Sebastian Garrard. Askew appears to have ‘borrowed’ the silver, but later pawned them, having ‘several bills falling due’.

ATTENBOROUGH, Richard
Richard Attenborough is listed as ‘antique furniture dealer’ at 36 Piccadilly, London, in Kelly’s Directory, 1860 and 1870. Attenborough exhibited some ‘16th century work’ at the Special Loan Exhibition of Medieval Art in London in 1862. Attenborough is mentioned by Ferdinand Rothschild (1839–1898), who writes that in 1860 his father, Anselm, declined to purchase ‘two large paintings by Boucher’ which the dealer Attenborough had for sale at £2500; Attenborough eventually sold them for £1500 in 1864 to the collector D.C. Marjoribanks (1820–1894). Attenborough is recorded as the buyer of at least 37 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including an old Dresden china scent bottle in the ‘figure of a monkey, with two young ones, on an or-moulu plinth’ (lot 314, £10.10.0.), and a set of ‘nine Sevres plates’, (lot 456, £20.0.0).


ATTENBOROUGH, George
George Attenborough is listed as ‘dealer in works of art’ at 71 and 72 Strand and at 15–17 Adam Street, London, in Kelly’s Directory, 1882. ‘G. Attenborough’ is recorded as the buyer of at least 8 lots at the auction sale of the contents of Hamilton Palace in 1882, including a painting of ‘the Misers, by Qintin Matsys’ (lot 33, £110.5.0); ‘a Louis XVI Secretaire, stamped P. H. Pasquier’ (lot 300, £430.10.0), and ‘a Henri II ware hexagonal salt-cellar’ (lot 960, £840.0.0).
BAKER, George
George Baker is listed as ‘curiosity dealer’ at 3 Bruton Street, New Bond Street, London, in Kelly’s Directory, 1860. The census returns for 1861 record 3 Bruton Street occupied by George Baker ‘curiosity dealer’ aged 43 born at Boston, Lincolnshire, together with his wife Lydia aged 50.

BALDOCK, Edward Holmes
Edward Holmes Baldock (1777–1845) was initially a dealer in china and glass trading from 1805 at 7 Hanway Street, London, and first appears in the London trade directories in 1806 as ‘Ornamental China Dealer’, at 7 Hanway Street. By 1808 he also had a shop at 71 St James Street as well as Hanway Street. In 1814 Baldock is listed at 7 Hanway Street in partnership with William Holl (q.v.) as ‘Ornamental China Dealers’. Baldock appears to have been in partnership with Holl until 1816 when Holl opened a separate shop at 13 Hanway Street as ‘Antique Furniture Dealer’ (the first recorded instance of the term antique furniture dealer in the trade directories). In 1819 and 1820 Baldock is listed on his own as ‘Chinaman’ at Hanway Street and also at 5 & 6 Hanway Street as ‘Porcelain Warehouse’. The next year he is back at 7 Hanway Street again as ‘Chinaman’ (these listings in separate directories). Baldock is listed as ‘Antique Furniture and Ornamental China Dealer’ in 1822, trading from 7 Hanway Street and also in 1829 at the same address. By 1826 he describes himself as an ‘antique furniture warehouse’ and is also selling Sévres and Dresden china. In Pigot’s Directory of 1826 he is listed as ‘furniture broker’ and as ‘antique furniture and ornamental china dealer’ in 1827. In 1829, he is listed at 1 Hanway Street as a ‘foreign china warehouse’. In 1832 and 1833 Baldock is listed as ‘Foreign China and Antique Furniture Warehouse, 1 Hanway Street’. Baldock is listed as ‘antique furniture dealer’ at no.1 & no.2 Hanway Yard in Pigot’s Directory, 1842 – Hanway Yard had been widened in 1811 to form Hanway Street, partly at the expense of Baldock.

In a court case at the Old Bailey on 1st December 1833, Baldock was a witness in a case of the theft of a clock which he had inadvertently purchased from a thief. In the proceedings Baldock described himself as living in Hanway Yard and a ‘dealer in French goods’. Baldock was appointed by the Lord Stewart’s Department as ‘Purveyor of China, Earthenware and Glass’ to William IV from 1832 to 1837 and continued the in the appointment as ‘Purveyor of China’ to Queen Victoria from 1838 to 1845; the appointment appears to have been continued until 1850, perhaps by Baldock’s son, after his father’s death in 1845.

Baldock was one of the most well known and high profile dealers of the nineteenth-century and acted as bidding agent at auction for several important individuals, including George IV (buying £800 worth of goods for the King at Lord Gwydir’s auction sale in May 1829). He also sold several objects to George IV for Windsor Castle, including a cabinet and chest of drawers for £85.0.0. in May 1827, four Sévres trays for £100.0.0. and a Boulle cabinet on stand for £350.0.0. in May 1828 and a set of four ebony sofas and two chairs for £125.0.0. in December 1828. Baldock appears to have purchased the ebony chairs at the auction sale at Wanstead in 1822. ‘Baldock, Hanway-street’ is recorded as buying at least 36 lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘a miniature of Catherine, Duchess of Buckingham’ (lot 59, 11th day, £8.8.0.); ‘a matchless Royal Sévres China Bowl’ (lot 47, 19th day, £13.13.0.); ‘a very fine cast for the back of a grate with the figure of General Fairfax, 1649’ (lot 6, 23rd day, £8.8.0.) and ‘a pair of splendid and singularly unique Old Royal Sévres China, Grecian shaped Urns’ (lot 103, 23rd day, £168.0.0.).

Baldock is also recorded as supplying furniture and objects to the 5th Duke of Buccleuch in the 1830s and 1840s, including supplying the Duke with over 100 pieces of Sévres porcelain from Louis XV’s own dining set, ordered in 1751 for Versailles – still in the collections at Boughton House, Northamptonshire. Baldock appears in the accounts of Sir Walter Scott, Baron Hatherton, the Duke of Northumberland, the Earl of Harewood, George Hay Dawkins-Pennant at Penrhyn Castle, the Duke of Atholl, the Duke of Sutherland, George Byng, George Lucy at Charlecote Park and Lord Lowther (he also acted as removal firm for Lord Lowther in 1837, moving his lordship from Cleveland Row to 15 Carlton Terrace). In his diary entry for 20th April 1831 Lord Ellenborough recorded ‘I went to
Baldock’s about old furniture...” Baldock also supplied ‘the Fonthill Ewer’ to the collector William Beckford (1760–1844) for £285.0.0. in 1819 and is thought to have supplied Beckford with a number of pieces of furniture including, a pair of ebony cabinets (1815, incorporating earlier elements) now at Charlecote Park, Warwickshire (CHA:F74, A & B) which were sold at the auction sale of the contents of Fonthill in 1823 (lots 1144 & 1145, £147.0.0); bought by George Lucy. Baldock is also known to have supplied a remodelt antique French Boulle cabinet, attributed to Alexandre-Jean Oppenordt, dating from c.1770, in the Champalimaud Collection at Christie’s on 6th July 2005, lot 26. Stamped examples of furniture also remain in the Duke of Buccleuch’s collections at Drumlanrig, at Boughton, Northamptonshire and at Bowhill, Selkirk, the Duke of Norfolk’s collections at Carlton Towers, Yorkshire, and in Leeds City Art collections at Lotherton Hall.

Edward Holmes Baldock was born on 14th May 1777 and married Mary Goringe (d.1861) of Buxted, Sussex on 19th November 1811. He retired from dealing in 1843 when he was recorded as living at 5 Hyde Park Place, Cumberland Gate, London, which he had rented from Lord Lucan for £275 per annum. His Last Will and Testament was proved 13th January 1846 (Probi1/2029) and he died on 1st December 1845. Baldock registered a coat of arms with the Royal College of Heralds after his retirement in 1843, with a motto Prangas non Flectes (You may break me, but you shall not bend me). There was an auction sale of his stock including, ‘Florentine cabinets, ancient carvings and Sèvres etc’ sold by Messrs Foster & Son in May and July 1843. Baldock’s shop was taken over by Samuel Litchfield (q.v), the father of Frederick Litchfield (q.v) author of Illustrated History of Furniture (1892). Samuel Litchfield had earlier been a buyer for Baldock. In his description of London in 1864 ‘Aleph’ decribed ‘Baldock’s old china shop’ as ‘a sort of museum for Chinese horses and dragons, queer-looking green vases, and doll-sized teacups...’. Writing in 1903, the writer Byron Webber suggested that Baldock was ‘the greatest dealer of the [last] century, and was known in every capital of Europe.’

Baldock’s son, Edward Baldock Jnr (1812–1875), is listed as a contributor to the Gore House exhibition in 1853, where he exhibited an ebony chair inlaid with ivory (no.134) and the Manchester Art Treasures Exhibition in 1857. In August 1852 Edward Holmes Baldock Jnr married Mary Frances (1814–1842), the daughter of Sir Andrew Corbet, and became MP for Shrewsbury 1847–57. Baldock Jnr died on 15th August 1875 and had very considerable real estate property in London by the time of his death.

According to John Charles Robinson (1824–1913) of the South Kensington Museum, (writing in 1891) and Frederick Litchfield (q.v) (writing in 1917) E. H. Baldock Snr is known to have employed a porcelain decorator in the 1820s and 1830s to embellish plain examples of old Sèvres with more ambitious designs. This was known amongst collectors during the first quarter of the twentieth-century as ‘Baldock Sèvres’. Robinson writes that ‘B –’s chief speciality was old Sèvres china...[and] immense piece of good luck befell him at the outset of his career in this field.
DICTIONARY OF NINETEENTH CENTURY ANTIQUE & CURIOSITY DEALERS

Shortly after the restoration of the Monarchy in France he contrived, through an agent in Paris, to effect the purchase of the entire stock of old white Sévres ware then remaining in the ware-rooms of the State manufactury itself, probably some thousands of pieces....B’s acquisitions were real and genuine old pâte tendre china...but fully prepared to receive the splendid coloured grounds, painted decoration, and rich gilding...To super add this decoration was the task he set himself to carry out in London’. Robinson also suggested that Baldock engaged ‘one Randall, a Staffordshire pottery-painter’ to decorate the plain ware. The suggestion that Baldock used Thomas Martin Randall (b.1786) as decorator also appears to have been made by John Randall, writing in 1880.


BALL, William
William Ball is listed as a ‘curiosity dealer’ in Liverpool, in Pigot’s Directory, 1828–29.

BANTING, William
William Banting is listed as ‘upholsterer and cabinet maker’ at 27 St. James’s Street, London, in Pigot’s Directory, 1839. ‘Banting, St. James’s Street’ made one purchase at the auction sale of the contents of Strawberry Hill in 1842; ‘a pair of sugar tongs...’ (lot 11, 23rd day, £3.13.6.).

BARDINI, Stefano
Stefano Bardini (1836–1922) was a dealer and collector based in Italy. He originally trained as an artist, commencing studies in 1854 at the Accademia di Belle Arte in Florence and along with Giuseppe Bezzuoli (1784–1853) was a prominent member of the Romanticismo Storico art movement in Italy. It is also recorded that Bardini fought alongside Giuseppe Garibaldi (1807–1882) in Italy in 1866. He worked for a period as an art restorer and left a unique photographic archive of over 7,000 photographs of the more than 13,000 objects which he had sold. Bardini appears to have begun trading as a dealer in 1870 and sold Medieval and Renaissance objects and paintings to many of the world’s most significant museums including, the British Museum, the Louvre, the National Gallery of Art in Washington and the Metropolitan Museum in New York. The South Kensington Museum made several purchases from Bardini in the 1880s, including a pair of carved wooden brackets, a small tapestry (V&A 846–1884), a gilded cassone, a painted wooden frieze, a papier mâché bust and a marble cistern (V&A 849–1884). The museum continued to purchase objects from Bardini up to 1911.

Bardini was trading officially from at least 1874 and by 1892, he is listed at 1 Piazza Mozzii, no.12 Piazza Pitti, Florence and he also had several shops in the via Maggio, in Florence. In 1881, Bardini bought the medieval church and monastery of San Gregorio della Pace near the Pitti Palace in Florence and converted it into a gallery. By 1902 he had also purchased the Torre del Gallo at Pian di Giulari, overlooking Florence, and he restored the building between 1904 and 1906. Bardini listed among his clients some of the most important collectors of the late nineteenth and early twentieth-centuries, including the America collectors Isabella Stewart Gardner (he appears to have introduced to Gardner by the art dealer Bernard Berenson), J. Pierpont Morgan and William K. Vanderbilt; he often sold objects to American collectors through the America architect Stanford White (1853–1906). Bardini also sold objects to many
British and European collectors and dealers, including George Donaldson and the dealer Joseph Duveen (q.v.) in England and the Rothschilds and Albert Figdor in Vienna. Bardini staged a selling exhibition at the New Gallery at 121 Regent Street, between October and 3rd December 1898, where he displayed part of his ‘collection’ of Italian Renaissance paintings, Maiolica, Textiles, Armour, Bronzes etc., alongside an exhibition of French Modern paintings (admission cost 1s).

The South Kensington Museum acquired some objects from Bardini in 1892 and put them on display as ‘from the Bardini Collection’. This elicited letter by someone signing themselves ‘Viator’, (The Times, 3rd October 1892) writing; ‘Hitherto it has not been usual to dub objects, expert and antiquarian sig. Stefano Bardini illustrating the golden age of Italian art belonging to the famous illustrated catalogue of the beautiful treasures and antiquities the latter’s death in 1965, the collection passed to Mozzi (built 1880–1883) to his son Ugo and on remaining stock and his own house, the Palazzo bequeathed San Gregorio della Pace and his.

On his death in Florence in 1922, Bardini concentrated on establishing his own collection. The South Kensington Museum acquired some objects from Bardini in 1892 and put them on display as ‘from the Bardini Collection’. This elicited letter by someone signing themselves ‘Viator’, (The Times, 3rd October 1892) writing; ‘Hitherto it has not been usual to dub objects, expert and antiquarian sig. Stefano Bardini illustrating the golden age of Italian art belonging to the famous illustrated catalogue of the beautiful treasures and antiquities the latter’s death in 1965, the collection passed to Mozzi (built 1880–1883) to his son Ugo and on remaining stock and his own house, the Palazzo bequeathed San Gregorio della Pace and his.

BARKER, Alexander

Alexander Barker (1797–1873) was, according to the collector Ferdinand Rothschild (1839–1898), originally a bootmaker and later traded as a dealer and a decorator. By 1861 he was established as a dealer at 103 Piccadilly, London; although he does not appear to be listed in the Trade Directories, appearing in the Court pages only. Writing in 1897 Rothschild described Barker as ‘a very remarkable character, not unlike M. Spitzer (q.v.) in some respects but very superior to him in others...he laid the foundations of his fortune and position by procuring Italian pictures and furniture for the Duke of Northumberland and the late Lord Dudley...[he had] a most uncouth appearance, slovenly and untidily dressed in loose clothes.’ Rothschild also rehearses the common trope of the dealer as dishonest writing that, ‘as a rule [Barker] tampered with his goods, playing tricks with and ‘improving’ them, often too [sic] their serious detriment’. Barker also worked as a decorator for Baron Meyer Rothschild (1818–1874) at Mentmore, designed by Sir Joseph Paxton (1803–1865) from 1852 and sold the Baron works of art for Mentmore, as well as pictures from the Manfrini collection from Venice. In 1861, Ferdinand Rothschild recorded that he bought a turquiose Sévres vase vaisseau dating from 1761 from Barker; his first major independent purchase.

Barker is recorded as the purchaser of at least 18 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855 including, Sévres and Dresden porcelain and ancient armour and a ‘portrait of Lucy Harrington, Countess of Bedford, by Gheeraedts’ (lot 855, £43.1s); ‘Faenza Ware’, including ‘a pair of Faenza candlesticks...presumed date about 1550’, (lot 1960, £39.0.0.), a ‘Splendid Vase...presumed date
BARNARD, Maurice

Maurice Barnard is listed as 'curiosity dealer' at 85 Wardour Street, London, in Kelly's Directory, 1844.

BARNETT, Bennett

Bennett Barnett (1811–1880) was listed as 'picture liner' trading at 9 Marylebone Street, London, in the Post Office Directories for 1838–43 and at 84a Quadrant in 1844 as 'picture cleaner and liner, dealer in modern and ancient pictures and restorer of old paintings.' In 1845 Barnett suggested that he had succeeded to the business of the dealer Thomas Gwenapp Jnr (q.v.) at 21 Titchborne Street. Barnett is listed as 'picture and curiosity dealer' at 1a Burlington Gardens, Old Bond Street in 1859. Barnett is at Kepple Street, Russell Square by 1861 and in April 1864 he was listed as a bankrupt. Barnett may be related to the picture dealer called Barnett, trading from 51 Mortimer Street and mentioned by the Scottish picture dealer William Buchanan (q.v.) in 1804.


BARNETT, Bernard

Bernard Barnett was in partnership with Joseph Duveen (q.v.) trading in Hull as 'importers of antiquities' at 49 Waterworks, Hull in 1868, (Joseph Duveen married Barnett's daughter Rosetta in 1869). The partnership between Duveen and Bernard Barnett was dissolved in 1876. In her diaries in 1873 whilst in Utrecht, the china collector Lady Charlotte Schreiber (1812–1895) commented 'we find everywhere that Bernard [Barnett] and Duveen of Hull have been before us making wonderful purchases'.


BARON, Mrs Jane

Mrs Jane Baron is listed as 'clothes, curiosity & old china dealer' at 13 Sheffield Road, Barnsley, in White's Directory, 1879.

BARRON, Frederick

Frederick Barrow is listed as 'furniture & antique rooms & curiosity dealer' at 6 Park Street, Bristol, in the Post Office Directory for 1856.

BARTHELEMY

Barthelemy is recorded as a dealer in curiosities in
the Place Musée, Brussels in the 1820s to 1840s. Barthelemy is recorded as a buyer of pictures at auctions in Belgium during the period 1835–1858; he is recorded as the buyer of a ‘portrait of Vanderbacen’ [sic] (26 francs) at the saleroom of Elst in Mechelen, Belgium in 1838. Barthelemy is also recorded as the dealer who sold the Lothair Crystal (See Plate 54) to the dealer Samuel Pratt (q.v.), who then sold it on to the collector Ralph Bernal (1783–1854). The crystal was eventually acquired by the dealer John Webb (q.v.) for the British Museum at the auction sale of the collections of Ralph Bernal in 1855.

There is also a Barthelemy recorded at 2 Rue de Seine, Paris, in 1818. [Clive Wainwright, The Romantic Interior, the British collector at home 1750–1850, (1989), pp. 53–5; Getty Provenance Index Databases, www.piweb.getty.edu.]

BARTINGTON, Samuel Barnfield


BASSETT, George

George Bassett is listed as ‘curiosity dealer’ at 68 Margaret Street, Cavendish Square, London, in Kelly’s Directory, 1882.

BAUR (or Bauer)

Baur was a curiosity dealer trading in Paris from the 1860s. John Charles Robinson (1824–1913) of the South Kensington Museum made purchases on behalf of the museum from Baur in 1864, including a 15th century Spanish altarpiece (V&A 1217–1864) and a 12th century gilt-bronze figure (V&A 630–1864). Bauer may be the same dealer who was known to the French art dealer René Gimpel. Gimpel and recorded a conversation between Bauer and the art dealer Bernard Berenson (1865–1952); ‘Once, in the days when he [Berenson] wasn’t so powerful, he said to Bauer, the antique dealer; “A man as scholarly as yourself shouldn’t be a dealer, it’s horrible to be a dealer.” To which Bauer replied: “Between you and me there’s no great difference; I’m an intellectual dealer and you’re a dealing intellectual.” Berenson never forgave him for that.’ [Clive Wainwright (edited for publication by Charlotte Gere), The Making of the South Kensington Museum III: Collecting Abroad, Journal of the History of Collections, volume 14, no.1, 2002, pp. 45–61, pt. 46; René Gimpel: diary of an art dealer, translated by John Rosenberg, (1986), p. 248.]

BAYAN, Joseph


BEARCKLEY, Ellis

Ellis Bearckley was a ‘curiosity dealer’ listed at 14 Newington Causeway, London, in the Post Office Directory for 1832.

BEGOT

Begot was a curiosity dealer in Fürth, Germany, he sold objects to the dealer Gabriel Davies (q.v.) in the 1820s.


BELFORT, Joseph

Joseph Belfort is listed as ‘curiosity dealer’ at 10 Duncan Place, Hackney, London, in Pigot’s Directory, 1832.

BENDORFFER

Bendorffer were curiosity dealers with a shop in Munich, but by 1844 the dealer John Coleman Isaac (q.v.) mentions that they had given up trading; writing on 13th April 1844, ‘I believe the Bendorffers in Munich has given the Curiosity Shop up’.

[John Coleman Isaac archive, MS139/AJ53, no.61, Hartley Library, University of Southampton.]

BENGUIAT, Vitall

Vitall Benguiat (1865–1937) was a member of a family of five brothers, (Ephriam, Benjamin, Leopold and David), who traded predominantly in ancient textiles and Oriental carpets from Paris and London in the late 19th century. The family had also opened a branch in New York by the opening decade of the 20th century. Vitall and Leopold retired from trading in 1919 when there was an auction sale in New York of the ‘ Entire Stock of Rare and Beautiful Antique Textiles and Embroideries’ from their Paris and New York branches. The private collection of ‘Rare Old Rugs’ of V & L Benguiat was sold at auction in New York on 4th and 5th December 1925 and another auction sale of ‘Magnificent Fabrics’ the property of ‘V & L Benguiat, of Paris and Florence’ was sold in New York in 1929.

[Wayne Craven, Stanford White, decorator in opulence and dealer in antiquities, (2005), pp. 42–43.]

BENJAMIN, Benjamin

Benjamin Benjamin is recorded as trading at Duke Street, London, in the late 1840s and is listed as
‘curiosity dealer’ at 7 Marylebone Street, Golden Square in 1860. The census returns for 1861 list 7 Marylebone Street occupied by Benjamin as ‘curiosity dealer’, aged 52, born in England, with his wife Hannah aged 51 and born in America, together with their six children.

Benjamin is recorded as the buyer of at least 2 lots at the auctions sale of the contents of Stowe in 1848 and is also listed as a buyer of at least 45 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including ‘a portrait of a Gentleman, in a white slashed doublet, by Mytten’s’ (lot 950, £5.0.0.); ‘a gilt sacramental cup, of Gothic work...date probably about 1450’ (lot 1331, £6.2.6.); ‘a superb cup and cover, on stem, with a frieze of figures of Minerva, Peace, and Silenus’ (lot 1696, £200.0.0.); a Dresden porcelain ‘box of swept octagon shape, with original gold mounting’ (lot 3668, £13.10.0.), and ‘a pair of ancient circular salt cellars, on stems and ball feet’ (lot 4055, £6.6.8.).

**BENJAMIN, Eugene**

Eugene Benjamin is listed as ‘dealer in works of art’ at 169 New Bond Street, London, in Kelly’s Directory, 1882. Christie’s sold the stock of the ‘well-known dealer, Mr Eugene Benjamin’ in London in November 1898, which included Louis XIV furniture, a ‘life-size bust of William Pitt by J.Nollekens’ (£2550); ‘an old Scotch quaigh’ (lot 1696, £200.0.0.); ‘a superb cup and cover, on stem, with a frieze of figures of Minerva, Peace, and Silenus’ (lot 1696, £200.0.0.); a Dresden porcelain ‘box of swept octagon shape, with original gold mounting’ (lot 3668, £13.10.0.), and ‘a pair of ancient circular salt cellars, on stems and ball feet’ (lot 4055, £6.6.8.).

**BENTICK**

‘Mr Bentick’ was a curiosity dealer trading in London during the 1830s. According to the dealer John Coleman Isaac (q.v.) Mr Bentick was on a buying trip to Venice in October 1857 and had bought ‘twelve Dresden cups and saucers and some other porcelain whilst Isaac was also in Venice.

[John Coleman Isaac archive, MS139/AJ53, no.98, Hartley Library, University of Southampton.]

**BENTLEY, John Edward Collingwood & John**

John E.C. Bentley (born 1800) was the brother-in-law of the picture dealer and picture restorer, John Bentley (1794–1867). Bentley, the picture dealer, was initially listed as ‘china dealer’ trading at 5 Wigmore Street in Kent’s London Directory, 1820 and he was listed as a ‘curiosity dealer’ at the same address in Robson’s London directory 1822, 1826 and as ‘picture and curiosity dealer’ at 5 Wigmore Street in 1833. It is recorded that a dealer named Bentley was buying at auction from at least 1809 and that he sold the Nessus and Dejanira bronze for £20 to William Beckford (1760–1844) in 1814, but appears unlikely to be either of the dealers here.

J.E.C. Bentley is recorded as ‘dealer in china, glass & curiosities’ at 192 Regent Street in the records of the Sun Fire Office by 1823. John Edward Collingwood Bentley, ‘curiosity dealer’, Wigmore Street, is listed in the Bankruptcy Court hearings for 22 October, 19 November and 20 December 1833. John Bentley is listed as ‘antique furniture dealer’ at 3 Great Newport Street in Pigot’s London Directory, 1836 and John Bentley is listed as ‘a curiosity dealer’ at 16 Bedford Place, Covent Garden in the 1841 Post Office Directory and as a ‘picture and curiosity dealer’ at the same address in 1846 and 1849.

Bentley’s name appears consistently as both buyer and seller of pictures at various auction rooms in London during the period 1824–1840 (this is more likely to be John Bentley the picture dealer, although J.E.C Bentley also traded in pictures). Bentley’s name appears with particular frequency during the 1830s; he sold a ‘landscape’ by ‘Louverthorpe’ (£4.0.0.) at Foster’s saleroom in 1831 and purchased a painting ‘Virgin and Child’ described as ‘after Correggio’ (£15.0.0.) at the same saleroom in 1836.

On 4 October 1826, the dealer John Coleman Isaac (q.v.) exchanged ‘a Delft Pitcher & Dish’ for ‘4 Bronzes’ and some other curiosities with Bentley and on December 14th 1826 Isaac sold Bentley ‘5 pieces of stained glass’ (£3). John Coleman Isaac also sold him ‘2 fine Pictures by Velvet Breugels [sic], 12 small pictures in one frame and a Berlin Dejeuner’ for £50 on 16th August 1830 and sold him ‘Eight Suits of Armour, a few weapons, a shield, & 12 Carved Chairs and Nineteen pieces of Stained Glass’ (£360) in July 1833. Isaac exchanged ‘2 paintings in the Watteau hand’ and ‘2 Norremans’ for a bill for £28.9s from Bentley on 15th May 1840.

J.E.C. Bentley was convicted at the Old Bailey on 4th July 1853 of ‘feloniously forging and uttering a warrant for the payment of £10, with intent to defraud’. He pleaded guilty and was confined for 18 months; he stated his age as 55.

BERNHEIM, Mario

Mario Bernheim was a curiosity dealer in Nuremberg in the 1840s. In 1844 the dealer John Coleman Isaac (q.v.) bought 'two small very fine carved frames' from Bernheim whilst in Nuremberg. Isaac described Bernheim as 'a very quiet good sort of man' but he has nothing to sell except 'a few mended old china groups and figures'. Isaac also stated that Bernheim regularly came to London in order to buy and sell. Alexandre Bernheim (1839–1915), possibly a later member of the same Bernheim family, was an art dealer trading from Duke Street in 1892, and 186 Piccadilly in 1893.

[John Coleman Isaac archive, MS139/AJ53, no.63, Hartley Library, University of Southampton.]

BEURDELEY

Beurdeley was trading as curiosity dealer at 364 Rue Saint-Honoré, Paris in the 1830s. In 1839 the dealer E.H. Baldock (q.v.) bought '2 Bras de Cheminée' from Beurdeley for £16.0.0. Beurdeley sold some stock at auction in London at Christie's in 1848. 'Beurdeley, Paris' is recorded as a buyer of at least 10 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including 'a set of six Sèvres plates, with flower borders' (lot 457, £10.0.0.); 'a silver-gilt cup and cover, on vase-shaped stem and feet, chased with flowers, fruits and cherub's heads' (lot 1391, £10.15.0.); 'a silver-gilt drinking cup. ...date 1650' (lot 1430, £13.0.0.) and a Limoges enamel 'salt cellar, of circular form, on the top is a classical bust, on the stem, some labours of Hercules' (lot 1571, £37.0.0.). Beurdeley was also recorded as a dealer who sold a large lustred maiolica dish made in the workshop of Giorgio Andreoli in 1525 to the collector Sir Richard Wallace (1818–1890) in 1872 (Wallace Collection C66).

In April 1866 M. Beurdeley 'a dealer in objects of art in Paris' brought an action against M.Normandin a jeweller, to recover the sum of 1600f for a bronze and enamel casket in the Byzantine style which he purchased as authentic but which later transpired to be a copy. The Civil Tribunal in Paris rejected Beurdeley's action, citing that as Beurdeley 'was well versed in antiques' he 'had made the purchase on his own judgement.' Beurdeley gave 'an altar pavement of faience in the taste of Giovanni da Undine, with the date 1537' to the Louvre in 1880. Beurdeley may be related to the well-known Parisian furniture maker Louis-Auguste-Alfred Beurdeley (1808–1882) and his son Alfred-Emanuel-Louis Beurdeley (1847–1919), who loaned some objects to the Paris Universal Exhibition of 1867; they were also members of the Jury for judging Section 4, 'Clockwork, arms, jewels, useful objects and works in metals' at the Paris Universal Exhibition (1867). Alfred-Emanuel was awarded a Gold Medal at the Paris Exposition Universelle of 1889. An auction sale of the collection of 'Beurdeley' (probably Louis-Auguste) was sold by Hotel Drouot in Paris, 9th & 10th April 1883.


BINNS, John

John Binns was primarily a dealer in books in Leeds in the late 18th century; he is listed as 'bookseller' in Briggate, in the Directory of Leeds for 1798. The Directory of Leeds for 1817 records Binns as a 'bookseller in a very extensive line of business, and in bibliographic knowledge he was supposed to be superior to any other person in the country – a notice of him occurs in Nichols Literary Anecdotes, vol.viii. 'Binns died on May 16th 1796, aged 52'. It has been suggested that Binns was also involved in the sale of 'articles of an antique nature' and, historically, it seems probable that a dealer such as Binns would have sold a broader range of historical material.


BINNS, Joshua

Joshua Binns is listed as 'antique furniture dealer' at Cadogan Terrace, London, in Kelly's Directory, 1882.

BLOCK, Andre

Andre Block is listed as ‘curiosity dealer’ at 14 Hanway Street, London, in Kelly’s Directory, 1882.

BOASBERG

Boasberg was a curiosity dealer trading in the
Calverstraat in Amsterdam between the 1860s and 1890s. The collector Lady Charlotte Schreiber (1812–1895) records that she bought a ‘Bow china candlestick representing Winter’ from Boasberg in October 1869 and she also records that she had some Battersea and Chelsea enamels in 1882. It is recorded that the art dealer Henri Duveen (q.v.) noticed some Nanking porcelain in Boasberg’s shop in 1870; ‘Boas-Berg has at last gone in for Nankin. He always called it Kitchen-ware’.


BOBAN, Eugène

Eugène Boban (1834–1908) was a well-known French antiquarian and collector-dealer during the second half of the 19th century. Boban travelled to Mexico as part of a French Scientific Commission in the early 1860s and became archaeologist to Maximillan I of Mexico in 1864. Boban exhibited some of his ‘Mexican Antiquities’ at the Exposition Universelle in 1867. He had opened a shop in Paris by the early 1870s and moved the business to New York in the 1886. A catalogue of the ‘Extensive archaeological collection of Monsieur Eugene Boban’ was published in New York in 1886 and other catalogues of Boban’s collections (catalogued by Ed Frossard) were published in New York in 1887. Boban sold the now infamous Rock Crystal Skull (purportedly ancient Mexican, but now considered to be a 19th century fake) to Tiffany & Co in New York, who sold it on to the British Museum in 1898 (BM.Am1898–1). Boban died on the 2nd May 1908 and objects from his collections were sold at auction in Paris later in 1908.


BONHEUR

‘Mr Bonheur’ was a curiosity dealer trading at 13 Rue Simon le France, Paris in the 1830s. The dealer John Coleman Isaac (q.v.) sold a number of curiosities including a ‘very fine ivory carving...a very fine Tankard, and a very fine Wardrobe’ (£136.10s) and ‘a Carved Frame and a Carved looking glass frame (£5) to ‘Mr. Brett of Oxford Road, Manchester’ on 9th December 1830. Isaac also Brett a ‘Carved frame, small marble bust, Two paintings, Ten Portraits...and Three Large Chairs’ on 5th December 1838. Brett may be William Brett ‘repository for fine arts’ is listed at 61 King Street, Manchester (n.d.).


BOWDEN, John

John Bowden is listed as ‘curiosity dealer’ at 193 Wardour Street, London, in Kelly’s Directory, 1882.

BOWN, S.

S. Bown is listed as ‘antique furniture dealer’ at 29 High Street, Leicester in Buchanan’s Directory, 1867.

BRETT, William

William Brett appears to have been a curiosity dealer trading at Oxford Road, Manchester in the 1830s. The dealer John Coleman Isaac (q.v.) sold the contents at Fonthill, sold by Phillips in 1823, (Lot 449: £89.12s & Lot 450: £94.10s); Broadway was probably acting on behalf of the Duke of Buckingham. The chests were commissioned by William Beckford (1760–1844) and made 1815 but were believed in the period to be either 17th century or ‘Gothic’. The chests were later sold at the auction of the contents of Stowe in 1848 are now in the Wallace Collection, London (F5472 & F473).

[Broadway may be Broadwood (see below).


BROADWAY, David

David Broadway listed as ‘furniture dealer’ at 116 Wardour Street, London, in Kelly’s Directory, 1852.

BROADWOOD, John

John Broadwood, listed as ‘antique furniture dealer’ at 16 & 17 Wardour Street in Kelly’s London Directory, 1860. ‘Broadwood &
BROWN, Rawdon Lubbock

BROWN, William

BRYANT, John
John Bryant is listed as ‘curiosity dealer’ at 17 Wardour Street, London, in Kelly’s Directory, 1839.

BRYANT, William Lamboll
William Bryant (d.1866) ‘curiosity dealer’ is listed at 71 St Paul’s Churchyard, London, in 1826 and 30 St James Street in 1832 and at the same address in Tallis’ London Street Views, 1838/1840. Bryant is listed as ‘picture and foreign china dealer’ at 30 St James Street in Pigot’s Directory, 1839. ‘Bryant, St James Street’ bought at least 19 lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘a beautiful enamel miniature of Liotard, by himself’ (lot 88, 14th day, £7,7.0.); ‘a brilliant Vauxhall plate glass in a richly carved and ornamented ebony frame’ (lot 3, 16th day, £15,15.0.) and ‘a very fine portrait of Thomas Howard, Duke of Norfolk by Sir Antonio More’ (lot 114, 21st day, £42.0.0.). ‘Bryant, St. James Street’ is also recorded as having made at least 3 purchases at the auction sale of the contents of Stowe in 1848; ‘Canova’s lions, from the Tomb of Clement XIV, at St Peter’s’ (lot 695, £13,2.0.), ‘a beautiful tazza, of verde di prato’ (lot 718, £6.0.0.), and a marble portrait bust of the Grenville (lot 758, £15.15.0.). ‘Bryant, St James’s Square’ also purchased one lot at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855; ‘a Limoges Enamel upright plaque, with a hunter and wild animals, and a Latin legend at the top’ (lot 1488, £5.5.0.). Bryant is also known to have traded pictures with the collector Joseph Gillott (1799–1872) during the period 1845 to 1862. [H. Burn, Aedes Strawberrianae, (1842); Jeanie Chapell, ‘The papers of Joseph Gillott (1799–1872)’, Journal of the History of Collections, vol.20, no.1, (2008), pp. 37–84, p. 61.]

BUCHANAN, William
William Buchanan (1777–1864) was one of the most well known picture dealers of the early nineteenth-century, trading in Edinburgh, but he also sold antique furniture, most famously to the Lucy family at Charlecote Park, some of which he purchased from the dealers Samuel Isaacs (q.v.) and John Swaby (q.v.). Buchanan was author of Memoirs of Painting (1824) and was apparently still working on his plan for a companion volume at the time of his death in 1864. Buchanan was the eldest son of Thomas Buchanan of Ardoch, Dunbarton and studied law in Edinburgh before turning to art dealing. He died at the house of his brother, Thomas, at 3 Jane Street, Blythswood Square, Glasgow in January 1864. Buchanan is frequently recorded as the buyer and seller of paintings at London auctions sales during the period 1806–1840. [Obituary, Art Journal, (1864), pp. 131–2; Francis Haskell, Rediscoveries in Art, (1976), pp. 27–9; Hugh Brigstocke, William Buchanan and the 19th century art trade: 100 letters to his agents in Italy and London, (1982); Clive Wainwright, The Romantic Interior, the British collector at home 1750–1870, (1989), p. 43 & p. 47; Getty Provenance Index Databases, ]
BUCKLEY, Daniel
Daniel Buckley is listed as 'dealer in antique furniture, old china, brasses & curios' at 7 Eastgate, Louth, Lincolnshire in Kelly's Directory, 1889.

BULL, James, Sophia & Mary
James Bull is listed as 'curiosity dealer' at 124 Leadenhall Street, London, in 1822 and his wife Sophia Bull is listed as 'curiosity dealer' at 124 Leadenhall Street in 1824, 1826, and again in 1829 & 1832. In a court case at the Old Bailey on 18th October 1823, John Joseph and Samuel Cumber were accused of stealing a silver mug from Sophia and Mary Bull, from their Leadenhall shop. Mary Bull was the daughter of Sophia, then a widow, who kept a 'silversmith's shop'; Joseph (aged 13) was found guilty and transported for 7 years. The Last Will and Testament of Sophia Bull (no occupation listed) of Piccadilly. Later in 1825. William and his son William jnr are believed to have died at 14 Harley Terrace, Chelsea, on 7th March 1849.

BUDDLE, Peter
Peter Buddle is listed as 'dealer in antique furniture' at 120 Warwick Street, Golden Square, London, in Pigot's Directory, 1859.

BULLOCK, William
William Bullock, a Liverpool merchant, moved his collection of armour and curiosities from Liverpool to London in 1809 and staged a variety of exhibitions at his 'London Museum' at 22 Leadenhall Street in 1812, 1817 and again in 1832; (30th September, 1832), reported that the coroner held an inquest on 'Miss Mary Bullock, aged 40, who destroyed herself by swallowing laudanum. It appeared that the deceased, who kept a sort of curiosity shop in Leadenhall Street, for a number of years, had lately become embarrassed of a connexion with a Jew, for whom she accepted bills to a large amount. This led to despondency and the rash act.'

BURGESS, Thomas
Thomas Burgess is listed as 'antique furniture dealer' at 72 Newman Street, London, in Kelly's London Directory, 1870.

BUTTON, Benjamin

BYARD, Horatio
Horatio Byard is listed as 'picture dealer' at 6 Warwick Street, Golden Square, London, in Pigot's Directory, 1859 and 'Byard, picture dealers' are listed at 20 Wardour Street in the Post Office Directory for 1878. Byard appears regularly as both buyer and seller of paintings at various auctions rooms in London during the period 1823–1840, mostly at fairly small amounts, but he did buy a Velázquez ‘head of Count Gondamar...from Mr Ottley’s collection’ (£8.15s) at Christie’s, April 22nd, 1837.

[Getty Provenance Index Databases, www.piweb.getty.edu]
CAMPBELL, W.H.
W.H. Campbell is listed as 'antique dealer' at 38 Swinegate, York in Stevens Directory for York for 1885.

CARLHIAN-BEAUMETZ
Carlhian et Cie was established as a decorator and furnisher in the early 19th century in rue des Frances-Bourgeois, Paris, and was re-established as Carlhian-Beaumetz 1867 by Anatole Carlhian (d.1904) and his brother-in-law Dujardin-Beametz (d.1906) at 30 rue de la Beaurepaire, Paris. In their later incarnation they sold salvaged 17th and 18th century interior rooms during the late 19th century and established an outlet in New York by the 1930s. The firm ceased trading in 1975.

CARMICHAEL, Ann
Ann Carmichael, 'curiosity dealer' is listed at 44 Lambs Conduit Street, London, in the Post Office Directory for 1829.

CARTER, Robert
Robert Carter is listed as an 'antique china dealer' in London at 15–16 The Minories in the City of London in Kelly's Directory, 1870 and Robert Carter & Sons are listed as 'antique furniture dealers' at 185 Tottenham Court Road in Kelly's Directory, 1882. The collector Lady Charlotte Schreiber (1812–1895) recorded that she bought 'a fine Plymouth figure of America, which he called Chelsea' for £6.0.0. from Carter in October 1869. Carter is recorded as a significant purchaser at an auction of ceramics at Christie's in 1867.

CASTELLARI, Andrea (Andrew)
Andrea Castellari is recorded as insured by the Sun Fire Office as 'dealer in curiosities' at 26 Russell Court, Covent Garden, London, in 1837 and is listed as 'curiosity dealer' at the same address in Pigot's London Directory for 1839.

CASTELLANI, Alessandro
Castellani (1824–1883) was a jeweller, collector and dealer, trading in London in the middle decades of the nineteenth-century. Castellani opened a shop in London at 13 Frith Street in the early 1860s and also had a shop in Paris and a workshop in Naples. It is recorded that Castellani exhibited some ancient Etruscan and other jewellery at the Fine Arts Club, London in 1861. Alessandro Castellani is listed amongst the contributors to the Special Loan Exhibition of Works of Art at the South Kensington Museum in June 1862 and 'Signor Castellani' exhibited a 'damascened steel casket, Italian, 16th century', a 'Niello Pax, Italian 16th century' and two 15th century illuminated manuscripts at the National Exhibition of Works of Art at Leeds in 1868. Castellani was author of 'A Memoir, the jewellery of the ancient' (n.d.), and was engaged by the Duke of Marlborough to value the famous 'Marlborough Gems', which were sold at auction in 1875. Castellani sold considerable amounts of Renaissance revival jewellery and gems, ancient Greek and Roman antiquities, including a Hellenistic bronze head of a goddess, probably of Aphrodite, to the British Museum in 1873 – (British Museum: GR1873.8.20.1). He also sold another of selection of objects in 1876. Both collections were exhibited at the British Museum prior to their sale. Castellani also sold two paintings to the National Gallery for £1,200 in 1881 – 'Crucifixtion by Niccolo Da Foligno' and 'Virgin enthroned, early Siennese School'. Castellani was mentioned by the writer Nina Barstow in an essay published in 1886 on the forgeries of Giovanni Bastianini (1830–1868), stating that the dealer Gagliardi (q.v.) was 'in the secret' regarding the fakes that Bastianini produced. 'A. Castellani' is recorded as the buyer of at least 5 lots at the auction sale of the contents of Hamilton Palace in 1882, including 'a Chinese bronze square box and cover' (lot 153, £210.0.0.). Castellani died in Italy in 1883 after a brief illness and his remaining collections were sold at auction in Rome in April 1884.

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[John Charles Robinson, Catalogue of the Special Exhibition of Works of Art...on Loan at the South Kensington Museum, (1862).]

CAULFIELD, William
William Caulfield is recorded as insured by the Sun Fire Office as ‘dealer in pictures and curiosities’ at 8 Grays Inn Passage, Red Lion Street, London, in 1831. William Caulfield is listed as ‘bookseller’ at 8 Grays Inn Passage in Pigot’s Directory, 1839. Caulfield appears infrequently as buyer of paintings at auction sales in London, recorded as active in 1824 and 1830. [Getty Provenance Index Databases, www.piweb.getty.edu]

CAWLEY & CO.
Cawley & Co are listed as ‘antique furniture dealers’ at 4 New Inn Yard, Great Eastern Street, London, in Kelly’s Directory, 1882 and advertised as ‘Antique and Foreign Furniture Company’ at the same address in 1882.

CELOTTI, Luigi
Abbé Celotti (1759–1843) was born on 12th August 1759 in Treviso and died on 9th October 1843 in the Palazzo Barbarigo, Venice, where he was in the employ of the Barbarigo family; from 1801 Celotti was the Secretary and Librarian to Count Giovanni Barbarigo in Venice. Abbé Celotti operated as a dealer from 1799 onwards and his name regularly appears as a seller of pictures at auction rooms in Paris during the period 1802–1819 and is recorded as having sold a portrait of two boys by Titian, ‘from the Pesaro Palace’ to the collector James Irvine (1759–1811) in November 1828. Celotti was involved, along with the dealer E.H. Baldock (q.v.), in the importation of the Borghese table formerly in the collection of William Beckford (1760–1844) at Fonthill and now at Charlecote Park. Celotti was also involved in the importation of some ‘Venetian carved boxwood armchairs’ which were sold by the dealer John Swaby (q.v.) to Archibald Constable, Sir Walter Scott’s publisher, in 1822; the chairs were given by Constable to Sir Walter Scott and remain in the Library at Abbotsford. Celotti appears to have premises both in Paris and London and held an auction sale of French furniture in Paris in 1819. Pressed for cash, Celotti sold a collection of Hebrew, Greek and Latin Manuscripts at Sotheby’s in March 1825, at which he was recorded as the seller at the first known specialist auction of a collection of medieval manuscripts in London. Celotti also sold a collection of paintings at Christie’s on 26th May 1825.

CHAFFERS, William
William Chaffers junior FSA (1811–1892) was a curiosity dealer from at least the 1850s and was also the author of the famous Marks & Monograms on European and Oriental Pottery and Porcelain (1863) and the first book on English silver hallmarks, Hallmarks on English Silver (1863) as well as The Keramic Gallery of Pottery and Porcelain (2 vols. 1872). William Chaffers junior was trading as ‘numismatist and antiquary’ at 20 Old Bond Street, London, in 1853 and at 66 Jermy Street in 1859. By 1885 William Chaffers, ‘valuers of works of art’ are listed at 4 Great Vine Street in Kelly’s Directory. C.R. Smith, Illustrations of Roman London (1859), wrote that Mr W. Chaffers discovered a ‘figure of an archer, in Queen Street in 1842, and the same year communicated an account of it at the Society of Antiquaries.’ The writer John Timbs in his Curiosities of London (1868), mentions that Chaffers’ had a collection of ‘1000 specimens discovered in London excavations’ and was well worth visiting. Chaffers was a subscriber to the collector Charles Roach Smith’s Catalogue of the Museum of London Antiquities (1834) and is frequently mentioned by Roach Smith in his publication; in particular Roach Smith mentions that Chaffers was the first person to designate ‘Bellarmine’ jugs with that name in an article that Chaffers published in the Journal of the British Archaeological Association. Chaffers was elected to the Society of Antiquaries in 1843, giving a paper on the antiquities discovered at Nisimes at the Society of Antiquaries on December 12 1850, and like his father before him, was ‘Father’ of the Worshipful Company of Wheelwrights. Chaffers is said to have sold ‘Sir Thomas More’s candlesticks’ to the collector Ralph Bernal (1783–1854) for £12 – the candlesticks were sold at the auction of the collection of Bernal in 1855 for £232.1.0. (lot 1305 to Durlacher (q.v.).
Chaffers is also listed amongst the buyers at many significant auction sales in the 19th century, including the Col. Charles Sibthorpe (1783–1855) auction at Christie's in April 1856 and is recorded as buying intaglios at the Benjamin Hertz auction in 1859, and coins at the collection of J. Dodgson Cuff, sold by Christie's in 1854. Chaffers is also recorded as the purchaser of a painting by 'Titian', 'Dead Christ attended by the Virgin and 6 other figures' (£640.10s), at the auction sale of the collection of the J. W. Brett in 1864. Chaffers bought at least 74 lots at the auction sale of the collection of Ralph Bernal (1784–1854) in March 1855, including 'a Sèvres cup and saucer, Gros Bleu, with the head of Franklin, and a trophy in Indian ink' (lot 340, £43.1.o.); a miniature portrait of 'Necker, the financier, by G. Lenz' (lot 1018, £8.8.o.); 'a coffer-shaped casket, metal gilt, with birds, scales, and foliage, in white metal on black ground' (lot 1271, £16.6.o.); 'a dish of Giorgio da Gubbio Ware' (lot 1739, £40.0.o.); 'a silver-gilt ornamental buckle, chased and engraved with masks' (lot 3458, £16.16.o.) and 'a scalloped or padlock locket-shaped watch...maker's name “Gio. Batt. Mascarone” (lot 3849, £21.o.o. illustrated in the catalogue).

William Chaffers was well-known as superintendent at a number of exhibitions, including South Kensington (including the loan collections of Old Plate, Clocks and Watches and Sèvres Porcelain) in 1862; Dublin in 1872; Wrexham in 1876; Hanley, Staffordshire in 1890; as well as being a member of the organising committee for the 'Museum of Ornamental Art' at the Manchester Art Treasures Exhibition in 1857 and was superintendent of the 'Museum of Ornamental Art' at the National Exhibition of Works of Art at Leeds in 1868. He is also known as an advisor and a frequent supplier of objects to the South Kensington Museum; the annual report of the Department of Science and Art for 1854 records a number of purchases from 'Mr. Chaffers', including several examples of Venetian Glass and 'fragments of Samian ware'.

When Chaffers made a visit to the new Corporation Art Gallery at Derby following the gift of objects by Felix Slade (1790–1868) the newspaper reports commented that Chaffers was 'one of the greatest living authorities on ceramics' (Derby Mercury 3rd December 1890). William Chaffers, 14 Grafton Street, is listed as one of the guarantors (£250) for the potential purchase of the Soulages Collection in 1856. He was also responsible for cataloguing the collection of glass formed by Felix Slade (1790–1868) and the catalogue of the Holbourne of Menstrue Museum of Art, Bath (1887), as well as the collection of William Henry Forman which was acquired by Major A.H. Brown of Callaly Castle, Northumberland in 1890. Chaffers was also a member of the Fountaine Syndicate, which was formed to purchase objects for the nation at the auction of the Fountaine collection at Christie's in 1884.

Chaffers was not always considered reputable, in 1865 John Charles Robinson (1824–1913) of the South Kensington Museum wrote that 'Mr Chaffers habitual indiscretion is such as to make him unsuitable to be associated with the expenditure of public money'. A William Chaffers, cloth and wool merchant listed at 74 Queen Street, Cheapside in 1821, may be a relative. William Chaffers' father was a 'pawnbroker' trading at 42 Watling Street by at least 1820, where William Jnr was born in 1811. The Chaffers family are related to the family of Richard Chaffers (1731–1765), the potter of Liverpool. William Chaffers (this could be either snr or jnr) was listed as 'picture dealer' and as 'pawnbroker and silversmith' at 10 & 11 Greek Street, Soho in Pigot's London Directory, 1839 and at 10 Greek Street in 1841 and 1846. William Chaffers 'silversmith and dealer' is listed amongst the debtors of the dealer Thomas Hamlet (q.v.) in 1841 with a debt of £2,740. Chaffers jnr was a clerk in the City of London during the rebuilding of the Royal Exchange in 1838–39 and no doubt became interested in Romano-British antiquities excavated during the laying of the foundations of the building works. Chaffers, who lived at Fitzroy Square, retired from the trade in about 1870, moving to The Chestnuts, Willesden Lane, Middlesex, later moving to West Hampstead. Chaffers died on 12th April 1892. The obituary of William Chaffers (The Times, April 19th 1892), states 'the veteran antiquary, who died a few days ago, aged 80, at his residence at West Hampstead, in comparative obscurity and oblivion... whilst...[to] the art world of 50 years ago his name was a household word...[and] made him probably in his day the highest authority in England on ceramics, silver and plate.'
CHILVERS, Mrs Caroline
Mrs Chilvers is listed as ‘curiosity dealer’ at 85 Wardour Street, London, in the 1852 Post Office Directory.

CHITTLEBURGH, John
John Chittleburgh is listed as ‘curiosity dealer’ at 7 Portland Street, London, in Pigot’s Directory, 1839 and as ‘curiosity dealer’ at 126 Great Portland Street in the 1841 Post Office Directory.

CLARE, Samuel
Samuel Clare is listed as ‘curiosity dealer’ at 11 Great Marlborough Street, London, in 1860. The census returns for 1861 record Samuel Clare, ‘dealer in antiquities’, aged 44 resident at 11 Great Marlborough Street, together with his wife Ann, aged 48 and their five children, all ‘scholars’. Samuel Clare advertised the sale of a ‘magnificent Renaissance Screen, from the Church of St Luke, Cremona, carved by Antonio Maria Viani, called Vianino, School of Campi, Cremona, 1582’ in The Morning Chronicle in May 1860, at ‘Clare’s Gallery of Ancient Furniture, Curiosities, Armour etc’, 11 Great Marlborough Street. Henry Pratt (possibly of the Pratt (q.t.) family of ancient armour dealers), was listed as the ‘Manager’ of Clare’s gallery another advertisement for Samuel Clare’s ‘Gallery of Antiquities and Ancient Furniture in The Morning Chronicle in October 1859.

CLARKE, Jane
Jane Clarke is listed as ‘curiosity dealer’ at 25 Paddington Street, London, in Kelly’s Directory, 1839 and as ‘upholsterer’ at the same address in Pigot’s London Directory, 1839.

CLARKE & CO, Thomas
Thomas Clarke is listed as ‘curiosity dealer’ at 68 New Bond Street, London, in Kelly’s Directory, 1860.

CLARKE, William
William Clarke is listed as ‘antique furniture dealer and curiosity dealer’ at 44 Great Portland Street, London, in Kelly’s Directory, 1882.

CLARKE, Miss
Miss Clarke is trading at the ‘Antique Lace Warehouse’, 154 Regent Street, London, in Tallis’ London Street Views, 1847 (figure 12). The Annual Report for the Department of Science and Art for 1854 records a large number of purchases for the South Kensington Museum from ‘Miss Clarke’, including ‘an Old Dresden Porcelain Teapot and Cover, £4.14.6.’, and a large number of specimens of ‘Venetian, Maltese and Old Valenciennes Lace’.

CLEMENT
Clément was an art dealer in Paris. Clément acted as bidding agent for Baron Edmund de Rothschild at the auction sale of the collection of Herr von Liphart, sold in Dresden in 1876. Clément is also recorded as the purchaser of one lot at the auction sale of the Andrew Fountaine collection at Christie’s in June 1884; an ‘Henri II ware Biberon, formed as a vase’ (lot 298 £1060.10.0.) – (photographed in the catalogue).

CLEMENT, Mrs Jemmina
Mrs Clement is listed as ‘curiosity dealer’ at 11 Brownlow Street, Holborn, London, in 1860. The census return for 1861, records 11 Brownlow Street occupied by Jemmina Clements [sic] widow aged 33, as a ‘curiosity dealer’ who was born at Faversham, Kent, together with one son Jaines (9) and one daughter, Jemina (7).

COCKAYNE, Isaac
Isaac Cockayne is listed as ‘antique china dealer’ at 4 Osborne Street, Hull, Yorkshire in Kelly’s Directory, 1879.

COEHLIO
Coeelho is recorded by the collector Lady Charlotte Schreiber (1812–1895) as a curiosity dealer trading at 13 Rua Annunciata in Lisbon, Portugal, in the 1860s and 1870s. Lady Schreiber noted that she purchased some enamels and china from Coelho in 1875. [Montague Guest, (ed.), Lady Charlotte Schreiber’s Journals, [1921].]

COHEN, Moses
Moses Cohen is listed as ‘curiosity dealer’ at
COLLIN
Collin was a curiosity dealer in Frankfurt am Main, Germany. The dealer John Coleman Isaac (q.v.) mentions that when he met Mr Collin whilst he was in Fürth in Germany in September 1835, he ‘saw all that he bought and there was nothing at all for me in his things.’ In May 1838 Isaac also records that Collin was in possession of an ‘ancient shield’ that Farrer (q.v.) and Tuck (q.v.) had attempted to buy for £160.

[John Coleman Isaac archive, MS139/AJ53, no.53, no.43, Hartley Library, University of Southampton.]

COLLINGWOOD, Sarah
Miss Sarah Collingwood is listed as ‘dealer in antique furniture’ at Osbournby, Falkingham, Lincolnshire in Kelly’s Directory, 1889.

COLLINS, Francis
Francis Collins (1790–1833), who was the younger brother of the artist William Collins RA (1788–1847), is listed as ‘picture dealer’ at 11 New Cavendish Street, London, in 1817. Collins moved to 52 Great Marlborough Street in 1828–1832, trading as ‘picture cleaner and dealer’ and also ‘dealer in ancient prints.’ Collins, certainly both Francis and Henry, (q.v.), appear frequently as a buyer and seller of paintings at various London auctions in the period 1815–1839.


COLLINS, Mrs
Mrs Collins traded as a curiosity dealer in Germany. The dealer John Coleman Isaac (q.v.) mentioned that she had a shop in Frankfurt during the late 1830s and early 1840s. Isaac wrote to his wife Sarah, that he ‘learnt from Mrs Collins that Pratt (q.v.) had been there, in the course of the day, and offered her for three crystal Cups and an Ivory tankard about 8gns, on condition that she would take a bill on his house in Bond Street. She asked my opinion, if he was good, but you know my way, I never interfere with any body, but still she said [sic] she understood me.’

[John Coleman Isaac archive, MS139/AJ53, no.53, Hartley Library, University of Southampton.]

COLNAGHI, Paul, Dominic & Martin
Paul Colnaghi, (1751–1833) son of a distinguished Milanese family, came to London from Italy after his father died in debt. He joined the London print sellers and scientific instrument makers Giovanni and Anthony Torre in 1783 before setting up an art and print dealing business with a partner named Sala. Colnaghi & Sala are listed as print merchants at 23 Cockspur Street in 1799 and as Colnaghi & Co print merchants by 1805. Paul Colnaghi had a shop at 23 Cockspur Street until 1826 when he vacated this shop after a quarrel with his son, Martin Colnaghi who continued to operate from Cockspur Street, and set up with his son Dominic Charles (1790–1879) at 14 Pall Mall East. Paul’s 2nd son, also called Paul, died aged 36 on 30th June 1830. Colnaghi & Puckle (Martin Colnaghi) are still listed at 23 Cockspur Street in Tallis’ London Street Views, 1838/1840. The dealer John Coleman Isaac (q.v.) had several transactions with ‘Mr. Colnaghi’, (almost certainly Dominic) and the Isaac archive also indicates that Colnaghi sold armour to the collector Ralph Bernal (1784–1854) in 1838 and also had significant dealings with the collector and expert on armour Sir Samuel Rush Meyrick (1783–1848) in the same period. Dominic Colnaghi sold a large collection of arms and armour to Meyrick comprising some 23 suits and others arms to the amount of £2,000 in 1818, probably purchased by Sir Samuel’s son Llewellyn, who had inherited the property of Sir Samuel’s father due to Sir Samuel marrying against his father’s wishes.

Colnaghi is recorded as the buyer of at least 15 lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘a portrait of a French Courtier, by Janet’ (lot 13, 11th day, £9.9.0.); ‘a miniature portrait of King James I, by Isaac Oliver’ (lot 38, 14th day, £18.18.0.); ‘a pair of Roman vases carved in ivory by Verskovis’ (lot 67, 15th day, £12.12.0.); ‘a singularly curious and valuable old picture, on panel, the marriage of Henry VII with Margaret of Anjou’ (lot 25, 20th day, £84.0.0.); and ‘a matchless enamel miniature of Cowley, the poet, by Zincke’, (lot 51, 14th day, £60.0.0.); ‘P & D Colnaghi’ are also recorded as the buyers of at least 8 lots at the auction sale of the collection of Ralph Bernal (1784–1854) in March 1855, including a portrait of ‘the Cardinal of Chatillon’ by ‘Primaticcio’ (lot 807, £162.15.0) and ‘a rifle, the stock inlaid with ivory...and a German inscription and date 1585’ (lot 2217, £6.6.0.).
COOK, Edward
Edward Cook is recorded in the insurance records of the Sun Fire Office as ‘dealer in curiosities’ at 123 Wardour Street, London, in 1819 and 1820.

COOKE, George
George Cooke is listed as ‘broker & curiosity dealer’ at St Mary’s Road, Market Harborough, in the Leicestershire Gazetteer, 1877.

COOKE & SONS
Cooke & Sons, Lower Church Street, Warwick, and Warwick Street, Leamington Spa, were primarily furniture manufacturers, but they also sold antique and ancient furniture. Henry Cooke, in his Historical and Descriptive Guide to Warwick Castle (1851), wrote: ‘Their vast collection of furniture, in the most magnificent patterns, ancient carved oak, fine antique and valuable old cabinets, &c, has few rivals in the kingdom as to extent, and certainly no superiors as to execution.’ Cooke of Warwick made the famous ‘Kenilworth Buffet’, displayed at the Great Exhibition (1851) and now at Warwick Castle.

COOPER, Thomas
Thomas Cooper, ‘curiosity dealer’ is listed at 22 New Bond Street, London, in Kelly's Directory, 1832. Cooper is listed as ‘umbrella and walking stick maker’ at the same address in Pigot's Directory, 1839.

COOPLAND, Herbert
Herbert Coopland is listed as ‘modern and antique furniture dealer’ at 153 West Street, Sheffield in Kelly's Directory, 1881.

CORK, Henry
Henry Cork is listed as ‘curiosity & shell dealer’ at 53 Judd Street, New Road, London, in Pigot's Directory, 1839.

COSTANTINI, Emilio
Emilio Costantini traded as a dealer in Florence in the late 19th century. He was a rival of the dealer Stefano Bardi (q.v.) and is recorded as supplying a number of paintings to Mrs Isabella Stewart Gardner, including Raphael’s portrait of Tomasso Inghirami.

Cousin is recorded at 3 Rue Matignon, Paris, in 1817 and M. Cousin, a dealer in antiquities and paintings, is listed at Place de la Bourse, Paris in
COUVREUR
Couvreur was a curiosity dealer trading at 48 Rue Nôtre Dame de Victoires, Paris in the 1850s and by 1869 he had moved to Rue Lepelletier. He traded at Boulevard de la Madeleine for 1829 and 1832. Thomas Raikes (1777–1848) recorded that M. Cousin, ‘a dealer in antiquities’, purchased a ‘small picture covered in dust’ for just 53 francs at the auction sale of the property of the Duc de Maillé in April 1837, which after cleaning, turned out to be a portrait of St. John the Baptist by Raphael. Cousin tried to sell the painting for 100,000 francs, but was forced to release the painting by the Liste Civile into the care of the Musée Louvre after the Maillé auction sale was declared ‘null and void.’ Cousin was required to return the painting ‘on penalty of 100 francs per day’. Cousin was selling paintings at auction in Paris in 1844 in collaboration with the dealer Samuel Mawson (q.e.t.) and is recorded as buying paintings at auction in Paris between 1817 and 1840.


COVE & SON, Augustus
Augustus Cove & Son, ‘curiosity dealers’ are listed at 31 Houndsditch, London, in the Post Office Directory for 1829 and 1832. Thomas Cove is listed as ‘curiosity dealer’ at 5 Charles Street, Middlesex Hospital in 1833 and Augustus Cove is listed as ‘China and Glass Warehouse’ at 31 Houndsditch in 1833.

CRISPIN
Crispin, a dealer in Paris, at Boulevard Beaumarchais, is recorded by the collector Lady Charlotte Schreiber (1812–1895), who bought two Bow porcelain figures from Crispin for £8.0.0. in February 1875.


CUFFE, John
John Cuffe is recorded in the insurance records of the Sun Fire Office as ‘dealer in curiosities and straw hat maker’ at 46 Strand, London, in 1816.

CURETON, Henry Osborne
Henry (Harry) Cureton (1785–1858) is listed as ‘curiosity dealer’ at 81 Aldersgate Street, London, in 1829 and he is listed as ‘medalist’ at the same address in 1833. Cureton is listed as ‘medallist and coin dealer’ at 20 River Street, Myddleton Square, in the Post Office Directory for 1830. Cureton was listed as a member of the Numismatic Society in 1838. Cureton is recorded as the buyer of over 100 lots at the auction sale of the contents of Strawberry Hill in 1842, all coins and medals including, ‘a Greek coin, Agathocles of Syria, very fine and rare’ (lot 12, 9th day, £3.10.0.); ‘English gold coins, five-guinea piece, 1711 and two-guinea piece, 1709’ (lot 156, 9th day, £7.0.0.); ‘an English medal in silver, Queen Mary, beautifully chased by Stewart’ (lot 41, 10th day, £4.4.0.); ‘Pope Julius III, fine and very rare’ (lot 44, 10th day, £8.5.8.); and a ‘Venetian, twelve-ducat piece’ (lot 132, 10th day, £4.15s).

Cureton appears to have left the trade by 1851 and is believed to have worked in some capacity at the British Museum. Leigh, Sotheby & Wilkinson sold the ‘Valuable Stock of Coins and Medals of Mr. Harry Osborn Cureton’ on 17th February 1851. Cureton was the witness in a court case at the Old Bailey on 10th May 1852, when he stated ‘I live in Pentonville, I was formerly in business in Aldersgate Street’. In 1844 the collector Charles Roach Smith mentions ‘Mr. Harry Cureton, the well known and respectable coin dealer’. Cureton sold a large number of objects to the British Museum during the 1850s, including the late Bronze Age ‘Dunavertney Flesh Hook’ (BM 1856, 1222.1).


CURT, Joseph
Joseph Curt is listed as ‘curiosity dealer’ at 33 Great Portland Street, London, in Kelly’s Directory, 1860. The census return for 1861 lists Joseph Curt as aged 55 and a ‘professor of
languages’ at 33 Great Portland Street; the premises were also occupied by Samuel Lea (*q.v.*) ‘Foreign China Dealer’, aged 71. Curt was an associate of the British Archaeological Association in the 1840s and 1850s, listing his address as 65 Lisle Street and he exhibited some Roman coins at the Association in 1847.

Curt is recorded as the buyer at least 31 lots (all coins and medals) at the auction sale of the contents of Strawberry Hill in 1842, including ‘Roman Imperial coins’ (lot 62, 9th day, £2.5.0.); ‘a five-guinea piece, 1668, very fine’ (lot 148, 9th day, £6.15.0.), and ‘a collection of 475 copper and 11 silver coins, of the Popes and Cardinals, by the Hameranis and other celebrated artists’ (lot 103, 10th day, £32.0.0.).

Curt was listed as a guarantor in the sum of £100 for the International Exhibition in London in 1862. ‘Mr Joseph Curt, of London, Antiquary and Numismatist, established since 1838’ of 125 Great Portland Street, advertised in July 1857 that he had ‘just completed the catalogue of Monsieur Pierre Rollin’s Antique Glass, the finest and most complete private collection in Paris; also the catalogue of Monsieur Herpin’s most select and valuable Roman Coins.’ In the same advertisement Curt also announced that he took commissions ‘executed in Paris, where Mr Curt goes regularly once a month...’

[H. Burn, *Aedes Strawberrianae*, (1842).]

**CUTTER, W. D.**

W.D. Cutter is listed as ‘antique furniture dealer and curiosity dealer’ at 36 Great Russell Street, London, in *Kelly’s Directory*, 1882. W.D. Cutter is recorded as the buyer of a small number of lots at the auction sale of the contents of Hamilton Palace in 1882, including ‘a large cameo, with three heads in profile’ (lot 2166, £7.0.0.).
DANIEL, Peter
Peter Daniel is listed as 'curiosity dealer' at 42 Union Street, Great Titchfield Street, London, in Pigot's Directory, 1839.

DANLOS
Danlos was a well-known art dealer in Paris in the 1860s to the 1890s, and is also recorded as buyer at many, mainly picture, auctions over the period. Danlos & Holloway are listed as buyers at the auction of Mr Palmer's Collection of engravings, sold at Sotheby's in 1868 and Danlos is recorded as a purchaser at the sale of Andrew Fountaine's collection, sold at Christie's in 1884 and at the Duke of Buccleuch's collection at Christie's in London in 1887. Danlos is also recorded as the buyer of at least 8 lots at the auction sale of 18th century watercolours from the collection of the Goncourt brothers at Hotel Drouot in February 1897, including 'an interior study of Roman ruins, by Hubert Robert' (lot 52, £500ff) and 'a portrait of a young woman, by Greuze' (lot 19, £200ff). In an auction report published in 1883, The Times records that 'M.Danlos' was 'one of the great dealers of the Continent'.

DANTZIGER, Jacob Wolf & James W
Jacob Dantziger is listed as 'curiosity dealer' at 35 Wardour Street, London, in the Post Office Directory for 1829 and James W. Dantziger as a 'working jeweller' at 35 Wardour Street in 1832. J.W. Dantziger is listed as 'curiosity dealer' at 29 Wardour Street in Robson's London Directory, 1839 and in Pigot's Directory, 1840 and 1844. In 1849 Jacob W Dantziger is listed as 'dealer in ancient coins' at 29 Wardour Street. Jacob Dantziger is listed as 'jeweller' at 29 Wardour Street in 1853 (figure 10). 'Dantzigger' was recorded as buying 'a rude ring, of silver, chased with the representation of a hand and ornaments' (lot 1369, £0.6.0.) at auction sale of the collection of Ralph Bernal (1783–1854) in March 1855.

DAVES, Gabriel, Henry and Sarah
The Davies family were curiosity dealers trading from 41 Craven Street, London in the 1810s and 1820s. The Davies family were trading from at least 1812 and from the 41 Craven Street address from at least November 1817. In directories of 1819, 1822, 1826 and 1829 the Davies family business is listed as 'Davies & Co. Merchants', 41 Craven Street. Prior to Davies moving to 41 Craven Street the premises were recorded as occupied by James Bruere, Wine and Brandy Merchant in 1817. The Davies firm was later operated by John Coleman Isaac (q.v.) following his marriage to Sarah Davies late in 1824 or early 1825 and by January 1826, John Coleman Isaac is registered as trading from 41 Craven Street. Isaac moved the business to 12 Wardour Street in April 1829. Gabriel Davies was born in Germany in 1760 and died 5th October 1838, apparently of consumption, after 'an illness of three months'. Gabriel lived in Germany, with periodic visits to London and his son Henry Abraham Davies ran the London shop with his sister Sarah. Sarah was also born in Germany in 1793 and died in February 1875. Abraham Davies wrote confidently to his father Gabriel in 1812 that 'my name in London is good for £5000'. In 1817, the Davies family advertised an exhibition of armour at 20 Brook Street, admission 1 shilling, which was held in the shop of the armour dealer Thomas Gwenapp (q.v.) and Davies purchased ancient arms and armour at Christie's sale of the effects of 'Mr Gwenapp' on 4th April 1821. The Davies family disposed of a considerable quantity of ancient arms and armour and curiosities at an auction at The Egyptian Hall, Piccadilly, owned by William Bullock (q.v.) in April 1821. 'S.Davies & Co' (obviously Sarah) sold the antique shop at 41 Craven Street, advertised on May 28th 1822 that they had 'just imported a most splendid and rare collection of ancient armour, consisting of several suits cap-à-pie...a most curious and interesting collection of models, from originals, in Armour, consisting of 15 Figures on Horse and Foot, representing a German Tournament, in which the Emperor Frederick III challenged the Duke of Burgundy – carvings in ivory and wood, stained glass....and other articles of vertu.'

Henry Abraham Davies appeals to have established trading relationships with several significant collectors; he sold several suits of armour to the Duke of Rutland, for Belvoir Castle, Rutland and also sold large quantities of ancient armour and curiosities to Sir Samuel Rush Meyrick (1783–1848) of Upper Cadogan Place prior to the construction of Meyrick's country house, Goodrich Court, Herefordshire (commenced 1827). The Davies family also sold considerable quantities of ancient armour and
curiosities to many other collectors including General Sir John Murray (1768–1827), 8th Baronet of Dunerne and the Rev John Dymoke (d.1873) of Scrivelsby Court, Horncastle, as well as many prominent dealers such as William Foster (q.v.), Robert Fogg (q.v.), John Swaby (q.v.), Dom Colnaghi (q.v.), and Charles Askew (q.v.).

Henry Abraham Davies died before June in 1822 when ‘Mr Smallbone’, advertised an auction, the ‘entire property of the late Mr Davis [sic], an eminent collector, deceased’, on the premises at 41 Craven Street on June 6th and 7th 1822. The collection included ‘ancient armour, comprising several suits of the most elegant form and exquisite workmanship of the 15th and 16th centuries, costly weapons in cross bows, guns, swords, pistols, halberds, pikes; rare specimens of Dresden china, carvings in ivory and wood, antique cabinets, and bronzes...splendid china jars, an elegant India screen...’ Another auction sale of armour sale belonging to ‘H.A. Davies’ took place on 6th June 1822, the auction included the ‘fluted suits of the Dukes of Leiningen and Lacklen.’

DAVIES, Isaac

Isaac Davies is listed as ‘curiosity dealer’ at 530 Oxford Street, London, in Kelly’s Directory, 1865.

DAVIES, R.

R. Davies, silver dealer, goldsmith and jeweller of York Street, Portman Square, London, was trading in the 1810s and into the 1820s. He is mentioned by the collector William Beckford (1760–1844), who ridiculed the activities of Davies, recording in his diary, 22 January 1819, ‘Enter ‘Magnus Berg’ Davies with a salver of beaten silver etc-la, la’, a reference to the ‘Magnus Berg’ cup now in the Royal collections (RCIN 50554).

DAVIS, Frederick, Charles & Joseph

Frederick Davis was trading as a dealer by the 1850s and is listed as ‘curiosity dealer’ at 100 New Bond Street, London, in 1860. The census returns for 1861 record Frederick Davis resident at 100 New Bond Street, an ‘importer of Works of Art’ aged 35 and born in London, together with his wife Elizabeth aged 37 and their five daughters and two sons, all under 10 years of age. Frederick Davis was listed as a contributor to the ‘Museum of Ornamental Art’ at the Manchester Art Treasures Exhibition in 1857 and at the Special Loan Exhibition of Works of Art at the South Kensington Museum in 1862. F. Davis Esq also contributed a ‘Limoges Enamel Candlestick by Jean Courtois’, a ‘Limoges Ewer by P. Reymond’, ‘two White Dresden China Storks, life size’, a ‘very fine terra cotta bust of a laughing satyr by Clodion’, and 25 pieces of ‘Old Sevres China’, at the National Exhibition of Works of Art at Leeds in 1868. Frederick Davis and his son Charles were in St Petersburg in 1866 where they bought the so-called ‘Tilsit’ Table, (made 1765 by René Dubois) together with its associated cartonnier and inkstand from Prince Kourakin and sold it to the 4th Marquess of Hertford in 1867; the suite remains at the Wallace Collection in London. Frederick Davis also bought a French commode ‘with mounts by Gouthiere’ which he purchased from Lord Conyngham in the 1860s. Frederick Davis also sold a large number of pieces of maiolica to the collector Sir Richard Wallace in 1872, including six pieces that he had bought from the auction sale of the dealer Alessandro Castellani (q.v.) in May 1871. Frederick Davis is listed as ‘curiosity dealer’ at 47 Pall Mall in Kelly’s Directory 1882. The writer Herbert Byng-Hall mentions Davies [sic] of Pall Mall as a reputable dealer in china in 1868; Byng-Hall also writes that ‘Messers Joseph Davis of Bond Street’ often travelled to St. Petersburg in search of objets d’art. Frederick Davis was also listed amongst the buyers at the auction sale of the collection of Ralph Bernal (1783–1854) in 1855. Frederick Davis was the nephew of the dealer Isaac Falcke (q.v.). Frederick’s son Charles compiled a catalogue of the works of art belonging to Alfred de Rothschild in 1884. ‘Fred Davis’ was a member of the syndicate active at the Fountaine collection sale at Christie’s in 1884; the
syndicate was formed to acquire objects from the Fountaine sale in order to offer them to the South Kensington Museum and the British Museum, members included aristocracy and leading collectors and dealers. Fred Davis is also recorded as the buyer of 11 lots at the Fountaine sale 1884, including ‘a pair of [Palissy ware] Ewers’ (lot 98 £840.0.0); ‘an oblong [Palissy ware] Plaque, with a seated female figure, emblematic of water’ (lot 241 £761.5.0.) – (photographed in the catalogue), and ‘an Urbino Pilgrim Bottle [painted with] Pluto and Proserpine’ (lot 376 £336.0.0.) – photographed in the catalogue. Charles Davis was also an active buyer at the Fountaine auction sale and is recorded as the buyer of 5 lots, including a Limoges enamel ‘Oval Plaque [painted with] Apollo and the Muses, by Susanne Court’ (lot 290 £105.0.0.) – (ex Bernal sale (1855) lot 1505); ‘an Urbino Dish [painted with] the three graces in a landscape’ (lot 314 £49.7.0.), and a Limoges enamel ‘Large Oval Dish, subject “Feast of the Gods”, signed J.C.’ (lot 444 £38.17.0.). At the sale of Lord Londesborough’s Collection at Christie’s in July 1888 ‘C. Davis’ is recorded as the buyer of at least 91 lots at the auction sale and is recorded as the buyer of 5 lots, including a Limoges enamel ‘Oval Plaque [painted with] Apollo and the Muses, by Susanne Court’ (lot 290 £105.0.0.) – (ex Bernal sale (1855) lot 1505); ‘an Urbino Dish [painted with] the three graces in a landscape’ (lot 314 £49.7.0.), and a Limoges enamel ‘Large Oval Dish, subject “Feast of the Gods”, signed J.C.’ (lot 444 £38.17.0.). Frederick Davis is recorded as the buyer of at least 91 lots at the auction sale of the contents of Hamilton Palace in 1882, including ‘a portrait of Henrietta Lotheringa, by Van Dyck’ (lot 18, £2100.0.0.; ‘a Chinese pink enamelled eggshell vase’ (lot 108, £531.11.0.); ‘a Chippendale table’ (lot 1290, £601.18.0.), and ‘a Louis XIV Secretaire with the monogram of Marie Antionette’ (lot 1297, £9450.0.0.) – illustrated in the catalogue.


DEACON, Charles

Deacon was an auctioneer listed at 2 Berners Street in 1830 and also in 1841 & 1844. Deacon’s saleroom was regularly used as a means of disposing of objects and for purchases by members of the antique and curiosity trade, including the dealers John Coleman Isaac (q.v.), Edward and George Hull (q.v.), Samuel and Henry Pratt (q.v.) and many other dealers in the period.

[John Coleman Isaac archive, MS 150/A/53; ‘waste book’, no.467, Hartley Library, University of Southampton.]

DEAR, Charles

Charles Dear is listed as ‘bookseller, picture dealer and curiosity dealer’ at 28 New Street, Covent Garden, London, in Pigot’s Directory, 1839.

DEBÉGÉR, Charles Andrew

Charles Debegér, ‘broker and dealer in china and glass’ is recorded in the records of the Sun Fire Office at 29 Wardour Street, London, in 1831. Debegér is listed as ‘furniture broker’ at 34 Wardour Street in Robson’s London Directory, 1839, 1840, 1844/45 and 1849. At a court case at the Old Bailey on 1st February 1876, Debegér (a witness) stated, that he was ‘a silversmith’, and lived ‘at no.34 Wardour Street’. Charles Debegér is listed as ‘appraiser’ at 34 Wardour Street in 1852.

[www.oldbaileyonline.org.]

DELAHANTE, Alexis

Alexis Delahante (d.1837) was a prominent picture dealer trading initially in Paris, but left
around the time of the Revolution, settling in London and is recorded trading from Great Marlborough Street in 1813. There was a sale of his collection of paintings at Phillips, on 3rd and 4th June 1814 and he returned to Paris in 1815. Delahante appears to have continued to trade after returning to Paris; he is recorded as the buyer of ‘The Dropical Woman, by Gerard Dow’ (£147) and ‘The Poultry Market, by Jan Steen’ (£173), at the auction sale of the contents of Fonthill in 1823, and he supplied £500 of ‘sundry carved panels for rooms’ for Windsor Castle in 1826. Delahante also supplied several pieces of French furniture to George IV, including a porcelain-mounted side table by Louis-Françoise Bellange in 1822, which was later given to Lady Conyngham.


DELANGE, Carle
Carle Delange was a curiosity dealer trading at 5 Quai Voltaire in Paris in the 1830s. John Charles Robinson (1824–1913) of the South Kensington Museum noted in 1854 that Delange’s prices were ‘somewhat high, but he is a most respectable dealer.’ John Charles Robinson wrote that Delange had written to him in 1853 & 1855 commenting on the painted marks on Italian maiolica. In 1856 Delange supplied a terracotta plaque depicting the Last Supper to the South Kensington Museum, (V&A 3986–1856), now attributed to della Robbia. In October 1857 the dealer John Coleman Isaac (q.v.) wrote from Venice to his wife Sarah; ‘last week there arrived here 3 French Dealers, one Mr D’ange, who buys everything.’ Delange was also active at the Soltikoff auction sale in 1861, purchasing the Saint Hubert Crozier, which was later acquired by the South Kensington museum in 1892. Delange is also recorded as a judge at the Paris Universal Exhibition in 1867.

[John Coleman Isaac archive, MS139/AF53, no.48, Hartley Library, University of Southampton; V&A Library, Cole Papers, Box XVII; J.C. Robinson, Catalogue of the Soulages Collection (1856), p. 148; Clive Wainwright, (edited for publication by Charlotte Gere), ‘The Making of the South Kensington Museum IV: Collecting Abroad’, Journal of the History of Collections, volume 14, no. 1, 2002, pp. 45–61, p. 47, p. 56; Clive Wainwright, ‘View old Flanders’ (7500fr) on behalf of Farrer at auction rooms – he bought a painting by Teniers and some Gothic fragments. The auction catalogue of 1841 described him as ‘many years an importer, the late Mr F Deschryver’. Deschryver appears to have acted as bidding agent for the London dealer Henry Farrer (q.v.) in the Belgian auction rooms – he bought a painting by Teniers ‘View old Flanders’ (7500fr) on behalf of Farrer at an auction in Ghent on 6th June 1835. Deschryver died, ‘after a short, but severe illness’ on 25th June, 1841, aged 46, his stock was sold at auction in 1841 – at this auction Charles Scarisbrick bought a ‘Gothic panel in two pieces’ and a small shrine and some Gothic fragments. The auction catalogue of 1841 described him as ‘many years an importer, the late Mr F Deschryver’. The last will and testament of ‘Franciscus Adrianus Deschryver’ (Prob 11/1948) proved 17th July 1841, records his address as 3 Newport Street, St Martins Lane, and lists Samuel Pratt (q.v.) and Edward Hull (q.v.) as witnesses. On 16th September 1841, Mrs Deschryver gave birth to a daughter, ‘a posthumous child’ (The Times 22/9/1841).

[Scarisbrick archive, DSC 784, (5), (10), Lancashire County Record Office, Getty Provenance Index Databases, www.piweb.getty.edu]
DESVIGNES, Henry (Hubert) Elisé

DEW, George
George Dew is recorded as a ‘dealer in curiosities’ in Hertford in the 1830s. The Gentleman’s Magazine, April 1830 recorded the Dew had ‘for sale, a singular wooden tankard...dated 1610’, with ‘principal ornaments [of] two armorial achievements; one, that of the King, with the initials I.R.’

DICKINSON, George
George Dickinson is listed as ‘curiosity dealer’ at 44 Tabernacle Walk, London, in the Post Office Directory for 1832.

DIETRICHSEN, Lionel
Lionel Dietrichsen is recorded in the records of the Sun Fire Office as ‘dealer in curiosities’ at 78 Newman Street, Oxford Street, London, in 1828. He was still trading from 78 Newman Street in 1844 when he was involved as a witness, in a case of theft (The Times, 26th March, 1844).

DINA, Giuseppe
Giuseppe Dina is recorded by the dealer John Coleman Isaac (q.v.) as a curiosity dealer trading in Venice in Italy in the mid nineteenth-century. In September 1857 Isaac wrote; ‘I have just offered Mr Dina £45 for a lot, including a very fine Dish inlaid with Silver.’ Dina is also know to have sold maiolica, glass and enamels to the collector Thomas Gambier Parry (1816–1888) during the 1850s and 1860s.

DIRECTIONS, William Arthur

DUNFORD, James
James Dunford (1784–1854) is listed as ‘picture dealer’ at 16 Great Newport Street, London, in Pigot’s Directory, 1839. Christie & Manson sold the ‘whole collection of capital pictures of Mr Dunford, of Newport Street, deceased, on April 28th 1855. The collection included ‘the Worship of the Golden Calf, and a classical Landscape, a pair of important works by Niccolo Poussin; Jupiter and Danæ by Reubens; a fine portrait of the
DURLACHER, Henry, Henry Jnr & George

Henry Durlacher is known to have sold maiolica, glass, enamels and 'Veneto-sarascenic' metalware to the collector Thomas Gambier Parry (1816–1888) during the 1850s and 1860s. Durlacher is also recorded as the purchaser of several articles at the auction sale of the collection of Henry Farrer (q.v.) in June 1866. H. Durlacher is recorded as the buyer of at least 6 lots at the auction sale of the contents of Hamilton Palace in 1882, including 'an equestrian portrait of Charles I by Van Dyck' (lot 32, £97.10.0.), and 'a Limoges enamel tablet' (lot 963, £183.15.0.). Durlacher also recorded as the purchaser of several articles at the sale of the dealer Bardini (q.v.) in June 1899, including 'a Gubbio lustre dish, signed “Maestro Georgio” and dated 1524' (£600.0.0.), and 'a statue of Hercules holding a club' (£520.0.0.). Durlacher was also active at the Bardini (q.v.) auction sale in May 1902 where he is recorded as buying 'a group of Samson slaying the Philistines, Florentine, 16th century' (lot 64, £1200.0.0. illustrated in the catalogue), and 'a large figure of a child by Verocchio' (lot 388, £1200.0.0. also illustrated in the catalogue).

The 4th Marquess of Hertford is said to have declined to purchase a Sévres ‘Pink Vase’ from Mr Durlacher in 1861, despite the fact that it was the ‘finest’ he had ever seen. Lord Hertford’s illegitimate son, Sir Richard Wallace (1818–1890) did buy objects from Henry Durlacher in the 1860s and 1870s, including the ‘Londonderry Cabinet’ in 1869, (Wallace Collection F390), several pieces of maiolica and Palissy ware in 1872 and a maiolica wine cooler with the device of Cosimo I de’ Medici for £4000.0.0. in 1875.
DICTIONARY OF NINETEENTH CENTURY ANTIQUE & CURIOUSITY DEALERS

(Duveau, Joseph, Henry, Charles & James)

Joseph Joel Duveen senior (1845–1908) (later Sir Joseph) was of Dutch origin and travelled to England in 1864 to work for the firm of Dumouriez and Gostchalk (produce importers) in Hull, Yorkshire. Duveen set up a shop with Bernard Barnett (q.v.) at 49 Waterworks Street in Hull in 1868, marrying Barnett’s daughter Rosetta in 1869. The partnership was dissolved in 1876. Joel Joseph Duveen is listed as ‘importer of antiques’ at 49 Waterworks Street, Hull and with ‘warehouses’ at Ocean Place, Anlaby Road and Silverstree Street, Hull in Kelly’s Directory, 1879. By 1880 Duveen had moved to London and Joel Joseph Duveen is listed as ‘antique furniture dealer and curiosity dealer’ at 181 Oxford Street in Kelly’s Directory, 1882. Joseph’s brother, Henry Duveen (1855–1918), opened an art and antiques gallery in Boston, USA in 1876 and had moved to New York in 1879. The Duveen brothers sold to all the major art collectors in America and Europe during the second half of the nineteenth-century. James Duveen, the nephew of Joseph Duveen senior, opened J.M. Duveen & Son art and antique dealers at 47 Bold Street, Liverpool in the late nineteenth-century and sold oriental porcelain to Lord Lever in the early twentieth-century.

‘J.J. Duveen’ is recorded as the buyer of at least 12 lots at the auction sale of the contents of Hamilton Palace in 1882, including ‘an ebony terminal pedestal’ (lot 193, £16.16.0), ‘a Naples cup and saucer’ (lot 1862, £8.18.6) and ‘a tapestry, illustrating Tasso, by p. Ferloni’ (lot 1923, £267.15.0).

Duveen Bros are listed as ‘antique furniture dealers’ at 21 Old Bond Street in Kelly’s Directory, 1899. The most famous member of the family was the art dealer Joseph Duveen jnr (1870–1939) (later 1st Lord Duveen) who was the primary member of the dealing operations from 1907. Joseph Duveen’s brother, Charles Joel Duveen is listed as ‘fine art dealer’ at 2 Haymarket in Kelly’s Directory, 1899; Charles J.Duvene also established a business in 1903 at 27 & 29 Brook Street, London trading in ‘Old Georgian mantelpieces’. Henry Duveen bought several pieces of Sevres and Dresden china from the dealer Edwin Marriot Hodgkins (q.v.) in 1886, when his address is recorded as ‘46 Holborn Viaduct’.

DUX

Dux is recorded as a dealer and agent trading from Hanover, who sold many objects to the South Kensington Museum in the 1860s. Henry Cole (1808–1882) and Samuel and Richard Redgrave of the museum both made purchases from Dux in Hanover in October 1863; they record the purchase of a 'silver large Tankard' (£150.0.0.) – (V&A 9030–1863) and a silver dish (£30.0.0.) – (V&A 9031–1863). However, John Charles Robinson (1824–1913) of the South Kensington Museum often questioned the authenticity of objects that Dux sold. Robinson recorded that he had returned a mounted nautilus shell sent over to the museum by Dux in the 1860s, 'The precious (object) is described by Mr Dux as an ancient work. This piece is however, entirely modern, it belongs to a class of spurious fabrications......I have no doubt that Herr Dux is perfectly aware of the real character of these objects...'.

EDKINS, William
William Edkins was a dealer in old china and glass trading from Charlotte Street, Bristol from the 1860s. Edkins was the grandson of Michael Edkins, a china-painter, working at the Bristol China Factory in the eighteenth-century and who is also recorded as the purchaser of some ancient stained glass at the Fonthill auction on 28th October 1823 on behalf of the Corporation of London. The glass was installed in the Lord Mayor’s Chapel.

William Edkins loaned several articles to the National Exhibition of Works of Art at Leeds in 1868, including an ‘Anglo-Saxon Fibula’, a ‘Romano-British, Circular Enamelled Bronze Fibula’; 5 specimens of 18th century Bristol glass; a ‘set of Old English Silver Tea Caddies & Sugar Basin’ and about 20 pieces of English porcelain.

Edkins also presented a considerable number of objects to the British Museum between 1876 and 1891. A.W. Franks (1826–1897) curator of Antiquities at the British Museum, presented Edkins with a signed copy of his book, the Franks Collection of Catalogue of Oriental Porcelain and Pottery (1879 2nd edition) and appears to have had a cordial relationship with him – in a letter in a private collection, dated 11th April 1882, Franks writes ‘Let me know when you come back from Cornwall and I will try to manage a visit’ and that he was looking forward to showing Edkins the new rooms at the British Museum.

Mr. Sotheby sold ‘English Porcelain and Pottery formed by Mr. William Edkins’ on 24th March 1874. The remainder of the collection of William Edkins of Bristol was sold at auction by Sotheby, Wilkinson & Hodge on 21st May, 1891.


EDWARDS & ROBERTS
Edwards & Roberts were primarily cabinet makers, established 1845, but are listed as ‘antique furniture dealers’ at 20 & 21 Wardour Street, London, in Kelly’s London Directory, 1860. By 1870 Edwards & Roberts had expanded to 16, 17, 18, 20 & 21 Wardour Street and 7 Little Chapel Street and 14 Great Chapel Street.

The firm are known to have put their stamp ‘EDWARDS & ROBERTS’ on many pieces of old furniture that they sold.

[Christopher Gilbert, Pictorial Dictionary of Marked London Furniture 1700-1840, (1996).]

EDWIN, James
James Edwin is listed as ‘tea & ancient furniture dealer’ at 9 Bath Road, Bristol in Hunt’s Directory for 1850 and as a ‘curiosity dealer’ at 9 Bath Road, Bristol in Matthew’s Directory for 1851.

EGGER, H
H Egger is recorded as a curiosity dealer with shops in Vienna and Paris. In 1890 he is listed at Operring, Vienna. ‘H. Egger’ is recorded as the buyer of ‘a figure of the Virgin, enamelled in colours’ (lot 844 £3.13.6.) at the auction sale of the contents of Hamilton Palace in 1882. ‘D. Egger’ is recorded as a purchaser of 4 lots at the auction sale of the Andrew Fountaine collection in 1884, including ‘a Galba [Roman coin], fine and rare’ (lot 490 £5.10.0.); ‘a Faustina Sen. [Roman coin]’ (lot 498 £8.6.10.0.), and ‘an Italian Ivory Horn, exquisitely carved with masks, arabesques, cherub’s heads, and birds in relief, with the original chased silver-gilt mountings’ (lot 532 £4,452.0.0.).

ELKINS, George
George Elkins is listed as ‘curiosity dealer’ at 1 Broad Street, Portsmouth in Pigot’s Directory, 1844 and at the same address in Slater’s Directory, 1852–53. The last will and testament of George Elkins, ‘dealer in curiosities’, was proved on 14th August 1855 (prob11/2217).

EMANUEL, Emanuel
Emanuel Emanuel is listed as ‘diamond and pearl merchant’ at 7bury Street, St Mary Axe and 28 Great Coram Street, London, in Pigot’s Directory, 1839. Emanuel Brothers are also listed as ‘Jewellers’ at 7 Bevis Marks in 1839 and as ‘diamond merchants’ at Lamb’s Conduit Street in the 1840s. The dealer John Coleman Isaac (q.v.) gave a dealer named Emanuel an ‘Ivory Tankard Silver Gilt mounted, quite perfect’ for £52.10.0. on sale or return in September 1829. ‘Messrs Emanuel’ loaned some unnamed objects to Manchester Art Treasures Exhibition in 1857. An individual named ‘E. Emanuel’ bought 3 lots of...
silver at the auction of the collection of Ralph Bernal (1783–1854) in March 1855, including ‘twelve silver dessert spoons’ (lot 3988, £6.3.5.) and ‘a pair of silver table spoons and a fish slice’ (lot 3990, £5.8.0.).


EMANUEL, Emanuel

Emanuel Emanuel took a partnership with Charles Town, an artist of 103 New Bond Street, London, in the 1820s to form Town and Emanuel (q.v.), ‘furniture manufacturers’ and ‘ancient furniture dealers’. It seems that Emanuel began trading as a ‘foreign fruit seller’ in New Bond Street in the 1820s; he was a victim of theft in May 1825 where he stated, ‘I live in New Bond Street, and am a foreign fruit seller; my partner’s name is Charles Town’. Charles Scarisbrick of Scarisbrick Hall bought an ‘Ebony cabinet’ and ‘Boule Coffre’ from ‘Emanuel’ (probably Town and Emanuel (q.v.) in 1846, probably via the dealer George Hull (q.v.).

Last Will and Testament of Emanuel Emanuel of 103 New Bond Street, ‘manufacturer of antique furniture’ was proved on the 4th May 1849 (p.011/2092). The Times recorded that Emanuel Emanuel, of 103 New Bond Street, died on 3rd May 1849, aged 54.

There is also an Emanuel Emanuel listed as ‘picture dealer’ at 16 Great Portland Street in Pigot’s Directory, 1833.


EMANUEL, Ezekiel

Ezekiel Emanuel is listed as ‘antique furniture dealer’ at 116 Great Portland Street, London, in the Post Office Directory for 1836, as ‘foreign china and antique furniture dealer’ at the same address in Pigot’s London Directory, 1839 and as ‘curiosity dealer’ at 51 Great Portland Street in 1860. ‘Emanuel, Portland Street’ purchased one lot at the auction of the contents of Strawberry Hill in 1842; ‘a portrait of George, the fourth Earl of Cholmondeley, by Pompeo Battoni’ (lot 34, 22nd day, £4.4.0.).


EMANUEL, Israel

Israel Emanuel is listed as ‘curiosity dealer’ at 1 Wigmore Street in the Post Office Directory for 1824, 1826 and 1829 and as ‘curiosity, shell and picture dealer’ in Pigot’s Directory at the same address in 1836.

EMERY, Richard

Richard Emery traded as a ‘picture dealer’ in Bury Street, London, during the first half of the 19th century. Emery is recorded as both a buyer and a seller of paintings at various London auction rooms during the period 1820–1840. At the auction sale at Shugborough in August 1842, Emery is recorded as the purchaser of several paintings, including ‘an exterior of a cottage, by N.Bergham’ (£136.10s); and ‘a seaport, by Vandervele’ which was stated to have been ‘purchased by Mr Emery (of the firm Christie and Manson) for £421’. ‘Emery, Bury Street’ is also recorded as the buyer of at least 15 lots at the auction sale of the contents of Strawberry Hill in 1842 including, a small bronze of ‘Bacchanalians’ (lot 68, 13th day, £14.3.6.); a watercolour painting of ‘a man and woman, seated in a garden, by Watteau’, (lot 36, 13th day, £40.19.0.); ‘two small ewers in bronze, and four small boxes of fine Old Japan’ (lot 104, 13th day, £2.0.0.); ‘an agate oval casket, mounted with chased silver’ (lot 105, 13th day, £7.7.0.); ‘an Intaglio on Sardonyx, a Lion, very spirited execution’ (lot 37, 13th day, £5.15.6.), and ‘an Intaglio, on red jasper, a boy with his head in a scenic mask’ (lot 109, 15th day, £4.4.0.).

In 1856 Richard Emery is suggested by an anonymous writer in The Morning Chronicle (March 1856) as one of the ‘dealers in pictures’ who would be suitable for a ‘jury’ to judge the authenticity of the Adoration of the Magi by Veronese at the National Gallery. Mr. Emery was also recorded by George Redford as the ‘well-known picture dealer’ who acted for the collector Morris Moore to purchase a picture ‘Apollo and Marsyas, by Mantegna’ (£70.7s) at the sale of the pictures of the publisher Francis Durovery in 1850 and which Moore eventually sold to the Louvre in 1885 for £8,000 as a picture by Raphael.


EMMERSON, Thomas

Thomas Emmerson is listed as a ‘picture dealer’ at Watford Place, London, in the Post Office Directory for 1825 and at 20 Stratford Place, London, by the early 1830s. ‘Thomas Emmerson Esq.’ is listed as 20 Stratford Place in Kelly’s Directory, 1841. Whilst Emmerson is primarily associated with the picture trade he also sold decorative objects to the collector William Beckford (1760–1844) in the early nineteenth-
century and sold a contemporary table with an antique Florentine pietre dura top to George Lucy at Charlecote Park, Warwickshire in 1824. Emmerson supplied paintings to several notable collectors and he also appears to have regularly purchased pictures in conjunction with the London picture dealer John Smith of 137 New Bond Street.

‘The Important Collection of Gallery and Cabinet Pictures of Thomas Emmerson Esq of Stratford Place’ was sold by Mr Phillips in London on 15th and 16th June 1832; the collection included ‘a Virgin and Child by Correggio, from the Ducal Palace at Modena; a grand original study, by Rubens, for his celebrated landscape called the Rainbow; a splendid landscape with a view of his father’s mill, by Rembrandt; and an interior and Fête Champêtre by Jan Stein.’

Emmerson regularly sold paintings at various auctions rooms during the 1830s, he is notably listed as the seller of a ‘View of St. Marks by Canaletto’ (£80.17.0) at Phillips saleroom in 1834. By the 1850s Emmerson is trading in paintings only and is mentioned by the German art historian Gustav Waagen (1794–1868) in this capacity in 1854. Mr. Christie sold the collection of pictures of Thomas Emmerson, deceased, in January 1855.


ENGEL, Bernard

Bernard Engel is listed as ‘curiosity dealer and fine art repository’ at 5 Victoria Parade, Torquay, Devon in Kelly’s Directory, 1878 and as ‘curiosity dealer’ at 36 Brook Street, London in Kelly’s Directory, 1882.

EPPS, Thomas

Thomas Epps is listed as ‘antique furniture dealer’ at 7 Upper Kennington Street, London, in Kelly’s Directory, 1860.

ESCUIDER

Escudier was a dealer in curiosities listed at 21 Quai Voltaire, Paris in 1836. Edward Holmes Baldock (q.v.) purchased Sèvres porcelain from Escudier in 1836.


ESMEIR

The writer Herbert Byng-Hall records that Esmeir was curiosity dealer who had a shop in Rue Parcellis, 22, Marseilles in 1868; Byng-Hall writes that Esmeir was ‘generally the best supplied’ in Marseilles but his ‘knowledge’ was ‘very mediocre, and [his] prices most exorbitant’.

[Herbert Byng Hall, Confessions of a Bric-a-Brac Hunter, (1868), p. 41.]

ESWORTHY, Thomas

Thomas Esworthy is listed as ‘furniture broker’ at 51 Wardour Street in Pigot’s London Directory, 1840.

EVANS, Henry Kay

Henry Kay Evans is recorded in the records of the Sun Fire Office as ‘dealer in curiosities’ at 282 High Holborn, London, near the Great Turnstile, in Pigot’s Directory, 1835 and is shown at 281 Holborn in Tallis’ London Street Views, 1838/1840. He is listed at 282 High Holborn as a ‘curiosity dealer’ in the Post Office Directory for 1838 and 1841, and in Kelly’s Directory, 1846. Evans is listed as ‘archery and curiosity warehouse’ at 282 High Holborn in Pigot’s Directory, 1839. Evans was involved in a case of theft of shells from the British Museum in 1838, when he stated that he was a ‘dealer in curiosities’ and lived at ‘No.282 High Holborn’. In the court case, heard at the Old Bailey on 2nd April 1838, Evans described how he bought some shells from a man named Frederick Saunders, who was charged with stealing them from the Museum. During questioning, Evans stated that he had hundreds of shells in stock, but that he was ‘not a particularly good judge of shells’. Saunders was found not guilty.

[www.oldbaileyonline.org]

EVANS, Thomas

Thomas Evans is listed as ‘curiosity dealer’ at 17 Maddox Street, London, in Pigot’s Directory, 1839. Evans was still trading at 17 Maddox Street in 1847 when he advertised the sale of ‘Curiosities and Quaint Antique Jewellery’ together with ‘20,000 autographs, paintings and carvings in ivory...all warranted old.’ Evans was involved in a high-profile court case concerning the authenticity of the so-called Trafalgar Sword, or Nelson Sword (report in The Times, 30th June 1847). Evans attempted to sue the editor and
publisher of *The Times*, John Joseph Lawson, for libel (*Evans v. Lawson*, 1847, sum of £1,000) as the result of a series of letters published during November and December 1846 and January 1847 which named Evans as ‘being a manufacturer of curiosities and palming off a spurious article’. The case involved the question of Evans’ reputation as a dealer in curiosities, arising from his sale of a sword, purportedly formerly belonging to Lord Nelson, which Evans sold to Lord Saye and Sele. In 1845 Evans is said to have purchased the sword for £1 from Mrs J.J. Smith, the widow of Alderman Smith and sold it to Lord Saye and Sele for £100. Lord Saye and Sele subsequently gave the sword to Greenwich Hospital. The defendants suggested that Evans brought the action ‘to puff himself to the world as a dealer in curiosities’. Evans was trading as ‘curiosity dealer at Maddox Street’ at the time and called as a character witness the respected collector Benjamin Hertz, who stated that he had ‘known Evans for 10 years’. The case was found for the defendant as it appears that the sword was not the sword that Nelson wore at the Battle of Trafalgar and it also appears that Evans was less than honest in his evidence, he purportedly fabricated a letter supposedly from ‘Mrs J. Smith’ in support of his case.

Evans is recorded as the buyer of 5 lots at the auction of the collections at Stowe in 1848, including a painting of ‘a river in Holland, by Storck’ (lot 153, 22nd day, £32 11s. 0d.), and ‘a portrait of Richard Eliot and his wife, by Kneller’, (lot 195, 22nd day, £9 9s.). ‘Evans’ is also recorded as the buyer of ‘two chairs, with carved oak backs, with coats of arms, the seats covered with tapestry’ (lot 4223, £4 4s. 0d.) at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855. Evans is listed amongst the buyers at the auction of the collection of Henry Farrer (q.v.) in June 1866.


**EVERINGHAM, Charles**

Charles Everingham is listed as ‘curiosity dealer’ at 35 Bedford Street, Covent Garden, London, in the *Post Office Directory* for 1819 and as ‘curiosity dealer’ at 2 Rupert Street, Coventry Street in 1822 and at 32 Tavistock Street, Covent Garden in 1824. In 1834 Everingham was the victim of a theft and appeared at the Old Bailey on 16th October 1834, where he stated, ‘I am a picture dealer. I keep the house, No. 3 Bride-lane, and live there...’

[www.oldbaileyonline.org.]

**EYRES, John**

John Eyles is listed as ‘antique china dealer’ at 4 Hanway Street, London, in *Kelly’s Directory*, 1882. Eyles described himself as ‘dealer in china and antique furniture’, in Hanway Street, during his evidence as witness in the court case against the dealer David Jewell (q.v.) on 31st January 1876. During his evidence Eyles stated ‘I have been a dealer all my life.’

[www.oldbaileyonline.com]

**EVANS**

Evans is recorded as a curiosity dealer at 3 Quai Voltaire, Paris in the 1850s and sold several objects to the South Kensington Museum, including a Sévres saucer purchased by John Charles Robinson (1824–1913) for the museum in 1855 (V&A 913–1855). In a letter to Henry Cole (1808–1882) in September 1854 Robinson mentioned that he had ‘bought a great number of things’ from Evans and that his prices were ‘generally very reasonable.’

FALCKE, Jacob, Hannah, Isaac, David, James, and Edward

Jacob Herbert Sydney Falcke (d.1849) husband of Hannah (1794–1854), and the father of David (d.1866), Isaac (1819–1909), James and Edward, is listed as ‘curiosity dealer’ at 127 Wardour Street, London, in Robison’s London Directory, 1839 and as ‘jeweller and curiosity dealer’ at the same address in Pigot’s London Directory, 1839 and at 394 Oxford Street in directories in 1841. In June 1839 Jacob Falcke, 127 Wardour Street, and 1 Broad Row, Great Yarmouth, advertised that he sold ‘Every kind of precious stones, in the rough or polished, also trinkets...lace and old stock in trade of every description...’; the advertisement also announced the sale of pictures, including works by Velazquez, Titian and Wilson; and ‘fine armour, stained glass, tapestry, Italian bronzes, carvings etc.’

Hannah Falcke & Sons are listed as ‘curiosity dealers’ at 394 Oxford Street in Kelly’s Directory, 1846. H. Falcke & Sons, 394 Oxford Street, ‘importers of articles of vertu’, advertised in July 1844 that they had ‘just returned from the Continent’ and had for sale ‘a magnificent collection of old Italian bronzes...several pairs of Buhl cabinets...several suits of armour inlaid with gold, carved oak sideboards...Country dealers and the trade supplied’. ‘H. Falcke & Co, curiosity dealers, Oxford Street and Hanway Street’, announced that their partnership was ‘dissolved by mutual consent’ in the London Gazette 17th March 1846. Hannah Falcke, ‘of Oxford Street, relict of Jacob Falcke Esq of Great Yarmouth’, died aged 60, on March 26th 1854; (Last Will and Testament Probs 21/218).

Isaac Falcke and David Falcke are listed at 127 Wardour Street in Tallis’ London Street Views, 1838/1840 and continued to trade from there until 1850, after which time they traded from 92 New Bond Street. D & I Falcke, ‘established 25 years’, advertised a ‘Grand Exhibition of Art and Vertu’ at 92 New Bond Street in May 1851; their advertisement also stated ‘to prevent mistakes, they are not connected with parties advertising in the name of Messrs Falcke.’ Isaac Falcke lived at 4 Church Street, Kentish Town in 1849, and was trading, ‘with members of his family’ at 394 Oxford Street and at 131 Regent Street in 1849. ‘Messers Falcke’ presented Prince Albert with the ‘marriage horn of Francis, the Dauphin of France and Mary Queen of Scotland, with the date 1568’ in November 1849. The partnership of David and Isaac Falcke, ‘importers of curiosities’, was dissolved on January 8th 1833; Isaac appears to have retired from business some time before 1858, but continued to collect and occasionally trade, in artworks. Between 1868 and 1872, Falcke’s collection of maiolica was acquired by Sir Richard Wallace (1818–1890), a sale that appears to have been brokered by his nephew, the dealer Frederick Davis (q.v.). On July 11th 1855 ‘and following days’, Messrs Foster sold the ‘stock in trade of Mr Edward Falcke of 394 Oxford Street, including his unique collection of Wedgwood ware of about 200 pieces’. Edward’s ‘Stock of Antiquities’ included ‘Sèvres and Dresden China, busts and pedestals of Faence de Rouen...life-size Luca de la Robia figures, ancient Buhl and marquetrie furniture, arms and armour...’ In 1858 the ‘Magnificent Collection of Works of Art and Vertu formed by Mr David Falcke of New Bond Street’, ‘who is about finally retiring from business’, was sold by Christie’s over 19 days, commencing on April 19th, 1858 – (See Plate 15).

David Falcke J.P., who married Emily Isaacs on 8th September 1846, of 64 Gloucester Place, Portman Square and Sutherland House, Great Yarmouth, died at Boulogne-sur-Mer on 4th September 1866. Isaac Falcke married Mary Reid (1827–1919) on 13th May 1847 and he died at his house, 104 Gower Street, London, on 23rd December 1909. ‘James Falcke’ listed as ‘curiosity dealer’ at 171 New Bond Street in 1860 and in June 1859, ‘J. Facke’ advertised ‘he still continues his business at 171 New Bond Street and has added, lately some fine and rare examples of art, of which he invites inspection.’ In September 1853 J. Falcke was recorded as ‘importer of curiosities’ at 16 Parkside, Knightsbridge, when he was the victim in a reported case of a number of forged cheques.

‘Mr Falcke’ (Jacob, Isaac or David), is recorded as the supplier of armour to Lord Brougham in 1844. Falcke is recorded as a regular buyer of paintings in the London auction rooms during the period 1833–1840, including the purchase of a ‘Bassano – Adoration of the Shepherds’ for £11 at Christie’s on May 16th 1840. Isaac Falcke is recorded as buying Wedgwood ceramics at the auction sale of the collection of Charles Augustus
Tulk (1786–1849) in 1849–50. David Falcke is recorded as the buyer of at least 127 lots at the auction sale of the collection of Ralph Bernal (1781–1854) in March 1855, including ‘a Magnificent Dresden oval plateau’ (lot 88, £10.10.0.); ‘a Magnificent Sévres cup and saucer, gros bleu, with two exquisitely painted groups of oriental figures’ (lot 454, £107.0.0.); ‘a Frankenthal two-handled cup, cover and stand, by Carl Theodore’ (lot 379, £15.10.0.); ‘a very curious steel lock, for a shrine, with the Saviour kneeling under an archway’ (lot 1236, £32.11.0.); ‘a dish, of Raffaelle ware, in very fine colours, the subject of Perseus and Andromeda’ (lot 1745, £10.10.0.); ‘a key, with richly chased and pierced bow, having two crowns and the arms of Saxony’ (lot 3557, £2.10.0. illustrated in the catalogue); a Dresden ‘square box...with the armorial bearings of the Albani family’ (lot 3675, £16.15.0.); ‘a beautiful shaped secretaire, of tulipwood, with groups of flowers in kingwood’ (lot 4139, £205.0.0.); ‘a beautiful oblong table of fine old Reisener Marquerie’ (lot 4205, £64.0.0.) and a set of six ‘small high-backed chairs, the seats covered with needlework’ (lots 4257/6/7, £70.0.0.).

Isaac and David Falcke loaned objects, including a piece of Wedgwood, to the ceramic court at the Crystal Palace at Sydenham in 1856. According to the dealer Frederick Litchfield (q.v.) (writing in 1879), Isaac Falcke has an ‘excellent and unique collection’ of Wedgwood. In 1855 David Falcke sold an Arabic astrolabe for £30 to the collector A.W. Franks (1826–1897), for the British Museum (OA 1855.7–9,1). The annual Report for the Department of Science and Art in 1853 records the purchase accounts of the collector DudleyCourts Marjoribanks (1820–1894), later Lord Tweedmouth, during the period 1849–1871, probably selling Marjoribanks Wedgwood ceramics (Tweedmouth’s collection of Wedgwood was later acquired by Lord Lever). Isaac Falcke also presented about 500 pieces of ceramics, including one of the few original copies of the Wedgwood Portland Vase, to the British Museum in 1857. In 1859 David Falcke and Mr Douglas Falcke, Bury Street, St James’s, appear in the account books of the dealer Edwin Marriott Hodgkins (q.v.) in 1886–1887.

An anonymous note (inscribed on the verso of a letter written by David Falcke dated October 2nd 1858) found in a copy of the catalogue of the collection of David Falcke (1858) (copy in a private collection) states: ‘The father of Mr David Falcke was of the Jewish persuasion, born in Westphalia, settled in Yarmouth, where Mr David Falcke was born. After an absence of many years he returned to Yarmouth, intending to make it his place of abode and where he built a good house, now called Sutherland House, from a design by Collins of London. On his way to England in 1866 after a continental tour he was seized with cholera at Boulogne, where he died – He was J.P. for the Borough of Yarmouth – Emily, his widow, married in 1871 John Whitmore Esq of Bologna, Italy. The Times reported that Emily Falcke, of Portman Square, widow of David Falcke, married Mr John Whitmore of Bologna, Italy, on November 28th 1871.

Isaac Falcke and David Falcke loaned objects to Manchester Art Treasures Exhibition in 1857 and D. and I. Falcke were also listed as contributors to the Special Loan Exhibition of Works of Art at the South Kensington Museum in 1862; Isaac Falcke loaned a considerable amount of maiolica to the 1862 exhibition. Isaac Falcke Esq. also loaned ‘a terra cotta group, of virtue trampling upon Vico, att to John of Bologna’, an Ivory tankard, a collection of Italian maiolica (12 pieces), and 32 pieces of Wedgwood pottery to the National Exhibition of Works of Art in Leeds in 1868. In the 1880s Isaac Falcke sold some renaissance bronzes to Wilhelm Bode (1845–1929) at the Kaiser Friedrich Museum in Berlin. Isaac and David Falcke also appear at irregular intervals in the purchase accounts of the collector DudleyCourts Marjoribanks (1820–1894), later Lord Tweedmouth, during the period 1849–1871, probably selling Marjoribanks Wedgwood ceramics (Tweedmouth’s collection of Wedgwood was later acquired by Lord Lever). Isaac Falcke also presented about 500 pieces of ceramics, including one of the few original copies of the Wedgwood Portland Vase, to the British Museum in 1857. Isaac Falcke and Mr Douglas Falcke, Bury Street, St James’s, appear in the account books of the dealer Edwin Marriott Hodgkins (q.v.) in 1886–1887.
FARMER, John

John Farmer was a well known dealer in 'articles of vertu' trading from Tavistock Street and Oxford Street, London during the opening decades of the nineteenth-century. Farmer is listed as 'jeweller & cutler' at 32 Tavistock Street in The Post Office Directory for 1808 and as 'silversmith and jeweller' at 127 Oxford Street in Kent’s London Directory, 1823. The dealer Abraham Davies (q.v.) sold ‘Mr. Farmer’ a large amount of ‘Dresden china’, some silver and a ‘metal gilt mounted ostrich egg’ in February 1821.

[John Coleman Isaac archive, MS139/AF35, ‘waste book’, no.467, Hartley Library, University of Southampton.]

FARRER, Henry

Henry Farrer FSA (1798–1866) was one of the most well-known dealers of the mid-nineteenth-century. He is listed as ‘picture dealer’ at 13 King Street, Soho, London, between 1822 and 1828, moving to 14 Wardour Street by 1834. In 1835 Henry Farrer is recorded in the records of the Sun Fire Office as ‘picture dealer’ at 14 Wardour Street and the insurance records indicate that Farrer had two pictures by Claude, ‘a sea port and a landscape’ on his premises that were insured by the picture dealer James Dunford (q.v.). Farrer is listed as ‘artist and picture dealer’ at 14 Wardour Street in Pigot’s London Directory, 1839. Henry & William (a brother) Farrer are also recorded in the records of the Sun Fire Office as ‘artists and picture dealers’ at 14 Wardour Street in 1836. They are also listed as ‘picture dealers and residents’ at 14 Wardour Street in Tallis’ London Street Views, 1838/1840 and Kelly’s Directory, 1844 and 1846. Henry’s son, Henry Thomas Joseph Farrer (1824–1867), is listed as ‘picture dealer’ at 111 Wardour Street in 1844 and at 105 Wardour Street in 1845 and 1849. Henry Farrer continued to be listed as ‘picture dealer’ at 14 Wardour Street in 1852, and he is listed as a picture dealer and as a ‘curiosity dealer’ trading from 106 Old Bond Street from 1856.

Michael Bryan, Dictionary of Painters (1849), states Henry Farrer ‘the eminent picture dealer’ was the grandson of the English portrait painter Nicholas Farrer (1750–1808). He may have been a son of an individual named Farrer, who is recorded as selling paintings at Christie’s auction room in London in 1797. Farrer is known to have worked as a picture restorer and to have restored one picture for the National Gallery in London (a work by Hobbema, for £10 in 1862) and a portrait of John Hunter, by Joshua Reynolds, at the Royal College of Surgeons, in the early 1860s – (information from Jacob Simon, The National Portrait Gallery, London).

Henry Farrer appears regularly as both buyer and seller of paintings in auction catalogues in London during the period from the 1820s to the 1850s and is recorded as buying pictures at very low prices (e.g. ‘an Italian scene’ at Fosters (q.v.) for £2.0.0. in 1824 and ‘A Magdalen’ by ‘Del Sarto’ (£2.0.0.) at Fosters in 1825), as well as pictures for large sums, some of which are obviously commission purchases, (e.g. Canaletto, View of St Mark’s at Christie’s in 1837 (£139.12.0.); ‘Teniers, View of a Chateau’ at Christie’s in 1837 (£62.5.0.); ‘Pousson, A View of Tivoli’ at Christie’s in 1839 (£546); and ‘Prodi gal Son’ by ‘Ruebens’ (£246.15.0.) at Christie’s in 1841.) Farrer also appears to have used fellow curiosity dealer Francois Deschryver (q.v.) as bidding agent for picture auctions in Belgium in the 1830s. ‘Farrer, Wardour Street’ is recorded as the buyer of at least 9 lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘a landscape with ruins and nymph bathing by Poelemburg’ (lot 11, 1st day, £8.18.6.); ‘a toothpick case in gold, enamelled with cameos’ (lot 19, 15th day, £11.11.0.) and ‘a very fine cameo of a sleeping Hermaphrodite’ (lot 51, 15th day, £26.5.0.). Farrer also bought a ‘portrait of a Jewish Rabbi by Vandyke’ for 410 gns at the sale of the collection of pictures of Jeremiah Harman at Christie’s in May 1844.

Henry Farrer bought at least 11 lots at the Stowe auction in 1848, including ‘a portrait of Pope, by Richardson’, (lot 296, 23rd day, £73.10.0.), purchased on behalf of for Sir Robert Peel; ‘Lady Henrietta Berkeley, by Lely’, (lot 358, 23rd day, £73.10.0.); and paintings by Salvatore Rosa ‘The Finding of Moses’, (lot 436, 23rd day, £1050.0.0.); Rembrandt ‘A Burgomaster in a black dress seated’, (lot 435, 23rd day, £850.0.0.) and Canaletto ‘a view on the Grand Canal’, (lot 423, 23rd day, £105.0.0) all purchased for Lord Ward. Farrer is recorded as the buyer of at least 18 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1854, including ‘a portrait of King Edward IV, by Holbein’ (lot 936, £157.10.0. illustrated in the catalogue); ‘a portrait of Nell Gwynne, by Sir P. Lely’ (lot 781, £73.10.0.); ‘a Limoges enamel oval plaque, with...
classical figures and landscape, signed J.C. (Jean Courtois) (£475, £8.12.0.); a Limoges enamel ‘Salt Cellar, circular, with hexagonal sides’ (£567, £26.10.0.), and a Raphael ware ‘early Italian dish, with a sunk centre...date about 1540’ (£1870, £11.0.0.).

Farrer is also recorded as supplying paintings to a number of other well known collectors, including the Duke of Buccleuch, Lord Northwick, Lord Lowther and Sir Samuel Rush Meyrick (1783–1848), as well as supplying works of art to the 1st Lord Penrhyn at Penrhyn Castle in 1861. Farrer sold a small number of paintings to the National Gallery, including ‘a Rabbi’ by Rembrandt (£473) in 1844 (‘a bearded man in a cap, (late 1650s), NG190’); ‘a portrait’ by Gerard Dou (1613–58) in 1844 (‘portrait of a man’ (1635–40), NG192); ‘Philip IV hunting’ by Velazquez (£2200) in 1846 (‘La Tela Real’ (1651–52), NG197); and ‘portrait of a man’ by J. Van Eyck (£365) in 1851 (‘portrait of a man’ (1433), NG222). Farrer was also paid £10.10s for giving an opinion on Guido Reni’s ‘Susanna and the Elders’ in 1845. He was also consulted by the art collector Joseph Gillot (1799–1872) for his opinions on paintings and the painter William Powell Frith (1819–1909) described Farrer as one who ‘knows so much about old masters that his opinion is constantly asked, paid for, and considered conclusive; his charge...is one guinea for a single picture, and ten for a collection.’

Farrer sold some paintings in Paris in 1853 in collaboration with the dealer Samuel Mawson (q.v.). The dealer John Coleman Isaac (q.v.) wrote that Farrer was aboard on a buying trip in 1838 and in 1858 Farrer wrote to Isaac saying there is a cheque for him. The curiosity dealer Dean William Tuck (q.v.) assigned Henry Farrer to manage his affairs after his death in his Last Will and Testament, proved 17th November 1838 (pro11/1907). Farrer and Tuck appear to have had a close business relationship; John Coleman Isaac recorded that Farrer and Tuck had together offered the dealer Collin (q.v.) £160 for an ‘ancient shield’ whilst they were on a buying trip to Germany in 1838.

Farrer loaned antiquarian objects to the Annual Exhibition of Antiquities of the Archaeological Society of Great Britain, at Winchester, in the Gallery of the Deanery in 1846, including ‘a book of prayers, presented by Lady Elizabeth Tirwitt to Queen Elizabeth’ and an ‘enamelled ornament, in the form of a coffin....date 17th century’. At the Manchester Art Treasures Exhibition 1857 Farrer loaned several ‘Ancient Masters’ paintings, including, a portrait by ‘Frank Hals’; two portraits by Velasquez, ‘Philip IV, and The Queen of Phillip IV’; Matteo Da Siena, ‘Madonna & Child with the Infant St John’; Raphael, ‘Christ on the Mount of Olives – part of a predella, the other part in Stafford House’; and two portraits by Cornelitz Engelbretschen. He also loaned some metalwork to the same Exhibition. Farrer also loaned ancient furniture to the Marlborough House exhibition in 1852 and to the Gore House exhibition in 1853 (a ‘Carved Napkin Press, Flemish, 1600’) – (see figure 32). ‘Messrs Farrer’ were also listed amongst the contributors to the Special Loan Exhibition of Works of Art at the South Kensington Museum in 1862. Henry Farrer donated a portrait of William Woollett by Gilbert Stuart to the National Gallery in 1849 and a face study drawing of the Countess of Mornington by Thomas Lawrence to the National Portrait Gallery in 1861 – (information from Jacob Simon).

Farrer is mentioned by Anna Jameson in her A Handbook to the Public Galleries of Art in and near London (1842); she mentions that Farrer ‘owned a copy of Titian’s ‘Venus and a Man Playing on an Organ’. In 1854 Gustav Waagen (1794–1868) mentioned that Farrer had good selection of pictures and objects of virtu and that he had viewed an MSS ‘with pictures by Don Guilio Clovio’ belonging to the collector Andrew Fountaine at ‘Mr Farrer, the picture dealer’. Farrer was also a subscriber to John Smith’s A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish and French Painters.....(1833) (volume 1) and H.R Forster’s Stowe Catalogue Priced and Annotated (1848). Farrer sold a crystal cross, made by Valerio Belli (1468–1546) to the South Kensington Museum in 1864, and it seems he is in partnership for this object with the dealer John Webb (q.v.). The cross was formerly in the stock of the dealer Henry Durlacher (q.v.) and the base associated with the cross was in the stock of John Webb, who seems to have acquired both sections (it formerly belonged to Baron Rothschild). John Charles Robinson (1824–1913) of the South Kensington Museum wrote that Farrer mostly dealt in ‘forgeries’ by the late 1860s. Farrer is also recorded as having loaned some objects to the South Kensington Museum, including the ‘carved oak press’ that Farrer had earlier loaned to Gore House Exhibition in 1853. The press was illustrated in Frederick Litchfield’s Illustrated History of Furniture, (1892). ‘Henry Farrer FSA, 15 Albert Road, Regent’s Park’ was listed amongst the...
guarantors (£500) for the purchase of the Soulages Collection in 1856. Farrer also donated a ‘purple glass Bocal, 17th century’ to the collections of the South Kensington Museum in 1853.

As well as dealing in ‘ancient pictures’ and curiosities, Farrer also dealt in contemporary art; he was in possession of Sir John Everett Millais’ Ophelia, which he bought from Millais before it was finished on 10th December 1851, for 300 gns. He sold Ophelia to the collector G. B. Windus; Ophelia remains at Tate Britain, and has ‘a darkened label on the back with the words “Farrer, H., Wardour Street, Soho, “Ophelia” by J.E.Millias, A.R.A.”’. Farrer also owned Millias’ Christ in the Carpenter’s Shop and Mariana.

Henry’s son, Henry Thomas Farrer, of Albany Road, Regent’s Park, married Fanny, 2nd daughter of Robert Addison Esq of Hill Road St John’s Wood, in 1848. Henry Thomas Farrer, ‘of 15 Albert Road, Gloucester-gate, Regents Park’, died on 26th March 1867, aged 43. Henry Farrer Snr lived at Albert Road, Regent’s Park after his semi-retirement and died on April 9th 1866 at Albert Road, Gloucester Gate, Regents Park, aged 67. The ‘Collection of Objects of Art and Vertu’ of the late Mr Henry Farrer was sold by Christie’s over four days, 15th – 19th June 1866; the auction included ‘the sword of Tiberius’ (121gns to Dyer); ‘a superb tazza and cover, by J. Courtois...signed J.C.’ (105gns, to Whitehead (q.v.)); ‘a Spanish necklace of gold filigree...engraved in Shaw’s “Medieval Ornament” and a bottle formed as a lion’ (100gns to Ensoms); ‘an oblong table of old marquetry...by Maggiolini’ (65gns to Evans (q.v.)); ‘a beautiful cabinet of walnut...from Pyrgo-park’ (45gns to Rhodes); and ‘a massive Venetian girdle, of silver-gilt...exhibited at the Soan Museum’ (69gns, to Richards).


FELIX, Jules

Jules Felix is listed as ‘antique furniture dealer’ at 99 Wardour Street, London, in 1870, and at 149 Wardour Street in Kelly’s Directory, 1882.

FENTEMAN & Sons, Thomas

Thomas Fenteman senior dealt in books, trading in Leeds from 1817 and his son Thomas Junior (1815–1892) was later also a partner in the business. Fenteman & Sons were trading in Leeds, at 3 Swann Street by 1826 and as ‘mattress & cushion maker, dealer in new and old books, pictures, Foreign and English Birds and etc’ at 13 Duncan Street and 7 Lands Lane in the General & Commercial Directory for 1834 and 1837. Fenteman & Sons are listed at New Market Place in 1842 and at 42 Boar Lane by 1845, ‘mattress maker and dealer in curiosities etc’. Fenteman is listed as ‘new and old booksellers and dealers in paintings and curiosities’ at 15 Boar Lane, in White’s Directory of Leeds, Bradford... (1854). The archive of Charles Winn (1795–1874) of Nostell Priory, near Wakefield, records a payment of £6.16.0. to ‘Fenteman, for Pugin’s book’ in October 1844. Thomas Fenteman & Sons loaned a large number of curiosities, most of which were for sale, in a ‘museum of antiquities’ at a public exhibition of ‘Paintings, Sculpture, Curiosities’ in Leeds in 1843, including a ‘Scotch Basket...
FENTON, George

George Fenton is listed as ‘picture & curiosity dealer’ at 5 & 6 Meat Market, Bury St Edmunds, Suffolk in White’s Directory, 1855.

FERRARIO & Co, Charles


FINLAY, Henry

Henry Finlay is listed as ‘curiosity & shell dealer’ at 15 Cleveland Street, Fitzroy Square, London, in Pigot’s London Directory, 1839.

FLANDOLI, Casimiro

Flandoli was a dealer in Bologna, Italy; he is recorded as selling an Italian maiolica relief to the South Kensington Museum in 1858.

FLAUDIN

Flaudin was a female curiosity dealer trading in Paris in the 1870s. The collector Lady Charlotte Schreiber (1812–1895) bought Chelsea-Derby porcelain from her in April 1873.

FOGG, Robert, Robert Jnr and Joseph

Fogg, Son & Chimnian were registered at 50 New Bond Street, London, by at least 1783 (New Complete Guide to ...the City of London, 1783) and remained there until 1800. Robert Fogg senior died in 1806 and the firm was continued by his son, Robert Fogg jnr. By 1805 R. Fogg, ‘Chinaman’ was listed at 16 Warwick Street, Golden Square. Fogg was listed in the trade directory at 16 Warwick Street, Golden Square in 1822. Robert Fogg ‘Chinaman to the Prince Regent’ was listed at 150 Regent Street during the period 1822–28. Fogg sold French furniture to the Prince Regent in 1812 and also sold the Prince, then King George IV, two 20ft Pagodas comprised of Chinese porcelain plaques costing £420,000 for Brighton Pavilion in 1822. Robert Fogg also acted for George IV at the auction sale of the collector George Watson Taylor, sold by Christie’s in May 1825, buying at least 29 lots on behalf of the King, including the jewel cabinet made for the Comtesse de Provence by J. H. Riesener in 1785, £420,000, now at Windsor Castle (RCIN 31207).

Robert Fogg also sold objects to the collector William Beckford (1760–1844), including ‘a Saxon tazza’ and ‘certain sea-green bottles incredibly decorated with bronze’ in July 1814. Fogg appeared in the accounts of Vulliamy in 1811; Vulliamy having made some ormolu mounts for china belonging to Fogg. ‘Fogg, 150 Regent Street’ is also recorded as the dealer who sold the pair of pietra dura cabinets to the Duke of Northumberland in 1822, which still remain at Alnwick Castle.

The dealer Abraham Davies (q.v.) sold ‘seventy six pieces of Roman or Raphaelware’ and other objects to Fogg in May 1820. Fogg was recorded as the buyer of 2 ebony chairs at the auction of the contents at Wanstead in 1822 and Fogg is occasionally recorded a buyer of pictures at Christie’s auctions during the period 1801–1807. Joseph Fogg died on 3rd December 1830 and ‘Mr Squibb’ sold the ‘valuable and extensive stock of the late Mr Joseph Fogg, of Regent Street on 14” – 19” February 1831, which included ‘rare beakers of Japan, a great variety of decorative and useful porcelain, Old Sévres & Dresden, old Buhl & Riesener marquetrie, and a few lots of armour’; John Coleman Isaac (q.v.) bought china at ‘Squibb’s sale of Mr Fogg’ in February 1831. In 1837 the diarist Thomas Raikes (1777–1848) recorded that Fogg (Robert jnr) ‘tried in vain’ to buy the collection of old Sévres belonging to the Earl of Harewood.

FORREST, William

William Forrest (1798–1854) is listed as ‘jeweller and dealer in silver plate and curiosities’ at 54 Strand, London, in Pigot’s Directory, 1839; his shop is illustrated in Tallis’ London Street Views, 1838/1840 as selling ‘Clocks, Curiosities and Works of Art’. Forrest is also listed as ‘importer and dealer in curiosities’ in the same publication. Forrest continues to be listed as ‘importer and dealer in curiosities’ at 54 Strand in Kelly’s London Directory, 1846. The census returns for 1841 record William Forrest at 54 Strand, aged 40, a ‘curiosity dealer’.

‘Forrest, Strand’ is recorded as the buyer of at least 18 lots at the auction of the contents of Strawberry Hill in 1842, including ‘a Faenza ware Pilgrim’s Covers’ (lot 111, £2.15.0.); ‘a curious Indian Hooker and Pipe, ornamented with gold and pearls, brought from India by Henry Churchill Esq in 1776’ (lot 153, 23” day, £2.2.0.); ‘a fine old marble urn and cover, richly carved in basso relovo, with curious inscription’ (lot 158, 23” day, £6.6.0.); and a ‘pair of blue and gold china vases and covers’ (lot 69, 23” day, £29.8.0.). Forrest also made at least 6 purchases at the Stowe auction sale in 1848, including ‘an ancient Chinese Bronze of a sacred cow, bearing a polished metal mirror’ (lot 1445, £2.15.0.); and ‘a set of six very beautiful old mahogany chairs, the backs carved with lions’ masks – the seats covered with ancient needlework’ (lot 1537, £28.7.0.). Forrest bought stained glass from the dealer John Coleman Isaac in 1842 and Isaac also sold curiosities to him in 1841 and 1842. However, by 1844 Isaac mentions that Forrest is selling ‘modern’ things, such as china and French furniture.

The collector A W Franks (1826–1897) bought a fifteenth-century Spanish earthenware vase from Forrest in 1852, now in the British Museum (MLA 1852.6–10.t) and also some Swatow and some Japanese objects from W M Forrest in 1854 whilst he was still trading at 54 Strand. The annual report for the Department of Science and Art for 1854 records a purchase of ‘an old Italian porcelain dish, for £3’ from ‘Mr Forrest’.

The writer George Redford records that ‘Mr. Forrest’, was ‘the best informed dealer of his day’.

Redford also suggests that Forrest sold a 16th century Italian majolica plate that he had purchased for £4 at the Stowe auction sale (1848) to the collector Ralph Bernal (1783–1854) for £5, which was later sold at the auction of the Bernal collection in 1855 for £120 – (lot 1848, which was purchased for the auction at the South Kensington Museum; V&A 1717–1855).

The Last Will and Testament of William Forrest ‘curiosity dealer’ of 54 Strand was proved 1st November 1854 (pro11/2200). Forrest died in Paris on 14th October 1854, aged 58 and Messers Foster sold the ‘effects of the late Mr Forrest, no.54 Strand, including objects of art and ornament’ over eight days in October 1856.


FORREST

Forrester was a ‘Russian Broker’, who was buying in London in 1836 and was also buying in France around this time, ‘with a large sum’, according to the diarist Thomas Raikes (1777–1848). Raikes also recorded in August 1836 that Forrester was sent to prison for six months for using a false passport whilst in France.


FORSTER, William

William Forster (d. 1845), ‘curiosity and picture dealer’, is listed at 4 Lower James Street, Grosvenor Square, London, in 1826 and was still trading from this address in 1842. Forster had earlier traded at St Martin’s Lane in 1817, when ‘Mr Saunders’ sold the ‘splendid stock of Mr Wm Forster’, which comprised ‘Buhl Cabinets and furniture, ebony armoires, ancient Italian and Florentine Bronzes... oriental Japan, Etruscan vases... a collection of original cabinet paintings by Raphael, Poussin... and other eminent masters’. Forster had moved to 336 Strand, when on 19th – 22nd September 1820 ‘Mr Farebrother’ sold the ‘extensive, genuine and well selected stock of Mr Forster’ on the premises at 336 Strand, ‘by order of the Sheriff of Middlesex’.

The auction included ‘a valuable collection of paintings... Seve, Dresden and Mandarin China, costly Buhl... Ebony and Ivory Cabinets, Ancient Bronzes... and Ancient Armour.’
Forster is listed as the purchaser of at least 65 lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘a very handsome mahogany cabinet for coins’ (lot 105, 10th day, £9,9.0); ‘a small bronze of the Apollo Belvedere’ (lot 61, 13th day, £22.2.0); ‘an enamel miniature portrait of Horace Walpole by Zincke’ (lot 36, 14th day, £8.16s); ‘an enamel portrait of King Charles I by Pettor’ (lot 59, 14th day, £6.5.2s); ‘a most extraordinary and very curious ancient jewel formerly belonging to Lady Margaret Douglas’ (lot 60, 15th day, £36.10.0) and ‘a curious old chest of drawers’ (lot 120, 24th day, £2.2.0). Forster also bought Cardinal Wolsey’s hat at the Strawberry Hill sale – (the hat was purchased on behalf of the actor Charles Kean). The auctioneer George Robins (q.v.) mentioned that ‘Mr Forster’ had helped considerably with the cataloguing of the contents of the Strawberry Hill auction in 1842. A printed note slipped into a copy of the Strawberry Hill auction catalogue states ‘W. Forster, 4 Lower James Street, Golden Square, begs to inform the Nobility and Gentry that by the kind permission of Mr George Robins he will attend at Strawberry Hill during the whole of the View and the Sale, and be happy to undertake the commission of those who may be kind enough to favour him with their commands’.

Forster died in 1845 and on July 9th 1845 ‘and on four following days’ the auctioneer Edmund Robins (q.v.) at his rooms in Covent Garden sold the ‘highly interesting and curious property collected during a series of years by the late Mr William Forster, of Lower James-street, Golden-square’. It was suggested that ‘a great portion’ of Forster’s collection was formed with the intention of ‘illustrating the history of the Stuart Family and their adherents...’ The sale included ‘Rare Porcelain Cabinets, Relics and Curiosities, many purchased at Strawberry-hill...’

FOURNIER

Fournier is recorded by the collector Lady Charlotte Schreiber (1812–1895) as a dealer trading in Paris in the 1880s. Lady Schreiber purchased ‘a very good Dresden (Marcolini) medallion’, from Fournier in 1880.

FOY, William

William Foy, ‘curiosity dealer’ is listed at 56 Shoe Lane, Holborn, London, in 1824 and 1826. The Last Will and Testament of William Foy ‘dealer in curiosities’ of 56 Shoe Lane, was proved on 9th April 1836 (prob11/1860).

FRANCHI, Gregorio

Gregorio Franchi (1770–1827) was primarily known as the agent for the collector William Beckford (1760–1844). Franchi resided in Baker Street, London, but does not appear to have traded from commercial premises. He appears to have acted as a broker in hardstones and to have begun acting for Beckford sometime around 1800 and continued until his death in 1827, sometimes working in conjunction with the dealer and furniture maker Robert Hume (q.v.). Franchi is also known to have acted in the same capacity for the Marquis of Douglas. Franchi’s own collection was sold at auction in two sales held by Christie’s in London in May 1827 and again in 1829.

FOSTER, William

William Foster ‘dealer in second hand plate and all kinds of curiosities etc.’ traded in partnership with David Gordon (q.v.) at 134 St. Martin’s Lane, London, by 1811 and had dissolved the partnership and moved to the Strand after 1817. The dealer Abraham Davies (q.v.) left several suits of ancient armour and various ancient weapons with ‘William Foster St. Martin’s Lane’ in May 1817 and Davies also traded with Foster when Foster moved to the Strand after 1817 and continued to trade with him until the early 1820s. Davies sold Foster Dresden china, curiosities and considerable amounts of armour in the 1820s. In 1817 Foster bought ‘a magnificent cabinet of Ebony’ at an auction sale of the possessions of the collector William Beckford (1760–1844) in London (lot 15, £69.6.0).
FRANKS, Jacob
Jacobs Franks is listed as ‘furniture dealer’ at 71 Wardour Street, London, in Kelly’s Directory, 1852.

FRASER, Mrs Ann
Mrs Ann Fraser is listed as ‘curiosity dealer’ at 87 Dean Street, London, in the Post Office Directory for 1841. Ann Fraser is listed as ‘carpenter and packing case maker’ at 11 Little Vine Street in the Pigot’s Directory, 1839.

FREPPA, Giovanni
Giovanni Freppa was an art and curiosity dealer trading in Florence between the 1840s and 1860s; initially it seems at Via Borgognaissanti and later at Via di Rondinelli. Contemporary commentary disparagingly suggests that Freppa was ‘an ex charcoal seller’ turned dealer in works of art. Freppa appears to have been associated with forgery from at least 1840, when Freppa, ‘who keeps a curiosity shop in Florence’ was named as a member of a group of individuals operating across Europe accused of the forgery of letters of credit amounting to £9,000. Freppa appears to have been eventually acquitted of wrongdoing, writing that his ‘name was improperly mentioned in connection with this notorious swindling affair.’

In 1859 Henry Cole (1808–1882) of the South Kensington Museum suggested that Freppa sold modern majolica as old pieces, and Freppa seems to be consistently associated with the trade in fakes and forgeries. John Charles Robinson (1824–1913) made purchases from Freppa on behalf of the South Kensington Museum, including an altarpiece of the Assumption of the Virgin by Andrea della Robbia for £120.0.0. in 1860 (V&A 6741–1860). Robinson also wrote of Freppa’s propensity for artwork forgery. In a commentary written in 1891, Robinson described Freppa’s activities in producing examples of the ‘famous ruby lustre of Maestros Giorgio and Xantos.’ According to Robinson, Freppa ‘caused a number of spurious Giorgios to be manufactured’ which were ‘forthwith dexterously ‘planted’ – i.e. entrusted for sale to local dealers, farmers, peasants and other apt unsuspecting agents, in the towns and villages in the Pesaro and Urbino districts...’

Freppa was also involved in one of the most widely reported cases of forgery of Italian Renaissance artworks in the second half of the nineteenth century. He is said to have employed the sculptor Giovanni Bastianini (1830–1868) to make copies of Renaissance terracotta sculptures in the 1860s. Bastianini was engaged in 1863 to make a terracotta portrait bust of the Renaissance physician Benivieni (1443–1502), which was eventually purchased at auction in 1867 by Comte de Nieuwerkerke for 13,600f (or 15,000f depending on reports); Nieuwerkerke sold the bust to the Louvre Museum. Freppa maintained that he initially sold the bust for 700f to the collector M.de Nolivos ‘on its own merits’ and did not attempt to sell it ‘as old’.

Otto Mündler (1811–1870), the German art dealer, historian and travelling agent for the National Gallery during the period 1855–58, called on Freppa in October 1856 and noted that he had a painting that was said to be by Raphael. According to Mündler the painting was ‘a wretched, black Bolognese copy, badly drawn, about 1640.’ Freppa is also recorded as having purchased the marble ‘singing gallery’ from Santa Maria Novella in Florence in 1860, (perhaps during renovations to the church undertaken by Enrico Romoli between 1858 and 1860). The reports (Lloyds Weekly Newspaper, June 3rd 1860) record that the gallery ‘had been bought for little more than old marble by the dealer Freppa’ who hoped to sell it to a French builder, ‘with a view to it being placed as a balcony’, it was reported to have been ‘sold to an Englishman...[and]...has been added to the accumulating treasures of the South Kensington Museum’.


FRESCATI
The writer Herbert Byng-Hall records that Frescati was a curiosity dealer trading at 21 The Linden, Berlin, in 1868; Byng-Hall writes that in the shop of Frescati ‘may sometimes be found rare art-treasures’.

[Herbert Byng Hall, Confessions of a Bric-a-Brac Hunter, (1868), p. 118.]
GAGLIARDI, Tito
Tito Gagliardi probably trained as a painter and was well known as a dealer trading in Florence in the 1840s, 1850s and 1860s. M. Gagliardi, ‘a painter of Florence’ is recorded as supplying the Duke of Lucca with a painting by Angelo Falconi, named ‘The Good Samaritan’, which was sold by Christie’s in July 1840. The German art dealer and historian Otto Mündler (1811–1870) called at the shop of Gagliardi in 1856 and 1857. On his visit in 1856 Mündler noted that ‘the picture dealer Gagliardi...boasts of having a picture by Andrea del Sarto’ but his ideas of this work are very much exaggerated.’ The ‘Choice Collection of Works of Art of Signor Tito Gagliardi’ was sold by Christie’s in London on 21 May 1858 and comprised ‘Faenza, Gubbio, Urbino and other Raffaello ware...beautiful terracottas by Verrocchio, and Donatello...a very interesting chest of the 14th century, with a battle-piece; beautiful cabinets of the 16th century...and capital pictures.’ Gagliardi made regular visits to London in order to sell objects and sold several pieces of Renaissance sculpture to the South Kensington Museum during the 1860s including, a 15th century terracotta Pietà (V&A 8882–1863), a 17th century portrait bust of Francesco Braccioli (V&A 8883–1863), a 16th century terracotta of Two Children with a Goose (V&A 8527–1863) and a marble relief of the Holy Family in the style of Desiderio da Settignano (V&A 66–1866). In 1868 the writer Herbert Byng-Hall mentioned that Gagliardi was ‘the best dealer in Florence’ and was also ‘well known in London’ and that Gagliardi also traded from Vienna. Nina Barstow, writing in 1886, recorded that Gagliardi was aware of the forgeries created by Giovanni Bastianini and sold by the dealer Freppa (q.v.) in the 1860s.


GALE, Richard
Richard Gale (b.1811/12) is listed as a ‘picture dealer’ at 47 High Holborn, London, in Kelly’s Directory, 1846. Gale was the victim of theft in 1848 and appeared at the Old Bailey on 27 November 1848, where he stated, ‘I live at 47 High Holborn, and am a picture dealer – it is my dwelling house – I have a gallery at the back of my shop up one pair of stairs – I keep some of my pictures in that gallery – I have also a small back room, up another flight of stairs, in which I keep other pictures...’ Gale is listed as ‘picture dealer’ at 47 High Holborn in Kelly’s Directory, 1878–80, as ‘dealer in works of art’ at 489 Oxford Street in Kelly’s Directory, 1882 and at 11 New Oxford Street in 1883.

‘Gale, High Holborn’ is recorded as the buyer of at least 25 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including ‘Three Vienna plates’ (lot 483, £5.2.6.; a German ‘tall glass and cover on stem, engraved with a battle in a landscape’ (lot 2906, £2.12.6.); a Cologne jug ‘with pewter lid, dated 1677’, (lot 3341, £2.18.0.), and ‘a goblet, on stem of circles, increasing in size’ (lot 3318, £1.10.0.)

[www.oldbaileyonline.org.]

GANZ
Ganz is recorded as a dealer in Amsterdam; the collector Lady Charlotte Schreiber (1812–1895) bought ‘two excellent Chelsea jardinieres painted with flowers’ for £1.15.0. from Ganz in August 1869 in which she records were sold to her as ‘Dresden’.


GASLEY, George
George Gasley is listed as ‘antique furniture dealer’ at 93 Newman Street, London, in Pigot’s London Directory, 1832. George Alexander Gasley, Great Newport Street, ‘upholsterer’ was recorded as bankrupt on April 11th 1827 and on May 16th 1827 ‘the pictures and picture frames, part of the stock of Mr G.A. Gasley Great Newport Street’ were sold at auction by Mr Foster (q.v.).

GASPARONI
Gasparoni was a ‘dealer in curiosities’ trading in Milan and also in Venice in the 1830s. It is recorded by Henry Rumsey Forster (1848) that Gasparoni bought the whole collection of the Marina Palace in Venice in about 1834 and later sold it to Town & Emanuel (q.v.), after first unsuccessfully offering it to Dom Colnaghi (q.v.)
for £700. Some of the Italian giltwood furniture from the Marina Palace collection was sold by Town and Emanuel to the Duke of Buckingham and was subsequently sold at the auction of the contents of Stowe in 1848 – an 18th century giltwood table and pair of chairs from the suite were purchased at the Stowe sale by the dealer Charles Redfurn (q.v.) on behalf of Lord Hertford and remain in the Wallace Collection (F515; F491; F492). In a letter from Venice dated 22nd June 1838 the dealer John Coleman Isaac (q.v.) mentioned that ‘Gasparoni, and all the other dealers [in Venice] has got nothing fresh since I left here last time’. According to Otto Mundl (1811–1870), the German art dealer and historian, Gasparoni had retired by 1855; whilst in Venice in 1855 Mundl commented that Signor Gasparoni, was ‘formerly a picture dealer’, after Gasparoni had left some pictures for Mundl to view for possible purchase. S. Gasparoni is also recorded as the seller of a number of Italian pictures at Christie’s in London during 1824 and 1825.

GAUDIN
Gaudin was a dealer in Paris who supplied the collector William Beckford (1760–1844) with works of art in the opening decades of the nineteenth-century.

GAVET, Emile
Emile Gavet (1830–1904) was primarily an architect and decorator but was also a prominent collector-dealer trading from Paris in the last quarter of the 19th century. Gavet regularly opened his private apartment to collectors and sold objects to many American collectors, including William Vanderbilt (1856–1918) and the architect and collector Stanford White (1853–1906). Gavet often used auction sales in Paris to dispose of stock and in 1889 he commissioned Emile Molinier to produce a catalogue of his collections. His remaining collections were sold after his death in Paris in 1906.

GEORGE, James
James George described himself as a ‘dealer in works of art and china’ at 124 Albany Street, Regent’s Park, London, during his evidence as witness in the court case against the dealer David Jewell (q.v.) at the Old Bailey on January 31st 1876. In the court case George stated ‘I am well known in the trade – I have cards printed.’

GERRARD, James
James Gerrard is listed as ‘curiosity dealer’ at 162 Borough High Street, London, in Kelly’s Directory, 1882.

GETZ
Getz was a dealer in Fürth, Germany, who had business dealings with the dealer Gabriel Davies (q.v.) in the 1820s.

GHERARDO
Gherardo is recorded as a curiosity dealer trading at Via San Teresa in Turin in the 1860s and 1870s. The collector Lady Charlotte Schreiber (1812–1895) mentioned that Gherardo was ‘very civil’, and had ‘two fine (unmarked) Wedgwood tureens...he asks about £2 for them, and they were worth it, but they were too cumbersome to transport.’

GODDEN, Edward Thomas
Edward Thomas Godden was established as an auctioneer and dealer in works of art at Bridge...
House, Kingston-on-Thames by the mid 1860s. He is listed as ‘auctioneer and furniture dealer’ at the same address in a list of ‘petitions for liquidation by arrangement’ published in February 1882. Edward had four sons who all entered the trade in antiques. Edward’s eldest son, Frank Godden, emigrated to Australia and opened a shop in Melbourne. Frank was considered a leading expert in works of art and retired from business in 1920. Arthur Godden opened a shop in Worthing and retired from business in 1928, the business continuing under his son, Leslie Godden, who later moved to 7 Paddington Street, London in 1937. Geoffrey Godden, Leslie Godden’s son, continues to trade as a specialist ceramics dealer in Worthing, Sussex.

GOETZ, Leopold

Leopold Goetz traded at 3 Portland Street, Southampton during the early 1830s and had a close business relationship with the dealer John Coleman Isaac (q.v.) in the 1830s and 1840s.

Goetz was well known as a dealer in pictures in the period and was trading at various London addresses, including 22 Conduit Street, 27 Golden Square and 6 Princes Street. He is known to have had dealings with the collector Joseph Gillot (1799–1872) and wrote to Gillot from Cavendish Square, London in 1838. Goetz travelled extensively around Britain during the 1840s and is recorded as writing to John Coleman Isaac whilst on buying trips to Edinburgh, Scarborough and Newcastle. Isaac sold Goetz several objects including some paintings in 1842, which included a ‘Canaleto’ for £12. Goetz is recorded as selling a small number of pictures at Foster’s (q.v.) auction rooms in February 1835 and buying a few pictures at very small value at Christie’s in May 1835.


GOLDSCHMIDT, Jacob & Selig

Jacob, (trading as J & S Goldschmidt), established themselves as dealers in antiques and curiosities in The Zeil, Frankfurt in Germany in the middle decades of the nineteenth century, later moving to 15 Kaiserstrasse, Frankfurt by the 1890s. J & S Goldschmidt are recorded as the buyers of at least 6 lots at the auction sale of the contents of Hamilton Palace in 1882, including ‘a curious silver circular cup’ (lot 633, £405.0.0.), and ‘a silver-gilt standing cup and cover’ (lot 644, £324.4.10.0.) – illustrated in the catalogue. Goldscheidt is also recorded as the buyer of at least 13 lots at the auction sale of the collection of Andrew Fountaine in 1848, including ‘a large pair of [Limoges enamel] candlesticks’ (lot 123 £110.5.0.); a Limoges enamel ‘Tinted Grisaille Oval Rock Crystal Cup and Cover, engraved with Noah’ (lot 537 £903.0.0.).

The firm counted many significant collectors, including Baron Mayer Carl von Rothschild (1818–1874), amongst its clients. The dealer Edwin Marriott Hodgkins (q.v.) records the sale of several pieces of Sévres china and French furniture to ‘Messrs Goldschmidt of Frankfurt am Main’ in 1889, and Hodgkins also exchanged ‘a suit of Damascened Armour’ for some French furniture, with Goldscheidt in 1890.

[Edwin Marriott Hodgkins archive, 1601/1, 1601/2, Westminster City archives; Selig Goldschmidt, picture of a life, privately

GOLDRING, Richard

Richard Goldring is listed as ‘picture dealer’ at 78 Wardour Street, London, in Pigot’s Directory, 1838, 1840 & 1844 and at 41 Wardour Street in the Post Office Directory for 1849. Goldring is recorded as the buyer and seller of paintings at various London auction rooms in the period 1832–1840. Goldring is recorded as buying one lot at the auction of the contents of Strawberry Hill in 1842; ‘two sets of popish beads, a needle case of Japan and 2 old Japan boxes’ (lot 1, 14th day, £0.12.0.). ‘Goldring, Wardour Street’ also bought at least 3 lots at the Stowe auction sale in 1848, including portraits of ‘Howard, Duke of Norfolk and Lady Mary Fleetwood Dormer, by Holbein’ (lot 1, 21st day, £4.10.0.) Goldring was also listed as a subscriber to Henry R. Forster’s Stowe Catalogue Priced and Annotated (1848). Goldring supplied the collector Charles Winn (1795–1874) of Nostell Priory, Wakefield, with several pictures in the 1850s, including ‘three original drawings’ for £1.5.0. on July 30th 1853; the Winn archive also records payments of £5 and £7 to Goldring in September 1853.

[Winn Archive, WYL 1552/A1/8/26/51, West Yorkshire Archives; H. Burn, Aedes Strawberrianae, (1844); Getty Provenance Index Databases, www.piweb.getty.edu]
GOODING, William
William Gooding is listed as ‘curiosity dealer’ at 20 Wyndham Street, London, in the Post Office Directory for 1832.

GOODWIN, William Simpson
William Simpson Goodwin is listed as ‘curiosity dealer’ at 16 & 18 Falcon Street, Ipswich, in the Post Office Directory for 1869.

GORDON, David
David Gordon is in partnership with William Foster (q.v.), ‘dealer in second-hand plate and all kinds of curiosities’ at 134 St. Martin’s Lane, London, in 1811. The partnership had dissolved by 1817. Gordon was a witness in a case of theft of 13 silver spoons in 1808; he appeared at the Old Bailey on 13th January 1808, where he stated he was ‘a pawnbroker’ and lived at 134 St Martin’s Lane. [www.oldbaileyonline.org.]

GORLA, Miss Clementina
Miss Clementina Gorla is listed as ‘curiosity dealer’ at 59 Newman Street, London, in Kelly’s Directory, 1882.

GREEN, Sarah
Sarah Green is recorded as ‘dealer in curiosities, near the church, Isleworth, Middlesex’ in the records of the Sun Fire Office in 1817.

GREENALL, William
William Greenall is listed as ‘curiosity dealer’ at 51 Old Compton Street, London, in the Post Office Directory for 1824 and 1826.

GREENWOOD, William Francis
William Greenwood is listed as ‘cabinetmaker and upholsterer’ at 32 High Ousegate, York, in Pigot’s Directory, 1841 and as ‘cabinetmaker, upholsterer and undertaker’ at 24 Stonegate and at Coffee Yard, York, in White’s Directory, 1851. William Francis Greenwood is listed as ‘cabinetmaker’ at 24 Stonegate, York, in Kelly’s Directory, 1879 and as ‘antique furniture dealer’ at 24 Stonegate in Stevens Directory for York, 1885. Greenwood advertised in Stevens Directory in 1885 that he had been established in 1829 and was a ‘dealer in decorative works of art, licensed valuer, cabinetmaker and upholsterer’ and had a branch at 26 Huntriss Row, Scarborough. Thomas Bruce advertised himself as ‘Cabinet & Wood Mantlepiece Manufacturer and Restorer of Antique Furniture’ at Toft Green, York, in Stevens Directory, 1885 and that he was ‘late with Greenwood, Stonegate’. W.F. Greenwood & Sons are listed as ‘antique furniture dealers’ at 24 Stonegate, York, in Kelly’s Directory, 1893. Greenwood supplied objects to Charles Winn (1795–1874) at Nostell Priory; in June 1849 Charles Winn recorded in his diary, ‘to Mr Greenwood in acq’t of his bill for an Antient Oak Bookstand, £13.5.0.’ W.F. Greenwood & Sons continued to trade as ‘antique dealers’ at 24 Stonegate, York, until the 1990s. [Winn Archive, WYL1522/Al/9/4/27, West Yorkshire Archives; John Harris, Moving Rooms, the trade in architectural salvage, (2007), p. 117.]

GRIMSHAW, Thomas
Thomas Grimshaw was a tinplate worker and later an ‘armourer’. Grimshaw made ‘fake’ armour for the dealer Samuel Pratt (q.v.) in the 1830s and 1840s. Grimshaw was born in London in 1806 and lived at 33 Eyre Street Hill, Clerkenwell, (listed as tinplate worker) by 1838. In 1846 he is listed as ‘armourer’ at Whiskin Street and continued to work as armourer at Penton Place, Pentonville in 1859. The census returns for 1861 record Thomas Grimshaw, ‘an armourer’, at 6 Lamb’s Conduit, born in Middlesex, aged 55, together with his wife Anna, aged 29 and born in Devon. [F. Gordon Roe, ‘Some Nineteenth Century Forgeries of Armour’, Connoisseur, volume LXIII, no.252, August 1922, pp. 210–13; Francis Cripps-Day, A Record of Armour Sales 1881–1924, (1924), p. 12, p. 72, p. 248; K.N. Watts, ‘Samuel Pratt and armour faking’, in Mark Jones (ed.), Why fakes matter, essays on the problem of authenticity, (1992), pp. 100–105.]

GRINDLAY, William
William Grindlay (b.1828/29) is listed as ‘curiosity dealer’ at 52 South Molton Street, London, in 1860 and as ‘art dealer’ at 3 Pall Mall Place in Kelly’s Directory, 1879 and 1882.

GRINHAM, Deborah
Deborah Grinham is listed as ‘curiosity dealer’ at 15 Pier Street, Ryde, Isle of Wight in Pigot’s Directory, 1844.

GRUBY, Robert
Robert Gruby is listed as ‘antique china dealer’ at 15 and 16 Chapella, Hull in Kelly’s Directory, 1879.
GUDENKUNST, Otto
Otto Gudenkunst was an art dealer in Vienna, he made several purchases at the Andrew Fountaine collection auction sale in 1884, before joining the firm of Colnaghi & Co (q.v.) in 1894. Gutekunst worked with the young Bernard Berenson and together they helped to form the collection of Mrs Isabella Stewart Gardner in Boston, Mass. USA. Richard Gutekunst, ‘picture dealer & valuer’ is recorded at 16 King Street, London, in Kelly’s Directory, 1899.

GUNN, George
George Gunn is listed as ‘curiosity dealer’ at 28 Marylebone Street, Golden Square, London, in 1822 and is recorded as ‘dealer in curiosities’ at 123 Great Portland Street in the records of the Sun Fire Office in 1837 and Gunn is also listed as a ‘curiosity dealer’ at 64 Rue Amelot, Paris in 1830. Gunn sold several objects to the collector William Beckford (1760–1844), including the famous ‘Rubens Vase’ for £420.0.0. He also sold objects to Lord Stuart de Rothesay of Highcliffe Castle, Hampshire (now Dorset). Gunn had a working relationship with the carver and dealer James Nixon (q.v.), both of them supplying de Rothesay. Gunn also sold old French furniture to the Duke of Sutherland in 1838. [Beckford archive, MS Beckford, Bodleian Library, Oxford; Sarah Medlam, The Bettine, Lady Abingdon Collection, (1996), pp. 50–4; Ret Macleod, ‘William Beckford, a Celebrated Collector’, in Derek Ostergard (ed.), William Beckford, 1760–1844, an eye for the magnificent, (2001), pp. 163–75, p. 165.]

GWENAPP, Thomas Snr & Thomas Jnr
Thomas Gwenapp Snr (died 1851) was one of the most famous dealers in ancient armour in the opening decades of the nineteenth-century. Gwenapp is recorded at 29 Edward Street, London, in 1802 and at 44 Rathbone Place in 1803–05. He is listed as ‘Commission Repository for Pictures, Antiquities, Bronzes, Shells etc’ at 44 New Bond Street, as ‘repository for antiquities and curiosities’ at 48 New Bond Street. In directories in 1815 Gwenapp had moved to 20 Lower Brook Street, listed as ‘dealer in pictures etc’. The trade directories in 1817, 1818 and 1819 record Gwenapp at 20 Lower Brook Street as ‘dealer in ancient armour’. Gwenapp apparently disappears from the directories after 1819 and there was a sale of his stock of paintings by private contract at 20 Lower Brook Street on 24th April 1819. The contract sale included a group of 27 pictures by ‘ Hogarth’, however, many of these pictures appear to have been unsold as some of Thomas Gwenapp senior’s paintings by Hogarth were again offered for sale at Christie’s in April 1821. Thomas Gwenapp Snr is recorded to have sold 81 paintings at an auction of Christie’s in London on 8th and 9th May 1801 and he is fairly frequently recorded as buyer and seller of paintings at various auction rooms in London during the period 1801–1821. As a picture dealer, Thomas Gwenapp Snr was involved in a well publicised case of art forgery. Writing in 1928 the historian T H Whitley recorded that Gwenapp sold some pictures of dubious authenticity in 1817 to a merchant named Edward Gray of Harringay House, Hornsey. This transaction resulted in court action, (Gray v Gwenapp, King’s Bench, February 22nd 1817) reported in The Times 24th February 1817. The action against Gwenapp, who was described as ‘a merchant, who had, by perseverance and honourable industry, acquired a large independent fortune,’ and trading as a ‘picture dealer, in Old Bond Street’ [sic], was ‘brought to recover from the defendant certain sums of money paid to him by the plaintiff, for paintings alleged [sic] to be the production of ancient masters of celebrity and in fact they were works destitute of merit, and of little or no value.’ The Attorney General stated that the case was of considerable importance and comprised 49 counts, for paintings, ‘which an enormous overcharge had been made’. Gwenapp had sold Gray paintings at very high profits; including a ‘Corregio’ charged at £840, for which Gwennap had paid £54; a ‘Holy Family’, by ‘Guido’ charged at £472, for which Gwennap had paid £26.5s, and which it was stated, ‘was actually the work of Elizabeth a Serani, an artist of no great eminence’; ‘A Merry-making’, by ‘Ostade’, charged at £136.10s, which a witness, ‘Mr Jos Woaden’ stated he had sold to Gwenapp for 12 gns together with a ‘portrait by Titian, charged at £420.0.0, which the witness sold for £5’ [and] ‘which was so wretched a picture he had never
thought of giving it a name.’ The verdict was for the plaintiff [Gray], ‘in the sum of £10,000 damages, with 40s costs’. Gwenapp Snr was also well known for his exhibitions of ancient armour at ‘the Opolotheca’, 20 Lower Brook Street, New Bond Street, commencing in 1816 and later at the ‘Gothic Hall’ at 6 Pall Mall, in 1820–21. Gwenapp’s armour exhibitions were staged with the help of the collector and armour expert Sir Samuel Rush Meyrick. The catalogue of Gwenapp’s collection, (published 1816), described 236 objects and stated ‘the proprietor presumes it will not be deemed impertinent to state, that he has for many years past been in the habit of collecting Old Armour; yet it was not till he purchased the tasteful and elegant collection of that ornament to his profession, the late J.P. De Loutherbourg, Esq. R.A., that he conceived the idea of forming an Armoury.’ Gwenapp’s collection included ancient armour, from the time of the ‘Norman Conquest’, as well as ‘the beautiful curiass of scale armour, secretly worn by Bonaparte; and the sword and fire arms presented to him by the Directory of the French Republic.’ These latter objects were similar to the collection of Napoleon relics owned by William Bullock (q.v.) and displayed in the Napoleon Museum at the Egyptian Hall, Piccadilly in the period 1816–1819.

Gwenapp’s exhibition at the Opolotheca was announced in the Morning Chronicle 3rd May 1816; ‘the splendid exhibition of Ancient Armour will shortly be opened for inspection...comprising upwards of thirty suits, and forming a series from the Norman Conquest to the latest period – the proprietors (after having expended the sum of ten thousand pounds) flatters himself, that, in point of interest, beauty and variety, it will be acknowledged to be the finest collection of Ancient Armour in Europe’. Admission was initially 1s. 6d. but was reduced to 1s. in 1818, ‘in compliance with public feeling’, (Morning Chronicle, June 12th 1818).

By 1820, Gwenapp had moved his exhibition of ancient armour to the ‘Gothic Hall’ in Opera Colonnade in Pall Mall. According to a newspaper report (The Times 24th February 1824) by 1823 Gwenapp had sold the lease of the Gothic Hall to a ‘Mr Ambrose, who converted it into a gambling house.’ The Gothic Hall appears to have been owned by a Mr Graham before 1824 as there was an auction by Mr Robins on the premises on December 16th – 18th 1824 of various property owned by Mr Graham, ‘sold in consequence of the Gothic Hall being disposed of’.

There had earlier been an auction sale of Thomas Gwenapp senior’s stock of armour and curiosities at the Gothic Hall in Pall Mall on 4th – 7th April 1821, undertaken by Mr Christie; the auction included ‘the magnificent and extensive collection of ancient armour, arms &c of various periods...that have been exhibited at the Gothic Hall, Pall-mall...rare and splendid suits (cap a pie) of the Giant Albert, the Electors of Bavaria on horseback...the richly embossed suit of Henry IV, of France...the secret armour of Napoleon; the superb pistols of the late King of Spain...rare historic portraits and miniatures by Holbein, Vandyke, Hanerman, Cooper...other pictures by Hogarth, including portraits of himself...drawings by Gainsborough, Farrington, Westall and others.’ Charles Tennyson of Bayons Manor, Lincolnshire, made substantial purchases of armour from the auction of Gwenapp’s ‘Gothic Hall’ in Pall Mall in April 1821. Henry Dymoke, the King’s Champion at the Coronation of George IV in 1821 and his two squires at the Coronation, all wore suits of armour supplied by Gwennapp.

Another auction of ‘Military Antiquities, a magnificent and unique collection of ancient armour...formerly exhibited in the Gothic Hall, Pall Mall...’ was sold by George Robins, ‘at Lang’s Shooting Gallery, 7 Haymarket 10th – 11th June 1833. The dealers John Coleman Isaac (q.v.), John Swaby (q.v.), John Bentley (q.v.) and Mr Sack (q.v.) collectively bought two horse armour figures at this sale and offered the armour to Sir Samuel Rush Meyrick (1783–1848). Meyrick wrote to Dom Colnaghi (q.v.) that he had offered ‘Isaacs’ [sic] £400 ‘and not a sixpence more’ for the two mounted suits in June 1833. In 1842, A W N Pugin mentioned to the Earl of Shrewsbury that he was thinking of buying from ‘Gwennup’ [sic] was ‘not worth it’. Samuel Meyrick, whilst writing to the artist William Etty (1787–1849), wrote that he had purchased some armour at Gwennapp’s sale in 1838. Etty also recorded that he had bought armour from Gwennapp at that time.

Thomas Gwenapp Snr died 1851. The last will and testament of ‘Thomas Gwenapp, of Saint John’s Wood Grove, now called Grove Road’ is dated 10th July 1849, and proved (with 2 codicils) on 3rd January 1851 (PRO 11/12125). According to his will, Gwenapp owned property in Haymarket, Great Suffolk Street, Pall Mall, and in Tavistock Place, Tavistock Square. He left most of his property to his daughters, Elizabeth, ‘wife of
Robert Bishop', Adelaide, 'wife of William Whitehead' and Jane. Amongst the individual bequests in Gwenapp's will, he left 'the largest of my three Old Japan China Jars and Covers' to his daughter Adelaide.

Thomas Gwenapp Junior, (c. 1798–1845) is recorded as 'picture cleaner' at 15 Upper Belgrave Place, Pimlico in 1827–28 and is listed as 'picture cleaner' and 'picture dealer' at 21 Titchborne Street in 1830–43. Gwennap Jnr trained as an artist, rather than a dealer like his father. His trade card (Banks collection, 96.5), issued for his Belgrave Place address records 'Old Pictures clean’d with the greatest care and repair’d in the highest perfection. Ancient miniatures, Drawings, Missals, Models, articles of taste & vertu, cleaned & repair’d.' Gwenapp Jnr is known to have undertaken picture cleaning for a number of private collections, including those of the Earl of Shrewsbury, Prince Borghese, the Duke and Duchess of St Albans, Lord Granity and the Countess of Blessington. Gwenapp Jnr is also known to have ‘cleaned and restored’ the ‘Vauxhall Hogarths’, ‘painted by Mr Hogarth in 1732 for Vauxhall Gardens’ (John Bull, July 22nd 1843).

‘Mr. Gwennapp’ [sic] was in possession of a ‘chamber organ executed at Vienna in 1592, by C.H. Hoffheimer’ illustrated in Sir Samuel Meyrick and Henry Shaw, Specimens of Ancient Furniture, 1836 (it was in the possession of ‘Mr Cartwright, the celebrated dentist’ by the time Specimens was published, according to Samuel Meyrick). ‘T. Gwennap junior’ also submitted a drawing of a chest ‘which belonged to Sir Thos More, now in the possession of Rev Thos Thurlow’ for Specimens (plate XXXII).

Thomas Gwenapp Jnr died on 3rd February, 1845, aged 46. The Literary Gazette, (February 1845) announced ‘the premature loss of Thomas Gwenapp, well known in the world of art, at his residence in Titchborne Street...he was seized with cramp in the stomach, and died in forty-eight hours, medical aid being employed in vain. He has left a widow and a young child about two years old. He was the son of Mr Gwennap, whose collection of ancient armour was so greatly celebrated some time ago, and himself an able connoisseur of paintings, and the owner of a number of ancient and curious works, which we think it likely will come into the market.’ An auction sale of the ‘collection of paintings, fine ancient armour, prints, drawings and a finer [sic] organ etc of the late Thomas Gwenapp’ took place in 1845. After Gwenapp Junior’s death, a notice was issued by the Court of Chancery, (advertised in London Gazette, 18th July 1845) calling for next of kin to come forward, arising from a family court case, Gwenapp vs Gwenapp. [John Coleman Isaac archive, MS139(/f3), no.181, Hartley Library, University of Southampton; Catalogue of a most splendid and instructive collection of ancient armour exhibiting at the OPLOTHECA (1816); W. Roberts, Memorials of Christie’s: a record of art sales from 1766 to 1896, (1897), (2 vols), Vol.II, p. 100-101; Frances Gripp-Day, A Record of Armour Sales 1881-1924, (1925), passim; William Whitley, Art in England 1800-1820 (1928), p. 267-8] Charles B. Read, ‘The Armours of the King’s Champion – part II, Connoisseur, June 1937, pp. 316-40; Mark Greouard, The Return to Camelot, Chivalry and the English Gentleman, (1981), p. 72; Hugh Brightstocke, William Buchanan and the 19th century art trade, (1982), p. 19; Clive Wainwright, The Romantic Interior, the British Collector at Home 1770-1850, (1986), p. 271, p. 264; Rosalind Lowe, Sir Samuel Rush Meyrick and Goodrich Court, (2003), p. 79, p. 135; Jacob Simon, Directory of Picture Restorers 1650-1950, www.nationalportraitgalleryonline.org; Getty Provenance Index Databases, www.piweb.getty.edu]

GYNNE, George

George Gynne is listed as ‘cabinetmaker & antique furniture dealer’ at 19 Wardour Street, London, in Kelly’s Directory, 1852.
HADNUTT, James Samuel
James Samuel Hadnutt is listed as ‘dealer in ancient furniture’ at 17 Wardour Street, London, in 1838 and as ‘curiosity dealer’ at 17 & 40 Wardour Street in Robson’s London Directory, 1839 and 1840. Hadnutt is also listed as ‘carver and gilder’ at 40 Wardour Street in 1838 and as ‘Dealer in Ancient Furniture’ at the same address in John Tallis’s London Street Views (1838–1840). James Hadnutt is listed as ‘ancient furniture warehouse’ at 122 Wardour Street in Thompson’s Directory, 1844 and Kelly’s Directory, 1845 and 1849. James Hadnutt is listed as ‘ancient furniture dealer’ at 122 Wardour Street in 1852 and as ‘antique furniture dealer’ at 60 Wardour Street in Kelly’s Directory, 1860. By the 1861 census returns 60 Wardour Street is occupied by James Hadnutt ‘shopman’ aged 25, the son of James Samuel Hadnutt. There is a W. Hadnutt, ‘carpenter’ at 71 Oakley Street Lambeth in 1820 who maybe a relation, or indeed James Hadnutt’s father.

HAGUE, Richard
Richard Hague is listed as ‘antique furniture dealer’ at Talbot Lane, Rotherham, in Kelly’s Directory, 1881.

HALE, J.
J. Hale is recorded as ‘curiosity dealer’ at 109 Wardour Street, London, in Pigot’s Directory, 1847.

HALL, Thomas
Thomas Hall is listed as ‘Museum and Antiquarian Repository’ in 1817 at 10 City Road, Finsbury, London, Hall is listed under the category of ‘Dealers in Natural and Antiquarian Curiosities’ in the 1820s. Hall is listed as ‘curiosity dealer’ at the same address in 1826. Thomas Hall is recorded as ‘stuffer of birds and beasts and dealer in curiosities, opposite Finsbury Terrace City Road’ in the records of the Sun Fire Office in 1834. Thomas Hall is listed as ‘bird preserver’ at 10 City Road in Pigot’s Directory, 1839.

HAMMOND, John Edmund

HAMLET, Thomas
Thomas Hamlet (d. 1849?) the natural son of Sir Thomas Dashwood, of ‘Hellfire Club’ fame, traded as a silversmith and jeweller from 1800, initially at St. Martin’s Court, in partnership with the jeweller Francis Lambert. Hamlet later moved to 1 Prince’s Street, Leicester Square, London, and was holding a royal warrant as jeweller to King William IV and Queen Adelaide in 1834. Hamlet is listed as ‘goldsmith and jeweller’ at 1 Princes Street, Leicester Square in Pigot’s London Directory, 1839. Hamlet was declared bankrupt in 1814 and at a hearing at the Court of Bankruptcy (reported in The Examiner, April 18th 1841) it was recorded that ‘Thomas Hamlet, the well known silversmith and jeweller of Princes Street, Leicester Square’ had debts ‘variously estimated from £120,000 to £150,000, of which about £80,000 is upon mortgage of different portions of the bankrupt’s property.’ Amongst the debts still owed was £2,740 to the silversmith and dealer William Chaffers (q.v.). On May 22nd 1841, Christie and Manson sold the ‘Gallery of capital pictures of Thomas Hamlet Esq., removed from Denham-court, by order of the Sheriff of Buckingham.’ The auction included, ‘the Annunciation, the grand work painted by Rubens for his patron General Leganes, and subsequently in the Altimera Gallery...and ‘a series of 11 of the most interesting views in Venice, by Canaletto, of uniform size, from the Earl of Rivers’s collection.’ The writer George Redford, records that Thomas Hamlet sold three pictures (for £9,000) to the National Gallery in 1826; ‘Christ and St. Peter, by Caracci’; ‘Bacchus and Ariadne, by Titian’; and ‘The Bacchanalian Dance, by Poussin’. Redford wrote that ‘Mr. Hamlet kept a shop in Coventry Street as a dealer in old gold and silver plate. I used to meet him occasionally at a restaurant in the neighbourhood about the year 1840, and he often spoke with pride of having sold these pictures to the National Gallery, but always with a sigh that he had parted with them too cheap.’

As well as supplying pictures, silver and jewellery, Hamlet also sold a range of antiques and curiosities, including Dresden porcelain, ivory carvings and a ‘beautiful old Bohea table, formerly the property of Louis XIV’, and a table ‘previously in the possession of Queen Anne’, to the collector Roland Jones, of Broomhall, Caernarvonshire, during the late 1820s and 1830s.

HANDELAAR
Handelaar is recorded as a dealer trading in Brussels; the collector Lady Charlotte Schreiber (1812–1895) bought ‘a small Chelsea-Derby figure of Winter’ for £7.0.0. from Handelaar in October 1874. There is also a J. Handelaar trading from Hanway Street, London, in 1804 and is known to have imported enormous quantities of glass into England, having a ‘virtual monopoly on the trade’. Hampp & Stevenson consigned a large quantity of ancient painted glass for sale by auction at Christie’s in 1808. It is recorded that Hampp purchased some objects from the collector Alexandre de Lenoir, including £25 worth of ‘glass’ in 1802.

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HANSON, Samuel
Samuel Hanson is listed as ‘cabinetmaker’ at 16 John Street, Oxford Street, London, in the Post Office Directory for 1832 and as ‘antique furniture dealer’ at the same address in 1836 and 1840. According to the writer John Claudius Loudon, Encyclopaedia of Villa, Farm and Cottage Architecture, (1833) ‘Hanson of John Street, (off Hanway Yard) London’ had ‘an extensive collection of Elizabethan and Dutch furniture and carvings.’

HARRIS, Lionel
Lionel Harris (1852–1943) is recorded as a dealer in ‘antiques and jewellery’ in both London and Madrid by at least the early 1890s. Lionel’s father, William Harris (1828–1907) first began trading as a general merchant in London before establishing himself as a diamond merchant by the 1860s. L.Harris & Co were listed as ‘diamond merchants’ at 35 Hatton Garden, London in 1892 and at Fuencarral, 24 Principal Derecha, Madrid at the same date. By 1896 Harris also had a shop at 127 Regent Street, where he entered into a short-lived business partnership with the dealer Solomon Joseph (q.v.) as ‘Dealers in Works of Art and Antiquities’. In the 1890s Harris retained the diamond merchant business in Hatton Garden and had also moved to Caballero de Garcia, 22 Principal, Madrid. Harris & Co ‘dealers in works of art’ were listed at 127 Regent Street in 1899, at 44 Conduit Street in 1901 and at 32 St James’ Street in 1902. By 1907 Harris opened ‘The Spanish Gallery’ at 50 Conduit Street. The firm became ‘Limited’ in 1911.

By the early 1920s Harris and his sons Lionel jnr (b.1903) and Maurice (b.1900) had also entered into partnership with Edward Horace Benjamin at The Kent Gallery in Conduit Street, London. Lionel Jnr was perhaps the family member who was also in partnership with the antique dealer Basil Dighton in the Cambridge Tapestry Company at the same time; Dighton is more famously known for his involvement in the infamous Shrager vs. Dighton ‘fake’ antique furniture court case in 1923, some of the furniture of which had probably been supplied by Lionel Harris jnr.

Lionel Harris exhibited a number of objects at the New Gallery at 121 Regent Street in 1896, including 16th and 17th century embroideries and jewellery and ‘a 17th century silver canopy from a convent in Carmona’, a Monstrance on Chased Stand’, and ‘a Cope in blue and gold’. The firm also sold 15th century Spanish sepulchral sculptures to the Victoria & Albert Museum in 1910 and some rare textiles, carpets and other works of art to the V&A in 1920.

Before establishing his own business in London, Lionel Harris moved to Spain, where he is first recorded in Madrid in 1891, trading as a diamond merchant. He married Esther Enriqueta Rodriguez y León (b.1873), the daughter of an established
antique dealer, in Madrid on 21st February 1898. In the 20th century Lionel Harris, together with his son Tomás (1908–1964) and his daughter Enriqueta (1910–2006) became well-known art dealers and Tomás and Enriqueta especially became noted experts and writers on Spanish art.

[Information on the Harris family of dealers was very kindly communicated by Professor Nigel Glendinning.]

HARRISON, Mrs Mary
Mary Harrison is listed as 'antique china dealer' at 5 and 6 John Street, Hull in Kelly's Directory, 1879.

HART, Michael
Michael Hart is listed as 'curiosity dealer' at 11 Ship Alley, Wellclose Square in the London Post Directory for 1832.

HARTMANN
Hartmann is recorded by the collector Lady Charlotte Schreiber (1812–1895) as a dealer trading from Place de St. Jean in Paris in 1870.

[Montague Guest, (ed.), Lady Charlotte Schreiber's Journals, (1911).]

HARVEY, Joseph
Joseph Harvey is listed as 'curiosity dealer' at 9 Burlington Place, Old Kent Road, London, in the Post Office Directory for 1832.

HARVEY, Thomas
Thomas Harvey is listed as 'curiosity dealer' at 5 Cannon Street in the London Post Office Directory for 1832 and as 'curiosity dealer' at 16 Cannon Street in 1841.

HARWOOD, James
James Harwood is listed as 'curiosity dealer' at 80 Houndsditch in the London Post Office Directory for 1826 and 1836.

HAWLEYS, Thomas
Thomas Hawsley is recorded as 'dealer in curiosities' at 14 Wardour Street, London, in the records of the Sun Fire Office between 1824 and 1828. Hawsley is also listed in trade directories as 'curiosity dealer' at 14 Wardour Street in 1826 and 1836. The dealer John Coleman Isaac (q.v.) sold Hawsley '16 carved wooden figures' for a total of £17.0.0. in September 1829. 'Mr Hawsley of Wardour Street' is mentioned to be in the possession of 'a splendid MS copy of Boethius's Hist.' in an anonymous article on 'Costume of the Clans' in the Caledonian Mercury, Edinburgh February 14th 1848.

[John Coleman Isaac archive, MS19/A(51), 'waste book' no.467, Hartley Library, University of Southampton.]

HAYTON, John
John Hayton is listed as 'curiosity dealer' at 18 Brewer Street, London, in Kelly's Directory, 1882.

HEARL, George
George Hearl is listed as 'curiosity & shell dealer' at 1 Back Hall, Leather Lane, London, in Pigot's London Directory, 1839.

HEIGHAM, George Hunt
George Hunt Heigham is listed as 'curiosity dealer' at 139 High Holborn, London, in Kelly's Directory, 1860. Heigham was trading from the early 1850s. 'Higham' [sic] is recorded as the buyer of two lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855; a silver 'two-handled lemon strainer, with beaded edges' (lot 4001, £0.17.7) and 'six French silver gilt shell-pattern tea spoons' (lot 4041, £1.15.8). The annual report of the department of Science and Art in 1854 records several purchases for the South Kensington Museum from 'Mr. Heigham', including a number of pieces of Venetian Glass, 'an old German enamelled stoneware beer tankard' (£3.10s), and 'an old Faience beer tankard painted with the Imperial Eagle' (£2.5s). The census returns for 1861 record George Heigham resident at 139 High Holborn, a 'silversmith and dealer in works of art' aged 33 born in Norfolk, together with his wife Lucy aged 32. Heigham was still trading at 139 High Holborn in 1876, describing himself as 'silversmith' during his role as witness in the trial of the dealer David Jewell (q.v.) at the Old Bailey on 31st January 1876. A trade card (c1860–70) in the John Johnson collection at the Bodleian Library, Oxford, records 'G.H. Heigham, Silversmith, 139 High Holborn, dealer in antique plate & articles of Vertu' – (see figure 39). [www.oldbaileyonline.org]

HENRY, Mme.
Mme. Henry is recorded by the collector Lady Charlotte Schreiber (1812–1895) as a dealer trading in Paris in 1870.

[Montague Guest, (ed.), Lady Charlotte Schreiber's Journals, (1911).]
HENRY, William

HERMAN, J. D.
J.D. Herman is listed as 'curiosity dealer' at 23 Great Waterloo Street in the London Post Office Directory for 1826 and 1836.

HERTZ, Abraham
Abraham Hertz was a curiosity dealer trading from Regent Street, London, in the 1830s and also by 1842, at 9 Great Marlborough Street. Bram Hertz is listed as 'sculptor and jeweller' at 11 Great Marlborough Street in Kelly's Directory, 1846. A trade card (1840) in the John Johnson collection at the Bodleian Library, Oxford, records 'B. Hertz's Museum of the Fine Arts, late of Regent Street, 9 Gt Marlborough Street, open daily from 12 to 5' (figure 35).

The dealer John Coleman Isaac (q.v.) exchanged some curiosities with Mr. Hertz in July 1832 including '2 small ivory carvings of David and Goliath for 12 ivory figures and some wood carvings'. Isaac also sold Hertz 'a pair of spurs and a horse bit' for £6 in January 1839 and a Lapis Lazuli tazza sometime in the early 1830s; Isaac records that he sold Hertz 'a pair of bronze tripods and 'three French bronze busts' in April 1843; Isaac writes that Hertz was abroad on a buying trip in 1838.

Hertz is recorded as the purchaser of some pictures at fairly low values at Christie's in July 1839. Hertz sold an ivory hunting horn to Charles Scarisbrick (1801–1860) of Scarisbrick Hall, Lancashire in 1846. The dealer John Coleman Isaac (q.v.) sold an ivory hunting horn to the collector Joseph Mayer (1803–1886) (q.v.) in 1856. Mayer subsequently sold a small number of objects from the collection in 1857; the remainder of the Hertz collection 'now the property of Joseph Mayer esq F.S.A.' was sold at auction by Leigh, Sotheby & Wilkinson on 7th February 1859.


HESLOP, Robert
Robert Heslop is listed as 'curiosity dealer' at 62
HODGES, Richard
Richard Hodges is listed as 'curiosity dealer' at 3a Chepstow Place, London, in Kelly's Directory, 1882.

HODGKINS, Edwin Marriott
Edwin Hodgkins is described as 'dealer in old china, antique furniture and works of art', trading at 110 Wardour Street, London, in Kelly's Directory, 1887-89 and also at 5 King Street in 1889-90. In 1891 Hodgkins also opened at shop at 2 Pall Mall and he also had a shop at 43 Old Bond Street in 1897-1903. Hodgkins finally moved to 158b New Bond Street in 1904 and remained there until 1920. The account books of Hodgkins are lodged in the City of Westminster Archive (1601/1; 1601/2) recording his trade activities.

Hodgkins sold various objects to many well known collectors in the period including Lord Brougham, Lord Clifden, Countess Spencer, Humphrey Ward, Mr Walter Thompson of New York, and Jeffrey Whitehead, of Southwood, Buckley, Kent. Hodgkins also traded with many of the most well-known dealers of the late 19th century; he sold Henry Duveen (q.v.) '8 Sévres plates, Rose du Barri borders' (£2.10.0.) and '11 Dresden plates' (£2.10.0.) in February 1886; and sold 'a pair of Tulip shaped Sévres Vases', 'a pair of Old Wedgwood plaques' and various other articles to Messrs Durlacher Bros (q.v.) in December 1886. Hodgkins also records sales to other dealers including D. Falcke (q.v.), Messrs Sypher (q.v.), Edward Joseph (q.v.), Jacques Seligman (q.v.), Frederick Rathbone (q.v.), Stettinger (q.v.), and Mr. Handelaar (q.v.). Marriot produced a catalogue of his collection of Old Sévres Porcelain in 1910; the collection was purchased by the American collector Henry Walters (1848-1931) and remains at the Walters Art Museum in Baltimore.

HODDER
Hodder was a curiosity dealer trading in Bristol in the 1860s. He was trained as a chemist but also sold curiosities and antique china. The collector Lady Charlotte Schreiber (1812–1895) bought an eighteenth-century porcelain sauce boat for 30 shillings from Hodder in 1869.

HOLACH, Fred R.
Fred R Holach was a curiosity dealer who wrote to the dealer John Coleman Isaac (q.v.) from Ostend in 1834. Holach sold a small number of low value pictures through Foster's (q.v.) auction rooms in July 1836.

HILL, Mrs Ann
Mrs Hill is listed as 'antique dealer' at 78 Brook Lane, London, in the Post Office Directory for 1841.

HILL, Mrs
Mrs Hill is listed as 'antique dealer' at 78 Brook Street, Hull in Kelly's Directory, 1893.

HITCHCOCK, Charles
Charles Hitchcock is listed as 'antique furniture dealer' at 19 Rathbone Place, London, in Pigot's Directory, 1832. Hitchcock is listed as 'furniture warehouse' at 17 Hanway Street in Pigot's Directory, 1839. According to the dealer Frederick Litchfield (q.v.) (writing in 1879), Hitchcock also dealt in 'old china' at Hanway Street.

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HILL, Mrs Ann
Mrs Hill is listed as 'antique dealer' at 78 Brook Lane, London, in the Post Office Directory for 1829.

HILL, Mrs
Mrs Hill is listed as 'antique dealer' at 56 Shoe Lane, London, in the Post Office Directory for 1841.

HITCHCOCK, Charles
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Hodgkins sold various objects to many well known collectors in the period including Lord Brougham, Lord Clifden, Countess Spencer, Humphrey Ward, Mr Walter Thompson of New York, and Jeffrey Whitehead, of Southwood, Buckley, Kent. Hodgkins also traded with many of the most well-known dealers of the late 19th century; he sold Henry Duveen (q.v.) '8 Sévres plates, Rose du Barri borders' (£2.10.0.) and '11 Dresden plates' (£2.10.0.) in February 1886; and sold 'a pair of Tulip shaped Sévres Vases', 'a pair of Old Wedgwood plaques' and various other articles to Messrs Durlacher Bros (q.v.) in December 1886. Hodgkins also records sales to other dealers including D. Falcke (q.v.), Messrs Sypher (q.v.), Edward Joseph (q.v.), Jacques Seligman (q.v.), Frederick Rathbone (q.v.), Stettinger (q.v.), and Mr. Handelaar (q.v.). Marriot produced a catalogue of his collection of Old Sévres Porcelain in 1910; the collection was purchased by the American collector Henry Walters (1848–1931) and remains at the Walters Art Museum in Baltimore.

HODDER
Hodder was a curiosity dealer trading in Bristol in the 1860s. He was trained as a chemist but also sold curiosities and antique china. The collector Lady Charlotte Schreiber (1812–1895) bought an eighteenth-century porcelain sauce boat for 30 shillings from Hodder in 1869.
HOLL, William

William Holl was in partnership with Edward Baldock (q.v.) from 1814 as ‘Ornamental China Dealers’ at 7 Hanway Street, London. In 1817, Holl is listed separately as ‘Antique Furniture Dealer’ at 13 Hanway Street (the first instance of the term antique furniture being used in the trade directories). Holl does not appear in the trade directories after 1819.

HOPSON, Edward

Edward Hopson is listed as ‘picture & antique & curiosity dealer’ at 16 Northgate Street, Gloucester, in Hunt’s Directory, 1849.

HOWARD, Robert Burkett


HOWE, Leonard & Co.

Howe, Leonard & Co were Auctioneers and Commission Merchants in Boston USA, they sent the dealer John Coleman Isaac (q.v.) an announcement of their intentions to open a gallery in Boston in 1844, selling ‘antique and rustic furniture’.

[Hunt, Proctor Library, University of Southampton.]

HULL, Edward and George

Edward Hull is listed as ‘broker’ at 20 Change Alley, Cornhill in Robson’s London Directory, 1826 and as ‘curiosity dealer’ at 55 St Martin’s Lane, Charing Cross in the Post Office Directory for 1832 and 1833. According to the historian Clive Wainwright, Hull was trading from St Martin’s Lane from at least 1828. There was an Edward Hull listed in the 1814 directory as ‘boot & shoe-maker’ at 4 Little St Martin’s Lane, who may be the same Edward Hull who later became a ‘curiosity dealer’. In 1834 Hull opened another shop at 109 Wardour Street taking over the shop of the dealer John Swaby (q.v.) whilst still retaining the St. Martin’s Lane shop until 1835. Hull ‘ancient furniture warehouse’ is listed at 109 Wardour Street in Tallis’ London Street Views, 1838/1840, and as ‘dealer in curiosities and antique furniture’ in Pigot’s London Directory, 1839. Edward Hull is still listed as ‘curiosity dealer’ at 109 Wardour Street in Kelly’s Directory, 1846. Hull is also described in the trade directories as ‘ancient furniture dealer’ and ‘Gothic and Elizabethan furniture manufacturer’. Edward Hull appears to have died sometime early in 1847; Mr Saxton, the executor for Edward Hull, delivered a final account to the collector Charles Scarisbrick (1801–1860) of Scarisbrick Hall, near Southport, Lancashire, in July 1847. The Last Will and Testament of Edward Hull, of Kingsbury and 108 Wardour Street was proved on 4th January 1847 with ‘Augustus Welby Pugin of Cheyne Walk Chelsea’ as witness (PRO11/2048). The curiosity business was continued by Edward Hull’s son George, (b.1808). In the 1851 census George Hull is listed as ‘upholsterer’ at 109 Wardour Street, born at Bisley in Bedfordshire. George Hull is listed as ‘antique furniture dealer’ at 109 Wardour Street in Kelly’s London Directory, 1852 and in 1860. By 1871 George Hull lived at 21 Highgate Road and wrote to Scarisbrick’s heirs in 1871 about the possibility of renting Scarisbrick’s London, Suffolk Street house.

From 1833 Edward Hull had extensive dealings with Charles Scarisbrick, including supplying standard contemporary furniture, arranging and overseeing alterations to interior decorations, as well as supplying him with ancient carvings and other woodwork and ancient objects for Scarisbrick Hall and Scarisbrick’s London house at 11 Suffolk Street, Pall Mall. For example, in July 1841 Hull sold Scarisbrick ‘120 Elizabethan Pannels from Windsor Castle.’ 96 of these panels were installed in an anteroom at Scarisbrick’s London house at Suffolk Street. It is also clear that Edward Hull was renting some property, certainly ‘rooms in 108 Wardour Street’, from Charles Scarisbrick, (Scarisbrick notes in some of his accounts that restoration bills from Hull should be ‘charged against rent’; and the settlement of the account of the ‘the late Edward Hull’ includes a debit for £55, charged for rooms at 108 Wardour Street from September 1846 to June 1849). Edward Hull also sold Charles Scarisbrick some panelling from Strawberry Hill in 1841, (this prior to the auction sale in 1842). A note in the Scarisbrick archive suggests that Scarisbrick made his last purchases from Hull in September 1848, but perhaps these purchases refer to settlements to Hull’s estate. Christie’s sold the ‘Splendid Carved Oak Furniture and Carvings of the late Charles Scarisbrick’ in London on 7th November 1860.

There was an auction sale of the ‘Magnificent Collection of Oak Carvings, Marquetry, Boule, Carved Oak, Furniture, Bronzes, rare Florentine
Mosaics, Ancient Stained Glass, and valuable Effects, being the first portion of Mr Hull’s celebrated stock’ on June 4th, 5th & 6th 1845 in Oxenham’s rooms 353 Oxford Street. The sale included; ‘beautiful carved oaken dining room and library suites, composed of choice specimens of carving of the Gothic and Elizabethan eras, adapted with singular good taste... rare Gothic cabinets and shrines... splendid bronzes and mosaics... a set of ten state chairs from the Doge’s Palace, Venice’ and various interior fittings and panelling, including ‘the complete panelling of a room of the time of Louis Quatorze, carved in stone... a series of twelve noble room of the time of Louis Quatorze, carved in stone’ (lot 2499, £0.10.6) at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, the only object he is recorded as purchasing at the sale.

Edward Hull sold objects to A. W. N. Pugin (1812–1852) and also supplied and made furniture (to Pugin’s design) for Pugin’s house St. Marie’s Grange, Ramsgate. Pugin’s diary records a payment of £10 to Hull in 1835 and in 1841 Pugin’s diary records that he owed Hull over £400. Pugin often used Edward Hull’s address in London when he was in town and also used his address for mail, for example in 1838 Pugin used Hull’s address for an advertisement for his book ‘Ecclesiastical Ornaments...’. Edward Hull also produced a lithograph picture of ‘The Champion, Henry Dymoke at the Coronation of George IV’, in 1821, (the drawing was made by Abraham Cooper).

‘Mr. Hull, Wardour Street’ is recorded as ‘in possession’ of ‘a brass reading desk, date latter part of the 15th century’ illustrated in Sir Samuel Meyrick and Henry Shaw, Specimens of Ancient Furniture in 1836 (plate XLV) – (see figure 17). The reading desk was subsequently purchased by the Earl of Shrewsbury for St Chad’s Cathedral, Birmingham. The lectern is now in The Cloisters, a branch of the Metropolitan Museum New York (acquired in 1968, Cloisters Inv.68.8). It is recorded that the painter E. W. Cooke (1811–1880) bought an ancient chair from Hull’s in 1835; Cooke’s diary records ‘April 2nd 1835... to Wardour Street...bought a fine carved chair. Also looked at china...my fine chair came home from Hull’s.’ It is believed that Hull’s ‘fine carved chair’ is portrayed in Cooke’s painting ‘The Antiquary’s Cell’ (the painting is now at the Victoria and Albert Museum, FA.42[O]) – (see figure 2).

[John Coleman Isaac archive, MS/39/Alff: ‘waste book’, no.467, Harley Library, University of Southampton; Scarsbrick archive, DDSC 78/4, (1) (3), (2) (10), (1) (13) & (1) (14), Lancashire County Record Office; H. Burn, Andes Strawberrianae, (1842); Anon. ‘Ancient Domestic Furniture’, Gentleman’s Magazine, January 1842, pp. 19–23, plate 1; ‘Hull, Wardour Street’ is recorded as the buyer of at least 17 lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘part of a Gothic canopy, elaborated carved in stone’ (lot 116, 17th day, £2.5.0.); ‘a suit of armour, time of Oliver Cromwell’ (lot 66, 19th day, £3.13.6.); ‘a whole length portrait of Catherine de Medici and family, by Janet’ (lot 89, 21st day, £90.6.0.); ‘eight chairs, carved and gild, fine specimens of the last century’ (lot 56, 23rd day, £20.0.0.); ‘a very rich and beautiful centre piece of rare old stained glass’ (lot 17, 24th day, £5.5.0.0) and ‘seven pieces of old stained glass’ from the Round Drawing Room (lots 47–53, 24th day, £118.13.0.). Some of the purchases at the Strawberry Hill auction were clearly on behalf of Charles Scarsbrick.

‘Hull, Wardour Street’ is recorded as the purchaser of ‘a fighting sword, with broad blade, inscribed “Johannes Wundes – Soli Deo gloria”’ at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855.

Edward Hull’s address for an advertisement for his book ‘Ecclesiastical Ornaments...’. Edward Hull also produced a lithograph picture of ‘The Champion, Henry Dymoke at the Coronation of George IV’, in 1821, (the drawing was made by Abraham Cooper).

‘Mr. Hull, Wardour Street’ is recorded as ‘in possession’ of ‘a brass reading desk, date latter part of the 15th century’ illustrated in Sir Samuel Meyrick and Henry Shaw, Specimens of Ancient Furniture in 1836 (plate XLV) – (see figure 17). The reading desk was subsequently purchased by the Earl of Shrewsbury for St Chad’s Cathedral, Birmingham. The lectern is now in The Cloisters, a branch of the Metropolitan Museum New York (acquired in 1968, Cloisters Inv.68.8). It is recorded that the painter E. W. Cooke (1811–1880) bought an ancient chair from Hull’s in 1835; Cooke’s diary records ‘April 2nd 1835... to Wardour Street...bought a fine carved chair. Also looked at china...my fine chair came home from Hull’s.’ It is believed that Hull’s ‘fine carved chair’ is portrayed in Cooke’s painting ‘The Antiquary’s Cell’ (the painting is now at the Victoria and Albert Museum, FA.42[O]) – (see figure 2).

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HUME, Robert & Robert

Robert Hume was a carver and cabinet maker, trading as Robert Hume & Son, (Robert snr & Robert jnr), between 1808 and 1840. Hume is listed at 11 Crown Street, St. Giles, London, in 1808, moving to Great Titchfield Street in 1809–11 and 4 Little Portland Street by 1820. In the same year he moved to 53 Wigmore Street and by 1837 Hume & Son had moved to 65 Berners Street. Although Hume was primarily a high-class cabinet maker, making many spectacular pieces of furniture constructed using semi-precious materials such as pietra-dura, he also appears to have dealt in curiosities.

Hume supplied the collector William Beckford (1760–1844) with furniture incorporating elements of earlier pieces, including ‘an ebony commode with mosaic panels’ which is attributed to Hume, dating from 1815–20, and which was sold at the auction of the contents of Fonthill (lot 1138, £1356.10.0.) to George Hammond Lucy and remains at Charlecote Park, Warwickshire (CHA.F72). Hume also supplied Beckford china and curiosities, sometimes in conjunction with the dealer and agent Gregorio Franchi (q.v.) and he also bid at auction for paintings and curiosities on behalf of Beckford. Hume supplied furniture to George IV and to the Duke of Hamilton in 1823 and worked for the collector George Watson Taylor and Lord Grosvenor as well as working at St James’s Palace and York Minster.

‘Hume, Berner’s Street’ bought at least 18 lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘four extremely beautiful old Faenza cups’ (lot 39, 12th day, £7.16.6.); ‘a magnificent Tazza and Cover, enamelled in the most exquisite style by Johannus Penicaud Junior, 1539’ (lot 39, 12th day, £44.2.0.); ‘the head of Jupiter Serapis, in Basaltes, from the Portland Collection’ (lot 82, 13th day, £78.15.0.); ‘a whole length portrait of Philip and Mary by Verha’ (lot 38, 20th day, £53.11.0.); ‘a pair of singularly beautiful Old Chelsea China ice pails’ (lot 53, 23rd day, £29.8.0.); and ‘a magnificent colossal bust of the Emperor Vespasian, in Basaltes’ (lot 73, 23rd day, £22.10.0.). Hume acted as agent for William Beckford (1760–1844) at the Strawberry Hill auction.

‘Mr Hume of Berner’s Street’ also bought at least 24 lots at the Stowe sale in 1848, including ‘a small square slab of Florentine pietre dure, on a carved and gilt stand’ (lot 267, £24.13.6) – (subsequently sold to Rev. John Lucy, Charlecote, Warwickshire); ‘a kneehole table of old and very fine buhl’ (lot 1020, £49.0.); and it was reported that Hume purchased ‘the celebrated Laocoon, a magnificent bronze by Carbonneaux, the size of the antique marble’ (£540.9ns) at the Stowe auction.

Robert Hume snr was dealing with the Duke of Hamilton from about 1808 and Robert Jnr continued to act for the Beckford family until 1848. Robert Hume & Son also supplied pictures and carried out various interior repairs and gilding for the Lucy family at Charlecote Park in 1829–32 and in again in 1836.


HUMPHREY, George

George Humphrey is listed as ‘curiosity dealer’ at 4 Leicester Street, Leicester Square, London, in the Post Office Directory for 1824.

HUTCHINSON, John


HYAM, Marcus

Marcus Hyam is listed as ‘curiosity dealer’ at 13 Canton Street, London, in the Post Office Directory for 1826 and 1836.
ICHENHAUSER, Julius

Julius Ichenhauser is listed as 'fine art dealer' at 163 Aldersgate Street, London, in Kelly’s Directory, 1880 and at 148 Aldersgate Street in 1881–84. Ichenhauser had moved to 25 Bridle Lane in 1886 and 33 Bouverie Street in 1886, before moving to 68 New Bond Street in 1886–91 and 13 Bruton Street by 1896. In 1877 he advertised that he had a warehouse in Bridle Lane, London and at Fürth, near Nuremberg. In 1888 he gave a second retail address at Goodge Street, London and boasted a warehouse in Brussels. He sold oak carvings from church interiors etc. and informed the public in an advertisement that he had a ‘speciality for oak panellings’.

[Charles Tracy, Continental Church Furniture, a Traffic in Piety, (2001), pp. 81–2.]

INNOCENT, Robert

Robert Innocent was a ‘goldsmith, toymaker, and dealer in natural curiosities’, trading at 15 Little Newport Street, Leicester Square, London, in the late eighteenth and early nineteenth-centuries. His stock was sold at auction by Christie’s on 2nd and 5th June 1827, the catalogue stating that Innocent was retiring from business. The auction sale comprised ‘miniatures, shells, carvings in ivory, eight small stained glass windows, and the cap in which King Charles I was beheaded.’


INNOCENT, Robert

Robert Innocent was listed as a ‘curiosity dealer’ at 16 Gwynne’s Place, Hackney Road, London, in the Post Office Directory for 1832 and as a ‘watchmaker and dealer in curiosities’ at the same address in 1839. The dealer Abraham Davies (q.v.) sold some unidentified objects to a Mr Innocent, through Mr Nathan (q.v.) in 1815.


INTERLACKEN

The writer Herbert Byng-Hall in Confessions of a Bric-a-Brac Hunter, (1868) mentions Interlaken of King Street, London, as ‘of the highest respectability and honour’ and ‘one of the leading dealers in London’ at the time.

[Herbert Byng-Hall, Confessions of a Bric-a-Brac Hunter, (1868), p. 286.]

ISAAC, John Coleman

John Coleman Isaac (1803–1887) was the youngest child of Joseph and Mary Isaac and died at his home in Gordon Street, London, on 16th March 1887 aged 85. He was a ‘curiosity dealer’ trading from 41 Craven Street, London, first with the Davies family (q.v.) and later with Sarah Isaac (née Davies) (1793–1875). Isaac married Sarah Davies (q.v.) sometime in the last six months of 1824 or possibly early in 1825. He moved the business to 12 Wardour Street, with Sarah Davies, on 1st April 1829, taking over the shop formerly occupied in 1824 by the curiosity dealer William Rimmell (q.v.) and in 1827 by the picture dealer John Fensham. In 1822 J.C. Isaac was trading in clothing at 325 Strand, after which date he is associated with the Davies family. After the death, in 1822, of Sarah’s brother Abraham Davies, Isaac and Sarah, along with her father Gabriel, appear to have taken over the running of the curiosity business and by 1826 Isaac took out an insurance policy for his possessions and stated his business as ‘Dealer in Curiosities’ at 41 Craven Street. Isaac also briefly took a shop another shop at 93 The Quadrant, Regent Street in 1826, (closed in 1827, but Isaac is still listed as ‘curiosity dealer’ at 93 Quadrant in Pigot’s Directory, 1828). Isaac & Davies (Gabriel Davies q.v.) took out advertisements in the Morning Herald and the Morning Chronicle and Morning Post during 1825 and 1826 advertising armour and other curiosities that they had for sale. ‘John C. Isaac’ is listed as ‘curiosity dealer’ at 12 Wardour Street in Robson’s Directory, 1832, 1833, and 1839 and also in Kelly’s Directory, 1846, although he is listed as ‘picture dealer’ in Tallis’ London Street Views, 1838/1840. John C. Isaac is listed as ‘importer of Dresden china and curiosities’ at 12 Wardour Street in Pigot’s London Directory, 1839. J.C. Isaac continued to be listed as ‘curiosity dealer’ in Wardour Street until 1866.

Isaac was apparently a leading dealer during the period and as well as trading with a number of significant dealers, including Baldock (q.v.), Hull (q.v.), Swaby (q.v.), Webb (q.v.), Forrest (q.v.), Rodd (q.v.), Farrer (q.v.), D & J Falcke (q.v.), Pratt (q.v.), and John Webb (q.v.). Isaac also supplied many of the most significant collectors of the day; he counted among his clients the Earl of Shrewsbury, Duke of Rutland, Lord Brougham,
ISAACS, Samuel

Samuel Isaacs is listed as 'picture dealer and jeweller' at 131 Regent Street, London, in Pigot’s Directory, 1836 and 1839 and is listed as 'Importer of paintings, china and curiosities, and dealer in jewellery and bronzes' at the same address in Tallis’ London Street Views, 1838-1840. Isaacs is listed 'curiosity dealer' in Kelly’s Directory, 1841. Isaacs sold curiosities to the Lucy family at Charlecote Park, Warwickshire in the 1830s, including a Dutch marquetry wardrobe and some ebony furniture. In 1837 Isaacs also sold George Lucy a set of six Dutch walnut chairs in the style of Daniel Marot (1661–1752), which were sold to Lucy as ‘Louis XIV’. It appears that some of the furniture and curiosities were sold to the Lucy family through the art dealer William Buchanan (q.v.), who had written to Lucy that he (Buchanan) was not generally the purchaser of such items. Isaacs is also recorded amongst the suppliers of objects to the collector William Beckford (1760–1844).

'Mr Isaacs' sold the 'Reliquaire of the Kings' to the collector Ralph Bernal (1783–1854) for £28 and which was subsequently purchased on behalf of the British Museum at the Ralph Bernal auction sale in 1855 by the dealer John Webb (q.v.) (lot 1316, £66.0.0. – BM1855,1201.8). Isaacs appears to have retired by 1884 when Mr Foster the auctioneer sold the 'capital collection of pictures' of Samuel Isaacs on 14th February, 1844, although he appears to have continued to have dealings with the Lucy family until 1871.

[Acknowledgments and sources for Isaacs, Samuel are provided in the text.]

ISAACS, J.

J. Isaacs is listed as 'glass and china man' as 55 Borough (Southwark), London, in the Post Office Directory for 1816.

ISAACS, Leonard

Leonard Israel is listed as 'curiosity dealer' at 8 London Road, London, in the Post Office Directory for 1829.
ISRAEL, Sampson
Sampson Israel is listed as ‘curiosity dealer’ at 60 Cromer Street, London, in Pigot’s Directory, 1827 and is listed as ‘furniture broker’ at 60 Cromer Street in 1832. Sampson Israel is listed as ‘furniture broker’ at 7 Constitution Row in Pigot’s Directory, 1839. The dealer John Coleman Isaac (q.v.) bought a carved oak bench from ‘Mr. Israel’ in May 1830, which could be either Leonard Israel (q.v.) or Sampson Israel.
JACKSON, Mrs E
Mrs E Jackson is listed as ‘curiosity dealer’ at 29 & 31 Cank Street, Leicester in the Post Office Directory for 1876.

JACOB, A
Jacob is listed as ‘curiosity dealer’, in Chapel Street, Lynn Regis, Norfolk, in Robson’s Directory, 1839.

JACOBS, Mrs Isabella
Isabella Jacobs is listed as ‘antique furniture dealer’ at 4 Bury Street, London, in Kelly’s Directory, 1870.

JACOBS, John & Samuel
In 1832 J & S Jacobs are listed as ‘curiosity dealers’ and as ‘curiosity and foreign china dealers’ at 4 Curzon Street, London, J & S Jacobs are listed as ‘curiosity dealers’ at 37 Princes Street, Leicester Square in 1833. John and Samuel Jacobs are listed as ‘curiosity dealers’ at 8 Brook Street in Pigot’s Directory, 1839. In Kelly’s Directory, 1846, J & S Jacobs are listed as ‘curiosity dealers’ at 8 Lower Brook Street, Grosvenor Square, London and again at the same address in 1860. In 1860, ‘H & J Jacobs, 12 Old Bond Street’ advertised in the Morning Chronicle that they had ‘a fine collection of Sèvres, Dresden, Majolica ware, Marbles, Bronzes, Clocks & Buhl, Marqueterie, Mosaic & other decorative furniture’ and also stated that they have been ‘established 24 years.’ The annual report for the Department of Science and Art in 1854 records several purchases for the South Kensington Museum from Mr. Jacobs, including ‘an old Venetian glass’ (12 shillings). By 1870 J & S Jacobs are listed as ‘curiosity dealers’ at 36 Brook Street.

JACOBS, Joseph
Joseph Jacobs is listed as ‘curiosity dealer’ at 82 Litchfield Street, Birmingham, in Robson’s Directory, 1839.

JACOBS, Joseph
Joseph Jacobs is listed as ‘antique furniture dealer’ at 103 Wardour Street, London, in 1836 and as ‘importer of ancient furniture’ at 103 Wardour Street and at 6 Bevis Marks in Pigot’s Directory, 1839. Jacobs is listed as ‘curiosity dealer’ at 6 Bevis Marks in 1841 and as ‘importer of ancient furniture’ at 4 Bevis Marks in Kelly’s Directory, 1846 and 1849 and at the same address in 1860. Joseph Jacobs is listed as ‘antique furniture dealer’ at 4 Bury Street in 1865 and as ‘ancient furniture importer’ at the same address in Kelly’s Directory, 1866.

JACOBS, Michael
Michael Jacobs is listed as ‘furniture broker’ in the King’s Road, Chelsea, London, in the Post Office Directory for 1832. There is also a Michael Jacobs listed as ‘curiosity dealer’ at 130 Piccadilly in the directories in 1841 and as ‘dealer in ancient furniture, paintings and china etc’ at 66 Great Queen Street, Lincoln’s Inn Fields, in Kelly’s Directory, 1846. ‘M. Jacobs’ is also listed as ‘antique furniture dealer’ at 130 Down Street, London, in the Post Office Directory for 1841.

JARDINE, James
James Jardine is listed as ‘picture and curiosity dealer’ at 24 Princes Street, Drury Lane in Pigot’s London Directory, 1839.

JARMAN, John Boykett
John Jarman began trading in the Strand, London, from about 1812 and is recorded as ‘silversmith, jeweller & dealer in curiosities’ at 25 Strand in the records of the Sun Fire Office between 1816 and 1821. John Jarman is listed as ‘jeweller and silversmith’ at 25 Strand in Kent’s London Directory, 1823. Jarman is also listed in trade directories as ‘curiosity dealer’ at 34 St James’s Street Pall Mall in 1824 and 30 St James’s Street in 1826 and at 130 New Bond Street in 1832. Jarman is listed as back at 30 St James’s Street in 1836. John Bracket [sic] Jarman is listed as ‘picture dealer’ at 83 Lower Grosvenor Street in Pigot’s London Directory, 1839. Jarman is recorded as the buyer of paintings at auctions in Amsterdam in 1807 and may have come from the Netherlands to England in 1810. Jarman is regularly recorded as both buyer and seller of pictures at various auction rooms in London during the period 1814–1840, particularly the rooms of Stanley (q.v.); at the auction sale of the Craufurd collection in 1820 Jarman is listed as the buyer of a ‘portrait of Henri I de Guise, by Francois Porbus’ (£521). Jarman is known to
have traded in 'old china' during the 1820s and also bought a portrait of Henry VIII by Holbein at the sale of the collection of Thomas Baylis (d.1880) at Pryor’s Bank in 1841 (lot 600, £137.11s). According to the dealer John Coleman Isaac (q.v.) writing in 1836, the collector Ralph Bernal (1783–1854) was ‘a good customer of Mr Jarman’; and Henry Bohn (1857) mentions that Jarman [sic] sold a pair of Sévres vases to Bernal. Jarman is recorded as the buyer of at least 20 lots at the auction sale of the contents of Strawberry Jarman is recorded as the buyer of at least 20 lots at the auction sale of the contents of Strawberry Jarman’s; and Henry Bohn (1857) mentions that Jarman was the victim of theft in 1812, when he appeared at the Old Bailey having married in 1853. Jarman also had a country house, ‘Rosenau’, at Datchet. T. Jarry is recorded as a ‘curiosity dealer’ at 30 Rue d’Amsterdam and 35 Rue Capron, Paris in 1861. Jarry sold a variety of ‘curiosities’ to the collector Josephine Bowes (1825–1874) in the early 1860s, including five ‘rare cake moulds from the time of Bernard Palissy’ (Bowes Museum X.3806).

JENKINS, Andrew & Co
Street, London, in the *Post Office Directory* for 1832. Weeks appears to be the same ‘Mr Weeks’ who operated the ‘Museum’ at Titchborne Street and also made mechanical toys in the late eighteenth-century. An advertisement in *The Times* June 1824, announced ‘Mr James Denew sells by auction, by order of Mr Weeks, (who has relinquished business in order to complete his mechanical museum), on the premises at Piccadilly, decorative furniture, ancient and modern bronzes, suits of armour and pictures, on June 28th 1824, and 20 days following.’

**JEWELL, David**

David Jewell (born 1825) is listed as ‘antique furniture dealer’ at 550 Oxford Street, London, in 1870 and as ‘curiosity dealers and antique furniture dealers’ at 496 & 497 Oxford Street in *Kelly’s Directory*, 1882. Jewell was indicted in 1876 for receiving some ‘china figures’, ‘knowing them to be stolen’, the property of the collector William Severin Salting (1837–1905), of 56 Green Street, Grosvenor Square at a court case heard at the Old Bailey on 31st January 1876. Jewell had several supportive witnesses and was suggested to be of ‘excellent character’ and found not guilty. When Jewell appeared at the Old Bailey he stated his age to be 26 and that he traded at 496 Oxford Street. He was charged with receiving a rare Bristol China cup and saucer, part of a tea service supplied to Edmund Burke and which was suggested to have been painted with Burke’s Coat-of-Arms. Jewell also made mechanical toys in the late eighteen-century. An advertisement in *Kelly’s Directory* August 1838, announced ‘Carry on a business the same as’ his own, he had frequently encountered Jewell at auction sales at Christie’s. Another witness, Henry Levy, a solicitor of 41 Artmel Gardens, gave evidence that Jewell’s father had been in the ‘china business’ and that David Jewell had come ‘from abroad...four or five years ago – since then he has been carrying on business in Lincoln’s Inn Fields and Oxford Street, buying china and curios.’ The dealer John Watson (q.v.) ‘dealer in china, 499 and 500 Oxford Street’ also gave evidence in support of Jewell, stating that Jewell had been established ‘four or five years, it may be six’ and that Jewell had ‘been doing a goodish trade.’ Charles Jones, Jewell’s ‘shopman’ gave evidence, stating that Jewell kept a shop ‘for the sale of articles of antiquity and vertu’ and that he had been in Jewell’s employ for 6 years and was formerly in the employ of ‘Messrs Wertheimer’ (q.v.). Other dealers, Henry Watson (q.v.), Joseph Welsh (q.v.), John Eyles (q.v.), William Libbis (q.v.) and George Heigham (q.v.) also gave witness evidence at the court case. [www.oldbaileyonline.org]

**JOHNSON, Mrs E.**

Mrs E. Johnson is listed as ‘antique furniture dealer’ at 60 & 62 York Road, Lambeth, London, in *Kelly’s Directory*, 1882.

**JOHNSON, William**

William Johnson is listed as ‘curiosity dealer’ at 86 Wardour Street, London, in *Kelly’s Directory*, 1852.

**JONES, Morgan**

Morgan Jones is listed as ‘curiosity dealer’ at 22 Davies Street, London, in *Kelly’s Directory*, 1882.

**JOSEPH, Abraham & Edward**

Abraham Joseph is recorded as ‘dealer in furniture, pictures, china, jewellery and cigars’ at 39 North Audley Street, in *Pigot’s London Directory*, 1839 and 1841. Abraham Joseph is listed as ‘curiosity dealer’ at 92 New Bond Street and also at 3 Woodstock Street in *Kelly’s Directory*, 1860. Edward Joseph is listed as ‘art dealer’ at 138 New Bond Street in *Kelly’s Directory*, 1879 and as ‘dealer in works of art’ at the same address in 1882. Abraham Joseph was the victim of theft in a court case heard at the Old Bailey on 20th August 1838, when he stated that he was a ‘dealer in foreign china’ and lived at North Audley Street. Elizabeth
Falcke, probably a member of the Falcke (q.v.) family of dealers, was also a witness in the court case at the Old Bailey, stating at the time that she was married to Abraham Joseph's brother, Edward. ‘Mr Joseph’ (certainly Abraham) is mentioned by Henry Bohn as supplying him information on ceramic marks for his book A Guide to Knowledge of Pottery and Porcelain (1857). Abraham Joseph is also known to have supplied glass and enamels to the collector Thomas Gambier Parry (1816–1888) in the 1850s and 1860s. Baron Ferdinand Rothschild (1839–1898) wrote that the dealer Joseph senior had a ‘large enamel sconce by Jean Courtois’, which he had acquired in Riga and which Ferdinand’s father, Anselm, refused to buy, ‘simply because he would not have transactions with ‘old’ Joseph. In September 1857 whilst in Venice the dealer John Coleman Isaac (q.v.) recorded that ‘Mr Joseph’ had been in Venice, but had ‘bought little or nothing here’.

Abraham Joseph loaned several objects to the National Exhibition of Works of Art at Leeds in 1868 including, two ‘Consular Tablets, 5th or 6th century’, a carved wooden ‘Gothic Shrine, 15th century’, a ‘Large Urbino Plateau, painted with the Rape of the Sabines, from the Pitti Palace’ and a small collection of ‘Vienna, Dresden and Sévres Porcelain’. ‘E Joseph’ is recorded as the buyer of at least 42 lots at the auction sale of the contents of Hamilton Palace in 1882, including ‘a bust of the Emperor Augustus, of Egyptian porphyry’ (lot 191, £1,732.0.0.); a Louis XV parqueterie Secrétaires (lot 1001, £535.10.0.) and an Old Dresden Porcelain group of two men with a rat-trap (lot 1263, £210.0.0.). E. Joseph is also recorded as the buyer of 7 lots at the auction of the collection of Andrew Fountaine in 1884, including a Limoges enamel ‘Antique-shaped Ewer’ (lot 130, £1312.10.0.) – photographed in the catalogue; a Limoges enamel ‘Grisaille Cup, on foot, by Penicaud the third’ (lot 126, £105.0.0.), and ‘an oval badge [piece of armour] with Marcus Curtis in the centre’ (lot 544, £162.15.0.).

Christie, Manson & Woods sold the ‘Renowned collection of objects and decoration of Mr E. Joseph, of 148 New Bond Street, who has entirely relinquished business’, on 6th – 9th & 20th – 22nd May and 10th – 12th June 1890. The auction comprised over 1,500 lots, including ‘a goblet of early Venetian dark-blue glass, from the Castellani (q.v.) collection’, (lot 396) – illustrated in the catalogue; ‘a large cup and cover of Old Chelsea porcelain’ (lot 301) – illustrated; ‘an oblong ivory casket, of early 15th century work’ (lot 1003) – illustrated, and ‘the unrivalled collection of miniatures by Richard Cosway and contemporary miniaturists’ formerly ‘exhibited by Mr Edward Joseph at Windsor Castle.’

JOSEPH, Solomon

Solomon Joseph is listed as ‘dealer in curiosities’ at 418 Oxford Road, London, in the records of the Sun Fire Office during 1819–1824. Joseph is listed at 21 Wardour Street the Sun Fire Office records in 1825. Solomon Joseph is listed as ‘importer of china and curiosities’ at 21 Wardour Street in Pigot’s Directory, 1839 and ‘curiosity dealer and importer of Dresden porcelain’ at 21 Wardour Street in Kelly’s Directory, 1840.

The dealer Lionel Harris (q.v.) entered into a short-lived partnership with a dealer named Solomon Joseph as ‘dealers in works of art and antiques’ at 127 Regent Street in the 1890s; this Joseph may have been a relative of this earlier Solomon Joseph.

JOYAN

Joyan is recorded as a ‘dealer in antiques’ trading in Paris from at least the early 1840s. A report on the case of the ‘illegal sale’ of a shrine from a church of ‘La Guène, which ‘according to tradition, contained the relics of St. Calminius’, was published in Gentleman’s Magazine in 1844, which suggested that ‘Joyen, a dealer in antiquities, of Paris’ had illegally purchased the shrine from an individual named Minier for 3,000 francs in 1841. The ‘Council of Public Edifices of La Guène’ obtained a decree from the President of the Tribunal of the Seine which ordered that the shrine be returned to the church at La Guène.

JURNEl

Jurnel is recorded as a dealer in Paris; the collector Lady Charlotte Schreiber (1812–1895) bought ‘a lovely pair of Chelsea-Derby figures’ (sold to her as ‘Saxe’) from Jurnel in November 1880.
KALB
Kalb is recorded as a dealer in Amsterdam; the collector Lady Charlotte Schreiber (1812–1895) bought Chelsea porcelain from Kalb in November 1872.

KASNER, Moses
Moses Kasner is listed as ‘antique furniture dealer’ at 46 Greek Street, London, in the Post Office Directory for 1832 and as a ‘curiosity dealer’ at the same address in 1841. Moses Kasner is listed as ‘china and antique furniture dealer’ at 46 Greek Street in Pigot’s London Directory, 1836 and 1839 and as ‘ancient furniture dealer’ at 116 Wardour Street in Kelly’s Directory, 1844/5 and 1849.

KATTERBACH & CO, Frederick
Frederick Katterbach is listed as ‘antique furniture dealer’ at Dufours Place, Broad Street, London, in the Post Office Directory for 1836. Frederick Katterbach & Co is listed as ‘dealers in antique furniture’ at 10 Dufours Place, Broad Street, in Pigot’s London Directory, 1839. The dealer John Coleman Isaac (q.v.) exchanged some French furniture and ‘three ancient enamels’ for a ‘curious engraved vase’ containing the ‘sacred waters of the Ganges’ with Fred Katterbach in July 1833.

KENSETT, William
William Kensett is listed as ‘chair manufacturer’ or ‘upholsterer’ at 66 Mortimer Street, London, by 1815 and as ‘upholsterer’ at the same address in Pigot’s Directory, 1832 and 1839. According to John Claudius Loudon, Encyclopaedia of Villa, Farm and Cottage Architecture, (1833), ‘Mr Kensett sells curious specimens of both Elizabethan and more ancient furniture’ and he also had a room at Mortimer Street ‘fitted up with Elizabethan fragments.’ Loudon also wrote that Kensett made...’a correct facsimile of a chair taken from Tintern Abbey, and now in Troy House, Monmouthshire; and two other chairs from Glastonbury; one of which, called the abbot’s chair, is of very elaborate workmanship, and the other no less remarkable for the simplicity of its construction. Correct copies of these celebrated chairs are manufactured by Mr Kensett for sale’. The census returns for 1841 record William Kensett, a ‘cabinetmaker’ aged 50 together with his wife Elizabeth aged 50. Kensett is suggested as the probable maker of the ‘Bishop’s Chair’ from the Bishop’s Palace at Wells, Somerset at the Victoria & Albert Museum (W.24.1913); the chair was formerly in the collection of the collector Walter L. Behrens.

KERR, George
George Kerr is listed as ‘curiosity dealer’ at 200 High Street, Poplar, London, in the Post Office Directory for 1826 and 1836. Kerr was the victim of the theft of some candlesticks in 1829; he appeared at the Old Bailey on 9th April 1829 and described himself as a ‘broker’, at Poplar.
[www.oldbaileyonline.org.]

KERRIDGE, George John & Mrs Elizabeth
George Kerridge (b.1845/6) and Elizabeth Kerridge (b.1813/14) are listed as ‘art dealers’ in the Post Office Directories in the late 1870s. Mrs Elizabeth Kerridge is listed as ‘dealer in works of art’ at 26 Great Portland Street, London, in Kelly’s Directory, 1882. The collector Lady Schreiber (1812–1895) bought an eighteenth-century teapot from ‘Kerridge in Great Portland Street’ in 1884. G. Kerridge is recorded as the buyer of ‘3 Old Dresden white cups and saucers’ (lot 1251, £2.12.6.) at the auction of the contents of Hamilton Palace in 1882.
[Montague Guest, (ed.), Lady Charlotte Schreiber’s Journals, (1921).]

KINSEY, John
John Kinsey is listed as ‘curiosity dealer’ at 57 Great Queen Street, London, in the Post Office Directory for 1841.

KRYSER
Kryser is recorded by the collector Lady Charlotte Schreiber (1812–1895) as a dealer trading at Wagen Straat, Rotterdam in 1873.
[Montague Guest, (ed.) Lady Charlotte Schreiber’s Journals, (1921).]
LAMER, A. C.
A.C. Lamer is recorded as a ‘curiosity and picture dealer’ at 16 Rue Grange-Batailie, Paris in the 1860s. Lamer sold curiosities and objets d’art to the collector Josephine Bowes (1825–1874) in the late 1860s and early 1870s.

LAMBERT
Lambeth is recorded as a dealer who sold objects to the collector William Beckford (1760–1844) during the 1830s.

LANSBERT, Henry
Henry Lansbert is listed as ‘curiosity dealer’ at 24 Cleveland Street, London, in Kelly’s Directory, 1882.

LANGELOIS, Henry
Henry Langlois is listed as ‘curiosity dealer’ at 293 Euston Road, London, in Kelly’s Directory, 1860.

LANTHEIMER
Lantheimer was a curiosity dealer trading in Germany in the 1830s, 1840s and 1850s. According to the dealer Gabriel Davies (q.v.), Lantheimer bought a cabinet with medals and enamels in Germany in 1832. The dealer John Coleman Isaac (q.v.) records that Lantheimer was still trading in 1847 when he mentioned that he encountered ‘Lantheimer’ in August at Mayence, ‘on his way to Frankfurt Fair’. In the early 1830s Gabriel Davies had recorded that he thought that Mr Lantheimer was untrustworthy and wrote to his son-in-law, John Coleman Isaac ‘for God’s sake, don’t lend him any money’.
[John Coleman Isaac archive, MS139/AJ53, no.88, no.372, Hartley Library, University of Southampton.]

LATHAM, John
John Latham is listed as ‘curiosity dealer’ at 4 Old Compton Street, Soho, London, in the Post Office Directory for 1822 and as ‘dealer in artificial curiosities’ at 4 Old Compton Street in 1824, 1826. Latham is listed as ‘curiosity dealer’ at the same address in 1829 and 1836.

LAURENCE, Francis
Francis Laurence is listed as ‘curiosity dealer’ at 4 Rotunda Terrace, Cheltenham, in the Post Office Directory for 1859.

LAZARD
Lazard is recorded as an art dealer trading in Marseille, France. It is suggested that the novelist Honoré de Balzac (1799–1850) may have used Lazard as the model for his fictional dealers, Elie Magus (the art and curiosity dealer) or Réomoneq (the scrap dealer turned curiosity dealer) in his novel Cousin Pons (1848). Balzac recorded that he bought some ceramics from Lazard in 1845.

LAZARUS
Lazarus is recorded as a dealer in Hamburg, Germany; the collector Lady Charlotte Schreiber (1812–1895) bought a pair of ‘Chelsea china candlesticks’ from Lazarus in 1867. Montague Lazarus & Co is also listed as ‘dealers in works of art’ at 536 Oxford Street, London in Kelly’s Directory, 1882.

LEA, Samuel
Samuel Lea is recorded as ‘foreign china dealer’ aged 71, born in London residing at 33 Great Portland Street in the 1861 Census, together with his wife Fanny (67), born in Plymouth, Devon; (see also Joseph Curt).

LEE, Samuel
Samuel Lee is listed as ‘foreign china and curiosity dealer’ at 21 Mount Street, London, in Pigot’s Directory, 1839 and as ‘curiosity dealer’ at 57 Great Queen Street in the Post Office Directory for 1841.

LEGGET, David
David Legget is recorded as ‘dealer in curiosities’ at 16 King Street, Covent Garden, London, in the records of the Sun Fire Office in 1833 and is listed as ‘furniture broker and cabinet case maker’ at the same address in Pigot’s Directory, 1839.

LEON, Levy
Levy Leon is listed as ‘curiosity dealer’ at 12 Elizabeth Street, Hans Place, London, in Kelly’s Directory, 1882.
LEPAUTRE, Mme

Mme Lepautre is recorded as a dealer in curiosities at 50 Rue d’Amsterdam, Paris in the 1860s. Lepautre sold curiosities and *objets d’art* to the collector Josephine Bowes (1825–1874) in the late 1860s and early 1870s. [Sarah Kane, ‘Turning Bibelots into Museum Pieces: Josephine Coffin-Chevalier and the Creation of the Bowes Museum, Barnard Castle’, *Journal of Design History*, vol.9, no.1, (1996), pp. 1–21, pp. 10–11.]

LEUSCHNER

The writer Herbert Byng-Hall recorded that Leuschner was a dealer trading at 15 Tannenstrasse, Berlin in 1868; Byng-Hall writes that Leuschner ‘formerly had a modest collection in a shop on the Linden.’ [Herbert Byng Hall, *Confessions of a Bric-a-Brac Hunter*, (1868), p. 102.]

LEVOI, Montague

Montague Levoi is recorded as ‘dealer in pictures and curiosities’ at 52 Greek Street, Soho, London, in the records of the Sun Fire Office in 1820. Montague Levoi & Co is listed as ‘cigar manufacturers and importers’ at 38 Norfolk Chambers in *Pigot’s Directory*, 1839.

LEVY, Lyon

Lyon Levy is recorded as a ‘dealer in foreign curiosities’ at 1 Borier’s Buildings, Cutler Street, Houndsditch, London, in 1826 and was the victim of theft in a court case held at the Old Bailey on 14th September 1826. [www.oldbaileyonline.org]

LEVY, Simon

Simon Levy is listed as a ‘curiosity dealer’ at 13 Charles Street, London, in the *Post Office Directory* for 1826 and 1836. The dealer John Coleman Isaac (q.v.) records that he purchased a ‘Japan screen and 2 commodes with marble slabs’ from Mr Levy in May 1830. [John Coleman Isaac archive, MS139/AJ53, ‘waste book’, no.467, Hartley Library, University of Southampton.]

LEVY

The writer Herbert Byng-Hall recorded a dealer named Levy trading at 20 Dorotheen Strasse, Berlin in 1868; Byng-Hall writes that Levy ‘an unquestionable Israelite, as indeed nearly all bric-a-brac dealers are...[s] fair and truthful, and moreover, a first-rate judge; and at times he has many articles worthy of admiration.’ [Herbert Byng Hall, *Confessions of a Bric-a-Brac Hunter*, (1868), p. 102.]

LEWIS, Kensington

Kensington Lewis (1790–1854) was a silversmith and silver dealer; he opened a shop in New Street, Covent Garden, London, as early as 1821 (Lewis was the victim of theft in a case heard at the Old Bailey on 24th October 1821, when he stated that he was a silversmith ‘carrying on business in New-street, Covent Garden’ and that he had a ‘private residence in George-street, Adelphi’). Lewis had moved his shop to 22 St. James’s Street in 1822 and was also trading at No.3 Corner of Ryder Street and St. James’s Street in 1823. He had another shop at 146 Regent Street in 1824. Lewis is listed as ‘silversmith’ at 22 St James Street in 1832 & 1833 and as ‘silversmith’ and ‘jeweller’ at the same address in *Tallis’ London Street Views*, 1838/1840. Lewis mainly appears to have sold contemporary silver but he also sold antique pieces, including the Aldobrandini Tazze (now in the Wernher Collection). Samuel Solomon (q.v.), the father of Lewis, was also a silver dealer at 2 New Street Covent Garden. Kensington Lewis changed his name from Lewis Kensington Solomon on or before 1811 (he was born in Kensington). Lewis was famously involved in a public disagreement with Mr. Phillips, the auctioneer at the Fonthill auction sale in 1823, concerning the ‘Cellini Cup’ belonging to William Beckford (1760–1844). Lewis wrote a letter to the editor of *The Times* (5th November, 1823), in response to a letter published in the same newspaper from Mr. Phillips, in which Phillips had recounted a public debate that took place at the auction between Mr Phillips and Lewis over whether the object was made of topaz (as Phillips suggested) or crystal (as Lewis contended). There was a lengthy debate concerning the cup, (lot number 1567, 32nd day, at the auction, sold for £600gns), in the press, with Lewis emphatically stating that it was made of crystal, not topaz, citing a number of other dealer’s opinions as authorities, including, Mr Farmer (q.v.), Mr Foster (q.v.), Mr Baldock (q.v.), and Mr Jarman (q.v.). The cup is now in the Metropolitan Museum in New York (accessioned in 1982) and is now believed to be made of smoky quartz and to be made in the workshop of Ferdinand Eusobio Miseroni (active 1656–84), with early 19th century French mounts. According to Clive Wainwright, Lewis sold some ebony furniture to George IV in 1825. Lewis retired from the business of silversmith in 1838 and became a property speculator; eventually he became bankrupt shortly before his death in 1854.
LIGHTOWLER, David

David Lightowler is listed as ‘antique china dealer’ at 58 Queen Street, Hull in Kelly’s Directory, 1879.

LISSAUER

Lissauer is recorded as a dealer in Hamburg, Germany; the collector Lady Charlotte Schreiber (1812–1895) bought some ‘a lovely Chelsea bird and a Chelsea-Derby figure of “Time clipping Love’s wings”, all for £5’ from Lissauer in October 1880.


LITCHFIELD, Frederick

Frederick Litchfield, the son of Samuel Litchfield (q.v.), joined his father’s business at 28 & 30 Hanway Street, London, in 1866 and continued to trade with his father at various London addresses, together with his younger brother Thomas, until Samuel Litchfield’s retirement in 1885, when the partnership of Samuel, Frederick and Thomas, ‘china and antique furniture dealers, importers of works of art, and upholsterers and decorators’ was dissolved. In February 1895 Frederick Litchfield purchased the premises and the stock of the ‘art dealer’ George Sinclair who had died 1893, at 55, 57 & 59 Shaftesbury Avenue and transferred his business from Hanway Street, continuing the name ‘Sinclair Galleries’ (see Pall Mall Gazette, February 5th 1895). Frederick retired from business in 1903, when Foster’s (q.v.) held an auction sale of Litchfield’s stock on the premises in July 1903.

Frederick was also a founding member and a director, of ‘The Decorative Arts Guild’, founded in 1890, whose membership included H. Stacy Marks R.A. (chairman), Onslow Ford R.A. and Walter Crane. Frederick Litchfield was notable as the author of a number of articles and books on antique collecting, most famously Pottery and Porcelain, a Guide for Collectors, (1879) and Illustrated History of Furniture, (1892). Frederick Litchfield lived at the house of his father, Samuel Litchfield (q.v.), The Lordship, Cheshunt, Hertfordshire, after the death of his father in 1894.


LIBBIS, William Henry

William Henry Libbis is listed as ‘furniture broker’ at 55 Gray’s Inn Road, London, in Pigot’s Directory, 1839. Libbis described himself as ‘dealer in china and antique furniture’ at 112 Gray’s Inn Road, during his evidence as witness in the court case against the dealer David Jewell (q.v.) on 31 January 1876. Libbis stated ‘I have been in that business for thirty years.’

[www.oldbaileyonline.org]

LISSAUER

Lissauer is recorded as a dealer in Hamburg, Germany; the collector Lady Charlotte Schreiber (1812–1895) bought some ‘a lovely Chelsea bird and a Chelsea-Derby figure of “Time clipping Love’s wings”, all for £5’ from Lissauer in October 1880.


LITCHFIELD, Samuel

Samuel Litchfield (1818–1894) worked for the dealer E. H. Baldock (q.v.), before establishing his own business in 1838. Litchfield is listed as ‘curiosity, shell & etc dealer’ at 17 Hanway Street, London, in Pigot’s London Directory, 1839 and is listed as ‘curiosity dealer’ at 52a Mortimer Street in the Post Office Directory for 1841. The 1841 census records Samuel Litchfield aged 23, residing at Goodge Street, a lodger with the dealer Samuel Woollatt (q.v.); and in 1841 Litchfield married Catherine Collins, the step-daughter of Samuel Woollatt. By the 1851 Census, Samuel Litchfield and his wife Catherine (d.1885) are recorded at 21 Hanway Street. Samuel Woollatt (q.v.) died in Bow Lunatic Asylum in 1855 and Samuel Litchfield advertised the sale of Woollatt’s stock at Woollatt’s former shop, 28 Wardour Street, in November 1857 (The Times November 26th 1857). Samuel Litchfield continues to be listed as ‘curiosity dealer & antique furniture dealer’ at 28 & 30 Hanway Street and at 3 Bruton Street in Kelly’s Directory, 1882.

Litchfield was also in partnership with Leopold Radclyffe (q.v.) trading at 22 Hanway Street from 1857 and at 30 Hanway Street and 19 Green Street, Leicester Square by 1860 – Leopold Radclyffe may have been related to E. Radclyffe ‘picture importer and dealer, carver and gilder’ listed as 237 High Holborn in John Tallis’s London Street Views, 1838/40. Litchfield and Radclyffe advertised in The Times on October 29th 1857, ‘Gentlemen, wishing to add to their collections, will find, by an inspection of the stock of Messrs Litchfield and Radclyffe, some good and rare specimens of Sèvres and Dresden...
Porcelain, Maiolica, Limoges Enamels, Venetian Glass, and a matchless collection of old Vienna China Plates, collected by Mr Litchfield in his recent travels in Germany, Italy, and other continental cities.

Litchfield & Radclyffe continued to be listed as 'antique furniture dealers' at 30 Hanway Street & 19 Green Street, Leicester Square in trade directories in 1860 and 1870. An invoice dated 8th May 1862 from 'Litchfield & Radclyffe, Importers & Dealers in Antique Furniture, China, Bronzes, Pictures and Objects of Art, 30 Hanway Street & 19 Green Street, Leicester Square' to 'Her Grace, the Dowager Duchess of Northumberland', for 'a very fine jewelled Sévres dejeune in a case complete...£29.8.0.', is in the John Johnson collection at the Bodleian Library, Oxford; the invoice also states that they were 'established 1838' (figure 37). Litchfield & Radclyffe supplied the collector Charles Winn (1793–1874) of Nostell Priory, Wakefield, with 'an Old Marquetrie Secrétaire' for £16.0.0., and 'subjects in china called the four elements', for £30 in December 1867 – (the 'Old Marquetrie Secrétaire' was possibly the 'Dutch Walnut and Foliate Marquetry Bombé Bureau' sold at the Nostell Priory auction sale, Christie's 30th April – 1st May, 1990, lot 262, £13,200). Litchfield & Radclyffe also had a stand at the 1862 International Exhibition in London. Leopold Radclyffe is recorded as 'China Dealer' at 30 Hanway Street in the 1861 census returns. The partnership of Litchfield & Radclyffe was dissolved in 1870.

Samuel Litchfield 'of Hanway Street' bought at least 8 lots at the auction of the collections at Stowe in 1848, including 'eighteen plates of rich old Japan' (lot 3, £1.18.); 'an amber crucifix, and a bronze crucifix, from the Abbey of St. Bertin, at Rouen' (lot 48, £2.9.0.); and 'Raffaelle ware plates', (lot 54, £1.13., lot 60 £0.18. & lot 61, £1.11.). Litchfield is also recorded as the buyer of at least 8 lots at the auction of the collection of Ralph Bernal (1783–1854) in March 1855, including 'a two-handled sword, with scalloped pommele and twisted hilt' (lot 2135, £2.10.0.); 'a pair of pistols, inlaid with ivory, the barrels have the date 1577' (lot 2224, £5.17.0.); 'a steel cap, of an officer of pikeman, between the years 1610 and 1635' (lot 2524, £2.16.0.); and 'a round gilt metal watch...date 1500 to 1550' (lot 3928, £2.8.0.). 'S. Litchfield' is recorded as the buyer of at least 43 lots at the auction sale of the contents of Hamilton Palace in 1882, including 'an ebony cabinet' (lot 299, £409.10.0.); 'an Old Sévres Porcelain plate' (lot 489, £11.0.6.) and 'a small old German tableclock' (lot 2199, £23.2.0.). Frederick Litchfield is recorded as the buyer of 2 lots at the auction sale of the collection of Andrew Fountaine at Christie's in June 1884: a Limoges enamel 'Tinted Grisaille Plate, by Pierre Raymond' (lot 419 £42.0.0.) and an Ivory 'Diptych, carved with the Crucifixion and the Resurrection' (lot 522 £19.19.0.). Litchfield was a prominent member of the Fountaine syndicate established to purchase objects on behalf of the Nation at the auction.

Frederick Litchfield (q.v.), Samuel's son, joined the business in 1866 and was also later joined by Samuel's other son Thomas. Samuel opened a branch which focused on 'Upholstery and Decoration' at 19 Green Street, Leicester Square in 1876, under the management of Thomas, who had 'completed a long engagement with Messrs Gillow, of Oxford Street.' Another son, Arthur, aged 19 years of age was drowned in a boating accident at Henley on Thames in 1878.

In 1876 Samuel Litchfield, 28 & 30 Hanway Street, published a catalogue and price list of his stock, entitled The Dresden Gallery. The catalogue included a 'Cabinet Specimens for Connoisseurs' with lithograph illustrations of various pieces of Meissen porcelain, 'mostly those modelled by Joachim Kändler', together with the prices at which they were for sale. The catalogue also included an extensive list of other porcelain manufactories which Litchfield suggested he had in stock and included commentary on other objects he sold, including antique furniture, as the following notice suggests; 'The importation of antique marqueterie furniture has always been one of the leading branches of my business and a large assortment of really fine pieces, personally collected on the Continent, are always for sale at moderate prices.' The Dresden Gallery included an advertisement for porcelain 'safety clips'; 'the merits of these little clips are their safety, unobtrusiveness, and simplicity: they show to advantage specimens that would pass unnoticed, and do much to promote the pretty arrangement of every collection'. Litchfield announced that the safety clip had been 'supplied to H.R.H. The Duke of Edinburgh and H.R.H. Prince Leopold'. The invention of the safety clip is credited to Litchfield, as was
reported in the contemporary press; ‘Mr Samuel Litchfield, whose fine art galleries in Hanway-street are so well known, has invented a clip or stand, which must be invaluable to collectors of rare china’ (John Bull, December 18th 1875). The clips themselves comprised small wire stands and hanging devices still often used by porcelain collectors today.

In 1885 the partnership of Samuel, Frederick and Thomas, ‘china and antique furniture dealers, importers of works of art, and upholsterers and decorators’ was dissolved, and it seems that Samuel retired from business at this time. Samuel Litchfield’s wife, Catherine Helen, died on 5th July 1885, aged 67, at the house that he had built in Cheshunt, Hertfordshire called ‘The Lordship’. The Hanway Street business was continued by Frederick who later moved to ‘Sinclair Galleries’ in Shaftesbury Avenue; whilst Thomas continued to trade as ‘Litchfield & Co’, ‘antique furniture dealers’, at 3 Bruton Street in the 1910 directories. In 1887 Thomas Litchfield supplied china to the value of £36.14.6 to the Duke of Newcastle. After retiring from business Samuel Litchfield was elected to represent Waltham Cross on the 1st Hertfordshire County Council, and he died in 1894.

[Charles Winn archive, WYL1352/A1/80/26/4, West Yorkshire Archives; Samuel Litchfield, The Dresden Gallery (n.d. 1877); Frederick Litchfield, Pottery and Porcelain, a Guide to Collectors, (1879), p. 313; Clive Wainwright, The Romantic Interior, the British Collector at Home 1750–1850, (1877); Information on the family history of Samuel Litchfield kindly supplied by Anne Carwardine.]

LOCKER

Locker is recorded as a curiosity dealer in the 1860s. John Charles Robinson (1824-1913) of the South Kensington Museum noted that Locker had purchased some drawings by the Dutch artist Van de Velde at the Leemburgen auction sale in Amsterdam in March 1866 and offered them to the museum for £60, the same price that he had paid for them at the sale.


LOMBARDI, Francesco

Francesco Lombardi (1787–1864), was a goldsmith & silversmith and a dealer in art and curiosities on the Ponte Vecchio in Florence in the mid nineteenth-century. Lombardi sold Renaissance sculpture and goldsmith work to several significant nineteenth-century collectors, as well as selling copies of Renaissance sculptures etc. In 1859 Lombardi is known to have sold to the collector Charles Fortnum (1820–1899) an unfinished relief he had made in the style of the Renaissance sculptor Desiderio da Settignano (1430–1464) (now at the Ashmolean Museum, Oxford). Lombardi is also known to have sold objects to the art dealer Samuel Woodburn. Henry Cole (1808–1882) visited Lombardi in 1859 whilst on a buying trip for the South Kensington Museum. Lombardi, together with the Italian picture restorer Ugo Baldi, sold 22 paintings to the National Gallery, London for the sum of £7,000 in 1857, including Paolo Uccello (1397–1475), Battle of San Romano. This transaction was negotiated through Otto Mundler (1811–1870), the German art dealer and historian, who visited Lombardi on several occasions during the period 1856–57. A marble relief commemorating the life of Lombardi was erected in Medici chapel in Santa Croce, Florence in 1864.


LOWENSTEIN, Lazare

Lazare Lowenstein was a member of a family of dealers with shops in Frankfurt, Vienna and London from the 1850s. Lowenstein gave the South Kensington Museum some nineteenth-century drawings for goldsmith’s work by Rheinhold Vasters (1827–1909), the famous nineteenth-century goldsmith. There was an auction sale, held by Christie’s in London, of the ‘Vienna Museum, the works of art, the property of Messrs Lowenstein Brothers’, sold March 12th, 1860. The catalogue for this sale is said to be the first catalogue which was illustrated with photographs, (35 albumen prints) and the works included in the sale included Tycho Brahe’s astronomical dial.


LUSH, Charles

Charles Lush is listed as ‘antique dealer’ at 98 (no location stated) in Webster’s Royal Red Book in London, 1849.
DE MAAN
De Maan is recorded as a dealer in Rotterdam; the collector Lady Charlotte Schreiber (1812–1895) bought 5 Bristol porcelain figures for £32.0.0. from de Maan (she records that de Maan believed them to have been made by the Chelsea manufactory) in March 1874.

MAGGI
Maggi was a curiosity dealer at Strada Carlo Felice, Genoa, Italy in the 1850s. According to the publisher John Murray, writing in 1852, Maggi had ‘a good collection of curiosities’, but at ‘most unreasonable prices, which he has been known to abate 50 per cent’.

MANNHEIM, Charles
Charles Mannheim was a dealer in works of art, opening a shop in 10 Rue de la Paix, Paris, in 1841. By the 1860s, Mannheim was trading at 7 Rue Saint-Georges, Paris. In August 1857 the dealer John Coleman Isaac (q.v.) recorded that ‘Mr. Mannheim from Paris arrived in Frankfurt, he buys everything’. Mannheim is recorded as an ‘expert’ for the catalogue of the auction sale of the collection of Prince Anatole Demidoff (1812–1870), sold at San Donato, Florence in March and April 1870. Mannheim is known to have sold objects to the South Kensington Museum during the 1860s and 1870s and also sold objects to the 4th Marquess of Hertford and acted as an agent for the Rothschild family. Charles Mannheim also loaned objects to the Special Loan Exhibition of Spanish and Portuguese Ornamental Art at the South Kensington Museum in 1881, including ‘a Coffret, marquetry of wood ornamented with roses’, ‘a vase of Hispano-Moresque lustre-ware’ and ‘a Cabinet on a stand, carved walnut wood.’ ‘C. Mannheim’ is recorded as the buyer of at least 3 lots at the auction sale of the contents of Hamilton Palace in 1882, including ‘a pair of Old Japan lacquer fan-shaped boxes’ (lot 138, £28.7.0.) and ‘a pair of Louis XIV ormolu ornaments, formed as vases, on openwork stands’ (lot 290, £204.5.0.). ‘Mannheim’ is also recorded as the buyer of 5 lots at the Andrew Fountaine collection auction sale in June 1884 including ‘a Pesaro Lustred Dish’ (lot 50, £262.10.0.); an ‘Henri II ware, Mortier à Cire’ (lot 297, £1,575.0.0.); and a Limoges enamel ‘Large Oval Plaque, subject Moses and the Children of Israel pursued by the Pharaoh’ (lot 446, £325.10.0.). Mannheim is cited (along with the dealer Lazard) as the model for the novelist Honoré de Balzac’s (1799–1850) character Elias Magus in the novel Cousin Pons (1848).

JOHN MANNING
John Manning traded as ‘a dealer in curiosities, and glass and clothes’ at 23 Great St Andrew Street, Seven Dials, London, in 1835. Manning inadvertently bought a set of stolen tools from a thief in January 1835, when he described himself as ‘a general dealer in curiosities, and glass, and clothes, and anything that is useful.’
[www.oldbaileyonline.com]

MANSER, William
William Manser (1779–1862) traded as ‘furniture japanner and as carver and gilder’ at 27 Wardour Street, London, from at least 1819. He continued to be listed as ‘Chair Japanner’ at 27 Wardour Street in 1832 and in 1833 but by 1836 he is listed as ‘antique furniture dealer’. Manser is listed as ‘ancient furniture and carver and gilder’ at the same address in Tallis’ London Street Views, 1838–1840 and Pigot’s London Directory, 1840 and 1844. Manser made substantial investments in property during the 1830s and 1840s, acquiring long leases on various houses in Myddleton Square, Clerkenwell. Manser died on 29th July 1862 at 17 Myddleton Square.

MANVELL, Charles Tyler
Charles Tyler Manvell is listed as ‘curiosity dealer’ at 33 Glasshouse Street, London, in Kelly’s Directory, 1882.

MAPLETON, William
William Mapleton was listed as a ‘furniture broker’ at 10 Portsmouth Street in the 1860s. The census returns for 1861 list William
Mapleton aged 49 a ‘furniture broker’ born in Reading, together with his wife Sarah aged 38, born in Southwark.

MARCY, Louis
Louis Marcy, (1860–1945) whose real name was Luigi Parmiggiani, traded mainly in Paris, but also had a shop in Marylebone, London. It is recorded that Marcy was dealing by at least 1890 and also had links to both anarchist and forgery circles by that date. Marcy made a number of forged medieval works of art and was notorious in the museum world. A number of objects purporting to date from the medieval period were purchased by the South Kensington Museum in the 1890s, including a champlevé enamel chessboard (V&A 320–1895) and a gilt copper and champlevé enamel casket (V&A 432–1895).

Marcy produced a journal in Paris between 1907 and 1914 called Le Connaissseur in which he wrote articles criticising museums and fellows dealers. He eventually moved to Italy and continued to trade, he sold a collection of objects to the municipality of Reggio Emilia which opened as a museum, the Galleria Parmeggiani di Reggio Emilia, in which he

MARKS, Benjamin
Benjamin Marks is listed as ‘fine art dealer’ at 69 Three Colt Street, London, in Kelly’s Directory, 1889.

MARKS, Emanuel
Emanuel Marks was the son of a ‘curiosity dealer’ named Emanuel Marks van Galen (q.v.) who traded in Amsterdam in the opening decades of the nineteenth-century. Emanuel Marks was trading from 395 Oxford Street by at least 1850, sharing the premises with a carpet manufacturer and the removal firm of Pickfords. By the late 1850s Emanuel had taken his son, Murray Marks (q.v.) into the business, which had expanded and by 1862 Emanuel Marks was listed in the directories as ‘Importer of antique furniture, Sévres, Dresden, oriental china & curiosities’ and as ‘curiosity dealer’ at 395 Oxford Street in Kelly’s London Post Office Directory, 1865 and as ‘art dealer and importor’ at the same address in 1879.

‘Marks, Oxford Street’ is recorded as the buyer of 6 lots at the auction sale of the collection of Ralph Bernal (1781–1854) in March 1855, including ‘a silver fluted wager drinking cup, gilt, richly embossed with arabesques...of German work, 17th century’ (lot 1386, £15.4.6.); ‘a German green hock glass, engraved with huntsmen’ (lot 2723, £1.6.0.), and ‘an enamelled copper box, of large square-shape, silver gilt chased mounting...the lid with a portrait of Augustus of Saxony...formerly belonged to George IV’ (lot 3828, £7.0.0.). Emanuel’s wife died on 3 January 1860 at 395 Oxford Street. Emanuel Marks appears to have retired from business by the mid 1870s, although he is recorded as still an active buyer up to the 1880s. The business was continued by his son Murray Marks (q.v.), who was also later in partnership with Durlacher Brothers (q.v.).

MARKS, Murray
Murray Marks (1840–1918) was one of the most well known dealers in both paintings and other decorative objects during the second half of the nineteenth-century. Marks’ connections with many of the most important individuals of nineteenth-century art and literature is well known, he was friendly with Swinburne, Morris, Whistler and Rossetti and he sold objects to a wide range of collectors including the painter E.W. Cooke, Richard Norman Shaw, Sir Henry Thompson, Wilhelm von Bode and J. Pierpont Morgan. Murray Marks was the grandson of Emanuel Marks van Galen (q.v.) and originally worked with his father, the dealer, Emanuel Marks (q.v.). Murray left his father’s employ in the early 1860s and was trading at 21 Sloane Street by 1864 as a dealer in works of art and then moved to 129 High Holborn in 1865–69 as ‘curiosity dealer’. Murray Marks then moved back to his father’s premises at 395 Oxford Street and after his father had retired in the mid 1870s, Marks had the premises re-designed in 1875 by the architect Richard Norman Shaw, (the shop was demolished in the early twentieth-century). Murray Marks was also known as a decorator and decorated the Green Room Club in 1877. He also contributed to a catalogue of an exhibition of Chinese Blue & White porcelain belonging to the collector Sir Henry Thompson (1820–1904) at 395 Oxford Street in 1878.
Marks often bid at auction on behalf of the South Kensington Museum and sold several objects to the museum during the 1870s and 1880s. Marks also presented a considerable number of objects to the Fitzwilliam Museum, Cambridge, including a Roman mosaic, letters by D.G. Rossetti and a painting of the Virgin Mary by Van Orley), as well as donations to Birmingham Art Gallery and Brighton Museum and Library, where he had a house at 75 Marine Parade. The writer and collector James Orrock (1829–1913) mentions that Marks was employed by Durlacher Brothers (q.v.) of Bond Street, but it may be that he confuses the fact that Durlacher Bros merged with Marks in the 1870s. 'Marks, Durlacher' are recorded as the buyers of at least 24 lots at the auction sale of the contents of Hamilton Palace in 1882, including 'a pair of Chinese eggshell vases' (lot 118, £204.15.0.) and 'Marks Durlacher Brothers' are recorded as purchasers of at least 24 lots at the Andrew Fountain collection auction sale in 1884, including a maiolica 'Urbino vase' (lot 75, £73.10.0.); a Limoges enamel 'small plate, in coloured enamels' (lot 107, £28.7.0.), and a Limoges enamel 'Antique-formed Ewer, signed P. R.' (lot 284, £367.10.0.). In 1884 the Furniture Gazette announced that Murray Marks had 'retired from the firm of Marks, Durlacher Bros, dealers in furniture and articles of vertu'. In 1885 Marks & Durlacher moved to 23a Bond Street and by 1887 they had moved to 142 New Bond Street. Marks, Durlacher Bros (q.v.) are listed as 'curiosity dealers' at 103 (formerly 395) Oxford Street in Kelly's Directory, 1882. Marks lived at 57 Egerton Crescent, London, and died on May 6th 1918 aged 78 at his house at 75 Marine Parade, Brighton. (Obituary The Times May 8th 1918). After his death, his remaining collection was dispersed at auction sale by Christie’s on 21st and 3rd July 1918 and his ‘Old Pictures’ at Christie’s on 5th July 1918. [Murray Marks, Sir Henry Thompson & James Whistler, A catalogue of blue and white Nankin porcelain from the collection of Sir Henry Thompson, (1876); Byron Webster, James Orrock, R.I., Painter, Connoisseur, Collector, (2 vols.), (1905), vol.2, p. 191; George Williamson, Murray Marks and his Friends, (1919); Gerald Reitlinger, The Economics of Taste, volume II, (1965), p. 209, p. 227–9; R. Miles, ‘Murray Marks and Thomas Eley, importers of Dutch tiles’, Journal of the Tiles and Architectural Ceramics Society, 2, (1978), pp. 3–9; Clive Wainwright, ‘Curiosities to Fine Art, Bond Street’s first dealers’, Country Life, 29th May 1986, pp. 1528–9; Diane S. Macleod, Art and the Victorian Middle Class: Money and the Making of Cultural Identity, 1996, p. 314, pp. 432–3; Clive Wainwright, ‘A gatherer and disposer of modern men’s stuffe’, Murray Marks, connoisseur and curiosity dealer’, Journal of the History of Collections, vol.14, no.1, 2002, pp. 161–76.]

MARRIOTT, Charles
Charles Marriott was a brass founder and armourer in the period 1815–1847. He supplied ancient armour and also made armour, possibly supplying Matthew Russell at Brancepeth Castle, Northumberland. Marriott became Master of the Company of Brass Founders and Brasiers.

MASH, Thomas
Thomas Mash is listed as ‘furniture broker’ at 102 Wardour Street, London, in Pigot’s Directory, 1839. Mash is listed as ‘appraiser’ at 102 Wardour Street in John Tallis’s London Street Views, 1838/1840 and as ‘furniture dealer’ at 102 & 103 Wardour Street in 1845 and 1849. Mash is listed as ‘upholsterer’ at the same address in 1852. Mash was trading as ‘cabinet-maker’ in Wardour Street as early as 1828, when he was the victim of theft at a case heard at the Old Bailey on 21st February 1828 and is listed in the trade directories as ‘upholder’ at 102 Wardour Street in 1829. At least two pieces of early 19th century furniture have been found with the stamp of ‘Thomas Mash 102 Wardour Street’. [Geoffrey Beard & Christopher Gilbert (eds.), Dictionary of English Furniture Makers, 1660–1840, (1986); Christopher Gilbert, Pictorial Dictionary of Marked London Furniture 1700–1840, (1996), p. 39; www.oldbaileyonline.org.]

MATTHEWS, George
George Matthews is listed as ‘curiosity dealer’ at 37 High Street, Ryde, Isle of Wight in Pigot’s Directory, 1844.

MAWE, Sarah and John
Sarah Mawe (1767–1846) is listed as a ‘curiosity dealer’ at 149 Strand, London, in 1832 and as ‘Mineralogist to Her Majesty, manufacturer & Importer of Ornaments in Alabaster’ at 149 Strand in John Tallis’s London Street Views, 1838/40, and as ‘mineralogist and importer of alabaster spar and gems’ 149 Strand in Pigot’s Directory, 1839. Sarah had married John Mawe (1764–1829) the famous British mineralogist in 1794 and they had opened a shop at 149 Strand as early as 1811. John Mawe had earlier established a museum at Matlock, Derbyshire and travelled to Brazil in 1804, publishing Travels in the Interior of Brazil in 1812. The Last Will and
MAWSON, Samuel Moses

Samuel Moses Mawson (1793–1862) was a dealer and picture importer from at least 1829, when he was selling to the dealer Foster (q.v.). He was trading from various addresses in London; in 1837 as 'picture dealer' at 3 Carlisle Street, Soho Square, and by 1841 he had moved to 3 Berners Street, moving to 29 Soho Square in 1859 and 13 Bridge Street, St John's Wood in 1861. According to the dealer John Coleman Isaac (q.v.), who bought 'two small oval tables' from Mawson, he was trading at '7 Thomas Street, near the Cobury Theatre' in August 1832. John Coleman Isaac also mentions that Mawson bought a collection (he does not state of what type) in Baden in 1857 for £80, which Isaac had just missed the possibility of purchasing by one week.

S.M. Mawson is listed as a subscriber to Henry R. Forster's Stowe Catalogue Priced and Annotated (1848) and also bought 4 lots at the Stowe auction in 1848, including 'a negro arm'd with bow and arrows, by Rembrandt' (lot 410, £263.11.0.); 'Sybilla Persica, by Domenichino' (lot 432, £724.10.0.); and 'the numeral servant brought before his lord, by Rembrandt' (lot 458, £2,300.0.0.), all purchased on behalf of Richard Seymour Conway, 4th Marquess of Hertford for whom he acted extensively as agent as well as assisting in the arrangement of Hertford's collection at Berkeley Square and later at Hertford House, Manchester Square.

S.M. Mawson is recorded as the buyer of one lot at the auction sale of the collection of Ralph Bernal (1785–1854) in March 1855, 'a pair of silver circular entrée dishes' (lot 4071, £5.10.0.). In 1854 the German museum director Gustav Waagen (1794–1868) mentioned that Mawson sold good pictures. Mawson was selling paintings at auction in Paris in 1844 in collaboration with the dealer M. Cousin (q.v.) and in 1853 in collaboration with the dealer Henry Farrer (q.v.). In 1855 Mawson announced his retirement and sold off his stock at Christie's on 19th May 1855, although he appears to have continued to trade and act as agent; for example, he acted as bidding agent for Lord Hertford at the auction sale of the collection of Samuel Rogers in 1856, buying the 'portrait of Don Balthazar' by Velazquez (£1270.10s). Mawson regularly appears as both buyer and seller of paintings at various London auction rooms during the period 1830–1840. Mawson died on 25th August 1862 at his house at 13 Bridge Street, St John's Wood.


MAYER, Joseph

The collector Joseph Mayer FSA (1803–1886) is listed as 'working jeweller' at 68 and 70 Lord Street, Liverpool in Gore's Directory, 1853 and is listed as 'goldsmith and jeweller' at 68 Lord Street, Liverpool in 1857. Mayer was born on February 23rd 1803 at Thistlebury House, Newcastle-under-Lyme, Staffordshire and by 1834 was in partnership with his brother-in-law James Wordley at 62 Lord Street, Liverpool as 'silversmith and jeweller'. By 1844 Mayer had set up on his own as working jeweller at 68 Lord Street. It is clear that Mayer was primarily a manufacturing jeweller, (his hallmark was registered at Chester 1843–73) however an advertisement in 1857 by Joseph Mayer suggests that he also traded in antique silver and curiosities; 'Joseph Mayer 68 & 70 Lord Street, Modeller, Chaser, Engraver, Gold and Silversmith' states that 'Mayer takes in exchange all sorts of Old Fashioned Articles; and also has a great variety of all descriptions of second-hand Silver Spoons, Forks, Cups, Urns, and other goods.' Mayer was elected a Fellow of the Society of Antiquaries in January 1850 and is well-known as a significant collector of antiquities and objects of vertu who acquired several collections during the second half of the 19th century, including those of Bryan Faussett in 1854, Franz Fejerváry in 1835, Bram Hertz (q.v.) in 1836 and W.H. Rolfe in 1857. Mayer opened his own 'Egyptian Museum at 8 Conduit Street, Liverpool in 1852, which by 1867 was renamed the 'Museum of National and Foreign Antiquities'. Mayer retired from business in November 1873.

[Margaret Gibson and Susan Wright (eds), Joseph Mayer of Liverpool 1803–1886, (1988).]
MEDER
Meder is recorded as an art dealer trading in Berlin; Meder is also recorded as a buyer at the auction sale of the collection of Andrew Fountaine at Christie’s in June 1884.

MELLOR, George
George Mellor is listed as ‘curiosity dealer’ at 31 Castle Street, East Oxford in Kelly’s Directory, 1882.

MEYERS (or Mier, or Meier), F.
Meyers is recorded as a curiosity dealer trading at 1 Zeigstrasse, Berlin in the 1860s. Henry Cole (1808–1882) of the South Kensington Museum mentioned ‘Meyers of Berlin’ as a prospective supplier of objects for the museum in a letter in 1863 and on 17th October 1863 Cole and Richard Redgrave of the South Kensington Museum recorded the purchase of ‘2 very fine Augsburg ornaments for books by Yamnitzer AD1600’ for 100 Thalers. The writer Herbert Byng-Hall recorded that ‘Meyers of Berlin’ as a prospective buyer at the auction of the collection of Andrew Phillips sold ‘the second portion of the stock of valuable decorative property, both ancient and modern, from the celebrated house of Monbro Ainé of Paris’. In 1868 Monbro sold some panelling dating from 1728–32, which was formerly in the hotel de Richelieu, 21 Place Royale (Place des Vosges), to The Historisches Museum, Berne, Switzerland.

MILLARD, Stephen
Stephen Millard is listed as ‘picture & curiosity dealer’ at 66 Northgate Street, Gloucester in Hunt’s Directory, 1849.

MILLER, Joseph
Joseph Miller is recorded as ‘dealer in pictures and curiosities’ at 31 Castle Street, East Oxford Market, London, in the records of the Sun Fire Office in 1834.

MONBRO, Alphonse
Monbro fils ainé (1807–1884) are recorded as furniture makers, upholsterers and dealers in objects of vertu at 18 Rue Basse de Rempart in Paris during the period 1838 until 1853. Monbro moved to 19 Rue du Helder in 1853 and remained at this address until the mid 1860s. Alphonse Monbro is also listed as ‘curiosity dealer’ at 370 Oxford Street, London in 1852, and again in 1860. Monbro fils ainé were engaged as interior decorators by the collector Josephine Bowses (1825–1874) for the Chateau du Barry at Louvencienes and also supplied furniture, carpets and ornaments to Josephine during the period 1850–1860 including ‘a Louis XV carved and painted bed’ (Bowes Museum FW.372) and ‘an 18th century Italian giltwood side table’ (Bowes Museum FW.375). Monbro also supplied a number of pieces of revivalist furniture and ceramics in the 18th century style to the collectors John and Josephine Bowes. On April 26th 1865, the London auctioneer Phillips sold ‘the second portion of the stock of valuable decorative property, both ancient and modern, from the celebrated house of Monbro Ainé of Paris’. In 1868 Monbro sold some panelling dating from 1728–32, which was formerly in the hotel de Richelieu, 21 Place Royale (Place des Vosges), to The Historisches Museum, Berne, Switzerland.

MONEY
Money was a dealer trading in London during the period 1830 to 1855. He may be James Charles Money listed as ‘jeweller’ at 15 Queen Street, Clerkenwell in the Post Office Directory for 1841. Money is recorded as the buyer of over 100 lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘a miniature of Mrs Hannah More, after Opie 1788, by Roberts’ (lot 51, 11th day, £8.18.6); ‘a miniature of Sir Kenelm Digby by Peter Oliver, from Dr Mead’s collection’ (lot 17, 14th day, £16.16.0); ‘a curious ivory comb, sent by Pope Gregory to Queen Bertha, from the Portland collection’ (lot 31, 23rd day, £3.13.6); ‘a curious modern, from the celebrated house of Monbro Ainé’. In 1868 Monbro sold some panelling dating from 1728–32, which was formerly in the hotel de Richelieu, 21 Place Royale (Place des Vosges), to The Historisches Museum, Berne, Switzerland.


chased gilt metal mounting' (lot 1651, £10.5.0.). Money is also regularly recorded as buyer of paintings at various London auction rooms during the period 1833–1840, generally at low prices, (e.g. a 'Venus' by 'Caracci' (£0.19.0) at Fosters (q.v.) in 1836 and '2 Landscapes by Linnell' (£2.5.0.) at Christie’s in 1837. Money is recorded as the purchaser of a portrait of ‘Ladies, Gentlemen and Child’ by ‘William Hogarth’ (£37.16s) at an auction sale of the property of ‘Jasset’ in 1845.

[H. Burn, Aedes Strawberrianae (1842); George Redford, Art Sales (1888), (2 vols.), vol.II, p. 54; Getty Provenance Index Databases, www.piweb.getty.edu.]

MOORE & MARINER, Mrs Mary Anne Moore, and Moore & Co
Moore & Mariner are listed as ‘curiosity dealers’ at 25 Tottenham Court Road, London, in Pigot’s Directory, 1839. Mrs Mary Anne Moore is listed as ‘curiosity dealer’ at 25 Tottenham Court Road in the Post Office Directory for 1841. Moore & Co are listed as ‘dealers in foreign china and ancient furniture’ at 25 Tottenham Court Road in Tallis’ London Street Views, 1838/1840.

MOSES, Benjamin
Benjamin Moses is listed as ‘silversmith’ at 23 Hanway Street in Kent’s London Directory, 1822 and as ‘foreign china and curiosity dealer’ at 10 & 23 Hanway Street and 1 Wigmore Street in 1832 and as ‘curiosity dealer’ at 6 & 10 Hanway Street in Kelly’s Directory, 1842 & 1846. Benjamin Moses is listed as ‘curiosity dealer’ at 6 & 10 Hanway Street and 189a Sloane Street in 1860. The dealer Abraham Davies (q.v.) sold objects to Moses from at least 1820, including ‘Dresden china, silver, ivories and tortoiseshell snuff boxes’. There is also an Emanual Moses, ‘silversmith and jeweller’ at 23 Hanway Street in 1817. Moses is recorded as a purchaser at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855.


MOSES, Isaac
Isaac Moses is listed as ‘curiosity dealer’ at 3 Gray’s Inn Passage, Red Lion Square, London, in Kelly’s Directory, 1846 and at 12 Leigh Street, Burton Crescent in Kelly’s Directory, 1852.

MOSES, Isaac
Isaac Moses is listed as ‘curiosity dealer’ at 2 Ordnance Row, Portsea, in Pigot’s Directory, 1844. There is also an Isaac Moses ‘curiosity dealer’ at 11 Pier Street, Ryde, Isle of Wight in Pigot’s Directory, 1844 and at 7 Union Street, Ryde, Isle of Wight in Slater’s Directory, 1852.

MOSES, Moses
Moses Moses is listed as ‘dealer in curiosities’ at 54 High Street, Poplar, London, in Pigot’s Directory, 1836 and 1839 and as ‘curiosity dealer’ at 14 Upper East Smithfield in the Post Office Directory for 1841.

MOSS, Abraham
Abraham Moss is recorded as ‘dealer in shells and curiosities’ at 2 Ducks Isle, High Street, Poplar, London, in the records of the Sun Fire Office in 1836. Moss is listed as ‘dealer in curiosities’ at 2 High Street, Poplar in Pigot’s Directory, 1839 and at the same address in Kelly’s Directory, 1852.

MULLER, Henry
Henry Muller is listed as ‘curiosity dealer’ at 72 Berners Street, London, in Kelly’s Directory, 1860. Henry Muller’s father, Joseph Muller (q.v.), also traded as a curiosity dealer.

MULLER, Leon
Leon Muller is listed as ‘curiosity dealer’ at 33 Great Castle Street, London, in Kelly’s Directory, 1882.

MULLER, Joseph
Joseph Muller is listed as ‘curiosity dealer’ at 13 Castle Street East, Oxford Street, London, in Pigot’s Directory, 1839 and at the same address in the Post Office Directory for 1841. The dealer John Coleman Isaac (q.v.) bought ‘9 very common pieces of stained glass’, from ‘Mr Muller’ in July 1832. Joseph’s son, Henry Muller (q.v.), continued the curiosity business after the death of Joseph in 1854. The Last Will and Testament of Joseph Muller of 31 Castle Street, Oxford Street was proved on 2nd May 1854 (prob3/2.191).

MURCH, William
William Murch is listed as ‘picture and curiosity dealer’ at 20 Little Newport Street, London, in Pigot’s Directory, 1839.

MURRAY, Charles Fairfax
Charles Fairfax Murray (1849–1919) the well-known painter, was born in Bow in East London on 30th September 1849 and spent his early childhood in Sudbury, Suffolk. He began his career as a painter as a studio assistant to Edward Burne-Jones (1833–1898) in 1866 and also worked for Morris, Marshall, Faulkner & Company in the late 1860s, who employed him to decorate the famous Green Dining Room at the South Kensington Museum. Murray was later employed by John Ruskin (1819–1900) to copy Old Master paintings in Italy and had moved to Italy by 1875, returning to London in 1885. During his time in Italy Murray began to collect paintings and decorative objects and acted as buying agent for a number of museums and private collectors, including the Kunstgerwerbemuseum in Berlin and the National Gallery in London. Murray also became known as a leading expert on Italian maiolica as a result of his stay in Italy. On his return to London Murray acted as buying agent for the directors of the South Kensington Museum, particularly during the late 1880s and 1890s. Indeed, in 1889 Murray sold his own large collection of maiolica (some 52 pieces) to the South Kensington Museum. Murray was also an advisor and later a partner in the art dealers Thomas Agnew. In 1903 Murray retired from painting and devoted himself to his collections of artworks. At the end of his life Murray donated a large number of objects from his collections to various museums, including the Fitzwilliam Museum, Cambridge, Dulwich Picture Gallery, Birmingham City Museum and Art Gallery and the Fogg Museum in America. During this time he also began a series of sales from collections; in 1909 he sold 1,400 Old Master Drawings to J. Pierpont Morgan in America and later, in 1914, sold much of his remaining collection in Paris. He died in London in 1919.


MYERS, Abraham
Abraham Myers (born 1815/16) traded as a curiosity dealer in Old Bond Street and at New Bond Street, London, from the 1850s. Abraham Myers is listed as ‘antiquary dealer’ at 179 New Bond Street in Kelly’s Directory, 1878 and 1886 and at 6 Savile Row in 1886–91. ‘Myers, Old Bond Street’ is recorded at the buyer of at least 9 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1835, including ‘a painting by Van Bloemen, a Camp Scene, with horsemen and butchers’ tents’ (lot 870, £11.10.0.); ‘a Reliquaire, of copper gilt, circular, the top supported on four columns’ (lot 1299, £2.15.0); ‘a Powder Flask, chased with the bust of Lucretia’ (lot 2228, £1.7.0.) and ‘a massive gold and enamelled ancient Hebrew marriage ceremonial ring, with Hebrew characters, and the building of a house’ (lot 3466, £6.6.0.). The writer Herbert Byng-Hall in Confessions of a Bric-a-Brac Hunter (1868) mentions Myers of New Bond-street as a ‘reputable’ dealer.

Messrs Meyer (almost certainly the same dealer) offered an Islamic geomantic device dating from the thirteenth-century to the trustees of the British museum in the 1880s, which the museum eventually acquired through another source. ‘Myers & Son’ are recorded as the buyers of at least 11 lots at the auction sale of the contents of Hamilton Palace in 1882, including ‘a pair of Old Japan porcelain oviform vases and covers’ (lot 235, £351.0.0.) and ‘a large Faience figure of an Astrologer’ (lot 953, £20.9.6). Myers & Son are also recorded as the buyers of at least 15 lots at the auction sale of the collection of Andrew Fountaine in 1884, including ‘a circular fruit-dish [of Palissy ware], with Perseus and Andromeda in relief’ (lot 85 £63.0.0.); ‘a small Gubbio Lustred Cup’ (lot 222, £50.8.0.); a carved ivory figure of the ‘Adoration of the Magi’ (lot 521 £27.6.0.), and an ivory ‘Diptrych, carved with the Crucifixion and three other subjects in two ranges under gothic canopies’ (lot 523 £53.11.0.).


MYERS, Henry
Henry Myers is listed as ‘antique china dealer’ at 3 Monmouth Street, Birmingham in Kelly’s Directory, 1867.

MYERS, Moses
Moses Myers is listed as ‘jeweller and curiosity dealer’ at 35 Great Portland Street, London, in Pigot’s Directory, 1832.
NATHAN, Joseph
Joseph Nathan (b.1837/38) is listed as ‘fine art dealer’ at 32 St Swithin’s Lane, London, in Kelly’s Directory, 1878.

NATHAN, Lewis (or Louis)
‘Lewis Nathan’ is listed as ‘foreign china dealer’ at 13 Castle Street East, Oxford Market, London, in the Post Office Directory for 1832. ‘Louis Nathan’ is listed as ‘antique furniture dealer’ at the same address in directories in 1836. ‘Lewis Nathan’ is listed as ‘dealer in foreign china and furniture’ at 31 Charles Street, Hampstead Road in Pigot’s Directory, 1839. ‘Louis Nathan’ is listed as ‘curiosity dealer’ at 35 Wardour Street in Robson’s Directory, 1839 and ‘antique furniture dealer’ at the same address in Kelly’s Directory, 1846. Nathan is listed as ‘broker’ at 39 Wardour Street in 1852 and as ‘antique furniture dealer’ at 32 Wardour Street in 1870.

‘Mr Louis Nathan’, Wardour Street is listed as a subscriber to Henry Rumsey Forster’s Catalogue Priced and Annotated (1848), and ‘Nathan, Wardour Street’ is recorded as buyer at 255, £39.7s.6d) (both lots purchased for E.L. Betts). ‘Lewis Nathan’ is listed as ‘dealer at the same address in directories in 1836. Nathan is also known to have supplied maiolica to the collector Thomas Gambier Parry (1816–1888) in the 1850s. [John Coleman Isaac Archive, MS139/A153, ‘waste book’, no.467, Hartley Library, University of Southampton; Winn Archive, WYL1352/A1/8/26/11, and A1/8/26/28; Lindsay Boynton, ‘The Furniture of Warren Hastings’, The Burlington Magazine, vol.112, no.809, August 1970, pp. 508–520, p. 511.]

NATHAN, Michael Samuel
Michael Samuel Nathan (b.1832/33) is listed as ‘art dealer’ at 29 Queen Victoria Street, London, in Kelly’s Directory, 1886–93 and also at 2 Angel Court in 1886. ‘M.S. Nathan’ is recorded at the buyer of at least 7 lots (mainly paintings) at the auction of the contents of Hamilton Palace in 1882, including a painting of ‘the infant saviour in the house of Joseph, by A. Carracci’ (lot 750, £23.3.0) and ‘Descent from the Cross, by Van Dyck’ (lot 1015, £22.10.0).

NATHAN, Morris
Morris Nathan jnr is listed as ‘antique furniture and china dealer’ at 14 Hanway Street, Oxford Street, London, in the Post Office Directory for 1832. ‘Morris Nathan’ is recorded as the buyer of at least 16 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including ‘a Dresden dejeuné, with blue scale borders, and figures after Watteau, consisting of teapot, coffee pot, and two cups and saucers’ (lot 83, £17.15.0); ‘a beautiful Dresden
oviform vase, the surface encrusted with forget-me-nots... mounted with or-moulu' (lot 299, £31.10.0.); 'a Dagger, with the handle formed of a fine piece of Onyx of five strata' (lot 2557, £9.0.0.), and 'a long pipe, elaborately carved, in a fine piece of Onyx of five strata' (lot 2557, £31.10.0.); 'a Dagger, with the handle formed of or-moulu' (lot 299, £31.10.0.).

NATHAN, Nathanial

Nathanial Nathan is listed as 'china dealer' at 1 Charles Street in 1824 and 1826, where he is also listed as selling 'antique furniture'. In 1826 N. Nathan 'china warehouse' is also listed at 133 Great Portland Street. Nathanial Nathan was probably a relative (brother?) of Louis (or Lewis) Nathan (q.v.). In 1829 Nathanial Nathan is listed as 'importer of antique furniture' at 123 Wardour Street and 'importer of curiosities' at the same address in 1832 & 1833. Nathan is listed as 'antique furniture and china dealer' at 22a Charlotte Street, Fitzroy Square in Pigot's Directory, 1836.

Nathan was a regular trader with the dealer Abraham Davies (q.v.) from at least 1816 and later also had significant business dealings with the dealer John Coleman Isaac (q.v.); Isaac sold him, for example, considerable amounts of ancient furniture, Sévres China and curiosities in January 1833.

There is a Nathan Nathan, 'dealer in curiosities' recorded at Bath in Somerset in November 1838. The Last Will and Testament of Nathan Nathan of 2 Lower Walk, 'dealer in china and curiosities' is undated, but was proved 'as a prerogative of the Court of Canterbury' following the death of Nathan, the dates in the ledger suggest that he died between March 1838 and December 1838 (p0110/1903).

[John Coleman Isaac archive, MS139/Alf133, 'waste book', no.467, Hartley Library, University of Southampton; Getty Provenance Index Databases, www.piweb.getty.edu.]

NATHAN, Samuel

Samuel Nathan (born 1783–1842), is listed as 'china & picture dealer' at 1 St George's Terrace, Borough Road, London, in Pigot's Directory, 1836 and 1839. Nathan was assaulted by three men outside Fosters (q.v.) auction rooms in Pall Mall on 23rd November 1842, following a disagreement over accusations of 'an imputation of an unnatural crime' and died from his injuries on 7th December 1842.

[www.oldbaileyonline.com]

NEATE, William

William Neate is listed as a 'curiosity dealer' at 3 & 20 Sweetings Alley, London, in 1824, 1826 and 1836. Neate is listed as 'jeweller and picture dealer' at 137 Fleet Street in Pigot's Directory, 1839. 'The splendid stock of Mr William Neate, a bankrupt, collected at an expense of upwards of £10,000, comprising a superb assemblage of brilliant jewellery, clocks, watches, richly chased plate, paintings, carvings in ivory, ornamental china...' had earlier been sold at auction by Mr Pullen, 30 Fore Street on 6th April 'and following days' 1819. Pullen also later sold 'Mr Neate's splendid stock of jewellery, plate, ornamental china, carvings in ivory, miscellaneous items of antiquity and curiosity, and a valuable collection of 200 paintings, from the old and modern schools', together with the 'desirable and beneficial leases of the 2 shops in Sweetings Alley' at auction in May 1823.

A trade card (dating from 1825–1835) exists in the John Johnson collection at the Bodleian Library, Oxford, of 'Wm Neate, goldsmith & jeweller, 3 Sweetings Alley, Cornhill', which indicates that Neate sold 'curiosities, paintings and enamels' (figure 34).

William Neate may be the son of the silversmith J. Neate. In a court case heard at the Old Bailey on 7th April 1842, a witness named James Hill stated that he was 'apprentice to Messrs Neate and Son, pawnbrokers, Duke Street' and 'J. Neate & Son' are listed as 'silversmiths and pawnbrokers' at 10 Duke Street, Manchester Square in Kent's London Directory, 1823.

[www.oldbaileyonline.com]

NEGRI

The writer Herbert Byng-Hall records that Negri was a dealer trading at Nevsky Prospect, St Petersburg in 1868; Byng-Hall writes that Negri was 'a most obliging and agreeable person to deal with', and that Negri sold 'exquisite Wedgwood medallions...(and) 'choice specimens of Sèvres, Vienna and Berlin china, at a very reasonable outlay.'

[Herbert Byng Hall, Confessions of a Bric-a-Brac Hunter, 1868], p. 78.]

NEWHOUSE, William

William Newhouse is recorded as a dealer who sold objects to the collector William Beckford (1760–1844) in the opening decades of the nineteenth-century.

NEWTON, Mrs R

Mrs R Newton is listed as a ‘curiosity dealer’ at No.4 Hanway Yard, London, in the Post Office Directory for 1841 and at the same address in Kelly’s Directory, 1842.

NISBETT, David George

David George Nisbett is listed as ‘curiosity dealer’ at 92 Wardour Street, London, in the Post Office Directory for 1860. The census returns for 1861 records Edward George Nisbett at 40 Wardour Street, a ‘dealer in misc goods’, aged 57, together with his wife, Esther, aged 40.

NIGHTINGALE, George

George Nightingale is listed as a ‘curiosity dealer’ at 143 Leadenhall Street, London, in the Post Office Directory for 1826 and 1832. ‘George Nightengale’ [sic] is listed as ‘carver and gilder and curiosity dealer’ at the same address in Pigot’s Directory, 1839 and in Tallis’ London Street Views, 1838/1840. The census returns for 1841 record George Nightingale at 143 Leadenhall Street, aged 78.

NIXON & SON, James


According to the writer John Claudius Loudon, Encyclopaedia of Cottage, Farm and Villa Architecture (1833), Nixon & Son sold furnishings in the style of Louis XIV and also had a ‘curious collection of ancient carvings’ and supplied ‘ancient furniture’. In a letter dated 1829 to Lord Caledon the architect Decimus Burton (1800–1881) suggested that Nixon & Son could be relied on for the supply of ancient objects and carvings, and the architect William Burn (1789–1870) wrote to his client Onesiphorous Tyndall Bruce, of Falkland House, Fife, in May 1842 recommending ‘J.Nixon & Son, 123 Great Portland Street’ for the supply of ‘old oak carvings’.

‘Nixon, Portland Street’ is recorded as the buyer of at least 3 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including ‘a Dresden teapot, with two river scenes and flowers’ (lot 420, £8.0.0.) and ‘a Dresden plate, with Venus mourning over Adonis, in Indian ink, on a pink ground’, (lot 521, £3.5.0.).

James Nixon sold ancient objects to Lord Caledon in 1829, supplied for Caledon’s London house in Carlton Terrace and he also supplied marble fireplaces for Charles Stuart, Lord Stuart de Rothesay for his house in Carlton Terrace. A marquetry table dating from 1840 at Castle Ashby, Northamptonshire, bears a trade label ‘J. Nixon & Son, Upholders & Cabinet Makers, 123 Great Portland Street’.


NOSEDA, Anthony (or Antonio)

Anthony Noseda is recorded as ‘dealer in paintings, prints and curiosities’ at 4 Angel Court, Windmill Street, London, in the records of the Sun Fire Office in 1817 and is listed as ‘dealer in curiosities’ at 33 Coventry Street and 11 Norris Street in the Post Office Directory for 1822 and only at 33 Coventry Street in 1826 and 1829. Noseda is listed as a ‘curiosity warehouse’ at 30 Coventry Street in Pigot’s Directory, 1833 and 1836. Anthony is probably the brother of Giovanni Noseda (q.v.).

NOSEDA, Giovanni (or John)

John Noseda is listed as ‘dealer in curiosities’ at 27 Warwick Street, Golden Square, London, in Kent’s London Directory, 1822. John Noseda, ‘picture dealer and dealer in curiosities’ at 317 Regent Street is recorded in the records of the Sun Fire Office in 1833. ‘Jno Noseda’ is listed as ‘curiosity dealer’ at 91 Quadrant, Regent Street in 1826 and again in 1836. In Pigot’s Directory, 1839, John Noseda is listed as ‘picture dealer’ at 31 Dean Street, Soho. John Noseda is listed as ‘printseller’ at 19 Tavistock Street in the Post Office Directory for 1852.

On May 17th 1823 The Morning Chronicle announced that ‘Geo [sic] Noseda has removed from Warwick-street to no.91 Quadrant and has just imported an Assortment of Alabaster Vases
and other ornaments from Tuscany...Old China and Curiosities, bought and sold by Commission'; Giovanni is probably the brother of Anthony Noseda (q.v.). Noseda (Anthony and/or Giovanni) is regularly recorded as the buyer of paintings at various London auction rooms during the period 1818–1840, and is also recorded as selling a few pictures at Christie’s in 1813.
[Getty Provenance Index Databases, www.piweb.getty.edu.]

NOSEDA, Jane
Jane Noseda (b.1813/14, died c.1894), is listed as 'print & art dealer' at 109 Strand, London, in Kelly’s Directory, 1878–91. 'Mrs Noseda' was the mother of the art dealer Urban Noseda (q.v.) and well known as a print dealer in the middle decades of the 19th century. The obituary of her son Urban, (The Times, April 6th, 1909), records that her shop in the Strand was ‘a favourite haunt with collectors...The window was always tastefully decorated with scarce and interesting prints, and the shop 'papered' with framed examples, chiefly English and for the most part portraits....Mrs Noseda was one of the earliest dealers to make a special feature of mezzotint portraits, and her remarkable knowledge of this class was inherited by her son, Mr Urban Noseda.’

NOSEDA, Urban Miln
Urban Miln Noseda (c.1854–1909), is listed as 'fine art dealer & printseller' at 109 Strand, London, in Kelly’s Directory, 1898. He moved the business to King Street, St James’s Square in c.1900. Urban took over from the business of print dealer established by his mother, Jane Noseda (q.v.). His obituary (The Times April 6th, 1909) stated that Noseda died ‘at his shop in King-street, St. James’s Square, in circumstances which point to suffocation by gas.’

NURSE, Henry
OBERNDORFFERS
Oberndorfers were curiosity dealers in Munich in the 1830s and 1840s, although they are 'nearly done up' by 1844, according to the dealer John Coleman Isaac (q.v.). [John Coleman Isaac archive, MS.139/A/F53, no.49, no.61, Harley Library, University of Southampton.]

OPPENHEIM
Oppenheim is recorded by the collector Lady Charlotte Schreiber (1812–1895) as a dealer trading at 64 Rue Aboukir, Paris between the 1860s and 1880s. Lady Charlotte Schreiber bought porcelain from Oppenheim in 1869 and 'an exquisite Chelsea smelling-bottle, formed as a girl smelling at a flower and holding roses' for £7.12.0. in February 1874. [Montague Guest, (ed.), Lady Charlotte Schreiber’s Journals, (1914), vol.1, p. 351.]

OPPENHEIM, William
William Oppenheim is listed as 'antique furniture dealer' at 75 Newman Street, London, in 1870 and at 43 Farringdon Street in Kelly’s Directory, 1882.

OPPENheimer
Oppenheimer had a shop in Frankfurt (and also perhaps in Würzburg) during the 1840s; the dealer John Coleman Isaac (q.v.) recorded that the armour dealer Samuel Pratt (q.v.) bought objects from Oppenheimer in 1841. [John Coleman Isaac Archive, MS.139/A/F53, no.53, Harley Library, University of Southampton.]

OWEN, Mrs
Mrs Owen had a curiosity shop in the High Street, Cirencester in the 1860s. John Hungerford Pollen (1820–1902) of the South Kensington Museum visited the shop whilst searching for objects for the museum on 26th April, 1864. His report records that the shop had a 'large and extremely promiscuous stock' with 'lofts, sheds and other receptacles of rickety furniture without end'. Pollen noted that Mrs Owen had a 'Chippendale looking glass frame...£1.15.', but John Charles Robinson (1824–1913), commenting on Pollen’s report, wrote that amongst her stock, 'none are desirable.'

‘Mrs Owen’ does not appear in the trade directories for Cirencester in the 1860s but ‘Thomas C. Ovens’ is listed as ‘furniture broker’ in Dyer Street, Cirencester in Slater’s Directory, 1868 and may be the husband:relative of Mrs Owen. [Victoria and Albert Museum archive, Olympia, Ed 84/209.]

OWEN, Robert
Robert Owen (d.1857) was a curiosity dealer trading from New Bond Street, London, from at least the late 1830s. In Pigot’s London Directory, 1839 Robert Owen is listed as ‘India shawl warehouse’ at 95 New Bond Street. Robert Owen is listed as ‘East India Warehouse and Importer of Sévres China and Curiosities to Her Majesty’ at 95 New Bond Street in the Post Office Directory for 1852. The census returns for 1861 record that 95 New Bond Street was occupied by Anna Owen a widow aged 49, born in Manchester and trading as 'Keeper of India Warehouses' together with her son John (18) and daughter Sophia (20). According to the nineteenth century dealer Frederick Litchfield (q.v.), (writing in 1879), Owen was well-known as a dealer in 'old china' during the mid nineteenth-century. Robert Owen is recorded as selling and buying paintings at Phillips London auction rooms during the period 1834–1840.

At the auction of the contents of Strawberry Hill in 1842, Owen is recorded as the buyer of at least 79 lots including, 'a matchless dejeuner service of the old Sévres porcelain', (lot 102, 11th day, £24.3.0.); 'a curious silver dish of basketwork...a fine specimen of old English manufacture' (lot 71, 13th day, £10.4.0.); an 'elegant ewer of fine taste, exquisitely enamelled with group of naked figures', (lot 56, 12th day, £29.8.0.); 'a pair of incomparable old dark blue Oriental china beakers' (lot 54, 19th day, £55.13.0.); 'a fine Old Boule Coffier' (lot 25, 23rd day, £44.2.0.) and 'a very curious ebony table, with marble top' (lot 119, 23rd day, £17.17.6.).

Owen also bought at least 91 lots at the auction of the contents of Stowe in 1848, including quantities of Dresden and 'rare old Chelsea' porcelain, ‘a pair of noble candelabra, said to have been presented by Louis XV to Madame de Pompadour’ (lot 572, £37.16.0.); ‘a beautiful pier table, of Buhl’ (lot 999, £50.0.0.); ‘a pair of hexagonal jars, of very fine old Worcester’, (lot 1036, £26.10.0.), subsequently sold to Colonel Charles Sibthorpe M.P. (1783–1855); ‘an inckstand, of metal gilt, formerly belonging to Pope Sixtus V’, (lot 1356, £36.4.6.), illustrated in Henry Forster’s The Stowe Catalogue Priced and Annotated (1848); ‘a lock of the hair of Queen Mary, taken
from her corpse at St May's Church, Bury in 1784’ (lot 280, £7.10.0.) and two pairs of ‘beautiful rich ebony low arm-chairs’ (lots 2501 & 2502, £35.0.0. per lot) – (so-called ‘Wolsey chairs’). ‘Mr R Owen’ is also listed as a subscriber to the Stowe Catalogue Priced and Annotated (1848).

Owen was also active at the auction sale of the collection of Ralph Bernal (1783–1854), sold by Christie’s in 1855, buying at least 4 lots, including ‘a pair of church candlesticks, of brass, spirally fluted, with small heads of apostles enamelled on the bosses’ (lot 1309, £3.7.0.) and ‘a small oblong table, of old marqueterie’ (lot 424, £12.15.0.). Christie’s sold ‘a portion of the stock of the late Robert Owen of Bond-street’, on 23rd April 1857.

The auction sale comprised; ‘Old Sévres, Dresden & Oriental China & Old Derby porcelain; cabinets of fine old Buhl & marqueterie; oriental & Limoges enamels; Raffaello ware; whole length portraits of James I, Charles I, Charles II & James II.’


OXENHAM, Samuel

Samuel Oxenham ‘auctioneers’, had auction rooms at 333 Oxford Street, London, from the 1820s until at least the 1840s. They periodically sold armour for the dealer Samuel Pratt (q.v.) and also armour and curiosities for other dealers, including John Coleman Isaac (q.v.). Isaac bought two ‘Reisener encoignuers’ in January 1830 from their salerooms. Oxenhams are listed at 354 & 353 Oxford Street in Tallis’ London Street Views, 1838/1840.

PACY, William
William Pacy is recorded as 'dealer in curiosities' at 10 Old Lisle Street, London, in the records of the Sun Fire Office in 1812 and is listed as a 'curiosity dealer' at 17 Princess Street, Leicester Square in the Post Office Directory for 1824.

PARDIEU
The writer Herbert Byng-Hall recorded that Pardieu was a curiosity dealer trading at 43 Rue de Paradis, Marseille in 1868. [Herbert Byng Hall, Confessions of a Bric-a-Brac Hunter, (1868), p. 41.]

PARKIN, J.
J. Parkin traded as a dealer in 'antique china and furniture' at 4 Hanway Street, London, in 1860 and 1861. Parkin advertised in The Morning Chronicle for May 1860 that he had 'opened an extra showroom, exclusively for the sale of some of the finest & rarest specimens of Sèvres, Chelsea, Dresden and other China & decorative furniture.' The advertisement states that the firm was established in 1797.

PELLY, Joseph
Joseph Pelly is recorded in the 1861 census returns as 'upholsterer and furniture dealer', at 17 Wardour Street, London, aged 43 born at St. Leonards, Shoreditch, Middlesex, together with his wife Jane (no age stated) and five children.

PERRING, Henry
Henry Perring is listed as 'curiosity dealer' at 258 Blackfriars Ro, London, in Pigot’s Directory, 1839.

PETTYGROVE, Sarah
Sarah Pettygrove is listed as a 'curiosity dealer' at 13 Old Compton Street, London, in the Post Office Directory for 1824.

PHILLIP, Joseph
Joseph Phillip is listed as a 'curiosity dealer' at 38 Trinity Square, London, in the Post Office Directory for 1824.

PHILLIPS
The Sun Fire Office insurance records list 'Phillips, dealer in curiosities, victualler, carpenter', at 32 Great Tower Hil, London, in 1822.

PICKERT, A (or F)
Pickert is recorded as a curiosity dealer trading in Nuremburg in the middle of the nineteenth-century. Henry Cole (1808–1882) of the South Kensington Museum bought the 'Jamnitzer Cup' (£150.0.0.) from 'Mr A. Pickert' in 1871 and made further purchases from Pickert in 1872. 'F. Pickert' is known to have supplied majolica, glass and enamels to the collector Thomas Gambier Parry (1816–1888) in the 1850s. Pickert may also be the dealer that the dealer John Coleman Isaac (q.v.) calls ‘Prickett’, active in the 1830s to the 1850s and who also had two brothers-in-law who were also active in the curiosity trade; according to Isaac they often went to Munich to sell their stock. In 1855 Isaac records that he had offered 'Mr. Pickett £75 for a small lot of goods, including his Raffaelle Ware bottles'. (See also Mr Prickett). [John Coleman Isaac Archive, Hartley Library, no.78, no.571, no.586, University of Southampton, MS159/H/53; Clive Wainwright, (edited for publication by Charlotte Gere), 'The Making of the South Kensington Museum III: Collecting Abroad’, Journal of the History of Collections, volume 14, no.1, 2002, pp. 45–61, p. 59.]

POTTER, Thomas
Thomas Potter is listed as a 'curiosity dealer' at 65 Oakley Street, London, in the Post Office Directory for 1826, 1832 and 1836.

POWELL, Mrs Ann
Mrs Ann Powell is listed as 'curiosity dealer' at 44 Regent Street, Cambridge in Kelly's Directory, 1879.

POWELL, James
James Powell is listed as a 'curiosity dealer' at 7 Princes Street, Soho, London, in the Post Office Directory for 1832.

PRATT, Samuel, Henry & Samuel Luke
Samuel Pratt senior (d.1849) and his sons Henry Joseph Pratt and Samuel Luke Pratt jnr (1805–1878) traded in ancient armour and curiosities from 47 New Bond Street, London, from the early 1820s until 1878. The Pratt family were also invalid furniture and trunk manufacturers, trading from various premises during the period 1820 to 1860. Samuel Pratt senior is listed as 'Trunk maker' at 119 Holborn Hill in 1815 and at another shop at 40 Holborn...
by 1819, S & T Pratt, ‘Trunk Manufactures’ are listed at 123 New Bond Street and at 19 Cockspur Street in 1832. ‘Pratt, Trunk & Military Equipage Warehouse’ are listed at 123 New Bond Street in *Tallis London Street Views*, 1838–40, and S & T Pratt ‘trunk makers’ continue to be listed at 123 New Bond Street and at Cockspur Street in *Kelly’s Directory*, 1846. Henry Pratt is listed as ‘patent travelling wardrobe, portmanteau & camp equipment manufacturer’ at 19 Cockspur Street and 123 New Bond Street in the *Post Office Directory for 1852*. Samuel Pratt is also recorded in the Lord Chamberlain’s papers as a trunk maker in 1832–1845. Samuel Pratt ‘of New Bond Street’ was awarded a protection patent for ‘the certain improved straps or bands, to be used for securing luggage upon chaises or coaches’ in September 1822.

Samuel and Henry Pratt, ‘furniture & china dealers’, are listed at 47 New Bond Street in *Pigo’s Directory*, 1839. Samuel Pratt jnr is listed separately as ‘importer of ancient furniture & armour’ at 47 New Bond Street during the 1840s. Samuel Pratt is listed as ‘cabinet maker and importer of antique furniture’ at 47 New Bond Street in 1852 and as ‘antique furniture dealer’ at the same address in 1860 & 1870. Samuel Pratt snr and Henry Pratt leased another shop at 3 Lower Grosvenor Street in the late 1830s, known as ‘the Gothic Hall’ and held an exhibition of ancient armour there, opening in April 1838. The central feature of Pratt’s exhibition at The Gothic Hall was ‘six grim figures, in full armour, apparently in debate’. The shop was fitted out by the architect L. N. Cottingham (1787–1847). In a court case at the Old Bailey on 7th April 1824 Samuel Pratt Snr and Samuel Luke Pratt gave evidence in a case of theft of some silver and other property from their premises. In the court case Samuel Snr stated that he lived in Regent Street and that he had three houses, the Regent Street property, 47 New Bond Street and another unnamed property. He stated that his occupation was as a ‘trunk-maker’.

S & H Pratt issued catalogues of their stock in the 1840s, similar to the practice adopted by the dealer Horatio Rodd (q.v.) in the same period. The catalogues describe Pratt’s stock in contemporary ‘Romantic’ terms: ‘to gaze on the plumed casque of the Mailed Knight equipped for the Tournament and to grasp the ponderous mace, yet encrusted with the accumulated rust of centuries, cannot fail to inspire admiration for the chivalrous deeds of our ancestors’. Samuel and Henry Pratt supplied almost all of the armour (either for sale or hire) for the combatants at the Eglinton Tournament in 1839 and also supplied the stands and marquees and were charged with the administration of the Tournament. Pratt’s showroom at 47 New Bond Street was also the location for preliminary meetings for the Eglinton Tournament. Much of the armour supplied for the Tournament was exhibited by Pratt at the Gothic Hall, Grosvenor Street, which had been leased by the Pratt’s from the late 1830s. Some of the armour from the Eglinton Tournament was later sold by Pratt at various auction sales at Oxenhams (q.v.) in the 1840s; the first auction sale of ‘the armour and paraphernalia used at the Eglinton Tournament’ took place on 17th June 1840 at Oxenhams Rooms in Oxford Street. *The Times* (18th June 1840) reported that ‘the prices fetched were still far from being equal to what their previous possessors might have reasonably anticipated’, although the auction on subsequent days reported that ‘the prices were much higher...[with] many portions of mail knocked down to artists...and many of the curious weapons, helmets, targets etc were bought by the possessors of old baronial houses as ornaments for the ancient halls of their ancestors.’ Further auction sales of the Eglinton Armour took place at Oxenhams in 1841 and 1843. Pratt also used auctions regularly for the disposal of stock imported from the Continent. An auction sale of ‘the collection of ancient armour of Mr S Pratt’ is recorded as taking place in at Oxenhams in 1846.

Edward and George Hull (q.v.) purchased several objects at Pratt’s auction sales held at Deacon’s (q.v.) and Oxenham’s auction rooms (q.v.), in the 1830s and 1840s and sold some of the objects on to the collector Charles Scarisbrick (1801–1860). Pratt is also known to have employed Thomas Grimshaw (q.v.) to fabricate ‘ancient helms’ and other armour and sold them on to collectors with ‘faked’ provenances. Samuel Pratt Snr and Jnr supplied several pieces of ancient armour (sometimes modified by Grimshaw) to the Royal Armouries during the period 1840–1870, including a half shaffron (VL18) and a saddle (VI,196) in 1840 which had been acquired by Pratt from the collections of Count Oddi of Padua.

The dealer John Coleman Isaac (q.v.) sold ‘S & H Pratt’ various curiosities over a long period of business transactions and Isaac records that Samuel Pratt (probably Samuel junior) is often in Europe when Isaac is also there on buying trips.
during the 1830s and 1840s. Isaac also records that sometimes Samuel Pratt undertakes his tours with Mrs Pratt.

It is recorded that Samuel Pratt snr bought the 'Lothaire Crystal' from the dealer Barthelemy (q.v.) sometime in the 1830s and sold this to the collector Ralph Bernal (1783–1854) for £10. The Lothaire Crystal was later sold at the Bernal auction sale at Christie’s in 1835 for £267 and was bought at the auction by the dealer John Webb (q.v.) on behalf of the British Museum (BM1835, 1201.5). In 1842 Pratt is recorded as the buyer of at least 17 lots at the auction of the contents of Strawberry Hill, including 'a pair of Raphaelware plates, Adam and Eve and the Sacrifice of Isaac' (lot 66, 12th day, £8.8.0.); 'a beautiful Gold medal of the Emperor Maximilian II, very fine' (lot 86, 15th day, £9.9.0.); 'a most beautiful small pierced Faenza ware dish, by Bernard Palizzi' (lot 47, 16th day, £4.15.0.); 'two singularly shaped Welch Chairs, with arms painted blue and white, on one the arms of Mr. Richard Bateman are painted' (lot 102, 17th day, £4.10.6.); 'a very beautiful leather Tournament Shield painted by Polidore, with the head of Perseus on the outside' (lot 86, 19th day, £10.10.0.) and 'sundry Indian Arrows &c' (lot 92, 24th day, £0.11.0.). At the auction sale of the contents of Stowe in 1848, Pratt is listed as the buyer of 8 lots, including 'a noble pier table, with a slab of bianco nero antico' (lot 520, £9.19.6.), and 'it’s companion' (lot 521, £8.8.0.); 'a figure in a complete suit of chain mail' (lot 258, 22nd day, £6.6.0.); and 'two subjects painted in enamel, a Dresden snuff-box, 2 thimbles and a souvenir' (lot 444, £13.12.0.). Pratt is also recorded as the buyer of at least 126 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including 'a pair of Medieval tall candlesticks' (lot 1306, £24.0.0.); 'armour breast and back plates, with lance rest attached, engraved and inlaid with gold, 1530 to 1540' (lot 2413, £6.0.0.); 'a Spanish demi-suit, fluted, with helmet and peaked visor...date about 1480' (lot 2432, £24.3.0.); 'a pair of wooden candlesticks, inlaid with mother-o’-pearl’ (lot 3729, £6.0.0.); 'a superb carved and gilt pier table, legs formed of four terminal figures...a group of stag and dogs on the looking glass...' (lot 4145, £20.15.0.); and 'two very handsome Gothic oak cabinets' (lots 4278 & 4279, £40.0.0.).

Samuel Pratt supplied an altar-piece, *Passion of Christ*, (made in Antwerp 1515) to William Sewell, for St. Peter’s College, Radley, Oxfordshire in 1847; the diary of R.C. Singleton first warden of the school, records that Pratt cited two prices for the altar-piece; £140 for the altar-piece in its present condition, or £190 ‘put into perfect repair’ (the altar-piece remains at St. Peter’s College). Samuel Pratt of New Bond Street also supplied Lord Broughton with furniture to the design of the architect Lewis Cottingham in 1844. In the late 1830s the architect William Burn (1789–1870) recommended ‘Messrs Pratt, 47 New Bond Street’ for the supply of ‘old oak carvings’ to his client Onesiphorous Tyndall Bruce, of Falkland House in Fife. Samuel Luke Pratt supplied some ‘ancient furniture’ to Sir James Kay-Shuttleworth at Gawthorpe Hall in Lancashire in 1852; in a letter in the archive at John Rylands Library, Manchester, Sir James Kay-Shuttleworth writing to his wife, Janet, mentions ‘the Elizabethan chairs made by Pratt’; the two carved oak armchairs remain in the collections at Gawthorpe Hall, – (see figure 3). ‘Samuel L. Pratt’ is also known to have supplied objects to Knebworth House in the 1830s. Samuel Pratt sold ‘an Italian carved oak screen’ to the Earl of Warwick in 1852 and continued to supply armoury to the Earl up to the 1870s. The purchase accounts of Dudley Coutts Marjoribanks (1820–1894), (later Lord Tweedmouth) record amounts totalling over £1,000 to Samuel Luke Pratt during the period 1856–74. In 1864 Samuel Pratt sold two Chinese Vases (£60.0.0.) to the collector Charles Winn (1795–1874) of Nostell Priory, Wakefield and wrote a letter concerning the Chinese Vases to Charles Winn – ‘I am informed by the person who imported them that they were purchased at the King of Duronerfe’s Sale. They are a very grand pair and of rare colour. I would take form them at this time of year £60 the pair. If I keep them till the season I anticipate may bring £80’ (plate LVI) (see figure 18). Samuel Pratt loaned
several objects to the Gore House exhibition in London, 1831. ‘Samuel Pratt jnr.’ also loaned armour to the Manchester Art Treasures Exhibition in 1857 and according to J.R. Planché (1796–1880), Pratt was contracted to do other work at the 1857 exhibition.

‘Samuel Luke Pratt of 47 New Bond Street, upholsterer’, was declared bankrupt in September 1852 and applied for adjudication in bankruptcy against him to be set aside in December 1858, which was granted by Commissioner Goulburn. Henry Joseph Pratt ‘trunkmaker, 123 New Bond Street’ was declared bankrupt in May 1855 and it may be that these financial difficulties led to Henry Pratt leaving the firm; Henry is recorded as ‘Manager’ of the ‘Gallery of Antiquites and Ancient Furniture’ of Samuel Clare (q.v.) in an advertisement in The Morning Chronicle on October 28th 1859.


PRESTING

‘Mr Presting’ was a curiosity dealer trading in London in the opening decades of the 19th century; the dealer Abraham Davies (q.v.) gave him a number of curiosities on sale or return in December 1819, including ‘Bronze medals, an Ostrich gilt mounted egg and a Dresden snuff box.’ ([John Coleman Isaac archive, MS139/A31, ‘waste book’, no.407, Hartley Library, University of Southampton.)

PRICKETT

Prickett was a curiosity dealer in Fürth, in Germany during the 1830s. The dealer John Coleman Isaac (q.v.) bought curiosities from Prickett in the early 1830s, when Isaac also mentioned that he had been ‘involved in a [auction] knockout with Mr Prickett’ in Nuremberg in 1833. Isaac also mentions that Prickett is also buying in Frankfurt in 1835 when Isaac was also there. Mr Prickett appears to have been close to the Isaac family and he attended the funeral of Gabriel Davies (q.v.) in Fürth in 1839. Isaac’s father-in-law, the dealer Gabriel Davies, suggested that Prickett was something of a rogue. (See also Mr. Pickert)

([John Coleman Isaac archive, MS139/A31, no.33, no.70, no.180, Hartley Library, University of Southampton.)
QUANTRELL, George
Quantrell is listed as ‘antique furniture dealer’ at 126 Wardour Street, London, in 1870, and at 201 & 203 Wardour Street in Kelly’s Directory, 1882. The firm was continued by his sons as Alfred & Sidney George Quantrell ‘antique furniture warehouse’ at 203 Wardour Street in the 1890s.
RADCLYFFE, Leopold

Leopold Radclyffe is recorded as 'China Dealer' at 30 Hanway Street, London, aged 42 and born in St. James, Middlesex, together with his wife 'M' aged 37, born at Waldershare, Kent and son 'H' aged 12 in the 1861 census returns. Radclyffe was in partnership with the dealer Samuel Litchfield (q.v.) from 1857. The partnership of Litchfield & Radclyffe was dissolved in 1870 – (see figure 37).

RAINEY, James

J & T Rainey are listed as 'auctioneers and appraisers' at 20 and 21 Southgate Street, Bath in Slater's Directory, 1852. 'Rainey, Bath' is recorded as the buyer of at least 22 lots at the auction of the contents of Stowe in 1848, including 'two Chelsea fruit dishes; 10 Dresden saucers; 7 cups' (lot 13, £2.2.0.); 'a pair of beautiful console encouignures, with flowers of Dresden porcelain' (lot 292, £18.18.0), and 'fifteen large buttons, painted with subjects from the life of Henri Quatre, formerly worn by George IV' (lot 461, £5.10.0.). 'Rainey, Bath' is also recorded as the buyer of at least 9 lots at the auction of the collection of Ralph Bernal (1783–1854) in March 1855, including 'a Dresden cup and saucer, scalloped, crimson, with flowers encrusted in imitation of oriental' (lot 73, £2.5.0.); 'a Berlin coffee pot and cover' (lot 370, £5.0.0.), and 'a Vienna teapot' (lot 378, £2.15.0.). 'James Rainey of Bath' exhibited 'a cabinet of Antique Silver, containing several German drinking cups and covers, 16th century...and a silver-gilt plate chased with the subject of the Adoration (date early part of the 16th century), from the Strawberry Hill collection' at the Temporary Museum at the Town Hall at Bradford in August 1857.

[Rasell, Robert

Robert Rasell is listed as 'dealer in curiosities' at 2 Back Hill, Leather Lane, London, in Pigot's Directory, 1839.

RATHBONE, Frederick

Frederick Rathbone (1837–1919) trained as a bookseller and also worked for the art dealers Agnews in Liverpool and Manchester. He later worked as a salesman for Wedgwood & Co where he sold both new and old Wedgwood at a shop in Brighton. By 1883 Rathbone had left Wedgwood; he is listed as 'bric-a-brac & art dealer' at 20 Alfred Place West, South Kensington in Kelly's Directory, 1883. Rathbone was an acknowledged expert on ceramics, especially Wedgwood and was the author and co-author of a number of texts and exhibition catalogues on Wedgwood China published during the 1870s, 1880s and 1890s.

'F.Rathbone' is recorded as the buyer of '24 Old French Faience Dishes' (lot 894, £10.10.0.) at the auction sale of the contents of Hamilton Palace in 1882. Rathbone sold Wedgwood ceramics to Lord Tweedmouth (1820–1894) and also compiled a catalogue of the Tweedmouth collection of Wedgwood for an exhibition at the shop of Charles Davis (q.v.) in London in 1905. Rathbone also sold objects to collectors such as Lord Lever and to the collector, dealer and artist James Orrock (1829–1913) and he appears regularly in the accounts of the dealer Edwin Marriott Hodgkins (q.v.) in the late 1880s.
Rathbone presented an 18th century coat and waistcoat to the Victoria and Albert Museum in August 1899. Rathbone also donated a number of 18th century specimens of English porcelain to American museums, including the Philadelphia Museum of Art and the Metropolitan Museum of Art in New York.

[Edwin Marriott Hodgkins archive, 1601/1, 1601/2, Westminster City archives; Frederick Rathbone, Old Wedgwood, being a catalogue of specimens of old Wedgwood ware, (1876); Frederick Rathbone, Old Wedgwood and Old Wedgwood ware; handbook to the collection formed by Richard Tange and George Tange, (1885); Frederick Rathbone, Old Wedgwood; the decorative or artistic ceramic work, (1868); Frederick Rathbone, A Catalogue of a collection of plaques, medallions, vases and figures in coloured jasperware and basalt, (1901); Frederick Rathbone, The Collection of Old Wedgwood formed by Lord Tweedmouth, (1903); Frederick Rathbone, A Catalogue of the Wedgwood Museum, Etruria, (1909); Ann Eatwell, ‘Lever as a Collector of Old Wedgwood’ born in Warwick, living with his wife Sarah aged 55 and their daughter Martha aged 20.

RATLEY

Ratley is recorded as a ‘curiosity dealer’ trading from Duke’s Court, St Martin’s Lane, London, during the 1820s and 1830s. ‘The stock of the late Mr Ratley, curiosity dealer’, including ‘a New Zealanders Head, tattooed’, was sold at auction by Messrs Thomas & Stevens, King Street, Covent Garden, on January 4th and 5th 1832.

RAY, James

James Ray is listed as ‘dealer in curiosities’ at 1 King Street in Pigot’s Directory, 1839 and continues to be listed as ‘curiosity dealer’ at 1 King Street, West India Dock Road in 1860. The census returns for 1861 records James Ray resident at 1 King Street, Poplar, a ‘curiosity dealer’, aged 64, together with his wife Janette aged 55 and their daughter Martha aged 20.

RAYNER, Samuel

Samuel Rayner is recorded as ‘dealer in curiosities’ at 232 Regent Street, London, in the records of the Sun Fire Office in 1834 and is listed as ‘antique furniture and china dealer’ at 27 Wardour Street in the Post Office Directory for 1836.

REDFERN, Charles

Charles Redfern (1798–1868) is listed as ‘curiosity dealer’ in Jury Street, Warwick, in Pigot’s Directory, 1841 and as ‘dealer & collector of works of art’ at Jury Street, Warwick, in Francis White’s History, Gazetteer & Directory of Warwickshire, 1850. In White’s Directory (1850) Redfern’s shop has a fulsome description by ‘Miss Sinclair’ (repeated in Henry Cooke Historical Guide to Warwick Castle 1851): ‘we found one of the best and most expensive curiosity shops I ever encountered, full of antiques and ancient Bijouterie, fossil remains of old fashions, long since extinct, which might puzzle a modern philosopher to invent uses for; though their multitude and variety could not be exceeded in any collection in London. Mr Redfern goes to the continent every year for a relay of old china, carved oak, original pictures, ivory figures, ancient missals, and all those odds and ends which wealthy persons are apt to fancy when time and money hang heavy in the hand...though the shop was crowded with visitors, not one of whom the owner seemed to recognise by name, he allowed every stranger to ramble at large over the whole extent of his shop, apparently as much pleased with those who admired, as with those who purchased.’ The census returns for 1861 record Charles Redfern aged 63 resident at Jury Street, Warwick, trading as a ‘dealer in works of art’ born in Warwick, living with his wife Sarah aged 64, also born in Warwick. Redfern was also a member of the council at Warwick from the early 1830s and also served as Mayor of Warwick during the 1850s.

In 1860 the writer American Bayard Taylor (1825–1878) published a short description of Redfern’s shop; ‘Few Americans, I presume, have heard of Charles Redfern, yet there are not many of the English nobility to whom his name and person are not familiar. If any sale of rare and curious furniture, old heirlooms, jewelry, or other objects of virtu, takes place anywhere between the Alps and John o’Groats house, Redfern is sure to be there...Redfern, who began life with scarce a penny, was Mayor of Warwick, and had a house crammed from top to bottom with the rarest, most unique and superb articles. There is a barely room to get up and down the stairs, and to pass in and out of the rooms. Your nerves are in a tingle from the time you enter to the time you leave. Stumble in the entry and you will knock down an antique bust; open the door too wide, and you smash a vase of gilded porcelain; lean too far to the right, and you shatter some urns of agate and amethyst; to the left, and you break the dressing-case of Charles I. Here is Cromwell’s mother, taken from life; there a Holbein or a Salvator Rosa; here jewels that belonged to Marie Antoinette; there the spoils of twenty palaces. The
whole collection must be worth at least $75,000.' Taylor also described Redfern, who ‘had a frank, ruddy face, which no one could help liking, was exceedingly affable.’ The writer Nathaniel Hawthorne (1804–1864) also described Redfern’s shop in Our Old Home (published 1868); ‘If any visitor is inclined to carry away any little memorial of Warwick, he had better go to an old curiosity shop in the High Street, where there is a vast quantity of obsolete gewgaws, great and small...the shop in question is near the East Gate, but is hardly to be found without careful search, being denoted by the name “REDFERN” painted not very conspicuously in the top-light of the door. Immediately on entering, we find ourselves among a confusion of old rubbish and valuable, ancient armour, historic portraits, ebony cabinets inlaid with pearl, tall, ghostly clocks, hideous old china, dim looking-glasses in frames of tarnished aspect....the collection, even as we see it exposed to view, must have been got together at great cost; but the real treasures in the establishment lie in secret repositories, whence they are not likely to be drawn forth at an ordinary summons; though, if a gentleman with a competently long purse should call, he doubt not that the signet-ring of Joseph’s friend Pharaoh, or the Duke of Edinburgh’s leading-staff, or the dagger that killed Buckingham (all of which I have seen), or any other almost incredible thing, might make its appearance. Gold snuff-boxes, antique gems, jewelled goblets, Venetian wine-glasses...jasper-handled knives, painted Sevres teacups...it would be easier to spend a hundred pounds in Mr. Redfern’s shop than to keep money in one’s pocket...’ Charles Redfern was also famous enough to be satirised as ‘the well-known dealer, Mr. Blackleaf, of Warwick’ by Sydney Whiting in Sir H. Broughton of Brompton Hall, Stafford; ‘an ostrich egg – mounted in silver’ (lot 277, £1010.0.0.), (illustrated in the Stowe Catalogue Priced and Annotated (1848); ‘a pair of unique spiral columns of blando enero antico...5 feet high’ (lot 752, £542.6.0.) & ‘a handsome fire-screen, the panel painted in oil with a fête champêtre’ (lot 798, £1110.0.0.), both lots on behalf of Mr Mark Phillips. Redfern also purchased several lots on behalf of the Marquis of Hertford at the Stowe sale, including a pair of ‘superb tables, with noble slabs of verde antique...upon carved gilt frames, in the Grecian taste’, (lots 811 & 812, £5614.0. each); ‘a noble armoire, of ebony’ (lot 1021, £210.0.0.); ‘a table...by Boulanger’ (lot 1147, £8315.0.0.); and two ‘Gothic robe chests of Gophir wood...from Fonthill’ (lot 236 & lot 238, £2210.0. & £2110.0.0.). The chests were actually made 1815 and had previously been purchased by the dealer Broadwood (q.v.) at the Fonthill auction in 1823; they remain at the Wallace Collection in London, (F472).

Redfern purchased at least 45 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including ‘a Dresden china ewer and cover, seagreen, with eight landscape and river scenes’ (lot 47, £72.6.0.); ‘a Sevres oval two-handed plateau’ (lot 537, £110.0.0.); ‘a Halberd, with a pierced blade, and a powerful partisan, engraved and inlaid with gold’ (lot 2274, £810.0.0.); ‘a carved and gilt bracket, on four terminal figures’ (lot 4158, £1616.0.0.) and ‘a magnificent Commode, with three drawers of Old Boule’ (lot 4193, £1118.0.0.0.). Redfern is also recorded as the buyer of paintings at several London auction rooms during the period 1818–1838.

‘C. Redfern Esq.’ is listed as a contributor to the Manchester Art Treasures Exhibition in 1857. It is also apparent from the Redfern archive (CR1985 Warwickshire Record Office), that Redfern was involved in some capacity in the private subscription company to ‘save Ashton Hall’ near Birmingham in the 1850s – (the...
purchase of Ashton Hall was eventually completed by Birmingham City Council in 1864, but the Hall and Park were formally opened to the public by Queen Victoria in 1858.

The ‘Highly important sale of Works of Art and Vertu being the entire stock-in-trade of that well-known connoisseur and collector, Mr Charles Redfern, deceased’ was sold at auction by ‘Messrs Cooke’s (in conjunction with Messrs Margetts) at the rooms of Messrs Frederick Coote & Co, St. John’s Warwick’ commencing on 12th May 1868, ‘and following days’. The auction included ‘some very choice specimens of decorative furniture, fine old red and black boule, commodes, and writing tables; Florentine cabinets inlaid with Pietre Commesses; commodes of old Japan lac and marqueterie; a superb cabinet, in ebony tortoiseshell and ivory; Florentine, Roman, and other bronzes; antique marbles and ivories; a large collection of Dresden, Berlin and Sévres porcelains; Oriental, Crackle, Egg-shell, Worcester, Derby, Chelsea and other China; nearly 4,000 ounces of valuable antique silver plate...Limoges enamels; a collection of up to 150 oil paintings, some of very high quality; about 700 volumes of interesting books.’

The house/shop of Charles Redfern still exists in Jury Street, Warwick and retains a stained-glass panel over the front door with the name ‘Redfern’ (figures 4 & 5).


REES, Solomon

Solomon Rees is listed as ‘jeweller and curiosity dealer’ at 7 Hanway Street, London, in Pigot’s Directory, 1836 and 1839.

RENALS, Richard Beswick

Richard Beswick Renals is listed as ‘picture cleaner, liner & restorer, dealer in old china, bronzes etc’ at 66 Granby Street, Leicester in Barker’s Directory for 1875.

REEVES, William

William Reeves is listed as ‘upholsterer and furniture broker’ at 12 Courthouse Street, Hastings in Kelly’s Directory, 1851. George Reeves is listed as ‘furniture broker and house agent’ at 10 & 12 Courthouse Street, Hastings in the Post Office Directory for 1866. ‘Reeves Bros’ are listed as ‘furniture brokers’ at 9, 10 & 12 Courthouse Street and at 2 & 3 Union Street, Hastings in Kelly’s Directory, 1878. By the 1890s ‘Reeves & Son’ are listed as ‘furniture dealers’ at 43 High Street and 10 & 12 Courthouse Street, Hastings.

Reeves & Son were supposedly established as early as 1818 and a 19th century albumen photograph, (1850), purportedly depicting the shop of Reeves & Son was sold at Christie’s South Kensington auction sale on 18th November 2003, lot 1 – (see figure 11). Anecdotally, Reeves & Son’s premises at 2 Courthouse Street were destroyed in a German bombing raid in 1943. The last member of the Reeves family retired in the late 1990s and the business and trading name is continued by Mr C. J. Hawkins at 4–6 Courthouse Street.

[Information concerning the later history of Reeves & Son kindly supplied during a telephone conversation with Mr C.J. Hawkins in November 2003.]

REUBENS, David Aaron

David Aaron Reubens described himself as ‘a dealer in antique furniture’ trading at Old Compton Street, London, during testimony as plaintiff in a case of theft heard at the Old Bailey on 15th May 1834. Reubens is listed as “antique furniture and china dealer” at 32 Minories in the Post Office Directory for 1836. The dealer John Coleman Isaac (q.v.) purchased a ‘black carved ebony cabinet’ and other objects from ‘Mr Rubens’ in December 1830.

RHODES, Charles

RIATTI
Riatti was a curiosity dealer with a shop in Venice, Italy. There appear to have been two Riatti’s, the dealer John Coleman Isaac (q.v.) mentions ‘the one in the Ghetto, not the rich one’, in a letter sent to his wife Sarah from Venice dated 4th September 1855. This Riatti ‘had two very much broken Raffael ware plates in his hand’ which Isaac mentions Riatti had offered to the dealer Mr Tironi (q.v.) for ‘20 napoleons...or £16’.

[R. Coleman Isaac archive, MS239/AJ33, no.83, Hartley Library, University of Southampton.]

RICE, George
George Rice is listed as ‘curiosity dealer’ at 232 George Street, Sydney, New South Wales, Australia in the *Post Office Directory* for 1867.

RICHETTI
Richetti is recorded as a curiosity dealer trading in Venice in the 1870s and 1880s. Richetti had several dealings with the South Kensington Museum in the early 1880s. In 1884 The South Kensington Museum purchased a late 15th century stone relief of St George and the Dragon (V&A 53b–1884) from Richetti. (see Righetti, below)


RIGHETTI, Henry B
Henry Righetti is listed as ‘art dealer and importer’ at 8 Great Russell Street, London, in *Kelly’s Directory*, 1879.

RIDGEWOOD, William
William Ridewood is listed as a ‘curiosity dealer’ trading at 9 Cleveland Street, Fitzroy Square, London, in *Pigot’s Directory*, 1839 & 1840. On 6th April 1840 William Ridewood was a witness in a case of theft heard at the Old Bailey, when he described himself as ‘a broker and curiosity dealer, in Cleveland Street.’

[www.oldbaileyonline.org]

RIMELL, William
William Rimell is listed as ‘curiosity dealer’ at 12 Wardour Street, London, in the *Post Office Directory* for 1824 and at 15 Castle Street in 1829. Rimell is listed as ‘antique furniture dealer’ at 15 Castle Street East, Oxford Market in *Pigot’s Directory*, 1832/33 and 1836.

RIGHINI
Righini was recorded as a curiosity dealer in Genoa trading from 279 Palazzo Franconi, in the Piazza Lucoli, in 1852. The publisher John Murray, writing in 1852, mentioned that Righini is ‘the best for velvets’.


ROBINS, George Henry
George Henry Robins (1777–1847) is recorded as ‘auctioneer’ at 31 Henrietta Street, Covent Garden, London, in the records of the Sun Fire Office in 1822 and was trading at Warwick House, Regent Street by 1824 and at 7 to 10 Piazza, Covent Garden in *Pigot’s Directory*, 1839. Edmund Robins is listed as ‘auctioneer’ at 10 Piazza, Covent Garden in *Kelly’s Directory*, 1852. George Robins took charge of many of the most significant auction sales of collections in the first half of the nineteenth-century, including the contents of Strawberry Hill in 1842 and the contents of The Pryor’s-bank, Fulham, in 1841.

Robins is also famous for introducing modern auctioneering practices into the profession and for being very flamboyant. Robins is referred to in the works of Byron, Dickens and Thackeray and he was regularly caricatured as ‘Mr Hammersmith, Mr Tripolemus Scattergoods, Mr George Bobbins and Mr Redbreast’ in newspaper and journal reports. Henry and John Robins, one of which was probably George’s father, are listed as auctioneers at Great Piazza, Covent Garden in the *Post Office Directory* for 1800.


ROBINSON, James
James Robinson is recorded as ‘dealer in ancient furniture, pictures, bronzes, sculpture, armour, carvings, books, china, musical clocks and natural and artificial curiosities’ at 55 & 56 Rathbone Place and at 27 Oxford Street, London, in the records of the Sun Fire Office in 1836. Robinson is described as ‘picture warehouse’ in *Tallis’ London Street Views*, 1838/1840 and as ‘importer of curiosities’ at 27 Oxford Street in *Pigot’s Directory*, 1839. By 1841, Robinson is listed as ‘curiosity dealer’ at 13 Rathbone Place.

‘Robinson, Oxford Street’ is recorded as the buyer of at least 17 lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘a drawing of Christ and Mary Magdalen in the Garden, by Lady Catherine Walpole’ (lot 38, 13th
RODD, Horatio

Horatio Rodd (1798–1858) is listed as ‘picture dealer’ at 3 Panton Street, Haymarket, London, in the Post Office Directory for 1822 and at the same address in 1833. Rodd is listed as ‘picture dealer’ at 23 Little Newport Street in Pigot’s Directory, 1824 and at 17 Air Street, Piccadilly in 1826. Horatio Rodd was the second son of the well known book seller, writer and poet, Thomas Rodd (1763–1822), who originally traded as ‘imitation gem merchant’ in Sheffield in 1804, later becoming a book seller in London, trading from 2 Great Newport Street from 1809 and in partnership with his son Thomas (1796–1849) as T & H Rodd, booksellers and publishers; listed at 17 Little Newport Street in 1820. Thomas Rodd retired to the country in 1821 and Mr Sotheby sold the ‘Valuable stock of copper plates with Impressions...property of Mr Rodd’, in December 1822. Thomas Rodd died at Clothall End, near Impression...property of Mr Rodd’, in December 1822.

RODD, Horatio

Horatio Rodd was secretary of The Virtuosi Fund (also known as The Dealers in Fine Arts Provident Institution), which was established in 1842 for the assistance of members and their wives and children who ‘had kept shop, showroom, or gallery, principally for the sale of works of art’. Horatio Rodd is regularly recorded as both buyer and seller of paintings at various London auction rooms during the period 1824–1840. Rodd also regularly issued catalogues of his stock; in a catalogue dated 1824, issued from his Great Newport Street address, Rodd lists several pieces of ancient oak furniture and other curiosities as well as prints of British portraits and topographical prints of British counties and included ‘ancient stained glass’ and ‘six antique high-backed chairs, very finely carved in walnut-tree...£7.7s’. Rodd also published a ‘Catalogue of Painted British Portraits’ in 1824, 1825 and one in 1827, (issued from his 17 Air Street, Piccadilly address), which included paintings priced between 2gns and 60gns, including ‘William Hogarth’s portrait of Lord Lovat’. An 1842 catalogue included a ‘prie-dieu of the time of Francis Premier...£5.5s’ and an ‘Elizabethan chimney-piece from an old house at Bow, Middlesex...£15.15s’ (figures 6 & 7). The auctioneer George Robins (q.v.) sold the ‘Valuable and Highly interesting Stock of English Portraits...property of Mr H. Rodd’, on 19th July 1849.

Rodd sold ancient objects etc to the collector G. W. Braikenridge (1775–1856) of Broomwell House near Bristol in the 1820s and 1830s (figure 19). Rodd offered Braikenridge a pair of candlesticks in 1834, purchased in conjunction with the dealer John Swaby (q.v.) from the auction sale at Lee Priory, as well as selling Braikenridge the set of six walnut-tree chairs that Rodd included in his 1824 catalogue and a large amount of carved woodwork which Braikenridge installed at Broomwell House (figure 20). The portrait painter Abraham Wivell in his ‘Supplement to an Inquiry into the history, authenticity & characteristics of the Shakespeare Portraits’ (1827) records that ‘Mr Rodd, a dealer in paintings, has a portrait of Shakespeare, which was done in the year 1700. It is rather small, but an interesting picture; it bears a resemblance to the Chandos portrait...’ Rodd, the bookseller of Little Newport Street’ is recorded as the purchaser of the Chandos Portrait of Shakespeare at the Stowe auction sale in 1848, (355gns) acting as the agent for Lord Ellesmere.

The dealer John Coleman Isaac (q.v.) recorded that he sold Rodd a pair of enamel candlesticks prior to 1841. Horatio Rodd is recorded as the buyer of at least 48 lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘a portrait of Costanza Fregoss, by Holbein’ (lot 66, 20th day, £28.7.0.); ‘a portrait of Margaret Smith, wife of Thomas Carlyle, by Vandyck’, (lot 87, 20th day, £78.15.0.); ‘a small portrait in oil of Philip Melanchthon, by Holbein’, (lot 43, 20th day, £15.15.0.) and ‘a curious old German blue and white jug and 2 old English bottles, dated 1646’ (lot 132, 12th day, £2.5.0.). Rodd also bought a small number of lots, mainly portraits, at the
auction sale of the contents of Stowe in 1848, including a portrait of ‘a gentleman – temp. Elizabeth’, (lot 25, 21st day, £4,15.0.) and a portrait of ‘Anne Hyde, Duchess of York’ by ‘Kneller’, (lot 354, £34,13.0.). Horatio Rodd was also a subscriber to Henry Forster’s Stowe Catalogue PRiced and Annotated (1848).

[John Coleman Isaac archive, MS139/AJ33, no.51, Hartley Library, University of Southampton; George Weare Braikenridge archive, 14182/HB/IC/39–46, Bristol City Record Office; Abraham Vivell, A Supplement to an Inquiry into the History, Authenticity & Characteristics of the Shakespeare Portraits (1827), p. 29; H. Burn, Letters on the Art of Sculpture in Wood Carving (1839); Horatio Rodd, Remarks on the Chandos portrait of Shakespeare, (1849); Horatio Rodd, Catalogue of All the pictures of J. W. Turner, (1857); George Redford, Art Sales, (1888), (2 vols.), passim; W. Roberts, Memorials of Christie’s: a record of art sales from 1766 to 1896, (1896), (2 vols.), vol.II, p. 49; Sheena Stoddard, ‘Gibbons’”, (lot 354, £34,13.0.). Horatio Rodd was also a subscriber to Henry Forster’s Stowe Catalogue PRiced and Annotated (1848).


ROGERS, Henry

Henry Rogers is listed as ‘curiosity dealer’ at 44 Holywell Street, London, in Kelly’s Directory, 1860.

ROGERS, Mrs Lucy

Lucy Rogers is listed as ‘curiosity dealer’ at 34 St Martin’s Court, London, in Kelly’s Directory, 1882.

ROGERS, William Gibbs

W.G. Rogers (1792–1875) was a celebrated carver and cabinet maker trading at 18 Church Street, Soho, London, but he is also known to have traded in curiosities. Rogers is listed as ‘curiosity dealer’ at 18 Church Street in trade directories in 1832 and in Kelly’s Directory, 1846. Rogers is listed as ‘carver and gilder and collector of ancient carvings’, trading at 3 Great Newport Street. Rogers is known to have employed an agent on the Continent to obtain ancient wooden carvings and sculpture. In 1834 Rogers exhibited ‘several hundred figures in boxwood and oak by the most celebrated carvers of the 14th and 15th centuries’, as well as coffers and carvings by ‘Grenlin Gibbons’ [sic].

The dealer John Coleman Isaac (q.v.), exchanged some pictures with Rogers for a Buhl writing table in October 1830 and Isaac accepted a bill from John Bentley (q.v.) for William ‘Gibbins’ [sic] Rogers in June 1834. In September 1843 the Art Union mentioned that Mr Rogers had an extensive collection of wood carvings ‘ancient and modern’ at his shop in Great Newport Street. A large collection of carvings by ‘the celebrated Mr Rogers’ was sold by Christie’s (date unknown), the collection also included some older carvings, including some examples by ‘Gibbons.’ Rogers worked for Lord Hatherton in the 1830s and supplied a drawing for a large oak roundel ‘to be carved in oak’ with the Hatherton crest, the drawing for which is in a private collection. Rogers is also known to have worked for the Duke of Sutherland at Lilleshall in Staffordshire in the 1830s and also to have worked at Chatsworth and at Keele Hall. In 1842 the architect William Burn (1789–1870) mentioned Rogers as selling all sorts of carvings. Rogers is recorded as having exhibited ‘an ancient coffier’ at the Society of Antiquaries in 1838.

Rogers was one of the most famous wood carvers in the 19th century, exhibiting at the Great Exhibition in 1851 and the Dublin Exhibition in 1853, where he won a gold medal. He carved a cradle for Queen Victoria in 1851, which is still in the royal collections. Rogers was a member of the organising committee for the Great Exhibition of 1851 and also carved work for the new House of Lords in the 1840s and he was also cited by the architect C.R. Cockerell (1788–1863) in his capacity as witness to the Select Committee on Arts and Manufactures in 1835 as one of the foremost carvers in the country. Rogers was also well known for his respect for the work of Gibbons and devised a method of preserving Gibbons’ carvings at St Paul’s Cathedral. In 1873 Rogers received a pension of £50 p. a. from the Civil List in recognition of his services as a wood carver.


ROLLIN & FEUARDENT

Claude Rollin (1813–1883) & Gaston Feuardent (1819–1907) are listed as Rollin & Feuardent ‘dealers in ancient coins’ at 61 Great Russell Street in Kelly’s Directory, 1884. Claude Rollin, in partnership with Feuardent, had opened a shop at 12 rue Vivienne, Paris by the 1860s. They opened a branch at 27 Haymarket, London in 1867, later moving to 10 Bloomsbury Street. Rollin & Feuardent made purchases at various auction sales on behalf of the British Museum in the 1870s and 1880s. ‘Rollin & Feuardent’ are recorded as the buyers of at least 30 lots at the auction of the contents of Hamilton Palace in 1882, including ‘an Etruscan Œnoche, known as the Beckford Vase’ (lot 864,
ROOD, John

John Rood is listed as a ‘curiosity dealer’ at 3 Panton Street, London, in the Post Office Directory for 1832.

ROUSELL

Rousell was a dealer in curiosities trading at 13 Quai Malaquis, Paris in the 1830s. In the archive of the dealer John Coleman Isaac (q.v.) a letter dated 15 May 1838 records that ‘Mr Rousell, of Paris’ was in London on a buying trip and had rejected ‘an enamelled dish & ewer and 6 plates’ at the shop of Isaac in Wardour Street as ‘not good enough for him.’ ‘Madame Rousell’ sold porcelain to the dealer Edward Holmes Baldock (q.v.) in 1836.

‘Rousell, Paris’ is recorded as the buyer of at least 5 lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘a Syracuse Decadrachm, fine and rare’ (lot 469 £17 0.0.); ‘a Cydonia, fine and rare’ (lot 475 £3 1.0.0.), and ‘an oval medal, Robert Devereaux, by Thos Simon, 1646’ (lot 507 £6 5.0.). After the death of Claude Rollin in 1883 the firm continued under the name of Feuardent Frères at 4 rue de Louvois, Paris, until 1943.


RUGGIERI

Ruggieri is recorded as a curiosity dealer in Venice, ‘near the Ponte della Piavola’ in the 1860s. The collector Lady Charlotte Schreiber (1812–1895) mentioned that Ruggieri was ‘an industrious little dealer’, during her visit to Venice in June 1869.

[Montague Guest, (ed.), Lady Charlotte Schreiber’s Journals, (1911).]

RUNDELL & BRIDGE

Rundell & Bridge were silversmiths to George IV and William IV during the first and second quarters of the nineteenth-century; but it also appears that they sold curiosities. Rundell & Bridge are listed as ‘goldsmiths’ at 32 Ludgate Hill, London, in Pigot’s Directory, 1839. The dealer John Coleman Isaac (q.v.) recorded that he had bought a pair of wooden spoons from Rundell & Bridge in October 1842. John Bridge (1755–1834), the main partner in Rundell & Bridge, was a noted collector of Indian sculpture.


RUSCA

Rusca is recorded as a curiosity dealer in Italy, at Banchi Cerretani in Florence. Rusca sold objects to Henry Cole (1808–1882) on behalf of the South Kensington Museum in 1859.


RUSSELL, Henry

Henry Russell is listed as ‘curiosity dealer’ at 58 Greek Street, Soho, London, in Pigot’s Directory, 1839.

RUSSELL, Israel

Israel Russell is recorded as ‘dealer in curiosities’ at 61 Great Russell Street, London, in the records of the Sun Fire Office in 1834. Israel Russell is listed as a ‘curiosity dealer’ at 31 King Street in Tallis’ London Street Views, 1838/1840 and at the same address in Pigot’s Directory, 1856 and 1839. Israel Russell was trading as ‘curiosity dealer’ at 53 Upper Charlotte Street in Kelly’s Directory, 1860 and 1865. The census returns for 1861 records Israel Russell aged 63 resident at 53 Charlotte Street an ‘importer and dealer in works of art’, together with his wife, unnamed, aged 59. Russell’s daughter Maria married Frederick Brandon of Charlton Road, St. John’s Wood on 25th February 1857.

In November 1837 the writer Frederick Lush wrote that ‘In Russell’s curiosity shop in King Street, Covent Garden, there is a small painted window of the Crucifixion...the work of an old master.’ Russell, ‘a tradesman residing in King...
Russell, John

J. Russell is listed as ‘curiosity dealer’ at 18 Newcastle Street, London, in 1829 and he is listed as ‘curiosity dealer’ at 11 Goodge Street in the Post Office Directory for 1832 and also had a shop in New Coventry Street in the 1840s. The stock of ‘Mr Russell’, including ‘ancient furniture’ etc was removed from his premises at New Coventry Street and sold at auction in 1848. At the auction of the contents of Strawberry Hill in 1842 ‘Russell’ (either John Russell or Israel Russell (q.v.)) is recorded as the buyer for several lots, including, ‘a magnificent large circular dish, a splendid specimen of Limoges enamel...of a very early period, 1557’, (lot 80, 13th day, £53.11s.); ‘an oval red Japan snuff box, mounted and lined with fine gold’ (lot 106, 13th day, £36.15s.0.); ‘two antique Etruscan vases’ (lot 44, 19th day, £3.13s.), and ‘a landscape with figures, Jacob travelling from Laban, by Salvator Rosa’ (lot 47, 21st day, £42.0.0.).

Russell is also recorded as the buyer of 43 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including ‘a round gold enamelled watch, formerly given by George II to the wife of Sir Robert Walpole, from Strawberry Hill’ (lot 3886, £42.0.0.); ‘a gold and enamelled square watch – maker’s name “Jean de Choudens” A.R.’ (lot 3900, £50.0.0.) and ‘a clock, with silver dial, in a curious oblong case of metal gilt on legs of silver, caryatid figures and scrolls of the same round sides, with German inscriptions, with flint lock and match box’ (lot 3972, £22.0.0.). Russell also acted as an agent for Baron Meyer Rothschild (1818–1890) at the Bernal auction in 1855 and the ‘clock, with silver dial’ (lot 3972) was subsequently sold from the Rothschild collections at the auction sale of the contents of Mentmore, Buckinghamshire sold by Sotheby’s in May 1977 (lot 1048).

Rutter, Edward

Edward Rutter traded as a dealer in Paris and was an agent for the South Kensington Museum, after starting in the same capacity with the Government Schools of Design in the 1840s. Rutter often bid at auction on behalf of the museum in the 1860s. Henry Cole (1808–1882) recorded that he purchased an ivory comb from Edward Rutter for £40 in 1869, which Rutter had acquired at the Soltikoff sale in 1861. ‘Edward Rutter, of Paris’ acted as bidding agent for the Earl of Dudley at the auction sale of Lord Coventry’s collection of Sévres porcelain at Christie’s on June 12th 1874, purchasing a set of three ‘Rose du Barri Sevres vases’ for £10,500 on behalf of the Earl. The writer George Redford recorded that ‘Rutter, the great Paris dealer’ purchased ‘two Cuyps and an Ostade’ at the auction sale of the Clewer Manor collection sold by Christie, Manson & Wood in June 1876. ‘E.Rutter’ is also recorded as the buyer of a self-portrait by ‘A. Durer’ (lot 53, £388.10.0.) at the auction sale of the contents of Hamilton Palace in 1882. ‘E. Rutter’ was listed amongst the contributors to the Special Loan Exhibition of Works of Art at the South Kensington Museum in 1882 and Rutter also loaned a ‘carved ivory comb, 16th century’, a ‘12th century portable altar’ and a ‘Limoges Enamel Portrait of Eleonora of Austria’ to the National Exhibition of Works of Art at Leeds in 1868.
RYMAN, James

James Ryman is listed as ‘printseller &etc’ at 24 High Street, Oxford in Pigot’s Directory, 1839. ‘Ryman, of Oxford’ bought at least 51 lots at the auction of the contents of Stowe in 1848, including ‘an old Japan basin and cover, and a large old Japan cup’ (lot 21, £1.1.0.); three lots of ‘Raffaelle ware’; ‘a set of three exquisite vases, of Dresden’, (lot 101, £38.0.0.); ‘a beautiful Italian cabinet, of fine cinque-cento architectural design’ (lot 361, £27.6.0.); ‘an exquisite oviform vase...long admired as one of the choicest works at Stowe’ (lot 1240, £47.5.0.) – (illustrated in Forster’s Stowe Catalogue Priced and Annotated (1848); and ‘a toilet table, of silver’, and the companion ‘toilet glass, in silver frame’ (lot 294 & 295, £64.1.0. & £85.1.0.) – (also illustrated in Forster’s Stowe Catalogue); Ryman purchased the silver table and mirror at the Stowe auction on behalf of the Countess of Jersey.
SABBERTON, J.
Sabberton is listed as ‘antique furniture dealer’ at 6 Chapel Street, Pentonville, London, in Kelly’s Directory, 1860.

SACK
‘Mr Sack’ bought ‘a suit of horse armour’ at the sale of the stock of the dealer Thomas Gwenapp (q.v.) in 1833, in conjunction with the dealers John Coleman Isaac (q.v.), John Swaby (q.v.) and John Bentley (q.v.).
[John Coleman Isaac, MS139/AJ53, no.181, Hartley Library, University of Southampton.]

SALTER, Charles
Charles Salter is listed at 1 Hanway Street, London, as ‘foreign china warehouse’ in the Post Office Directory for 1829. He bought a delft tureen figure of a turkey from the dealer Abraham Davies (q.v.) and also cleaned china and made china repairs for Davies in 1818. Salter is listed as ‘China Mender’ at 29 Hanway Street in Pigot’s Directory, 1832.

SAMS, Joseph
Joseph Sams (1784–1860) is recorded as a bookseller from 1815 trading from Darlington. Sams is listed as ‘bookseller and dealer in antiquities’ in Darlington in the Post Office Directory for 1824. Sams also opened another shop in London and is recorded as ‘bookseller, picture dealer & antiquarian’ at 56 Great Queen Street in the records of the Sun Fire Office in 1836 and is listed as ‘curiosity dealer’ at 56 Great Queen Street in the Post Office Directory for 1841.
In 1817 the Reverend Thomas Frognall Dibdin (1776–1847) described Sams as ‘an enterprising, respectable, and successful bookseller, of Darlington, near Durham’. Sams published a catalogue of his stock entitled ‘a descriptive catalogue of a valuable collection of books etc’ in 1822–26 and sold a large number of books to Sir Mark Masterman-Sykes (1771–1824) of Sedmere House, East Yorkshire in 1822. Messrs Puttick and Simpson sold the ‘very extensive collection of books MSS, Papyri, Engravings etc of the late Mr Joseph Sams, of Great Queen Street and Darlington’ on November 5th 1860 ‘and six following days’. The collection included ‘early typography...rare and curious tracts, a large collection relating to the Society of Friends, autographs and manuscripts, papyri, MSS on fine linen of Egypt, Hebrew, synagogue rolls, collection of miscellaneous engravings.’
[Thomas F. Dibdin, The Bibliographical Decameron, (3 vols.), (1817), vol.I, pclxxxv.]

SAMSON
Samson is recorded as a curiosity dealer trading at Via San Filippo, Turin in the 1860s and 1870s. In 1869 the collector Lady Charlotte Schreiber (1812–1895) mentioned that Samson had ‘a very fine pair of Battersea enamel candlesticks, large size, of unusual form and in good order, but he asks £20 for them, which is absurd!’
[Montague Guest, (ed.), Lady Charlotte Schreiber’s Journals, (1911).]

SAMSON, Miss Sarah
Samson is listed as ‘curiosity dealer’ at 9 Hanway Street, London, in Kelly’s Directory, 1882.

SAMUEL & BATSFORD, (Matilda Samuel & Alice Batsford)
Matilda Samuel is recorded as ‘dealer in china and curiosities’ at 289 High Holborn, London, in the records of the Sun Fire Office in 1837. Samuel & Batsford are listed as ‘curiosity dealers, trading at 289 High Holborn in Pigot’s Directory, 1839. The Examiner November 23rd 1844 records that the partnership of Alice Batsford and Matilda Samuel, ‘Pantheon Bazaar, Oxford Street, dealers in fancy goods’, was dissolved.

SAMUEL, Emma
Mrs Emma Samuel is listed as ‘antique china dealer’ at 70 to 73 High Street, Colchester in Kelly’s Directory, 1874.

SAMUEL, Rose C.
Rose Samuel is listed as ‘dealer in antiquities’ at 5 Grays Inn Road, London, in Kelly’s Directory, 1882.

SAMUELS
Samuels is recorded as a dealer in Oxford Street, London, in the 1870s. The collector Lady Charlotte Schreiber (1812–1895) noted that Samuels was ‘a new dealer’ when she bought an eighteenth-century vase from him on 18th December 1879.
[Montague Guest, (ed.), Lady Charlotte Schreiber’s Journals, (1911).]
SAMUELS, Marcus
Marcus Samuels is listed as a ‘dealer in foreign curiosities’ at 13 Upper East, Smithfield, London, in Pigot’s Directory, 1839, and as ‘curiosity dealer’ at 13 Upper East, Smithfield in the directories in 1841 and at the same address in Kelly’s Directory, 1843 and 1846.

SAND
‘Mr Sand’ was a German curiosity dealer trading at 19 Broad Street, Golden Square, London. In 1833 whilst in Fürth in Germany the dealer John Coleman Isaac (q.v.) recorded ‘there is a German dealer [here] of the name of Sand...I have often heard of him buying things on the Rhyne [sic]. Isaac later records that he ‘beat Mr. Sand to the purchase of a carved sideboard’ in Munich in 1835. In the same year Isaac wrote that Sand has bought up ‘all the common glass’ that Isaac had left in Fürth, Germany, concluding ‘but from what I understand he did not find any good ones’.

[John Coleman Isaac archive, MS139/AJ53, no.16, no.33, Hartley Library, University of Southampton.]

SANQUIRICO, Antonio
Antonio Sanquirico was a curiosity dealer in Venice, and according to the publisher John Murray, Sanquirico had a very fine collection of antiquities in the 1840s. The diarist Thomas Raikes (1777–1848), recorded that he bought an ‘old Genoese fan, for 25 francs’ at the ‘fine hotel’ of Sanquirico on 12 September 1838. Sanquirico is recorded as the purchaser of a painting by Veronese in 1831. In 1841 whilst on a buying trip to Venice the dealer John Coleman Isaac (q.v.) mentioned that ‘Mr Sanquirico’ was short of money and that he had purchased ‘Rosso Antico Candlesticks and a ditto crucifix (he says it belonged to Cardinal Fesch)’ for £15 from Sanquirico.


SCHMIDT
‘Mr Schmidt’ is recorded as a French curiosity dealer trading in Paris in the middle decades of the nineteenth-century. The dealer John Coleman Isaac (q.v.), mentions Mr Schmidt as one of three French dealers buying in Venice in September 1857 and that they had ‘purchased a great many things’.

[John Coleman Isaac archive, MS139/AJ53, no.98, Hartley Library, University of Southampton.]

SCHOFIELD, John
John Schofield is listed as ‘dealer in carvings’ at 46 Dean Street, Soho, London, in Pigot’s Directory, 1839 and as ‘curiosity dealer’ at 45 Dean Street, Soho, in the Post Office Directory for 1841.

SCHOFIELD, William
William Schofield is listed as ‘furniture dealer’ at 36 Holywell Street, London in Kelly’s Directory, 1847. Although not strictly listed as an antique and curiosity dealer, Schofield’s trade may have included some ‘antique’ objects. His shop is important in that his is one of only two shops for which there exists a contemporary image (the other is that of Reeves & Son (q.v.), see the watercolour by J.W. Archer, ‘Old Entrance to Lyon’s Inn, Holywell Street, Strand April 1847’, in Drawings of Buildings in London and the Environs, vol. 10–4, British Museum – (see figure 1).

SCHWAB
Schwab was a curiosity dealer in Mainz, Germany. The author Honoré de Balzac (1799–1850) wrote that he made purchases from Schwab in 1848 and managed to negotiate ‘a whole year’s credit’ for objects purchased from him.


SCLATER, Alfred
Alfred Sclater is listed as ‘curiosity dealer, geologist & mineralist’ at Back Street, Teignmouth, Devon in White’s Directory, 1878.

SELIGMANN, Jacques, Simon & Arnold
Jacques Seligmann (1858–1923) established a shop trading in ‘works of art’ at Rue des Mathurins, Paris in 1886, moving to 13 Rue Lafayette, Paris in the late 1880s. Seligmann opened a shop in Place Vendôme in 1900 as ‘Galerie Seligmann’, where Jacques was joined by his brothers Simon and Arnold. In 1904 the firm opened a branch at 7 West 36th Street, New York. In 1909 Seligmann bought the Hôtel de Sagan in Paris and used the building for the exhibition of their stock and for entertaining clients. Seligmann sold objects to many of the most significant collectors in the late 19th century, including William Randolph Hearst, Baron Edmond de Rothschild, J.P. Morgan, and Sir Philip Sassoon. In 1912, following a family quarrel, Jacques and Arnold traded separately; Jacques at Hôtel de Sagan and also opening a shop at 17 Place

SEYFFERT, George

George Seyffert is recorded as ‘cabinetmaker, upholsterer and undertaker’ at 18 Wells Street, Oxford Street, London, in the Post Office Directory for 1827 and 1829. Seyffert is listed as ‘upholsterer and picture dealer’ at 77 Wardour Street in Kelly’s Directory, 1844 and as ‘curiosity dealer’ at the same address in 1845 and 1849. George Seyffert is listed as ‘general dealer’ at 77 Wardour Street in the Post Office Directory for 1852.

The dealer John Coleman Isaac (q.v.) loaned the collector Ralph Bernal (1783–1854) 5 guineas to pay for an ‘old jacket’ that Bernal had bought from Mr Seyffert December in 1844. Isaac also purchased ‘four mosaic birds’ from ‘Mr Seyffert’ in January 1845. ‘Seyffert’ is also recorded as the buyer of two paintings by ‘Holbein’ at the London auction rooms in 1829.

[Seligmann archive, 1904–1978, Series 1–12, Smithsonian Archives of American Art, Washington D.C. USA; Edwin Marriott Hodgkins archive, 1601/1, 1601/2, Westminster City archives.]

SHANKEY, James

James Shankey is listed as ‘tea dealer’ at 43 Houndsditch, London, in the Post Office Directory for 1826, although by 1829 Shankey is listed as ‘curiosity dealer’ at the same address in 1829. James Shankey & Son are listed as ‘curiosity dealers and East Indian china dealers’ in the Post Office Directory for 1832, and as ‘tea and curiosity dealers’ at 43 Houndsditch in Pigot’s Directory, 1839.

SHELLEY (or Shellatt), Edward

Edward Shelley is listed as ‘curiosity dealer’ at 18 High Street, Marylebone, London, in the Post Office Directory for 1832. ‘Edward Shellatt’ is listed as ‘curiosity dealer’ at 9 Wardour Street in 1836; ‘Edward Shelley’ is listed as ‘curiosity dealer’ at the same address in Pigot’s Directory, 1841. Shelley is listed as ‘picture dealer’ at 9 Wardour Street in Tallis’ London Street Views, 1838/1840.

SHEPHERD, Richard John

Richard Shepherd is recorded as ‘picture dealer and dealer in curiosities’ at 6 Little Cross Street, Kennington Butts, London, in the records of the Sun Fire Office in 1835.

SHERLOCK, Peter

Peter Sherlock is listed as ‘curiosity dealer’ at 64 South Molton Street, London, in Kelly’s Directory, 1860.

SICHEL, Philippe

Philippe Sichel (1840–1899) was a well-known art dealer trading in art and antiques in Paris in the 1870s and 1880s. Sichel had business relations with the dealer Murray Marks (q.v.). ‘A. Sichel’ is recorded as the buyer of ‘a Ewer and cover, of pale green jade’ (lot 159, £18.18.0) at the auction of the contents of Hamilton Palace in 1882. Sichel undertook a trip to Japan in the 1874 to purchase all kinds of Japanese artefacts. He published an account of his trip in 1883 (limited to 340 copies). The dealer Edwin Marriott Hodgkins (q.v.) sold ‘Sichel, Paris’ some ‘Sèvres porcelain and a Buhl clock’ in 1889.

[Edwin Marriott Hodgkins archive, 1601/1, 1601/2, Westminster City archives; Philippe Sichel, Notes d’un bibeloteur au Japan par
SIMMONS, Joshua
Joshua Simmons is listed as a ‘curiosity dealer’ at 52 Great Queen Street, London, in Kelly’s Directory, 1860. The census returns for 1861 record Joshua Simmons resident at 52 Great Queen Street, an ‘Old Chair seller’, aged 42, born at Aldgate, Middlesex together with his wife, Esther, aged 47, born Aldgate and six children.

SLAES
Slaes is recorded by the collector Lady Charlotte Schreiber (1812–1895) as a curiosity dealer trading in Liége in the 1870s. Lady Schreiber purchased ‘a stoneware jug with the Arms of Queen Elizabeth I and dated 1594’ from Slaes in 1876. ‘A. Slaes’ is recorded as the buyer of one lot at the auction sale of the contents of Strawberry Hill in 1842; ‘a pair of silver decanter stands’ (lot 136, 11th day, £0.5.0.). A number of pieces of late 18th and early 19th century furniture stamped ‘A. SOLOMON 59 GT QUEEN ST’ are known to exist.

[Montague Guest, (ed.), Lady Charlotte Schreiber’s Journals, (1911).]

SLOMAN, Samuel
Samuel Sloman is listed as ‘cabinet maker’ at 45 Wardour Street, London, in Pigot’s Directory, 1839. Sloman is listed as ‘furniture broker’ at 45 Wardour Street in the Post Office Directory for 1844.

SLOPER, Charles
Charles Sloper is listed as ‘antique furniture dealer’ at 30 George Street, London, in Kelly’s Directory, 1870. The census returns for 1861 record Charles Sloper resident at 35 George Street, a ‘general ornamental carver and moulder’, aged 43.

SMITH, Alfred
Alfred Smith is listed as ‘upholsterer, cabinet-maker and dealer in antique furniture and oil paintings’ at 15 Friar’s Street, Sutton, Suffolk, in Kelly’s Directory, 1869.

SMITH, Joseph
Joseph Smith is listed as ‘curiosity dealer’ at 5 Greaby Place, Clifton, Bristol, in Pigot’s Directory, 1842.

SMITH, William Mountjoy
William Smith is listed as ‘curiosity dealer’ at 417 Strand, London, in the Post Office Directory for 1841. ‘William Mountjoy Smith, Strand, upholsterer and picture dealer’ was declared bankrupt in September 1844.

SOLOMON, Abraham
Abraham Solomon is recorded as ‘furniture broker’ at 23 Little Queen Street, London, by 1839 and is listed as ‘furniture broker’ at 59 Great Queen Street in the Post Office Directory for 1850 and as ‘furniture dealer’ at 3 and 59 Great Queen Street in Kelly’s Directory, 1852. ‘A. Solomon’ is recorded as the buyer of one lot at the auction sale of the contents of Strawberry Hill in 1842; ‘a pair of silver decanter stands’ (lot 136, 11th day, £0.5.0.). A number of pieces of late 18th and early 19th century furniture stamped ‘A. SOLOMON 59 GT QUEEN ST’ are known to exist.

[Montague Guest, (ed.), Lady Charlotte Schreiber’s Journals, (1911).]

SOLOMON, Moses
Moses Solomon is listed as ‘curiosity dealer’ at 8 Ordnance Row, Portsea, Hants in Pigot’s Directory, 1844 and is also listed as ‘curiosity dealer’ at 14 Pier Street, Ryde, Isle of Wight in Pigot’s Directory, 1844. Frances Solomon is listed as 10 Pier Street in Slater’s Directory, 1852.

SOLOMON, Myer
Myer Solomon is listed as ‘picture dealer’ at 119 Pall Mall, London, in Kent’s Directory, 1825 and at the same address in Robson’s Directory, 1830. Myer Solomon may be the ‘Mr. M. Solomon, picture and curiosity-collector’ whose ‘Stock of Carvings, Ivory, Bronzes, Porcelain, Cabinet Pictures, Shells etc’ was sold by Mr Charles Davis at 129 Pall Mall on 31st May 1817 because he was ‘going into another line of business.’

SOLOMON, Ralph
Ralph Solomon is listed as ‘antique furniture dealer’ at 32 Baker Street, London, in Kelly’s Directory, 1865.

SOLOMON, Samuel Ellis
Samuel Solomon is listed as ‘curiosity dealer’ in Union Street, Ryde, Isle of Wight in Pigot’s Directory, 1844.

SOLOMON, Samuel, Simeon and Lewis
Solomon Lewis & Co was a partnership between Samuel Solomon and his sons Simeon Solomon and Kensington Lewis (q.v.). Solomon was a silver
SOJET

Soujet is recorded as a curiosity dealer in Amsterdam. The collector Lady Charlotte Schreiber (1812–1895) bought Chelsea porcelain from Soujet in November 1872.


SOUTHALL

‘Mr Southall’ traded as ‘armourer’ at 8 Kennedy Court, Crop Lane, Newton Street, Holborn, London, in the opening decades of the 19th century. Southall cleaned and repaired ancient armour for the dealer Abraham Davies (q.v.) from 1818 and also later for the dealer John Coleman Isaac (q.v.). Isaac also used a man called Mr Levington for armour cleaning in 1831 as well as continuing to use Mr Southall.

[John Coleman Isaac archive, MS139/Af33, ‘waste book’, no.467, Hartley Library, University of Southampton.]

SPANIER, Magnus

Magnus Spanier is listed as ‘antique furniture dealer’ at 19 Park Street, Camden Town, London, in Kelly’s Directory, 1882.

SPEYER (or Spyer), Aaron Joseph

Joseph Spyer is listed as ‘curiosity dealer’ and as ‘importer of antiquities’ at 27 Great Prescot Street, London, in Kelly’s Directory, 1850 and 1861. Aaron Speyer & Son are listed as ‘antique furniture dealers’ at 8 Magdalen Row in Kelly’s Directory, 1870. There is also a Speyer trading at St. Anthony Breestraat, Amsterdam; the collector Lady Charlotte Schreiber (1812–1895) bought ‘two groups of Chelsea-Derby figures’ from ‘Spyer’ in August 1869.

There was a ‘Joseph & Solomon Spyer’ listed as ‘jewellers’ at 26 Prescot Street in Holden’s Directory, 1799, who may be related to the 19th century dealer.

[Montague Guest, (ed.), Lady Charlotte Schreiber’s Journals, (1911), vol.1, p. 31.]

SPITZER, Frédéric

Frédéric Spitzer (1815–1890) was a dealer and collector active in the second half of the nineteenth century, he later retired as one of the most important collectors of medieval and Renaissance art in Europe. Reports suggest that Spitzer was either born in Vienna or at Presburg, Hungary in 1815. He died in Paris on 23rd April 1890. Spitzer moved from Vienna to Paris in 1852, opening the Musée des Arts Industriels (later called the ‘Musée Spitzer’) at 33 Rue Villejust, which was also his private mansion. Spitzer established his firm, ‘Spitzer, Kunst-und-Antiquitäten-Handlung’, in Ursulinerstrasse in Aachen in 1855 and at the time probably established a business relationship with the
master goldsmith Reinhold Vasters (1827–1909). Spitzer is believed to have sold several ‘Renaissance’ objects that had been made by Vasters, as well as employing other individuals to make ‘fake’ ancient objects, including some arms and armour made by Ernst Schmidt of Munich.

In August 1857 the dealer John Coleman Isaac (q.v.) wrote of a collection of curiosities that a dealer had for sale in Baden in Germany, ‘Mr Spitzer offered 32‘ but the dealer refused to sell them for that price.

Baron Ferdinand Rothschild (1839–1898) recalled that Spitzer was the leader of a group of dealers, he called ‘la bande noir‘, attempting to buy the collection of Princess Galitzin, in St Petersburg in 1867. In 1897 Rothschild wrote a memoir of his own collecting activities, writing that Spitzer was ‘a native of Cologne and of very humble birth, he settled in Paris, became a dealer in works of art and rose from the lowest to the highest rung of the social ladder. Rothschild continued, ‘...to say that he was unscrupulous would be using a mild term, though he was straight enough when it served his purpose...out of one fine old work of art he fasten them on credulous amateurs by laying great stress on what was genuine in them, and ignoring what was not.’

Spitzer was active at the sale of Lord Londesborough’s Collection of Armour and Arms, sold at Christie’s in July 1888, purchasing, ‘a pair of page’s steel gauntlets‘ (£99.15s); a shield of circular form (£46.10s), and ‘a Mentonniere, engraved with figures and ornaments‘ (£651). Spitzer published a large catalogue of his collection compiled by many important scholars of the period and his collection was well publicised in the French press. Spitzer bought most of the Sir Samuel Rush Meyrick (1783–1848) armoury in 1871 and sold much of it to Sir Richard Wallace (1818–1890), which now forms part of the Wallace Collection at Manchester House in London.

Spitzer loaned objects to the Special Loan Exhibition of Needlework at the South Kensington Museum in 1873, including a cover for a cloister desk, French 14th century. He also loaned objects to an exhibition of Iberian Art and the South Kensington Museum in 1881, including ‘the steel mace, damascened with gold, made for Henri II by Diego Gaias, the Spanish armourner.’ It was also recorded in the Manchester Times (May 18 1875) that Spitzer gave the museum at the manufactory of the Gobelins, which was attacked and burned during the Paris Commune in 1871, a ‘fine tapestry of the end of the 15th century, representing the deliverance of Dole and Salins 1477‘. Spitzer was made a Chevalier of the Legion of Honour in 1878 and Officer of the Legion of Honour in 1889.

It was Spitzer’s wish that his collection should be sold intact after his death. The price asked by the executors was 18 million French francs (later reduced to 15 million French francs) or about £500,000, but Spitzer also decreed should the collection remain unsold after three years it should be sold at auction. The Spitzer collection was duly sold by auction at his mansion at 33 Rue Villejust in Paris commencing on 17th April 1893 and concluding 16th June 1893. The sale comprised 3,569 lots of ‘art treasures and rare curiosities of antiquity, the middle ages and the Renaissance Period‘ and was undertaken by the auctioneer Paul Chevallier; the ‘expert‘ for the auction was the dealer Charles Mannheim (q.v.).

At the Spitzer auction in 1893 it was reported that The National Gallery purchased at least two paintings (lot 1335, Caracalla; lot 1392, Sigismund Pandolfe Maladera). The Kelvingrove Museum, Glasgow also purchased a number of specimens of pottery and glass at the Spitzer auction, and Birmingham Museum & Art Gallery also made a number of purchases, including ‘a benitier (holy water carrier) £84.16s; ‘a pair of French Gothic candlesticks £80; ‘a boxwood group of the Virgin & Child £29; ‘a coffret £41.18s‘ and ‘a money box, stamped with leather £33‘.


SPRATT, Charles


SPYER, Myer Aaron

STANLEY, George

George Stanley is recorded as an auctioneer, listed at 21 Old Bond Street, London, in Tallis’ London Street Views, 1838/1840. The census returns for 1841 record George Stanley, ‘auctioneer’ aged 50, at 21 Old Bond Street. Stanley’s auction rooms were established by at least 1818 when the dealer Abraham Davies (q.v.) used Stanley’s auction room to sell armour and curiosities. Stanley was in possession of the ‘Cellini Vase’ and eventually sold it, after having it for over a year, to the dealer E.H. Baldock (q.v.). In 1819 Baldock sold it onto the collector William Beckford (1760–1844). Stanley was called as an expert witness to the 1836 Parliamentary Select Committee into Arts and Design.1

STERN

Stern is recorded as a female curiosity dealer in Wex Strasse, Hamburg, Germany. The collector Lady Charlotte Schreiber (1812–1895) recorded that she bought ‘a bonbonnière, formed of a male head, and of the finest Chelsea’ for ‘a moderate sum’ from Stern in October 1880.2

STETTINGER, Henri & Oscar

Stettinger is recorded as a curiosity dealer trading from Paris in the late 19th and early 20th centuries. John Charles Robinson of the South Kensington Museum, mentioned the presence of ‘the dealer Stettinger’ at the auction sale of the Collection of Sir Andrew Fountaine at Christie’s in 1884. ‘H. Stettinger’ is recorded as the buyer of 10 lots at the auction including a maiolica ‘Shell, with masked mouth, in Urbina ware’ (lot 217 £111.11.0.); ‘a Castel Durante Oval Cistern, date 1553’ (lot 389 £336.0.0.) and ‘a pair of large Ewers, of very fine form of Nevers ware’ (lot 409, £462.0.0.). Stettinger also purchased ‘an oviform two-handled vase, of rock crystal, the body engraved with flowers’ at the sale of the collection of the dealer Stefano Bardini (q.v.) in June 1899.

The art dealer René Gimpel briefly mentions ‘Oscar Stettinger, the curiosity dealer’ in his diary in entries dated November 1919 and January 1920; Oscar may have been the son of Henri.3

STOCKLEY

Stockley is listed as dealer trading from Holywell Street, London, in 1832. The dealer John Charles Robinson (q.v.) recorded that he bought some ‘carved doors and etc’ from ‘Mr Stockley of Holywell Street’ in 1832.4

STREET & SON, Francis

Francis Street is listed as ‘auctioneer and appraiser’, Brewer Street, London, in the Post Office Directory for 1822. Francis Street is listed as ‘curiosity dealer’ at 21 Brewer Street in 1826 and 1829. F. Street & Son are listed as ‘curiosity dealers’ at the same address in 1833 and 1841. Street & Son are listed as ‘importers of ancient furniture’ at 21 Brewer Street, Golden Square in Pigot’s Directory, 1832. In 1839 Street & Son are recorded in Brewer Street, Golden Square, selling ‘old oak carvings’. Henry Street is listed as ‘curiosity dealer’ at 21 Brewer Street in Kelly’s Directory, 1860. In 1842 the architect William Burn (1789–1870) recommended Street & Son for the purchase of ‘old oak carvings’ to his client Onesiphorous Tyndall Bruce, of Falkland House in Fife. Francis...
Street supplied material (possibly ancient carved woodwork) to Lord Brougham at Brougham Hall in the early 1830s; a bill of 1833 from Francis Street exists in the Brougham papers. The annual report for the Department of Science and Art in 1834 records several purchases for the South Kensington Museum from ‘Street & Son’ including ‘a pair of ancient bronze snuffers’ (15 shillings) and ‘a 17th century German or Flemish enamelled earthenware chimney piece’ (£10).

[S]tuoBant


StubbS, richard M
Richard Stubbs is listed as ‘dealer in antiques’ at 47 Theobalds Road, City of London in the Pigot’s Directory, 1828. Sl & Hy Stuchbury, [sic] as ‘dealer in natural and artificial curiosities’ at 3 Boulevard d’Anvers, Brussels in the 1870s. Stuchbury is recorded as a curiosity dealer at Boulevard d’Anvers, Brussels in the 1870s. The annual report for the Department of Science and Art in 1834 records several purchases for the South Kensington Museum from ‘Street & Son’ including ‘a pair of ancient bronze snuffers’ (15 shillings) and ‘a 17th century German or Flemish enamelled earthenware chimney piece’ (£10).


Stuckbury (or Stuchbury), Henry and Samuel
Henry Stuckbury is listed as ‘curiosity dealer’ at 110 Fetter Lane, London, in the Post Office Directory for 1824. Henry Stuckbury is recorded as ‘dealer in natural and artificial curiosities’ at 3 Dove Court, Old Jewry in the records of the Sun Fire Office in 1828. Sl & Hy Stuchbury, [sic] ‘curiosity dealers’ are listed at 47 Theobalds Road in Pigot’s Directory, 1832. Henry Stuckbury is listed at 61 Great Russell Street in Kelly’s Directory, 1847. Stuchbury is recorded by the writer G.A. Mantell as having ‘specimens of British fossils at moderate prices’ in 1847.

[G.A. Mantell, Geological Excursions round the Isle of Wight, (1847), p. 401.]

SuLLey, joseph
Joseph Sulley is listed as ‘curiosity dealer and bookseller’ at 4 Poultry, Nottingham in Kelly’s Directory, 1876.

SuMMERS, richard
Richard Summers is listed as ‘dealer in paintings, old china, curiosities and natural history’ at 24 Old Cavendish Street, London, in the Post Office Directory for 1808.

Swaby, John
John Swaby (1782–1859) was trading from at least 1816, and is listed as ‘dealer in curiosities’ at 109 Wardour Street, London, from 1817 to 1834. Before 1819 the Royal archives record that John Swaby had been employed by the Crown, ‘under Banqueting to value the china and glass of every description’. The New Complete Guide to……the City of London (1783) lists a ‘Samuel Swaby, Esq. ’[sic] as ‘potter’, located in Vauxhall, (Samuel must have been a Justice of the Peace or held some other office entitling him to the title ‘esquire’), and it is possible that Samuel was the father or some other relative of John Swaby, given that John was employed as some kind of expert in ceramics and glass in the 1810s.

Swaby appears to have retired from business in 1833 and the dealer Edward Hull (q.v.) took over Swaby’s shop at 109 Wardour Street in 1834. Messrs Oxenham and Son sold the ‘extensive stock of Ancient Furniture, Carvings and etc of Mr Swaby of Wardour Street, retiring from business’ at their rooms at 353 Oxford Street on 11th – 14th April 1833. The sale included, ‘an extensive collection of oak carvings, a magnificent Gothic Screen of large dimensions, ratted high back chairs and couches, an assemblage of French, Dutch and English decorative furniture…a rare Elizabethan armoire…a few specimens of Dresden and Chelsea porcelain…delft & 6th & 6th, a noble tazza of Verona marble nearly 3ft high, lately brought from Venice, and a rare tessellated mosaic pavement 13’9” x 3’3”.’

Swaby is regularly recorded as buyer and seller of paintings at various London auction rooms during the period 1810–1840. The portrait painter Abraham Wivell recorded in 1827 that ‘Mr Swaby, of Wardour Street’ sold a portrait of William Shakespeare to J.W.Croker M.P. and in Illustrations of G.P. Harding’s Manuscript History of The Prince of Wales (1828), portrait no.105, ‘Portrait of Edward, only son of King Henry VIII’ was ‘copied from a picture in the hands of Mr Swaby, of Wardour Street’. ‘Mr Swaby’ [sic] is also listed as a subscriber to John Smith’s A Catalogue Raisonne of the Works of the Most Eminent Dutch, Flemish & French Painters (1833). An auction sale of paintings belonging to Swaby, mainly portraits, including at least twelve...
Swaby on one of his Continental buying trips. Flemish origin which made have been gathered by portraits by or after Hans Holbein and three portraits by Sir Peter Lely, took place at Wheatley’s rooms on 31 March and 1st April 1829. The dealer Abraham Davies (q.v.) sold objects to Swaby from at least 1816, when he paid a commission of £1.13.6. via Mr Nathan (q.v.) for Swaby and later the dealer John Coleman Isaac (q.v.) bought from him and sold to him as late as 1838. Like many dealers in the period, Swaby made frequent buying trips to the Continent, and seems to have frequently disposed of his importations at auction sales in London. For example, John Coleman Isaac (q.v.) recorded that he bought 'very common shell cameos from Swaby's sale' in 1827. Isaac also records that Swaby bought a pair of candlesticks from Lee Priory sale in conjunction with Horatio Rodd (q.v.) in 1814.

Swaby appears to have supplied curiosities to many of the most significant collectors of the period, including Sir Samuel Rush Meyrick (1783–1848) and Sir Walter Scott (1771–1832). By at least 1815 Swaby must have had a good relationship with Sir Samuel Meyrick because in that year he gave Meyrick's son, Llewellyn, 'a pedestal for a crucifix in ivory' for his 'Meyrickian Museum' when Llewellyn was aged just eleven. Archibald Constable (Walter Scott’s publisher) bought two Venetian armchairs and other items from Swaby in 1822 from his Wardour Street address and gave the objects to Sir Walter Scott. The chairs were from a set of ten that supposedly came from the Borghese Palace; six were sold by Swaby to the Duke of Rutland, two to Sir Walter Scott, two to Newstead Abbey. Swaby also may have supplied altar rails and an altar for Otterburne Church to the collector Charles Scarisbrick (1801–1860) in the 1830s. He also probably supplied articles to Henry Cockayne Cust, son of Lord Brownlow of Belton House in the 1820s. Swaby is also known to have supplied 'several pieces of old carved wood' to the value of £8.8.0. in May 1821 to Charles Winn (1795–1874) of Nostell Priory in Yorkshire. It is possible that these pieces of carved wood were used in the refurbishment of Wragby Church, Yorkshire, which was repaired and refurbished by Charles Winn between 1825 and 1835 or possibly they were incorporated into two 'ancient oak sofas' which remain at Nostell Priory (figures 26 & 27). Wragby contains a fine pulpit containing boxwood panels carved in Venice in the 16th century and a particularly fine reredes of Flemish origin which made have been gathered by Swaby on one of his Continental buying trips.

‘J. Swaby [sic] supplied a number of antiques and curiosities to the collector Roland Jones of Broomhall, Caernarvonshire between 1829 and 1831, including ’a French marqueterie table, £35’; ivories, a XVth century Murano vase’ and ‘a set of ancient enamels representing the life of Christ, £18’. George Weare Braikenridge (1775–1856), the Bristol antiquarian, recorded that Swaby sent him a ‘receipt for darkening new oak to look like old.’ Swaby is also mentioned in a letter written by the artist Thomas Duncan (1807–1845) to the fellow artist Daniel MacNee (1806–1882) dated 28th August 1831; ‘The place to find these things is Wardour Street where there are a number of shops that deal in antiques etc and in particular one Swalia or Swaley whom Allen [Sir William Allen RSA 1782–1850] knows and has got things from.’ In 1822 Swaby bought four of the ebony chairs from the auction sale at Wanstead (£16.0.0 each) and also bought some stained glass, originally from the Chateau d’Couen, at the Fonthill auction sale in 1823. Swaby is recorded as the buyer of at least ten lots at the auction of the contents of Strawberry Hill in 1842, including ‘two old Japan dishes of various colours’ (lot 4, 14th, £3.15.0); ‘a small and very fine specimen of Old Faenza ware, by Bernard Palizzi’ (lot 119, 16th, £2.10.0); ‘a magnificent steel shield of the finest Cinque Cento work’ (lot 78, 19th, £42.0.0); some ‘fine old stained glass’ depicting ‘a pair of angels and coats of arms, 1652’ (lot 19, 24th, £13.0.0) and ‘four extremely beautiful old Faenza cups, painted with landscapes and figures’ (lot 39, 12th, £7.17.6). In 1842 Swaby also bought ‘a view of Scheveling, by Van der Velde, formerly in the collection of Dr Mead’ (£199.10s) at the auction sale at Shugborough Hall. At the Stowe auction sale in 1848, ‘J. Swaby Esq., of Muswell Hill’ bought only 5 lots, including ‘a noble slab of oriental alabaster, supported by terminal figures with festoons, and an eagle to the front’ (lot 565, £17.17.0); ‘a pair of beautiful jars, of oriental enamel’ (lot 2530, £21.0.0) and ‘a coffer, of ebony, with six slabs of the finest Florentine mosaics...’ (lot 1260, £22.11.6). Swaby is also recorded as a buyer of at least 9 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including ‘a pair of brass candlesticks, with beautiful arabesques, and lines of white metal’ (lot 1254, £26.0.0); ‘a gorget, beautifully embossed with trophies and birds in silver’ (lot 2250, £7.15.0) and ‘a pair of narrow stained glass windows, each with five coats of arms of the house of Croye’ (lot 2266, £26.0.0).
An ancient table belonging to Swaby was illustrated in Sir Samuel Rush Meyrick and Henry Shaw, *Specimens of Ancient Furniture* (1836), (plate XIX) (figure 29). The table illustrated in *Specimens* was sold at the auction sale of the collection of John Swaby after his death in 1860 by Phillips the auctioneer and was acquired by the 2nd Lord De l’Isle and Dudley at the sale and is presently at Penshurst Place (figure 30).

Swaby loaned articles to the Gore House exhibition in 1853, including the table illustrated in *Specimens* (figure 31) and another table, ‘Carved Oak, Italian, 1600’ (both photographed by C. Thurston Thompson in 1853) and also loaned articles to the Exposition of Ancient and Medieval Art at the Royal Society of Arts in 1850. According to W.H. Rogers (writing in 1849), Swaby owned a ‘collection of painted and gilt “roundels” or fruit trenchers’ on display at his home at Muswell Hill. ‘J. Swaby’ is also listed amongst the guarantors (£200) for the potential purchase of the Soulages ‘J. Swaby’ is also listed amongst the guarantors (£200) for the potential purchase of the Soulages collection in 1856.

By 1853 Swaby is recorded at 13 Torriano Place, Kentish Town and he died on 28th June 1859 ‘in the 79th year of his age’. Mr. Phillips, the auctioneer, sold the ‘Collection of Rare and Beautiful Works of Art and Pictures of John Swaby, Esq deceased’ at his rooms in New Bond Street on March 9th to 16th 1860. Included in the auction were, ‘ancient armour and ancient furniture in old marquetry and carved oak, Fine Old Louis Seize Furniture’, ‘ancient and modern pictures, exceeding 200 examples’, ‘a gold enamelled shrine by Benvenuto Cellini’, ‘a valuable Old Wedgwood dinner service’, and ‘six of the famous Wolsey chairs, finely worked in Ebony’ (probably the same chairs that Swaby had purchased at Strawberry Hill in 1842), ‘Old Sevres, Dresden, and Oriental Porcelain, and a valuable collection of ancient and modern pictures, among which are several portraits by Sir Joshua Reynolds; landscapes by Richard Wilson, Constable, and Muller.’


**SYPFER & CO**

Sypher & Co were ‘antique dealers’ trading in New York from 1866 to 1907. The firm comprised Obadiah Lum Sypher and his younger brother Asa Mahan Sypher, who continued a furniture business begun by Daniel Marley in about 1840. Sypher & Co traded from 537 Broadway, New York by 1851 and at 741 Broadway in 1880, moving to 246 Fifth Avenue by the early 1890s.

Sypher & Co are recorded as the buyers of 6 lots at the auction sale of the contents of Hamilton Palace in 1882, including ‘a pair of candelabra, of ormolu’ (lot 656, £73.10.0.); ‘a pair of white Dresden china cups and saucers’ (lot 1250, £4.14.6.), and ‘a pair of very large Sèvres vases’ (lot 1707, £220.10.0.). The dealer Edwin Marriott Hodgkins (q.v.) records the sale of Sèvres porcelain to Sypher & Co in November 1885.

Sypher & Co and counted many of the most wealthy and influential collectors as his customers, including Cornelius Vanderbilt, Jay Gould and Giovanni Morosini. The firm suffered a financial disaster in the late 1890s due to a USA court case concerning under-declaration of customs duties on antiques imported into the USA and never fully recovered its prominent trading position after the judgment. The firm continued into the 20th century under the name of French & Co.

TAILOIR, Francis
Francis Tailor is listed as 'curiosity dealer' at 6 Charlotte Street, Rathbone Place, London, in the Post Office Directory for 1826 and 1836.

TARGETT, Thomas Greenslade
Thomas Targett is listed as 'old china & picture dealer' at Blue Boar Row, Salisbury in Kelly's Directory 1867. Targett is recorded as a dealer in High Street, Salisbury when Lady Charlotte Schreiber (1812–1895) bought a piece of Bow porcelain, 'a clumsy blue and white jug, handle terminating in a heart' for 3 shillings from him in September 1869.

TAYLOR, William King
William Tate is recorded as 'dealer in curiosities' at 4 Ryders Court, Cranbourn Street, London, in the records of the Sun Fire Office in 1829. William King Tate is recorded at 49 Leicester Square in 1830.

TATE, William King
William Tate is recorded as 'dealer in curiosities' at 7 Queen Street, Hammersmith, London, in the Post Office Directory for 1855.

TAYLOR & SON
Taylor & Son are listed as 'printers & publishers, second-hand book dealers, stationers, dealers in old china and antiquities' at 22 Gold Street, Northampton, in Harrod's Directory, 1876.

TERRY, Edward
Edward Terry is listed as ‘curiosity dealer’ at 62 Clarence Street, Regent’s Park, London, in Pigot’s Directory, 1839.

TERRY, E
The archive of Charles Winn (1795–1874), of Nostell Priory near Wakefield, records the payment of £15.0.0. in March 1834, to ‘E.Terry of Thornes, for some Antique oak furniture’; and a written receipt for the transaction from E. Terry also exists in the archives; ‘Rec’d from Mr Winn for sundry pieces of antique oak furniture, the sum of fifteen pounds, 11th March 1834.’ These pieces of oak furniture may correspond to some of the examples of old oak cupboards and other pieces that remain in the sub hall at Nostell Priory (figures 21–25). There does not appear to be an E. Terry listed in the trade directories for Thornes, West Yorkshire, although a William Terry, 'carver & gilder', is listed at Kirkgate, Wakefield in trade directories in 1830 and at Pincheon Street, Wakefield in 1834.

TESSYMAN, Charles
Charles Tessyman was primarily a bookbinder but it is recorded that he also traded in curiosities during the second half of the nineteenth-century. His shop in Portsmouth Street, Lincoln’s Inn was supposedly the model for Charles Dickens’ ‘Old Curiosity Shop’ (figure 42). The premises at 13 & 14 Portsmouth Street, London were later illustrated in etchings and from the beginning of the twentieth-century were often depicted in postcards. The shop still exists and remains a tourist attraction, at present it is occupied by a Japanese designer shoe shop. Tessyman does not appear to be listed as a curiosity dealer in the trade directories in the mid nineteenth-century and the census returns for 1861 list Charles Tessyman aged 59 a ‘book binder’, together with his wife Caroline aged 59 and their six children at 4 & 5 Portsmouth Street (rather than 13 & 14 Portsmouth Street; the census in 1861 records that number 13 was empty and ‘To Let’ and 14 was occupied by a tailor). By 1878 Charles Tesseyman [sic] was listed as ‘art dealer & importer’ at 63 Endell Street in Kelly’s Directory.
A report published in ‘Lloyd’s Newspaper’ on 29th
November 1896, records that Tessman was a
tenant in the ‘Old Curiosity Shop’ during the
nineteenth-century and that he was ‘Thackeray’s
bookbinder’ as well as ‘a dealer in curios’. It is
proposed by Bernard Lewis (1964) that the ‘Old
Curiosity Shop’ was owned by Samuel Hadley
from 1813–22 and that following Dickens’ death
in 1870, Clayton Clarke, better known as the
illustrator ‘Kyd’, suggested to the owner that
beneath the inscription ‘The Old Curiosity Shop’
should be added ‘Immortalized by Charles
Dickens’, an inscription that has remained for
much of the subsequent existence of the shop.

[Hanslip Fletcher, London Passed and Passing, (1908), p. 239–40;
Bernard Lewis, About The Old Curiosity Shop, (unpaginated),
[1964].]

THATCHER, Ann
Ann Thatcher is listed as a ‘curiosity dealer’ at
18 Wardour Street, London, in Pigot’s Directory,
1832.

THATCHER, C
Thatcher is listed as ‘curiosity dealer’ at 57 King
Street, Brighton in the Post Office Directory for
1859.

THATCHER, Richard
Richard Thatcher is recorded as ‘curiosity dealer’
at 51 Newman Street, London, in the records of
the Sun Fire Office in 1822. Richard Thatcher is
listed as ‘curiosity dealer’ at 51 Newman Street,
Oxford Street, in the Post Office Directory for
1824.

THORN, Daniel
Daniel Thorn (1788–1853) is listed as ‘antique
furniture and china dealer’ at 10 Stanhope Street,
Clare Market, London, in Pigot’s Directory, 1832,
1836 and 1839 and is listed as ‘curiosity dealer’ at
the same address in the Post Office Directory for
1841. In the records of the Sun Fire Office in
1834, Daniel Thorne [sic] is recorded as ‘broker
and dealer in ancient furniture, carved work and
curiosities’ at 10 Stanhope Street, Clare Market.
A report in The Times (5th December 1834)
recorded that Thorn ‘a curiosity dealer of
Stanhope Street’ was called to explain how he
came to be in possession of a portion of a
tapestry (27’ 6” by 15’) from ‘the late House of
Lords’, which had been on display in his shop at
a price of £400. It was believed that the tapestry
had been stolen from the House of Lords prior to
the destruction by fire of the Houses of
Parliament in 1834. Thorn reported that he
acquired the tapestry from ‘Mr Preston, a broker,
residing in Stanhope Street, for 35s’. Preston of 53
Stanhope Street, stated that he had acquired the
tapestry ‘from John Ware, a porter at the House
of Lords, for 15s’. According to testimony of
Major Edward McArthur, secretary to the Lord
Great Chamberlain, at the House of Lords, the
tapestry was ‘taken down on the erection of the
Stranger’s gallery in December 1831...and put
away under his directions, in a room occupied by
his servant’ and that he had never authorised
the disposal of the tapestry. It seems that Thorn
was an innocent in the affair, he had earlier
written to the House of Lords (November 4th
1834) explaining that he was in possession of the
tapestry: ‘May it please your Lordships – I, Daniel
Thorn, of Stanhope Street, Clare-market, dealer
in antiquities, most humbly beg to acquaint your
Lordships that I have in my possession a large
piece of tapestry, representing the defeat of the
Spanish Armada, which I bought in the month of
June last, at a broker’s shop, and which I was
informed was a part of the tapestry of the House
of Lords, having the appearance of being that
piece which was formerly placed opposite his
Majesty’s throne....if his Majesty or your
Lordships should think it of sufficient importance
to merit your attention, I will cheerfully attend
your Lordship’s commands, when and where your
Lordships may be pleased to appoint. Relying on
your liberality to remunerate me for the
preservation of so valuable a remnant of the
ancient tapestry...’

At the auction sale of the contents of Strawberry
Hill in 1842, Thorn is recorded as the buyer of
‘a miniature of Lady Mary Wortley Montagu,
after Jarvis, by Oed Lens’, (lot 92, 14th
day, £17.17s.). The Last Will and Testament of Daniel
Thorn, of Addlestone, Chertsey, Surrey, ‘dealer in
antiquities and curiosities’ was proved on
16th August 1853 (pro11/2177). Daniel Thorn
‘antiquarian and collector of curiosities’, died ‘in
his 65th year, at his residence Athelstane Villa,
Addlestone’ in September 1853.

[The Gentleman’s Magazine, (New Series), vol.XI, September
1853, p. 326.]

THORNTON, T
Thorton is listed as ‘dealer in antiques, old china
etc’ at 11 Queen’s Road, Bristol in Slater’s
Directory, 1868.
TILL, William
William Till is recorded as a ‘curiosity dealer’, trading from 17 Great Russell Street, London, in the Post Office Directory for 1832. Till is listed as ‘coin and medal dealer’ at the same address in Pigot’s Directory, 1839. The Times (15th September 1832) recorded that Till ‘a dealer in coins and curiosities, Great Russell Street’, was the victim of the theft of some objects and was also the unwitting purchaser of some Roman and Etruscan vases, which had been stolen from The Egyptian Hall, Piccadilly.

At the auction sale of the contents of Strawberry Hill in 1842, Till is recorded as the purchaser of at least 35 lots (all coins and medals), including ‘The celebrated medal of Henry VIII’, (lot 23, 10th day, £51.0.0); ‘a George II fine medal, dated 1731, rare’ (lot 24, 10th day, £8.0.0) and ‘the coronation medals of William and Mary, George II, and Queen Caroline’, (lot 25, 10th day, £7.15s.). Till was the author of An Essay on the Roman Denarius (1838) and a member of the Numismatic Society.

TIRONI, Pier Domenico
‘Mr Tironi’ was a curiosity dealer trading in Venice, Italy and is recorded by the dealer John Coleman Isaac (q.v.) in 1844. Isaac mentions that Tironi often came to London to buy and sell and that Tironi had sold ‘two bottles to Mr Leader, the Member for Westminster’ when Leader was in Venice in April 1844. Later in 1845, Isaac wrote that Tironi had tried to buy two broken ‘Raffaelware’ plates from the dealer Mr Riatti (q.v.) for £16. Otto Mündler (1811–1870) the German art dealer and historian also recorded that he called on Tironi whilst in Venice in March 1857 and noted he had some good pictures for sale. Pier Domenico Tironi made a bequest to the Museo Correr in Venice in 1853.

TOWN AND EMANUEL
Town and Emanuel traded as furniture makers and curiosity dealers at 103 New Bond Street, London, from 1830 until 1849. In Tallis’ London Street Views, 1838/40 Town and Emanuel are listed as ‘Importers of Antique Furniture and Manufacturers of Buhl to Her Majesty’. In Pigot’s Directory 1839 they are recorded at 103 New Bond Street as ‘curiosity dealers and antique furniture importers’ and at the same address in Kelly’s Directory, 1846, as ‘Importers & Manufacturers of Buhl, Marqueterie, Reisener, and carved furniture, by Appointment to the Queen’. In trade directories in 1839–40 Town & Emanuel are recorded as ‘Town & Co, dealers in & manufacturers of antique furniture, curiosities & pictures’.

Charles Town was an artist of 103 New Bond Street and his partner Emanuel Emanuel (q.v.) was an importer of curiosities, possibly originally trading from Lamb’s Conduit. The magnificent and extensive stock of Messrs Town and Emanuel of New Bond Street was sold by Christie’s at King Street on April 19th 1849 (seven days) and again on 14th May (three days), ‘in consequence of the death of Mr Emanuel’. After the sale of the stock the shop was continued by Mr Toms as Toms and Luscombe 103 New Bond Street.

The dealer John Coleman Isaac (q.v.) sold some objects to Town and Emanuel in 1838. Town and Emanuel are recorded as the buyers of at least 47 lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘a silver-gilt coffee or jewel casket ornamented with Limoges enamels’ (lot 91, 15th day, £47.10.0); ‘a splendid bronze or or-molou clock by Gudin le Jeune’ (lot 23, 16th day, £26.5.0); ‘a pair of Oriental China Turquoise colour match pots’ (lots 129, 16th day, £12.0.0); ‘a splendid ebony tale’ (lot 57, 19th day, £50.8.0) and ‘beautiful old stained glass’ (lot 45, 24th day, £30.0.0). Town and Emanuel also made a large number of purchases at the auction sale of the contents of Stowe in 1848 (at least 125 lots), including ‘a pair of beautiful columns and pedestals, of alabaster sculpture...dated 1538’ (lot 568, £54.12.0); ‘an antique chimera in white marble – found near the Villa Adriana by the Marquis of Chandos, in 1817’ (lot 699, £64.1.0)
the marble was subsequently sold to the dealer Redfern (q.v.); ‘a magnificent antique vase of white marble...engraved on Piranesi’, (lot 739, £23.2.0.). Town and Emanuel acted as bidding agent at the Stowe auction, purchasing ‘the sash of the Pretender Charles Edward, taken from his baggage at Culloden, in 1745’ (lot 277, £42.0.0.) and two paintings by ‘Durer’, ‘St Catherine’ and ‘St Barbara’ (lots 397 & 398, £157.10.6. & £168.0.0.) for the Marquis of Breadalbane.

It is recorded that Town & Emanuel purchased a shipment of furniture and works of art from the Doges Palace at Venice imported by the Italian dealer Gasparoni (q.v.) and sold many pieces to the Duke of Buckingham at Stowe. The Last Will and Testament of Emanuel Emanuel of 103 New Bond Street, ’manufacturer of antique furniture’ was proved on the 4th May 1849 (pro11/2092). The firm also pasted paper labels to the underside of some of the furniture that they manufactured and retailed.

TUCK, Mrs Charlotte

Mrs Tuck is listed as ‘curiosity dealer’ at 22 St. Martin’s Court, London, in the Post Office Directory for 1841. Charlotte was apparently the wife of the dealer William Tuck (q.v.) (see above) and continued the business for a period after his death.

TUCKER, William

William Tucker is listed as a ‘curiosity dealer’ and ‘repository for curiosities’ at 83 Regent Street Quadrant, London, in the Post Office Directory for 1826, 1832 and 1836. The dealer John Coleman Isaac (q.v.) bought two agate cups from William Tucker in March 1827, when Isaac himself had taken a second shop at the Quadrant, (1826–27). William Tucker is listed as ‘naturalist’ at ‘83 Regent’s Quadrant’ in Pigot’s Directory, 1839 and as ‘curiosity dealer’ at 83 Quadrant in Kelly’s Directory, 1841. The 1841 census records William Tucker a ‘naturalist’ aged 56 resident at the Quadrant.

TUFFING, William

William Tuffing is recorded as a ‘curiosity dealer’ trading from 72 Great Queen Street, London, in the 1820s. The Last Will and Testament of William Tuffing ‘carver, gilder, picture frame
maker and curiosity dealer’ of 72 Great Queen Street was proved on 20th May 1830.

TURNER, Charles
Charles Turner is listed as ‘curiosity dealer’ at 5 King Street, Wolverhampton, in Jones’s Directory, 1865.

TURNER, John
John Turner is listed as ‘curiosity dealer’ at 16 Sidney Place, Commercial Road, London, in the Post Office Directory for 1826 and at 22 Sidney Place in 1832 and 1836. Turner is listed as ‘dealer in birds and curiosities, and bird stuffer’ at 22 Sidney Place, Commercial Road, in Pigot’s Directory, 1839.

TURNER, Mary
Mary Turner is listed as a ‘curiosity dealer’ at 12 Commercial Road, St George’s East, London, in the Post Office Directory for 1826 and 1836.

TURTLE, John
John Turtle is recorded as ‘dealer in curiosities’ at 22 Upper St. Martins Lane, London, in the records of the Sun Fire Office in 1835. John Turtle is listed as ‘general dealer’ at 22 Upper St. Martin’s Lane in Pigot’s Directory, 1839.
UNDERWOOD, George
George Underwood is listed as ‘curiosity dealer’ at 48 Regent Street, London, in Kelly’s Directory, 1882.

USIGLY, Benjamin
Benjamin Usigly was a curiosity dealer trading in Venice during the 1830s and 1840s. Usigly wrote to the dealer John Coleman Isaac (q.v.) whilst he was on a buying trip to Paris in 1833. The bankers of John Coleman Isaac, Schelin Brothers, negotiated the purchase of a pair of giltwood tables from Usigly on behalf of Isaac whilst he was on a buying trip to Venice in 1841.
[John Coleman Isaac archive, MS139/AI132, no.324, Hartley Library, University of Southampton.]

ULPH, Edward
Edward Ulph is listed as ‘antique furniture dealer’ at 17 Albert Street, Manchester in Slater’s Directory, 1886.
VACANI, Andrew
Andrew Vacani is listed as ‘antique furniture dealer & curiosity dealer’ at 95 & 96 High Holborn, London, in Kelly’s Directory, 1882. Vacani, ‘furniture dealer’ of ‘High Holborn and Dean Street’ filed for liquidation in June 1882.

VALENTINE, Jacob
Jacob Valentine is recorded as ‘clothes salesman and dealer in curiosities’ at 60 Wych Street, London, in the records of the Sun Fire Office 1821. Vallentine [sic] is listed as ‘dealer in curiosities’ at 60 Wych Street in Pigot’s Directory, 1839 and is listed as ‘curiosity dealer’ at 60 Wych Street, Strand in the Post Office Directory for 1841. Jacob Vallentine and Son [sic] are also listed as ‘curiosity dealers’ at 4, 59 & 60 Wych Street in Kelly’s Directory, 1882.

VALLI
The writer Herbert Byng-Hall recorded that Valli was a curiosity dealer with a shop at 24 Rue de Paradis, Marseille, in 1868; Byng-Hall writes that Valli was ‘generally best supplied’ but his prices ‘most exorbitant’.
[Herbert Byng Hall, Confessions of a Bric-a-Brac Hunter, (1868), p. 41]

VARLEY, John, Martha & Son
John Benjamin Varley is recorded as ‘jeweller & seal engraver’ at 80 Fleet Street, London, in the records of the Sun Fire Office in 1826 and Martha Varley & Benjamin Varley are recorded at the same address in 1836. Varley & Son are listed as ‘curiosity dealers’ at 80 Fleet Street in the Post Office Directory for 1841 and as ‘jewellers and seal engravers’ at the same address in John Tallis’s London Street Views, 1838/1840.

VAN GALEN, Emanuel Marks
Emanuel Marks van Galen is recorded by James Orrock (1829–1913) as a dealer in Amsterdam in the opening decades of the nineteenth-century and was according to Orrock, a friend of the dealer E.H. Baldock (q.v.). His son Emanuel Marks (q.v.) and grandson Murray Marks (q.v.) continued to trade in art and curiosities in the second half of the nineteenth-century. The van Galen (q.v.) family appear to have continued to trade in curiosities in Amsterdam into the late nineteenth-century (see below).
[Byron Webber, James Orrock, R.I., painter, connoisseur, collector, (1903), p. 191]

VAN GALEN
Van Galen is possibly a member of the family of Murray Marks (q.v.). The collector Lady Charlotte Schreiber (1812–1895) bought a Bow figure (sold to her as ‘Dresden’) for £5,00. from Van Galen’s in Amsterdam in October 1873.

VAN GELDER
Van Gelder is recorded by the collector Lady Charlotte Schreiber (1812–1895) as a dealer trading in The Hague in the 1870s. Lady Schreiber recorded that she purchased ‘a grand old cruche of Tiger Ware, with the Royal Arms of England, and the date 1604’, at Van Gelder’s in 1874.
[Montague Guest, (ed.), Lady Charlotte Schreiber’s Journals, (1927)]

VAN HERCK
Van Herck is recorded as a curiosity dealer in Antwerp; the collector Lady Charlotte Schreiber (1812–1895) bought ‘a grand pair of Chelsea figures (Ranelagh model)’ from Van Herck in November 1881.

VAN MINDEN
Van Minden is recorded as a curiosity dealer at 31 Rue Saint Onge, Paris in the 1830s. The dealer John Coleman Isaac (q.v.) wrote in April 1832 that ‘Van Minden has had a two day sale at Oxenhams [q.v.] of the finest goods that ever has been seen consisting of the most handsome Buhl library tables, commodes...Dresden china, beautiful painted Sèvres porcelain, fine old oak carvings...’ Van Minden wrote to John Coleman Isaac in January 1837 requesting a refund for some articles he had purchased from Isaac’s shop in London; ‘the two marble groups that Mrs Isaac sold me and gave me a receipt accordingly for £30 you must be aware are Alabaster. I sold them to a Gentleman and was obliged to take them back again.’ Van Minden continued, ‘you know very well that as a tradesman, alabaster cannot be sold as marble...’
[John Coleman Isaac archive, MS139/AJ53, no.6, no.260, Hartley Library, University of Southampton]
VAN MINDEN
Van Minden is recorded as a dealer who bought silver, he was trading in Amsterdam in 1872; the
collector Lady Charlotte Schreiber (1812–1895) bought ‘a Chelsea box’ from Van Minden in 1872
and a Chelsea figure from him in Rotterdam in 1873.
[Montague Guest, (ed.), Lady Charlotte Schreiber’s Journals,
(1911), vol.1, p. 251.]

VAN DER PLUYNE
Van der Pluyne is recorded as a dealer in Rotterdam; the collector Lady Charlotte
Schreiber (1812–1895) recorded a visit to Van der Pluyne’s shop in November 1872 and that he had
‘a shop full of Oriental China’. She also recorded that she bought Chelsea and Derby porcelain
from Van der Pluyne in October 1873.
[Montague Guest, (ed.), Lady Charlotte Schreiber’s Journals,
(1911), vol.1, p. 168, p. 231.]

VAN PRAAGH, Benjamin
The dealer John Coleman Isaac (q.v.) bought two
commodes, four pieces of tapestry and other
furniture from ‘Mr Van Praagh’ in 1830. The van
Praagh family were well-known diamond merchants
in the 19th century; Benjamin Moses van Praagh
(d.1824) arrived in London from Holland in 1816
and is listed as ‘Merchant’ at Langbourne
Chambers, Fenchurch Street in 1822, but was
described as ‘curiosity dealer’ on his death certificate
(according to the van Praagh family history).
Morris van Praagh (1809–1871) is recorded as
‘jeweller’ at 72 Leman Street, Goodmans Fields in
the records of the Sun Fire Office in 1832 and
Joseph van Praagh is recorded as ‘jeweller’ at
32 Mansell Street in the Sun Fire Office records in
1831, moving to Bloomsbury Square by 1868.
Lawrence van Praagh is recorded as a ‘diamond
merchant and jeweller’ at 119 Oxford Street in
1867. In an advertisement in 1868 Van Praagh &
Co Diamond Merchants state they were
established in 1827.
[John Coleman Isaac archive, MS139/AJ53, ‘waste book’, no.467,
Hartley Library, University of Southampton.]

VEAL, Harry
Harry Veal is listed as ‘curiosity dealer’ at
17 Great James Street, London, in Kelly’s
Directory, 1882.

VIAL
Vial is recorded as a French curiosity dealer
trading in Paris the 1820s; his stock was sold at
auction in Paris in 1822.
WAKE, H.T.
Wake is listed as ‘curiosity dealer’ at 18 Station Street, Cockermouth, Cumberland in Kelly’s Directory, 1873.

WALESBY, Thomas
Thomas Walesby is recorded as ‘bookseller & dealer in music, Pictures & articles of Virtu, at the Atheneum, St Giles’ Street, Northampton’ in an advertisement in the Stowe Catalogue Priced and Annotated (1848). Thomas Walesby is also listed as ‘picture gallery’ at 5 Waterloo Place, London in 1852. ‘Walesby, of Northampton’ bought at least 95 lots at the auction sale of the contents of Stowe in 1848, including, ‘a Chinese Temple, of mother-of-pearl, once the property of Queen Charlotte’ (lot 624, £13.0.0.); ‘The Fonthill Cabinet...designed in a fine architectural character’, (lot 288, £89.5.0.); ‘a casket, of tortoiseshell and ivory inlaid’, (lot 357, £3.10.0.); ‘the state bedstead – most magnificently carved and gilt...at the head are the arms of Chandos embroidered’, (lot 1111, £90.6.0.); ‘a noble armoire, with openwork folding doors of rich design’, (lot 1404, £19.8.6.) and the altar piece from Stowe Chapel, ‘brought from Antwerp by Mr. Astle’ (lot 2482, £31.11.0.).

WALLER, Richard
Richard Waller is listed as ‘curiosity and picture dealer’ at 8 Great Newport Street, London, in Pigot’s Directory, 1839 and as ‘curiosity dealer’ at 8 Great Newport Street in the Post Office Directory for 1841.

WALTER, Theophilus
Theophilus Walter is recorded as ‘curiosity dealer’, trading at John Street, Spitalfields, London, in Pigot’s Directory, 1839.

WAREHAM, William
William Wareham is recorded as ‘dealer in curiosities’ at 14 & 15 Castle Street, Leicester Square, London, from before 1860 and as listed as ‘dealer in works of art’ at the same address in Kelly’s Directory, 1880 and 1882. The writer Herbert Byng-Hall, in Confessions of a Bric-a-Brac Hunter (1868), mentioned that Wareham of Castle-street was a ‘reputable dealer’. William Wareham was the victim of the theft of ‘a china teapot, value 10s’ in May 1860 (Morning Chronicle, May 25th, 1860), recording himself as ‘a dealer in curiosities and articles of virtu, of 15 Castle-street, Leiciester Square’. Wareham is recorded as a purchaser of ceramics at a Christie’s sale in 1867 and he is known to have supplied the collector and late nineteenth-century Darwinist Sir John Lubbock with several ethnographic objects from Eskimo and Inuit cultures during the period 1863 and 1870. W. Wareham is recorded as the buyer of at least 53 lots at the auction sale of the contents of Hamilton Palace in 1882, including ‘a Japan lacquer black and gold nest of 3 boxes’ (lot 126, £10.10.0.); ‘9 Delft plates’ (lot 939, £4.14.6.), ‘a Limoges enamel dish, signed J.C.’ (lot 971, £1,207.10.0.) and ‘a Milanese Cabinet, 1540’ (lot 984, £1,070.0.0.). W. Wareham was a member of the syndicate at the Fountaine auction sale at Christie’s in 1884. Wareham is also recorded as the buyer of at least 28 lots at the Fountaine auction in 1884 including ‘a [maiolica] triangular Urbino cistern, Judgement of Paris in a landscape’ (lot 83, £135.0.0.) and ‘an Urbino Round Cistern, subject inside Moses striking the Rock’ (lot 390, £399.0.0.); a Limoges Enamel ‘tinted Grisaille plate, signed J.C.’ (lot 422, £74.11.0.) and ‘a Channelled Page’s Helmet, with visor’ (lot 560, £84.0.0.). Wareham possibly supplied objects to the British Museum, through Charles H. Read, in the late 1880s; his name appears in the personal notebooks of Read in the British Museum archives.


WARWICK, John
John Warwick is listed as a ‘curiosity dealer’ at 1 Newman Street, London, in the Post Office Directory for 1832.

WATERMOUTH & CO, George
Watermouth & Co are listed as ‘curiosity dealers’ at 105 Houndsditch, London, in 1826 and at 59 Houndsditch in Pigot’s Directory, 1832 and 1836.

WATKINS, George
WATSON, George & Henry
George and Henry Watson are listed as ‘curiosity dealers’ at 31 Duke Street, Oxford Street in Kelly’s Directory, 1860. By 1876 Henry Watson had retired. He was a witness in the court case of the dealer David Jewell (q.v.) at the Old Bailey on 31 January 1876, where he stated, ‘I was formerly in business as a dealer in antique articles – I am now living in Taverton Street, Gordon Square – I was about twenty-five years in business.’
[www.oldbaileyonline.com]

WATSON, John
John Watson is listed as ‘curiosity dealer’ at 499 Oxford Street, London, in Kelly’s Directory, 1882. The Census returns for 1861 record John Watson aged 34 a ‘dealer in works of art’ at 499 Oxford Street. Watson is listed as ‘curiosity dealer’ at 499 & 500 Oxford Street in Kelly’s Directory, 1882. In January 1876 Watson gave evidence at the trial of the dealer David Jewell (q.v.) who was accused of receiving stolen goods. At the trial Watson described himself as ‘dealer in china’ at 499 and 500 Oxford Street.
[www.oldbaileyonline.com]

WATSON, Richard
Richard Watson is listed as ‘antique furniture dealer’ at 141 Wardour Street, London, in Kelly’s Directory, 1882.

WEAVER, Alfred
Alfred Weaver is listed as ‘carver and gilder’ at 1 Brompton Road in Pigot’s Directory, 1839. Weaver is listed ‘carver and curiosity dealer’ at 46 Wardour Street in the Post Office Directory for 1849 and as ‘carver and gilder’ at the same address in Kelly’s Directory, 1852.

WEAVER, John Frederick
John Weaver is listed as ‘curiosity dealer’ at 28 Wardour Street, London, in Kelly’s Directory, 1870.

WEBB, John
John Webb (1799–1880), was a cabinet-maker, furniture manufacturer, upholsterer and dealer and collector. He traded at 8 Old Bond Street, London, between 1825 and 1851, moving in 1851 to 11 Grafton Street until the late 1860s. The records of the Sun Fire Office record John Webb & Joseph Webbe Cragg, ‘cabinetmakers and uphololders’ at 8 Old Bond Street in 1829. John Webb is listed as ‘upholsterer’ at 8 Old Bond Street in Pigot’s Directory, 1839. In January 1853 John Webb’s shop at 8 Old Bond Street was taken over by the cabinetmakers Wilkinson & Co (q.v.). John Webb is recorded as being the brother of the artist Edward Webb, and is said to have other brothers, Charles and William, who also worked with Charles Webb senior. The Webb brothers were the uncles of the architect Sir Aston Webb (1849–1930).

John Webb’s father Charles Webb, is variously described as a ‘gold laceman’ trading in Old Bond Street and Piccadilly and is listed as ‘gold laceman’ at 57 Piccadilly in Kent’s London Directory, 1823 and is also recorded as a ‘manufacturer of military braid’ at 48 Piccadilly in the same period. William Webb is listed as ‘gold laceman’ at 48 Piccadilly in Pigot’s Directory, 1839. Webb is recorded to have sold an ebony and inlaid tester bed to the 10th Duke of Hamilton in 1826 or 1828, an object constructed from older fragments and made by John Stuart of Charlotte Street, London and also sold ‘a pair of beautiful columns of alabaster from the Abbey of Tongerlo in French Flanders’ to the Duke of Buckingham, which were later sold at the Stowe sale in 1848 (£50gn). Webb supplied modern furniture in the Gothic style to the antiquary Thomas Baylis (d.1880) of The Pryor’s Bank, Fulham during the 1850s and also sold objects and furnishings to Isambard Kingdom Brunel (1806–1859) in 1848.

In 1839 E. H. Ballock (q.v.) bought a teapot from Webb and sold it on to Lord Lowther. Webb is also known to have supplied choir stalls for Oscott Church in 1838, purchased through A.W.N. Pugin (1812–1852) and paid for by the Earl of Shrewsbury. The architect William Burn (1789–1870) mentioned Webb & Cragg, 8 Old Bond Street as suitable suppliers of furniture etc in 1839. In 1854 Gustav Waagen mentioned that Webb sold a few pictures but mainly had artistic furniture and objects of virtu. Webb also made some of the Gothic Revival furniture, to the design of the architect A. W. N. Pugin, for the House of Lords and also made several reproductions of 17th and 18th century French furniture for the Marquess of Hertford, some of which survive at the Wallace Collection in London.

The dealer John Coleman Isaac (q.v.) accepted several bills from John Webb, on two and three months payment for various amounts of £100, £80 etc in the 1840s. Isaac also sold many ancient articles to Webb in the 1830s and 1840s including
‘ten very large gilt carvings’ and ‘a large piece of stained glass’, in 1845. In 1857 Isaac also mentioned a large engraved Venetian mirror in a carved frame, ‘finer than the one he sold to Webb for £100’ – Isaac may be referring to the Venetian mirror that Webb loaned to the Gore House exhibition (1853), which was photographed by C. Thurston Thompson, V&A photograph 32.608) (figure 33). Isaac appears to have a good relationship with John Webb; he recorded that he loaned Webb £1 in April 1845. In October 1857 Isaac recorded that Mr & Mrs Webb had visited him in Venice whilst he was on a buying trip; Isaac recorded that Webb had bought ‘four bottles with handles’ from ‘Mr Zen’ (q.v.) and that Webb had asked him to send ‘a small case containing about Ten Pounds worth of goods, all he purchased’ back to London whilst he was buying in Venice. Isaac also noted in the same letter to his wife Sarah Isaac, that Mr & Mrs Webb were ‘travelling in rather a good style’ and that Webb tried to buy a ‘very small round silver box’ from Isaac, but he refused to sell it to Webb because he thought it was made by ‘Cellini’.

‘Webb, Old Bond Street’ is recorded as the buyer of at least 24 lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘a fine old candlestick, with beautiful medallions, representing the Labours of Hercules’ (lot 60, 12th day, £26.5.0.); ‘a noble chalice of silver-gilt, richly ornamented with jewels’ (lot 93, 15th day, £33.12.0.); ‘a portrait of a young man in the time of Henry VIII, by Holbein’, (lot 53, 20th day, £13.13.0.); ‘a very curious coffret, of the old Japan, inlaid with mother o’pearl’, (lot 61, 23rd day, £28.7.0.). ‘Webb, Bond Street’, is recorded as the buyer of 11 lots at the auction of the contents of Stowe in 1848, including ‘a Sévres flower stand’, (lot 1091, £40.19.0.); ‘a scent bottle of old Chelsea, and a pair of spoons’ (lot 1103, £2.17.0.); and ‘a very magnificent Persian carpet, of shawl pattern’, (lot 1130, £37.15.0.). ‘Webb, Grafton Street’ also bought at least 23 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including ‘a portrait of a Cavalier, French School’ (lot 845, £32.11.0.); ‘a coffer, with a domed top’ (lot 1718, £8.10.0.); ‘a tulip-shaped silver watch signed “Edward Bysshe fecit”’ (lot 1852, £7.15.0.); and ‘a magnificent chandelier of Old Venetian Glass’ (lot 4264, £47.10.0.0.). Webb also acted as agent for the British Museum at the Bernal auction, purchasing ‘King Lothaire’s Magic Crystal’ (lot 1295, £267.0.0.0) on behalf of the Museum (BM 1855, 12–135). John Webb was well known enough to be satirised as ‘Mr. Gossamer of Bond Street, whose private house is like the Hotel de Cluny in combination with an elegant home’ by Sydney Whiting in a sardonic essay published in Once a Week in April 1862.

In 1832 ‘Mr. Webb, Old Bond Street’ was in possession of an ebony chair from the Strawberry Hill collections, this 10 years before the auction sale of the contents Strawberry Hill in 1842. The chair was illustrated in Sir Samuel Meyrick and Henry Shaw, Specimens of Ancient Furniture (1836) (Plate XIII) (figure 16). Webb was also in possession of a cabinet, ‘time of Elizabeth, or James I,’ also illustrated in Specimens (Plate XXVIII).

The Marlborough House exhibition in 1852 exhibited some Velvet that had been purchased from Webb. John Webb also loaned a ‘Venetian Chandelier, 17th century’, ‘a clock, English or German, 1670–80’ and the ‘Venetian Mirror, 1700’ (figure 33) to the Gore House Exhibition in 1853 and was in charge of furniture removals at the exhibition and also contributed to the catalogue. Webb was recorded as the owner of a case of ‘Ivory Carvings’ loaned to the Exhibition of Industrial Art at the National Gallery in 1861 and Webb was also listed amongst the contributors at the Special Loan Exhibition of Works of Art at the South Kensington Museum in 1862. Webb was awarded a silver medal ‘for the carving in wood of a cellaret’ at the Exhibition of Specimens of Recent British Manufactures and Decorative Art at the Royal Society of Arts in 1849 and acted as a juror for ‘Class xxvi, Furniture, Upholstery,’ alongside the decorator John Gregory Crace and designer Ludwig Grüner, at the Great Exhibition in 1851. Webb was also appointed as one of the commissioners to purchase objects on behalf of the South Kensington Museum at the Paris Exhibition 1867, although according to the collector A W Franks (1826–1897), who was also commissioned at the same time, Webb was too ill to attend in Paris. Webb did however remain an adviser to the South Kensington Museum until his death in 1880.

Webb was sent to Toulouse by John Charles Robinson (1824–1913) and Henry Cole (1808–1882) at the South Kensington Museum to report on the ‘genuineness and value’ of the Jules Soulages collection in 1854; Webb is listed amongst the guarantors (£500) for the potential purchase of the Soulages Collection in 1856. Webb also valued and reported on the Soltikoff...
collection for the museum in 1860. Webb often acted as agent, bidding at auction for the South Kensington Museum and the British Museum and supplied both museums with a large amount of objects during the 1850s and up to the late 1870s. The annual report for the Department of Science and Art in 1854 records several purchases for the South Kensington Museum from John Webb, including ‘a Japan vase’ (£10), ‘an Oriental vase’ (£10) and ‘an old Sévres Porcelain Vase’ (£30). In July 1857 Webb sold a ‘Lucca della Robbia shrine’ (V&A 4412–1857); a ‘stone relatable’ (V&A 4413–1857) and ‘four carved Italian chests’ (V&A 4414 to 4417–1857) to the South Kensington Museum and in 1861 Webb sold the museum the famous ‘Fatimid Rock Crystal Ewer’ (V&A 7904–1862) for £450.0.0. In 1866 the South Kensington Museum acquired ‘fifteen chests’ (V&A 4413–1857) and ‘four carved Italian shrines’ (V&A 4412–1857); a ‘stone retable’ (£10) and ‘an old Sèvres Porcelain Vase’ (£30). In 1869 Webb supplied both museums with a large amount of objects during the 1850s and up to the late 1870s. Webb also loaned some of the objects from his collection to the South Kensington Museum in an agreement for £588.0.0. (V&A 138–1866). Webb also supplied both museums with a large amount of ancient carved ivories from Mr John Webb of Wrotham Place in Kent. In order to fund his retirement Webb sold parts of his collection in March 1869, when Mr. Christie sold the ‘Historical Portraits, Old Sèvres and fine old decorative furniture’ belonging to John Webb of Grafton Street’, at his King Street auction rooms in London. The portraits at the sale included ‘Joanna Countess of Abergavenny, in a crimson dress with yellow sleeves, a jewelled head-dress holding a carnation, from Strawberry Hill and Bernal collections’ (200gns) sold to Ayerst; ‘Portrait of Madame de Pompadour...from Versailles’ (30gns), sold to Davis (q.v.). The collection of Old Sèvres porcelain included a pair of oviform Sévres vases and covers, gors-bleu, richly gilt, painted with cups and trophies in medallions, and richly mounted with openwork rims, and feet of chased ormulu’ (70gns) sold to Wells; the furniture included ‘a fine old side table, carved with masks and foliage’, and a ‘fine old carved and gilt console table, with a slab of Oriental alabaster’ (70gns), sold to Durlacher (q.v.). The whole collection realised ‘upwards of £4,000.’

Webb died on the 14th June 1880, his obituary notice (The Times 21st June 1880) was written by Henry Cole of the South Kensington Museum; ‘Through the death of Mr. John Webb...are lost the services of a connoisseur and collector of works of fine art, and one whose critical judgment the State and many private individuals placed the highest confidence.’ Webb left £10,000 (John Webb Trust Fund) to the South Kensington Museum for purchases of objects.


**WEININGER, Salomon**

Salomon Weininger (1822–1879) was a celebrated goldsmith and also set up as an antique dealer in Vienna in the mid nineteenth-century. He was employed to restore some Renaissance bronze works of art and reliquaries by various...
museums and collectors, including the Modena ducal collection. Objects entrusted to Weininger were copied by him and he returned the new reproductions to the museums, selling the originals to private collectors etc. Weininger was eventually apprehended and was jailed for a total of seven years for fraud in 1877. He died in an Austrian State prison on 21st November 1879.


WELCH, Joseph
Joseph Welch is listed as ‘curiosity dealer’ at 206 High Holborn, London, in Kelly’s Directory, 1860. The census returns for 1861 record 206 High Holborn occupied by Joseph Welch aged 38 born in Horsley a ‘dealer in works of art’, together with his wife Harriett (34). Welch is listed as ‘curiosity dealer’ at 68 High Street, Holborn in Kelly’s Directory, 1882. Welch gave evidence at the court case at the Old Bailey against the dealer David Jewell (g.v.) on 31st January 1876. In his evidence he stated, ‘I live at 68 High Holborn – I am a dealer in china and antique furniture, and have been for the last thirty years – I have all my life been in the habit of purchasing at sales and otherwise – I bought at an auction at Sittingbourne, a console table, a very beautiful one, for which I paid two guineas and sold it for eighty – the man to whom I sold it afterwards sold it to Baron Rothschild for 160 guineas.’

[www.oldbaileyonline.com]

WELLS, William & Charles

WERTHEIMER, Samson, Charles & Asher
Samson Wertheimer (1811-1892) is listed as ‘bronzist’ at 53 Greek Street, Soho, London, in Kelly’s Directory, 1846; a trade card (1840-1850) in the John Johnson Collection of Ephemera, Bodleian Library, Oxford, records ‘S.Wertheimer, 35 Greek Street, Soho, manufacturer of ornamental mounts for cabinets, tables, vases etc., in Bronze and Ormolu’ (figure 36). Wertheimer moved to Bond Street in 1854 and is listed as ‘curiosity dealer’ and as ‘antique furniture dealer’ at 154 New Bond Street in Kelly’s Directory, 1860, 1865 and 1870. From 1854 Wertheimer held the royal warrant of dealer in china, curiosities and antiques. Wertheimer also continued to be listed as ‘bronze manufacturer’ at 154 New Bond Street in Collinson’s Directory, 1861. Samson Wertheimer is listed as ‘antique furniture dealer’ at 154 New Bond Street in Kelly’s Directory, 1882 and S. Wertheimer & Sons are listed as ‘fine art dealers’ at the same address in 1892. The census returns for 1861 record Samson Wertheimer, ‘ormolu dealer’, aged 50 and born in Bavaria, together with his wife Helena (44) and their sons Charles (19) and Asher (17) and their daughter-in-law Friedrika (19), all listed as ‘ormolu dealers’.

Samson’s sons, Asher (d.1918) and Charles Wertheimer (d.1911) traded with their father and also continued to trade as art dealers after his death in 1892. Charles John Wertheimer gave witness evidence in the court case at the Old Bailey against the dealer David Jewell (g.v.) on 31st January 1876. In the court case Wertheimer stated ‘I am a dealer in china and antique furniture carrying on business at 154 New Bond Street’, and that ‘my father has been established in business between thirty and forty years – our business is not devoted exclusively to china but to articles of vertu, we have a manufactory as well, our shop is well known to gentlemen collecting old china, we are one of the largest dealers in London.’ After the death of his father, Charles Wertheimer traded as an art dealer from his own home at 21 Norfolk Street, Park Lane until his death on April 25th 1911. Christie’s sold the collection of ‘the late Mr. Charles Wertheimer’ in May 1912.

Asher continued to trade from his father’s shop at 154 New Bond Street after his father’s death, before opening a new gallery at 158 New Bond Street in 1903 selling eighteenth-century French furniture and works of art. Asher married Flora Joseph the daughter of the dealer Edward Joseph (g.v.) in 1873. Betty Wertheimer aged 22, the daughter of Asher Wertheimer, was described as ‘art dealer’, in the notice of her marriage to Euston Abraham Salaman (27), a ‘merchant’, on 18th October 1899. Asher’s other daughter, Helena (28) married Robert Mathias aged 31 and ‘of independent means’ on 25th October 1910. Asher died at Cravenhurst, Eastbourne on 9th August 1918 (obit. The Times August 12th 1918) after which Christie’s sold ‘the remaining stock of pictures of Old Masters and Works of the early English School’ of Asher Wertheimer in June 1920. Following the death of Mrs Wertheimer, the final portions of the collection of the Wertheimer’s were
sold at auction by Christie’s in March 1923.
Samson Wertheimer is recorded as a buyer of 4 lots at the auction sale of the collection of Ralph Bernal (1781–1854) in March 1855, including ‘a silver gilt diminutive tazza, date about 1590’ (lot 1455, £2,5.0.), and a pair of ‘handsome ebonized cabinets’ (lots 4200 & 4201, £65.0.0.). Wertheimer is also recorded as the buyer of at least 43 lots at the auction of the contents of Hamilton Palace, sold by Christie, Manson & Woods in June and July 1882, including, ‘a jug, carved out of the rarest aventurine jasper, 8" or 9" century (lot 488, £2467.10s); ‘an oblong Louis XIV writing table by Riesener’ (lot 303, £6000.0.0.); ‘a pair of Louis XIV Amoire, by Buhl’ (lots 672 & 673, £12,075), and ‘a very fine Louis XV parquerterie commode’ (lot 1806, £6247.10.0.). Wertheimer also acted as bidding agent for the Rothschild family at the Hamilton Palace sale. Wertheimer is also recorded as the buyer of two lots at sale of the Andrew Fountain collection in 1884, including a Limoges enamel ‘Large Deep Sunk Oval Dish, signed T.R.’ (lot 447 £577.10.0.) (photographed in the catalogue) and the celebrated Leonard Limousin enamel (lot 455 £7350.0.0.) (photographed in the catalogue). Samson Wertheimer sold the famous Royal Gold Cup, formerly in the collection of Baron Jerome Pichon, to the British Museum in 1891. Samson Wertheimer acted as the agent for the collector Baron Ferdinand de Rothschild (1839–1898); Rothschild’s notebook records purchases totalling £22,000. Ferdinand Rothschild recorded that he sold Mr. Wertheimer a pair of turquoise Sèvres vases in 1871 that he had previously acquired from the dealer Alexander Barker (q.v.). Asher Wertheimer was part of the syndicate that included Otto Gutkunst (q.v.) that purchased the Francis Hope collection from Lord Francis Clinton-Hope, for a total of £121,550, in 1898.
In Samson Wertheimer’s will, drafted on 5th April 1889, he appointed Alfred Charles de Rothschild of Halton House and Leopold de Rothschild of Ascott, Wing, as executors; his will was proved on 25th May 1892, (value £382,810.46.9d). Samson Wertheimer died on 25th January 1892 and his collection was sold at auction by Messrs Christie, Manson & Woods in March 1892, realising over £57,000. The auction included, ‘a Village Fête, by D. Teniers, described in John Smith’s catalogue and formerly in the Knole collection’ (1,430gns) sold to Jackson; ‘a young woman in bed (the artist’s housekeeper), by Rembrandt, signed and dated 1650’ (5000gns) sold to Haynes; ‘Lady Sondes, by Sir J. Reynolds, formerly at Strawberry Hill’ (4,100gns) sold to Haynes.
Charles and Asher Wertheimer are listed amongst the subscribers to George Redford’s Art Sales (1888) and Charles Wertheimer made some small purchases from the dealer Edwin Marriott Hodgkins (q.v.) in June and July 1889. The artist John Singer Sargent (1856–1925) painted twelve portraits of the Wertheimer family between 1898 and 1908, ten of which remain in the collections at Tate Britain, London. They were presented to the Nation by the Wertheimer family in accordance with the wishes of Asher Wertheimer in 1922.

WHELAN


WHITE, Thomas Henry

Thomas White is listed as ‘curiosity dealer’ at 12 Cross Street, Newington, London, in Pigot’s Directory, 1839 and as ‘curiosity dealer’ at the same address in 1841 and again in 1860.

WHITE, William

William White is listed as ‘curiosity dealer’ at 19 Whitcomb Street, Haymarket, in Pigot’s Directory, 1839.

WHITEHEAD, Thomas Miller

T.M. Whitehead was a collector and dealer who often made purchases on behalf of the South Kensington Museum and the British Museum in the 1880s. T. M. Whitehead was recorded as the buyer of at least five lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including ‘a gilt cup and cover, chased with three portraits of royal personages, probably

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Leopold II' (lot 1436, £7,5.0.); 'a carved ivory grater, formed as an upright female figure in a Turkish or Armenian dress, early period' (lot 1639, £1.3.0.); 'a Raphael-ware plate, Perseus and Andromeda' (lot 1819, £13,13.0).

Whitehead made several purchases at the auction sale of the collection of Henry Farrer (q.v.) at Christie's in June 1866. Whitehead was also a member of the syndicate at the Andrew Fountaine auction sale at Christie's in 1884 and was recorded as the buyer of three lots at the auction, including the 'Reliquary of St. Lachteen, in the form of a hand and forearm of yew (?)’, covered with bronze gilt and inlaid with silver… Ancient Irish work, probably 12th century' (lot 539, £330.10.0.).

Whitehead was recorded as the buyer of at least 67 lots at the auction sale of the contents of Hamilton Palace, 1882, including 'a portrait of Elizabeth Brandt, by Rubens' (lot 37, £187.17.10.0.); 'a Limoges enamel quadrangular plaque' (lot 964, £367.10.0.); 'a Louis XV pier-table' (lot 1452, £2016.0.0.) and the agate cup made in 1815-16 for the collector William Beckford (1760-1844) by James Aldridge (lot 2031, £335.10.0.), which he purchased as a 16th century object, on behalf of the South Kensington Museum (V&A 428:1-2882). Whitehead was also active at the sale of the Armour and Arms from the Collection of Lord Londesborough at Christie's in July 1888, purchasing 'a folding steel chair' (£320.5.0) and 'a steel morion' (£100).

Whitehead loaned objects to several museum exhibitions, including various objects to the Special Loan Exhibition of Works of Art at the South Kensington Museum in 1862 and the Special Loan Exhibition of Works of Art of the Medieval Period at the South Kensington Museum in 1863. He loaned 'a pair of 17th century Russian gold and enamelled earrings' to the Loan Exhibition of Ancient and Modern Jewellery at the South Kensington Museum in 1873 and a signet ring and a locket of 'Prince James and Prince Charles Stuart' to the Exhibition of the Royal House of Stuart at the New Gallery in London in 1889.

Whitehead died in 1898 and Christie, Manson & Woods sold the 'Early English Pictures of T.M. Whitehead Esq.' on 7th May 1898 and the 'Choice Collection of Objects, chiefly of the 16th century, silver, porcelain and decorative furniture of the late T.M. Whitehead' on May 10th 1898. Whitehead lived at Downs House, Cedars Road, Clapham Common.

WHITTON, Thomas

The dealer John Coleman Isaac (q.v.) paid Thomas Whitton for repairing and cleaning armour from 1834 and also paid him to attend some suits of armour he loaned to the Cobury Theatre in January 1836.

WICKHAM, John Hedge

John Hedge Wickham is listed as a 'carver and picture and curiosity dealer' at 21 Wardour Street, London, in Pigot's Directory, 1844/5. Wickham's trade card (in the Landauer Collection at the Metropolitan Museum of Art, New York) records that he bought or sold on commission ‘Old paintings, Carved Picture Frames, Antique Furniture, Pier Tables, Brackets, Bronzes, Ancient Books, Armour, China etc’, he also advised that he would attend sales in London and the provinces and was prepared to bid for items on commission.

An advertisement in The Era, (August 17th 1851) published an anonymous letter concerning John Hedge Wickham, suggesting that he was dishonest:

‘Sir, – allow me to refer to James Ward, keeping a Betting List at Mrs Otley’s, tobacconist, No.6, Seymour-street, Euston-square. This said James Ward began his career, to my knowledge, at No.1, Upper Albany Street, Regent’s Park, as the enclosed card will show, in the name of Hedge; and, after letting several in the ‘hole’ to a large amount, he became scarce. I afterwards hear of him opening in various parts of the metropolis, under different names, and at each place securing a tidy sum due to his dupes. The next place I hear of him, and see him, is at a tobacconist’s in Rathbone Place, Oxford Street, where, under the name of McIntosh, he plays the same game. His present place is No.6, Seymour Street, Euston-square, under the name of James Ward. He lives at No.50, Judd Street, New Road, under the name of Harrison; also an address, No.58, Wardour Street, Soho, by the name of Wickham. But I have been informed, though I don’t know for a certainty, that he has run off from Seymour Street, owing about £200, his usual sum, for bets, besides rent to the poor woman in the shop.


Thus, you will perceive, the said John Hedge Wickham, alias John Hedge, alias Brown, alias McIntosh, also Jem Ward, and perhaps a lot more aliases, is receiving money without paying it back. Cannot the law touch this system of receiving money under false pretences, as in other cases?


WILKINSON

According to John Claudius Loudon, writing in 1833, Wilkinson traded from Oxford Street and had 'an extensive collection of Elizabethan and Dutch furniture and carvings’. Wilkinson may be related to the Wilkinson family of cabinet-makers and upholsters who were established by 1760 in Moorfields. Thomas and William Wilkinson were listed as 'cabinet makers, upholsterers, auctioneers and appraisers’ at 14 Ludgate Hill in Pigot's Directory, 1839 and Wilkinson & Co ‘cabinetmakers’ continued to trade at 8 Old Bond Street from 1853 until 1871. 'Wilkinson’ is recorded as the buyer of at least 4 lots at the auction sale of the contents of Strawberry Hill in 1842, including a painting, 'a Battle Piece, in black and gold, by Callot' (lot 48, 13th day, £13.2.6.) and 'a silver filigree basket or hamper with a cover' (lot 101, 16th day, £2.10.0.).


WILLIS, John

John Willis is listed as a 'curiosity dealer’ at 2 Eyre Street, London, in Pigot's Directory, 1832. Willis is listed as 'bow and arrow maker’ at 120 Chancery Lane in Pigot's Directory, 1839 and by 1841 Willis is listed as 'archery warehouse’ and 'curiosity dealer’ at the same address. The records of the Sun Fire Office record John Willis as 'dealer in curiosities’ at 120 Chancery Lane in 1837. John was perhaps the father of William Willis (q.v.).

WILLIS, William James

William Willis is listed as 'curiosity dealer’ at 43 Southampton Row, London, in Kelly's Directory, 1860. The census returns for 1861 list William Willis aged 56 as 'Branch in the Archery Prints' born in London, together with his sons Alfred, a 'print and general dealer’ aged 30 and Thomas 'Branch in the Archery Prints' aged 22. William was perhaps the son of John Willis (q.v.).

WILLSON, Samuel

Samuel Wilson [sic] is listed as 'curiosity dealer’ at 19 Castle Street, Leicester Square, London, in Pigot’s Directory, 1840 and Samuel Willson is listed as 'curiosity dealer’ at 14 Bear Street, Leicester Square in 1841. By the mid 1830s Willson had moved to the Strand and Willson is listed as 'curiosity dealer’ at 393 Strand in 1860 and at the same address in Kelly’s Directory, 1882. Samuel appears to have been related to the modern and second hand furniture dealer Thomas Willson, who traded during the first quarter of the nineteenth-century and is believed to have commenced business in 1818. Thomas Willson first appears in trade directories in 1821, when he was trading from Little Queen Street and later moved to 68 Great Queen Street. During 1830-37 the business was continued by Thomas’s wife, Mary Willson and by 1838 their son Matthew took over the business, which continued until 1854.

'T. WILLSON 68 GREAT QUEEN STREET
WIMPFEN & GOLDSMIDT

Wimpfen and Goldsmidt were curiosity dealers trading in Frankfurt, Germany in the opening decades of the nineteenth-century. Goldsmidt had dealings with the dealer Abraham Davies (q.v.) from at least 1816 and the dealer John Coleman Isaac (q.v.c) continued the trading relationship. Isaac recorded in a letter to his wife Sarah (née Davies q.v.) in March 1833 that he managed to 'get out of a deal with Wimpfen' for some pictures he had agreed to buy, because, as he wrote, 'the fact is we cannot sell any pictures'. And later in August 1845, Isaac records that he purchased '7 silvered metal dishes (rather pretty) for £2.10.0.' from Wimpfen & Goldsmidt. In another letter Isaac mentions that Wimpfen & Goldsmidt 'know all the dealers' in Germany. On the 5th September 1857 Isaac records that 'my old friend Mr Wimpfen in Frankfurt AM died about 3 months ago, he has left a great deal of money.'

[John Coleman Isaac archive, MS136/A131, ‘waste book’, no.467, no.12, no.70, no.92, Hartley Library, University of Southampton.]

WINSTANLEY, Thomas

Thomas Winstanley was an auctioneer dealing at Church Street, Liverpool in the 1820s and 1830s. Thomas Winstanley (together with William Carver Crole), 'auctioneers, brokers, dealers, chapmen and copartners', were declared bankrupt sometime in January 1820.

WINTER, James

James Winter was established as a retailer of furniture at 107 Wardour Street, London, by 1823. Winter is listed as 'Furniture Broker' at 101 Wardour Street in Pigot's Directory, 1832. In John Tallis' London Street Views, 1838/40, Winter's shop is recorded at 107 Wardour Street and is described as 'second hand furniture warehouse' (figure 9). Winter is recorded as trading from 100 & 101 Wardour Street in 1844/5. Winter is listed as 'upholsterer at 100 & 101 Wardour Street in Kelly’s Directory, 1832. James Winter was Treasurer and Hon. Secretary of the Furniture Brokers Benevolent Institution, established 1839, at 101 Wardour Street.

The census returns for 1861 record that 100 & 101 Wardour Street are occupied by James Winter aged 60 'furniture dealer' together with his wife Mary (61) and sons James (39) and Henry (30) and daughter Martha (34), all listed as 'furniture dealers'. The business survived until 1870 when it was operating at 151, 153 and 155 Wardour Street (re-numbered). Winter sold modern and second-hand furniture and a number of pieces of eighteenth and nineteenth-century furniture have drawers stamped 'JAMES WINTER 101 WARDOUR ST'.


WITT, William Frederick

William Frederick Witt is listed as 'curiosity dealer' at 65 Union Street, St Helen’s, Isle of Wight, in the Post Office Directory for 1875.

LONDON' and 'M.WILLSON' can sometimes be found stamped on late eighteenth and nineteenth-century furniture. Willson continued the firm into the twentieth-century as Willson Brothers. ‘Willson, Strand’ made a considerable number of purchases (at least 87 lots) at the auction sale of the collection of Ralph Bernal (1781–1854) in March 1855, including 'six Sévres plates' (lot 465, £7.12.6); 'a Limoges enamel oblong plaque, with Magdalene in the desert, signed L.L.' (lot 1510, £8.10.0.); ‘a very interesting Reliquaire, in the form of a circular tower’ (lot 1300, £10.10.0.). Willson & Son are also recorded as the buyers of at least 8 lots at the auction sale of the collection of Andrew Fountaine in 1884, including ‘an Old Dresden porcelain globular bottle’ (lot 1239, £1.2.12.0.); ‘a Frankenthal figure of a Boy’ (lot 1510, £8.10.0.); ‘a carved oak armchair, with openwork back, surmounted by lions, and seat of tapestry’ (lot 4281, £3.0.0.);

‘Wimpfen & Son’ are also recorded as the buyers of 15 lots at the auction sale of the contents of Hamilton Palace in 1882, including ‘an Old Dresden porcelain globular bottle’ (lot 1239, £1.2.12.0.); ‘a Frankenthal figure of a Boy’ (lot 1714, £7.7.0.) and ‘a pair of Limoges enamel candlesticks’ (lot 1838, £16.16.0.). Willson & Son are also recorded as the buyers of at least 8 lots at the auction sale of the collection of Andrew Fountaine in 1884, including ‘an Urbino Dish [painted with] six figures, with a centaur killed by Manna’ (lot 57, £36.15.0.), and ‘an Urbino Dish [painted with] Moses and the Israelites gathering Fountaine in 1884, including ‘an Urbino Dish [painted with] six figures, with a centaur killed by Manna’ (lot 57, £36.15.0.), and ‘an Urbino Dish [painted with] Moses and the Israelites gathering [Frederick Litchfield, Pottery and Porcelain, a Guide to Collectors, (1879), p. 523; Geoffrey Wills, ‘Thomas Willson’, Furniture History, vol.X, (1974), pp. 78–79; Christopher Gilbert, Pictorial Dictionary of marked London furniture, 1700–1840, (1996), p. 56; Jessica Harrison-Hall, ‘Oriental Pottery and Porcelain, in Marjorie Caygill & John Cherry (eds.), Dictionary of marked London furniture, 1700–1840, (1996), p. 47.

WINSTANLEY, Thomas

Thomas Winstanley was an auctioneer dealing at Church Street, Liverpool in the 1820s and 1830s. Thomas Winstanley (together with William Carver Crole), ‘auctioneers, brokers, dealers, chapmen and copartners’, were declared bankrupt sometime in January 1820.

WINTER, James

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The census returns for 1861 record that 100 & 101 Wardour Street are occupied by James Winter aged 60 ‘furniture dealer’ together with his wife Mary (61) and sons James (39) and Henry (30) and daughter Martha (34), all listed as ‘furniture dealers’. The business survived until 1870 when it was operating at 151, 153 and 155 Wardour Street (re-numbered). Winter sold modern and second-hand furniture and a number of pieces of eighteenth and nineteenth-century furniture have drawers stamped ‘JAMES WINTER 101 WARDOUR ST’.


WITT, William Frederick

William Frederick Witt is listed as ‘curiosity dealer’ at 65 Union Street, St Helen’s, Isle of Wight, in the Post Office Directory for 1875.
WISE, William
William Wise is recorded as ‘dealer in pictures and curiosities’ at 61 Piccadilly, London, in the records of the Sun Fire Office in 1826.

WOLF, Henry
Henry Wolf is listed as ‘curiosity dealer and jeweller’ at 6 Windsor Street, Plymouth, Devon in White’s Directory, 1878.

WOLF, Mrs Julia
Mrs Julia Wolf is listed as ‘dealer in works of art’ at 7 Vere Street, Oxford Street, London, in Kelly’s Directory, 1882.

WOLF, Louis
Louis Wolf is recorded as a dealer in Dresden, Germany, the novelist Honoré de Balzac (1799–1850) made substantial purchases from Wolf in 1848. Leigh, Sotheby & Wilkinson, sold the ‘small, but valuable collection of coins, the property of M. Louis Wolf, of Lausanne, at their rooms in Wilkinson Street’ in 1861. [Werner Muensterberger, Collecting, an unruly passion – psychological perspectives, (1994), pp. 132–3.]

WOLF, Shriener
Shriener Wolf is listed as ‘curiosity dealer’ at 7 Albert Place, Manchester, in Whellan’s Directory, 1853.

WOLFSOHN
Wolfsohn is recorded by the collector Lady Charlotte Schreiber (1812–1895) in her diaries in 1869 as a curiosity dealer trading in Dresden, Germany. [Montague Guest, (ed.), Lady Charlotte Schreiber’s Journals, (1911).]

WOOD, John
John Wood is listed as a ‘curiosity dealer’ at 148 Fenchurch Street, London, in Pigot’s Directory, 1832. Wood is listed as ‘dealer in foreign birds and curiosities’ at 161 Fenchurch Street in 1839 and 1841. Wood is listed as ‘dealer in Fringe’ at 161 Fenchurch Street in Tallis’s London Street Views, 1838/1840.

WOODGATE, Thomas W
Thomas W. Woodgate is listed as ‘antique furniture dealer’ at 93 to 96 High Holborn, London, in Kelly’s Directory, 1860 & 1870. Thomas Woodgate is listed as a subscriber to William Chaffers Marks and Monograms on Pottery and Porcelain (1863).

Woodgate is recorded as the buyer of at least 30 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including ‘a Halberd, engraved with a figure in the costume of the time’ (lot 2378, £12.12.0. illustrated in the catalogue), ‘a cross bow, the stock inlaid with ivory carvings of figures’ (lot 2493, £5.0.0.) and a ‘German glass bocale’ (short tumbler), painted with ‘figures feasting and musicians’ (lot 2889, £6.19.0.). ‘T.W.Woodgate’ is recorded as the buyer of ‘a toilet-cover of crimson silk and old point lace’ (lot 1268, £278.5.0.) at the auction of the contents of Hamilton Palace in 1882.

In an advertisement by Woodgate, in the Art Journal in July 1860, he described himself as ‘Antique Furniture and Curiosity Dealer, Importer of Works of Art and Antiquities’, and announced, ‘Woodgate’s extensive collection of works of art, at 94, 95, & 96, High Holborn, consists of a valuable assortment of very rare Old Point Lace; fine antique Plate; Sévres, Dresden, Oriental and Chelsea China, Old Palissy; Raffaelli Ware Enamels, Ivories, Marbles. Wedgwood Paintings, Armour, Bronzes, and all articles of Vertu; Old Buhl and Marqueterie Cabinets, Clocks, and Candelabras, one of which is the Cupid and Psyche Clock, by Canova...also a large collection of Richly Carved Oak, Dining-Room, Library, and Decorative Furniture.’ In the same advertisement Woodgate also announced the sale of the ‘Warrington State Bedstead, from the Manchester Exhibition...having purchased the Bedstead, considerably under its original cost is now enabled to dispose of it at one third the sum refused for it in the Exhibition.’ The bedstead was made by the Welsh furniture designer Anthony Charles Richards (1823– died after 1883) and had been displayed at the Manchester Art Treasures Exhibition in 1857 and in 1858 was subsequently put up as prize in a lottery. A receipt from Thomas Woodgate, dated 28th December 1859 and for a ‘Finely Carved Antique Looking Glass’ exists in the John Johnson Collection of Ephemera at the Bodleian Library, Oxford (figure 38). Woodgate may be the dealer satirised as ‘Mr. Steelstyle’ by Sydney Whiting in a sardonic essay published in Once a Week in April 1862; Whiting described ‘Mr. Steelstyle’ as ‘a dealer in curiosities, who began life as the keeper of a small bric-a-brac shop in Ovid Row’ but whose ‘dingy little shop has grown into the most extensive premises in London for the display of goods of a decorative character, and articles of vertu, and he also employs more hands than anyone else in manufacturing at the present day genuine antique articles of every description.’ [Sydney Whiting, ‘Bric-a-Brac’, Once a Week, April 5th 1862, pp. 402-407.]
WOOLLATT, Samuel James
Samuel Woollatt (d.1855) is listed as ‘dealer in curiosities’ at 13 New Bond Street, London, in Tallis’ London Street Views, 1838/1840. Samuel James Woollatt had earlier traded as ‘tea & coffee rooms’ at 12 Goodge Street and is listed at this address in Pigot’s Directory, 1839. Woollatt is listed as ‘curiosity dealer’ at 28 Wardour Street in Pigot’s Directory, 1844, 1846 and 1852 (figure 10). The dealer Samuel Litchfield (q.v.) took rooms at Samuel Woollatt’s Goodge Street premises in the late 1830s and Samuel Woollatt’s step-daughter Catherine Collings (1817–1885) married Samuel Litchfield in 1846. Woollatt died in Bow Lunatic Asylum in 1855 and in November 1857 Samuel Litchfield sold his father-in-law’s stock; ‘the trustees of the late Mr Woollatt, 28 Wardour Street wishing to avoid a sale by auction, are determined to sell the whole stock, at a very great reduction’. The stock consisted of ‘cabinets, tables, and other objects in Buhl and marqueterie...Sèvres, Dresden, and oriental china, stained glass windows...and a small and choice collection of ancient paintings.’ [Information on the family history of Samuel Woollatt kindly supplied by Anne Carwardine.]

WOOLMER, Elizabeth
Elizabeth Woolmer is listed as a ‘curiosity, shell or picture dealer’ at 179 High Street, Shadwell, London, in the Post Office Directory for 1826 and 1836.

WORTH, William
William Worth is listed as ‘antique dealer’ at Bull Ring, Great Grimsby in Kelly’s Directory, 1889.

WRIGHT, William, S., John & Frederick
William Thrale Wright is listed as ‘carver and gilder’ at 22 Wardour Street, London, in Pigot’s Directory, 1839 and was recorded as carver and gilder to HRH Princess Sophia Matilda. John Wright ‘picture restorer’ and W. Wright ‘carver and gilder’ are listed at 22 Wardour Street in Tallis’s London Street Views, 1838/40. William Wright is listed as ‘antique furniture dealers and cabinet makers’ and ‘ancient furniture importers’ at 26 Wardour Street in 1844. The Wrights traded from three addresses in Wardour Street in the 1850s, at numbers 20, 22 & 27, which comprised premises in which the Wright family lived together with workshops, warehouses and a yard. The census returns for 27 Wardour Street in 1861 list John Wright as ‘upholsterer’, aged 48 born Marylebone and William Wright (age not recorded) ‘upholsterer’, together with his sons William (32), Frederick (29) and Edman (20) all ‘upholsterers’ at 22 Wardour Street. By 1870 they were trading at 22, 23 & 27 Wardour Street and in Kelly’s Directory, 1878–82 William & Frederick Wright, ‘antique furniture dealers, art dealers & importers’ are listed at 22, 23, 142 & 144 Wardour Street. William & Frederick Wright at 142 & 144 Wardour Street, and John Wright at 134 Wardour Street, ‘antique furniture dealers’ in Kelly’s Directory, 1882.

At the auction of the contents of Strawberry Hill in 1842 Wright bought a ‘drawing of the Virgin and Child’, formerly in the collection of Gaston Duc d’Orleans, (lot 7, 11th day, £14.14s.). ‘Wright, of Wardour Street’ made just one purchase at the auction sale of the contents at Stowe in 1848, a portrait of ‘Lord Cornbury’ (lot 16, 21st day, £5.15.0.). Wright is listed as a buyer of at least 8 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including ‘a Limoges enamel plate, painted with the Temptation of Adam and Eve’ signed by ‘P. Corteys’ (lot 1483, £21.0.0.) and a ‘beautiful Flemish boxwood carving’ of the Virgin (lot 1647, £7.5.0.). W. Thrale Wright of 144 Wardour Street, may possibly have sold a ‘Jacobean’ panelled room to the American collector Mrs Timothy Lawrence in 1876. The room is now in the Boston Museum of Fine Arts. James Wright aged 29, second son of William Thrale Wright, died on 26th July, 1859 at Ramsgate. A Louis XV style writing table bearing the label ‘From W & J Wright’s Oak and Marqueterie Furniture Warehouses, 27 and 22 Wardour Street, Soho, London’ is known to exist. [Clive Wainwright, The Romantic Interior, the British collector at home 1750–1850, (1989), p. 56; Christopher Gilbert, Pictorial Dictionary of marked London furniture 1750–1840, (1996), p. 57; John Harris, Moving Rooms: the trade in architectural salvage, (2007), p. 101.]
**ZEN**

'Mr Zen' was a dealer in Venice, Italy, in the 1840s and 1850s. The dealer John Coleman Isaac (q.v.) bought articles from 'Mr Zen' in the early 1840s, but by 1844, Isaac writes that Zen had 'left off dealing and sold stationary and colours for artists'. However, it is clear that Zen continued to trade in curiosities; Isaac wrote that he had 'bought a trifle for one Napoleon' from Mr Zen in September 1845.

Isaac also records that in 1857 John Webb (q.v.) bought some bottles from Mr Zen, which Webb asked Isaac if he would send back to England. Otto Mündler (1811–1870), the German art dealer and historian, recorded extensive dealings with an art dealer named 'Mr Zen' during 1856–58, whilst Mündler was a travelling agent for the National Gallery in London.

[John Coleman Isaac archive, MS139/AJ53, no.64, no.73, no.102, Hartley Library, University of Southampton. The Travel Diary of Otto Mündler, The Walpole Society, volume LI, (1985), pp. 69-254, passim.]

**ZENOPE**

The writer Herbert Byng-Hall recorded that Zenope was an Armenian curiosity dealer trading at the Grand Bazaar in Istanbul in 1868. Byng-Hall writes that 'Mr Zenope' is a 'most respectable Armenian. If you visit Stambol...go direct to him, place yourself unreservedly in his hands...'.

[Herbert Byng Hall, Confessions of a Bric-a-Brac Hunter, (1868), p. 56.]

**ZIMMERMAN, Godfrey and Simon**

Zimmerman is listed as 'curiosity dealer and jeweller' at 48 Albany Street, Regent's Park, London, in Pigot's Directory, 1839 and 'curiosity dealer' at the same address in 1841 and also in Kelly's Directory, 1846. The census for 1861 recorded Godfrey Zimmerman, 'Jeweller and Curiosity Dealer' (aged 70) at 38 Old Bond Street, together with his wife Martha (aged 68); Godfrey was born in Germany his wife in Yarmouth.

In February 1852 'Godfrey and Simon Zimmerman of 38 Old Bond Street, jewellers and curiosity dealers, and co-partners in trade', were assigned 'William Charman, 63 Berwick Street, diamond merchant', as a trustee for himself and the rest of the creditors of 'G & S Zimmerman'. Zimmerman is listed as the buyer of at least 37 lots at the auction sale of the contents of Strawberry Hill in 1842, including 'six extremely rare and curious Old Venetian Glass Desse...'

Plates' (lot 43, 12th day, £3.15.0.); 'a pair of very rare Raphael ware plates representing the seasons of July and December' (lot 64, 12th day, £7.17.6.); 'a pair of antique fire dogs of or-molu, representing arms and trophies, on scroll stands' (lot 1, 16th day, £11.0.0.); 'a beautiful Persian Shield, made of a Rhinoceros’ hide' (lot 65, 19th day, £8.18.6.), and 'a pair of very curious old Venetian glass bottles, mounted with silver' (lot 18, 23rd day, £11.0.6.).

'Mr G Zimmerman' is listed as a subscriber to the Stowe Catalogue Priced and Annotated (1848) and is also recorded as buying at least 71 lots at the Stowe sale, including 'a tea-pot, of oriental white ware, with a gilt spout...and 28 pieces of curious white ware' (lot 9, £3.4.0.); 'a blue and gold oval enamelled snuff box', (lot 458, £12.15.0.); and 'a small obelisk, of rosso antico marble', (lot 683, £8.10.0.). 'S. Zimmerman' is also listed as the purchaser of at least 17 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including 'a large silver gilt drinking cup, date about 1620' (lot 1425, £32.10.0.); 'a cup and saucer, enamelled on silver, of Dresden work' (lot 1578, £41.0.0.) and 'a small sword, about 1610' signed by 'Biscotto' (lot 2440, £19.0.0.). Zimmerman also bought an altarpiece 'German, work of the 15th century' from A.W.N. Pugin's (1812–1852) effects at Sotheby's in 1853.

The annual report for the Department of Science and Art in 1854, which lists all the purchases for the South Kensington Museum, recorded the purchase of 'a snuff box in chased and pierced steel, 1660' (£7.0.0.) from 'Mr. Zimmerman'. 'Zimmerman, of Bond Street', also exhibited plate and jewellery at the Great Exhibition of 1851. The ‘S. Zimmerman collection’ was sold at auction in Paris in 1875.

ZIMMERMAN is listed as the buyer of at least 37 lots at the auction sale of the contents of Strawberry Hill in 1842, including 'six extremely rare and curious Old Venetian Glass Desse...'

[Herbert Byng Hall, Confessions of a Bric-a-Brac Hunter, (1868), p. 56.]

**ZISSLER, Christian**

Christian Zissler is listed as 'curiosity dealer' at 353 Cambridge Road, London, in Kelly's Directory, 1882.

[H. Burn, Aedes Strawberrianae, (1842).]
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