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REGIONAL FURNITURE



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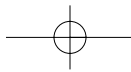
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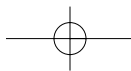
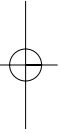
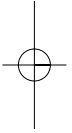


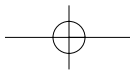
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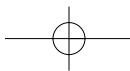
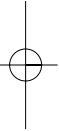
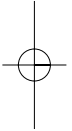
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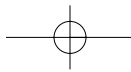
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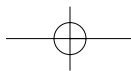
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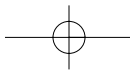
WITH FULL EXPLANATION AND PLATES

BY
MARK WESTGARTH

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1. John Wykeham Archer, *Old Entrance to Lyon's Inn,
Holywell Street, Strand, April, 1847*,
watercolour, showing William Schofield's shop, 36, Holywell Street, London.
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PREFACE

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.¹ 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.² 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.³ Christies, London, held their first sale of 'fragments for making interiors' in 1826.⁴ 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.⁵ 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.⁶

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.⁷ 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 coffer 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 tobacconists. Tobacconists, 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.⁸ 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.⁹

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. Cocker mouth, 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 1839.¹⁰ 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.*¹¹

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*¹²

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.¹³

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.¹⁴

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.¹⁵ Who knows what their future will be in the next two hundred years?

David Jones

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2. For the Earl of Moray's collection, made between 1798–1812, at Darnaway, Morayshire, see David Jones, 'The Hall and Lobby', Chapter 5 in *The Scottish Home*, ed. A. Carruthers, Edinburgh, 1996
3. The principal dealers involved at Abbotsford were William Bullock and Daniel Terry. See David Jones, 'Scottish Furniture at Abbotsford' in *Abbotsford and Sir Walter Scott, the Image and the Influence*, ed. I.G. Brown, Edinburgh, 2003, pp. 90–8
4. Simon Jervis, *High Victorian Design*, London, 1983, p. 16
5. Tempest Papers, Broughton Hall, Skipton, North Yorks. Bundle 17.
6. 'Elizabethan Villa Furniture' in J. C. Loudon, *Encyclopaedia of Cottage, Farmhouse and Villa Architecture and Furniture*, London, 1833, pp. 1098–1104
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
10. Ian Anstruther, *The Knight and the Umbrella: an Account of the Eglinton Tournament*, 1839, London, 1963
11. Loudon, *ibid.* p. 1039
12. Loudon, *ibid.* p. 1102
13. See Hugh Roberts, *For the King's Pleasure, the Furnishing and Decoration of George IV's Apartments at Windsor Castle*, London 2001, pp. 25–39
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

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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.

Among the many individuals who very kindly gave up their time and in many instances generously supplied information for the dealer entries and I would like to express my grateful thanks to Christine Blackburn, Ann Carwardine, Dr Helen Clifford, Harvey Edgington, Anne-Maria Eze, Jeremy Garfield-Davis, Professor Nigel Glendinning, Christopher Hawkins, Nikita Hooper, Ruth Jansen, Kathryn Jones, Julie Anne Lambert, Martin Levy FSA, James Lomax FSA, Dr Valerie Mainz, Christopher Marsden, Professor Stefan Muthesius, Jacob Simon, Joanna Soden, Joyce Stephenson, Sheena Stoddard, Annalea Tunesi, Adriana Turpin, Thelma Westgarth, the late Michael Wiseshall, and John Whelan. Any errors in the information in the *Dictionary* remain my own.

Mark Westgarth

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1. Mark Westgarth, *The Emergence of the Antique and Curiosity Dealer 1815–1850: the commodification of historical objects*, (unpublished PhD Thesis, University of Southampton, 2006).



2. Edward William Cooke R.A., *The Antiquary's Cell*, 1835, oil on panel.
© Victoria & Albert Museum, London.



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

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shop called 'Noah's Ark' in Paris in 1644, 'where are to be sold all sorts of Curiositys, naturall & Artificial...'.⁸ 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.⁹ 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.¹⁰ 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.¹¹ 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.¹² 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



4. Charles Redfern's antique shop, Jury Street, Warwick, 2009.
Photograph © the author.



5. Charles Redfern's antique shop, Jury Street, Warwick, stained glass over-door, 2009.
Photograph © the author.

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the Dictionary who were trading during the first half of the nineteenth century contradicts Clive Wainwright's suggestion that 'even by the late 1840s there do not seem to have been large numbers of shops selling antiquities.'¹³

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.¹⁴ 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 kinds 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'.¹⁵ 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.'¹⁶ 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'.¹⁷

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.

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7. Plate 3 from Horatio Rodd's catalogue, 1842.
© Victoria & Albert Museum, London.

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.'¹⁸ 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.¹⁹ 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.²⁰ 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 Hampp² 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.²³ 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

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8. Letter from the dealer Gabriel Davies to his son Abraham, dated and inscribed 'Friday 19 Cheshwan 582' (December 1821).
© Hartley Library Special Collections, University of Southampton.

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 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 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,²⁴ 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.

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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.’²⁵ 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.²⁶ The broader collecting preferences of the second half of the nineteenth century have also already been sketched by the historian Arthur MacGregor.²⁷ 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.’²⁸ 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.²⁹ 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

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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.³⁰ 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,³¹ 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.³² 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 respect³⁴ 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 1892.³⁵ 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.

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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 as 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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9. James Winter's shop in Wardour Street, London, 2009.
Photograph © the author.



10. Samuel Woollatt and Jacob Dantziger's shops in Wardour Street, London, 2009.
Photograph © the author.

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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.*³⁶

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.*³⁷

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’.³⁸ ‘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’.³⁹ 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 1964.⁴⁰ 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 vertu*, *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.*⁴¹

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 Sèvres 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.⁴² 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.⁴³ A description of John Holmes' house, published in 1828, illustrates how central such material was for contemporary antiquarian collectors:

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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.*⁴⁵

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.⁴⁶ 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.⁴⁷ 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.⁴⁸

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 Thornes near Wakefield, supplied the collector Charles Winn (1795–1874) of Nostell Priory with 'sundry pieces of antique oak furniture' in 1834,⁴⁹ 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 1821,⁵⁰ 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.⁵¹ 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).⁵²

'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).⁵³ 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;

*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.*⁵⁴

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.'⁵⁵

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:

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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.⁵⁶

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.’⁵⁸ 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.

THE ANTIQUE AND CURIOSITY DEALER

The Dealer and Exhibitions

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.⁶⁰ 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 *hoplothêkê*, 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.⁶¹ 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.⁶² 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).⁶³ 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.⁶⁴

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'.

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*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....*⁶⁵

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].*⁶⁶

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.⁶⁷ 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.⁶⁸ 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, c1520-30'⁶⁹ (figure 31); Henry Farrer, the well-known Wardour Street dealer, exhibited a 'napkin press, Flemish, c1600'⁷⁰ (figure 32); The Bond Street dealer John Webb exhibited amongst other things, a 'Venetian Mirror, c1700', (figure 33).⁷¹ The catalogue also indicated that the dealers Samuel Pratt and John Webb played important organisational roles in the staging of the exhibition.⁷²

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

broad political and social project that was intended to promote interest in and wider access to, works of art proper.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:

*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.*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.

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 *Specimens of Ancient Furniture* (1836). *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 1832–35.⁷⁵ The text for *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). *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 1875.⁷⁶

However, the significance of the illustrations in *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 *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

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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 vertu.*⁷⁷

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'⁷⁸ 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.*⁷⁹

Newspapers and journals such as the *Gentleman's Magazine*, also regularly reported the activities of the dealers at auction sales.⁸⁰ 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'.⁸¹ 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*.⁸² Balzac returned to the theme of the characterisations of the curiosity dealer in his later novel *Cousin Pons*, published in 1847, where the dealers Rémoncq and Elias Magus provided a negative counterfoil to the main character, the collector Sylvan Pons.⁸³ 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*.⁸⁴ 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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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.
77. Horace Walpole, *A Description of the Villa of Mr Horace Walpole*, London, Strawberry Hill Press, 1774, preface.
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.
79. H.C. Forster, *The Stowe Catalogue, Priced and Annotated*, London, David Bogue, 1848, p. 102.
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.
81. H.D. Burn, *Aedes Strawberrianæ*, London, H.Burn, n.d., 1842; Forster, 1848, op. cit.
82. Honoré de Balzac, *The Wild Asses' Skin* (1831), translated by Herbert J. Hunt, London, Harmondsworth, Penguin, 1977.
83. Honoré de Balzac, *Cousin Pons* (1848), translated by Herbert J. Hunt, London, Harmondsworth, Penguin, 1968.
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.

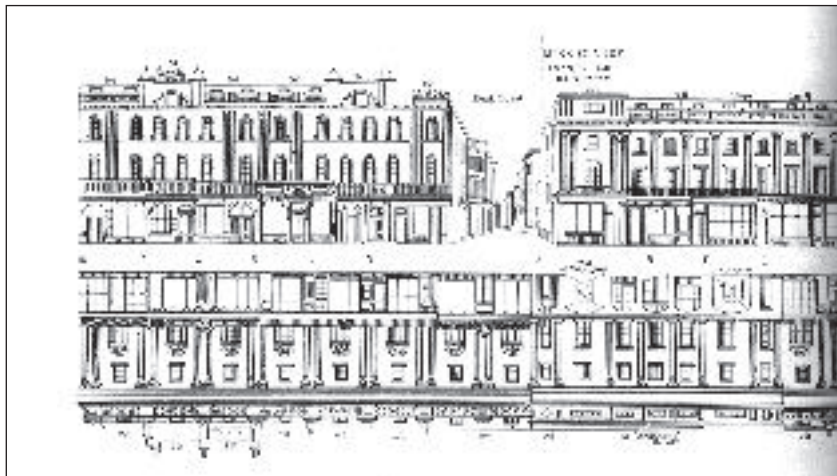


11. Reeves antique shop, Courthouse Street, Hastings. Anonymous ambrotype 1850.

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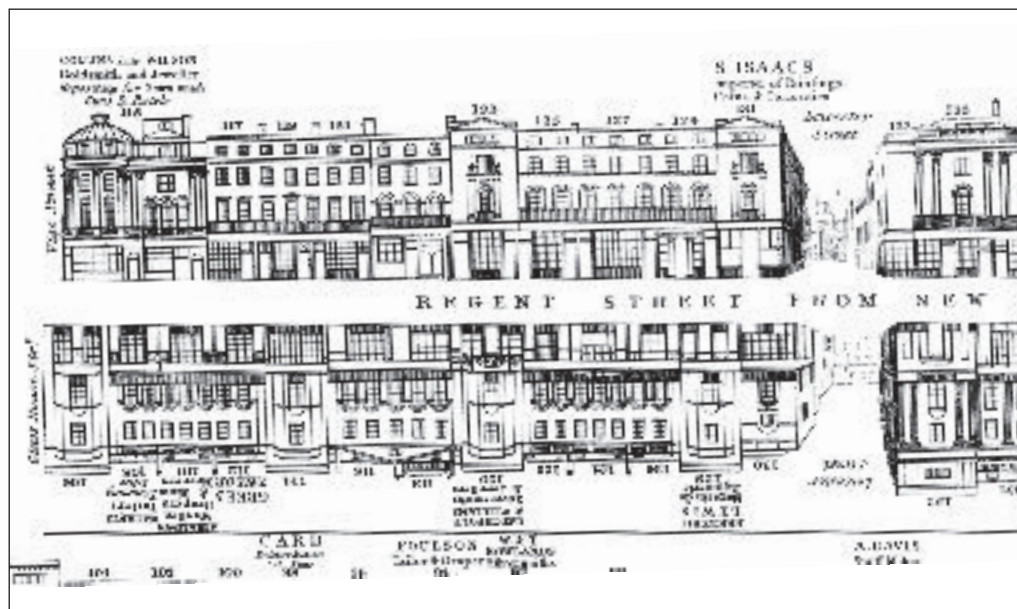
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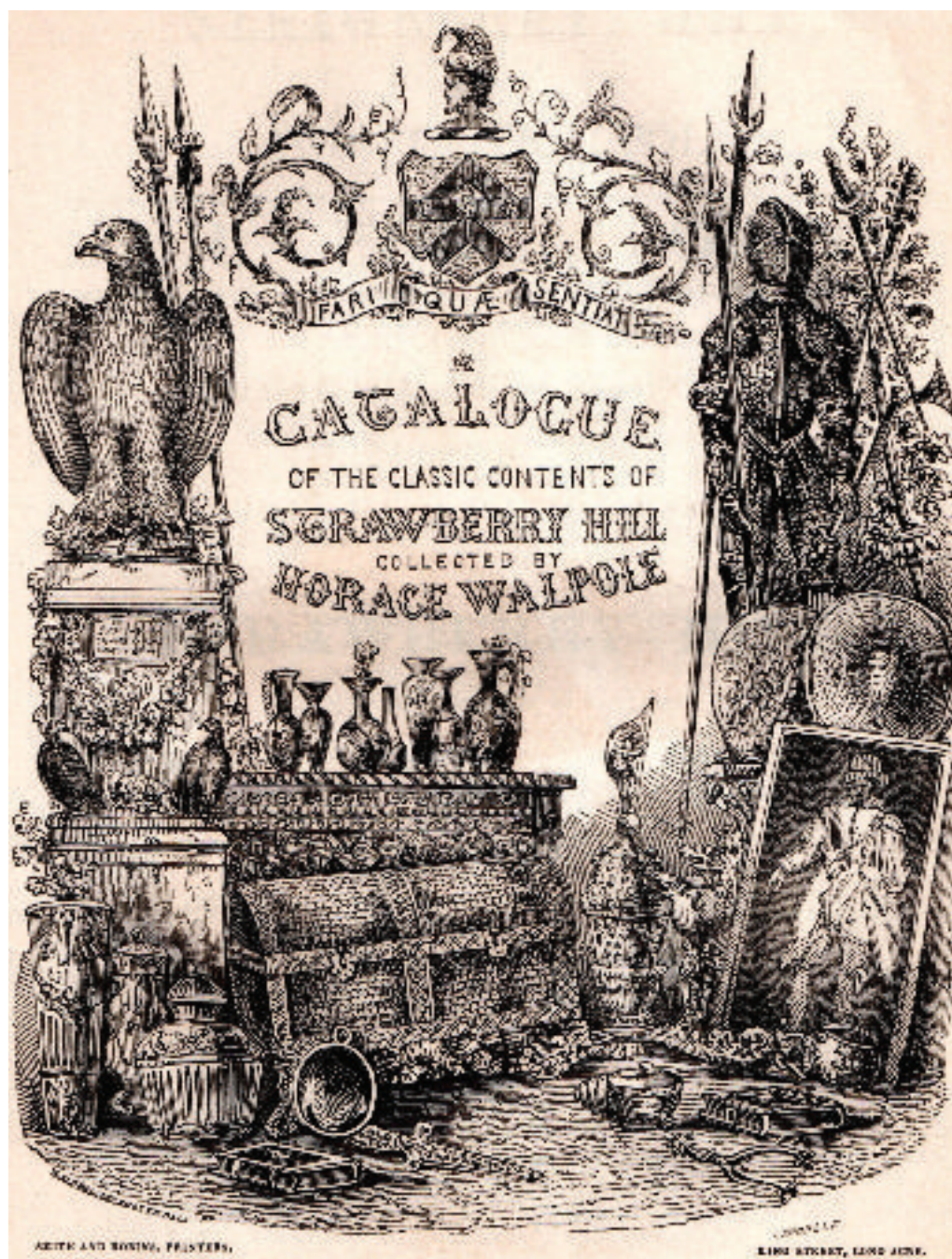
12. Part of Regent Street, London, showing the shop of Miss Clarke, 'Antique Lace Warehouse', 154 Regent Street, 1847; *John Tallis's London Street Views 1838-1840*, (1847 Supplement), London Topographical Society and Nattali & Maurice, 1969.

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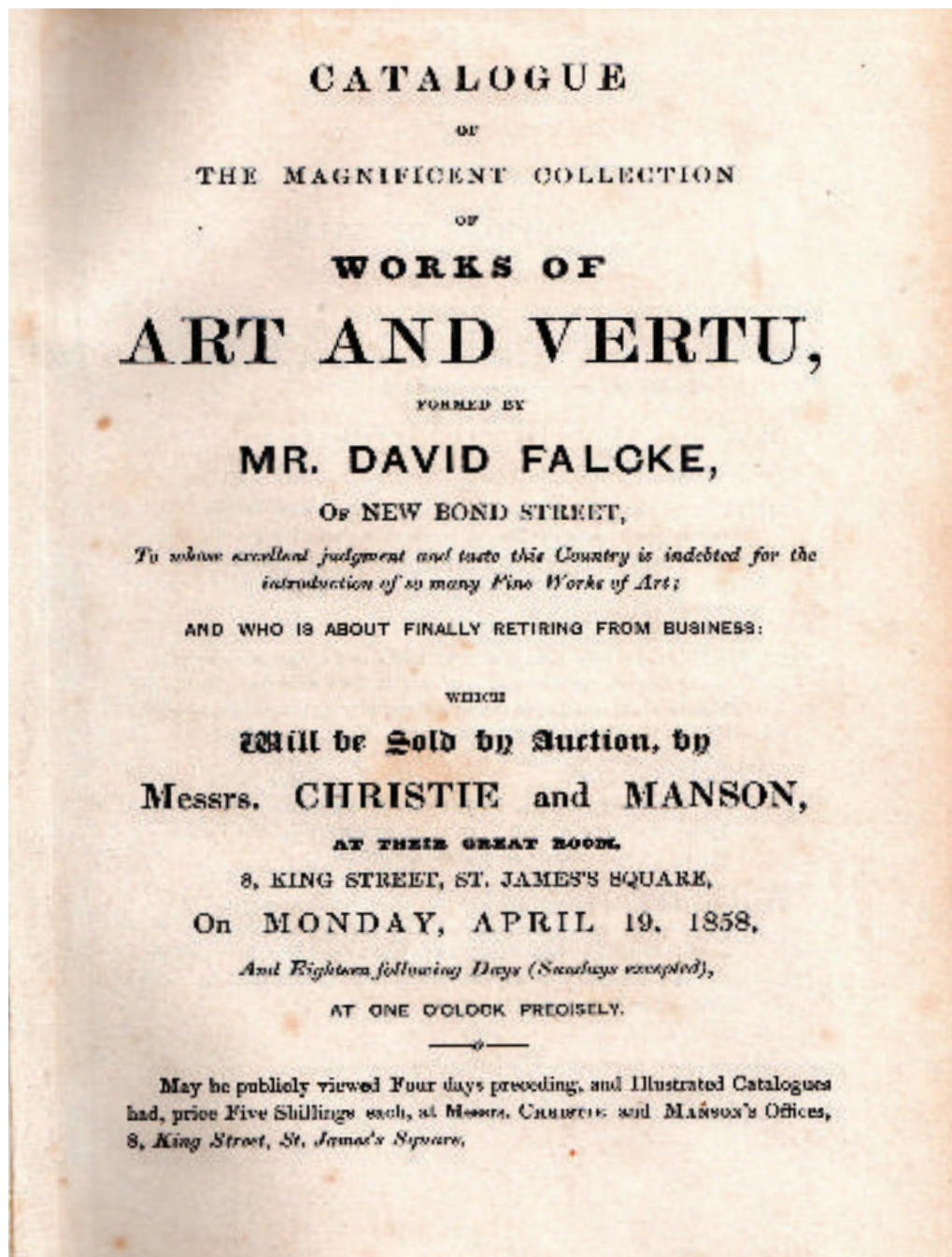


13. Part of Regent Street showing the shop of Samuel Isaacs, 'Importer of Paintings, China and Curiosities', 131 Regent Street, London, 1838-1840; *John Tallis's London Street Views 1838-1840*, (1847 Supplement), London Topographical Society and Nattali & Maurice, 1969.

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14. Title page from *A Catalogue of the Classic Contents of Strawberry Hill*
Collected by Horace Walpole, 1842.
Private collection.

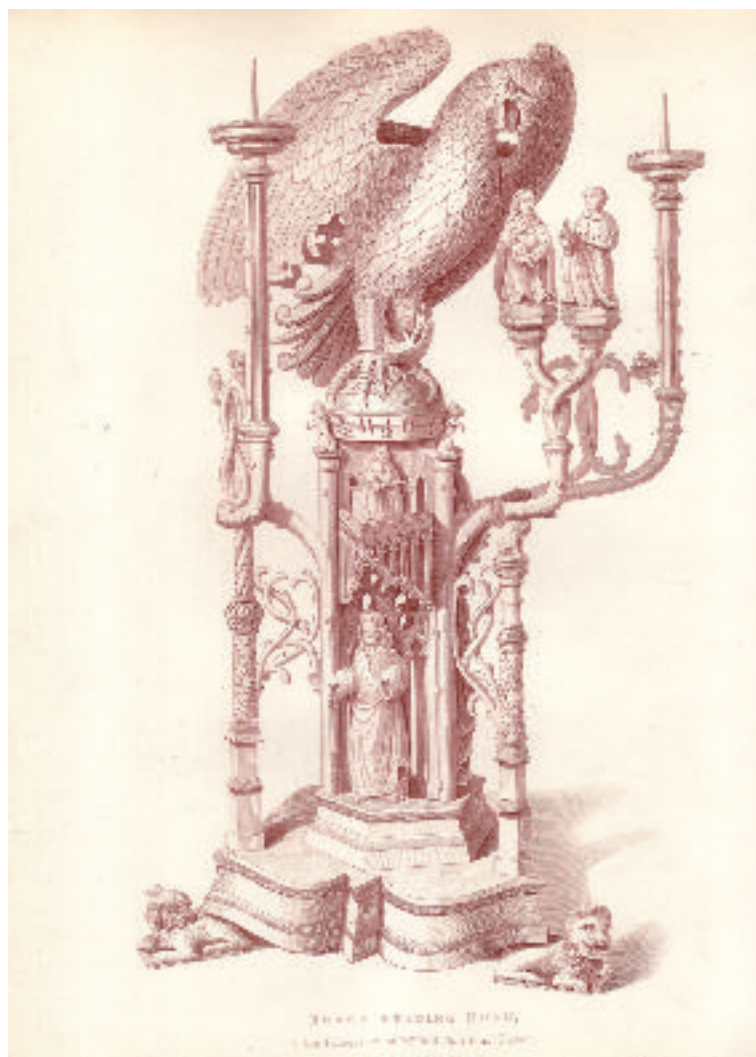


15. Title page from *A Catalogue of the Magnificent Collection of Works of Art and Vertu formed by David Falcke, of New Bond Street, 1858.*
Private collection.

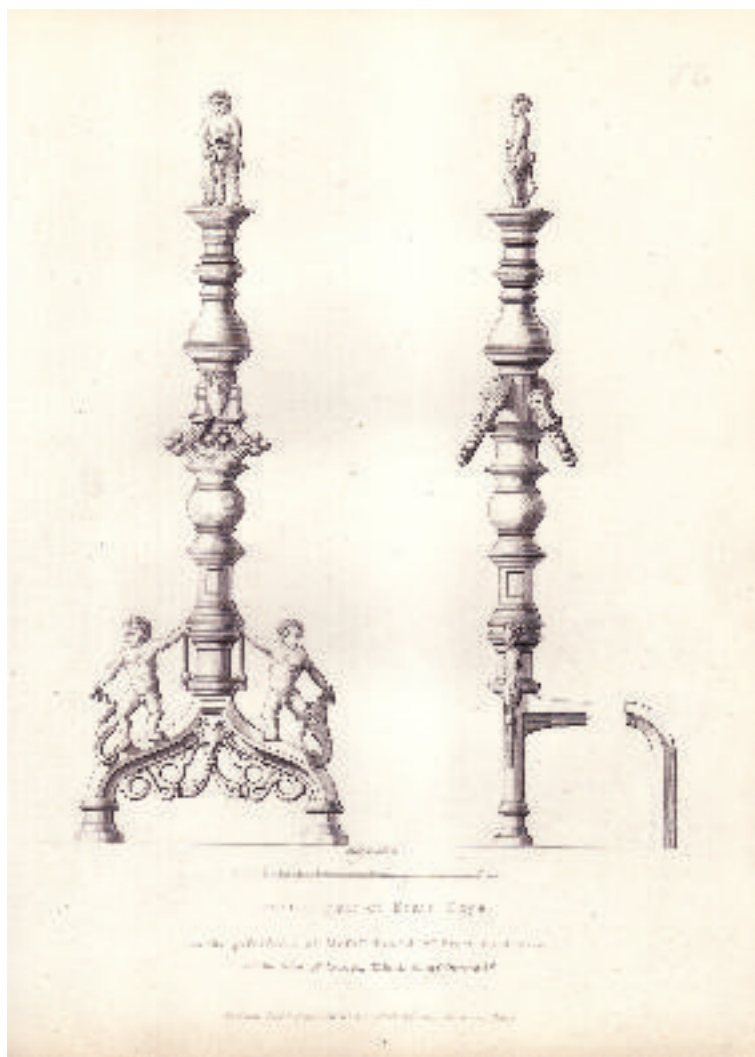


16. 'Ebony chair, formerly belonging to Horace Walpole at Strawberry Hill, now in the possession of Mr Webb, Old Bond Street'. Henry Shaw and Samuel Rush Meyrick, *Specimens of Ancient Furniture*, 1836, plate XIII. Private collection.

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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.

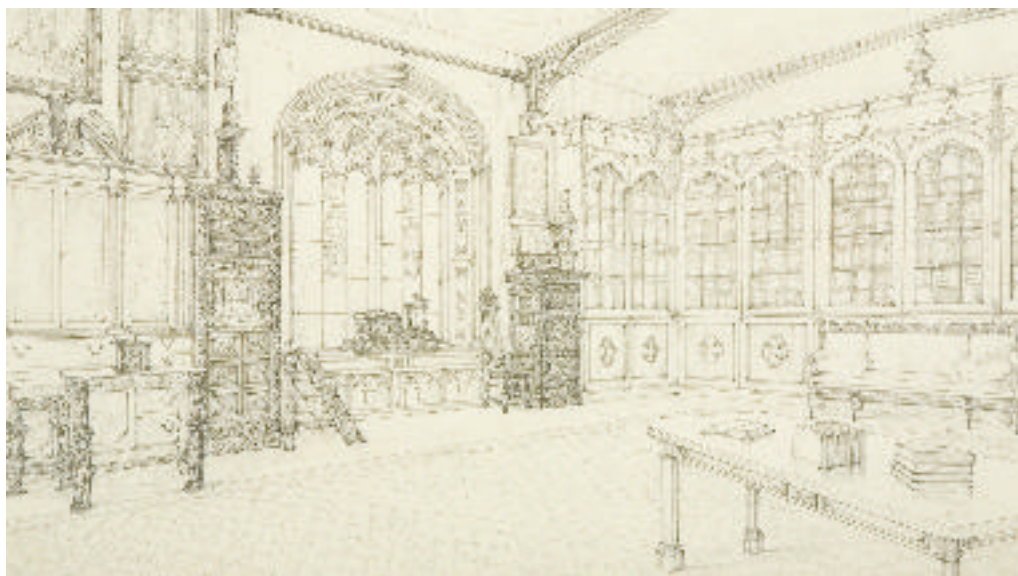


18. 'A pair of Brass Dogs, in the possession of Messrs Saml & Hy Pratt, Bond Street, of the time of Queen Elizabeth or James 1st'. Henry Shaw and Samuel Meyrick, *Specimens of Ancient Furniture*, 1836, plate LVI.
Private collection.

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19. W.H. Bartlett, *Interior of Broomwell Lodge, Bristol*, c1825, pen and ink drawing.
© Bristol's Museums, Galleries & Archives.



20. W.H. Bartlett, *The Library, Bromwell House, Bristol*, c1825, pen and ink drawing.
© Bristol's Museums, Galleries & Archives.



21. 'Ancient Oak chair', nineteenth century, incorporating earlier elements, including a sixteenth century panel. Probably supplied to Charles Winn (1795–1874) by E. Terry in 1834.

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22. Seventeenth century oak coffer, Yorkshire, c1670.
Probably supplied to Charles Winn (1795–1874) by E. Terry in 1834.
© The National Trust, Nostell Priory, Yorkshire.



23. 'Ancient Oak Buffet', seventeenth century and later.
probably supplied to Charles Winn (1795–1874) by E. Terry in 1834.
© The National Trust, Nostell Priory, Yorkshire.



24. 'Ancient Oak Buffet', nineteenth century, incorporating seventeenth century elements.
Probably supplied to Charles Winn (1795–1874) by E. Terry in 1834.
© The National Trust, Nostell Priory, Yorkshire.



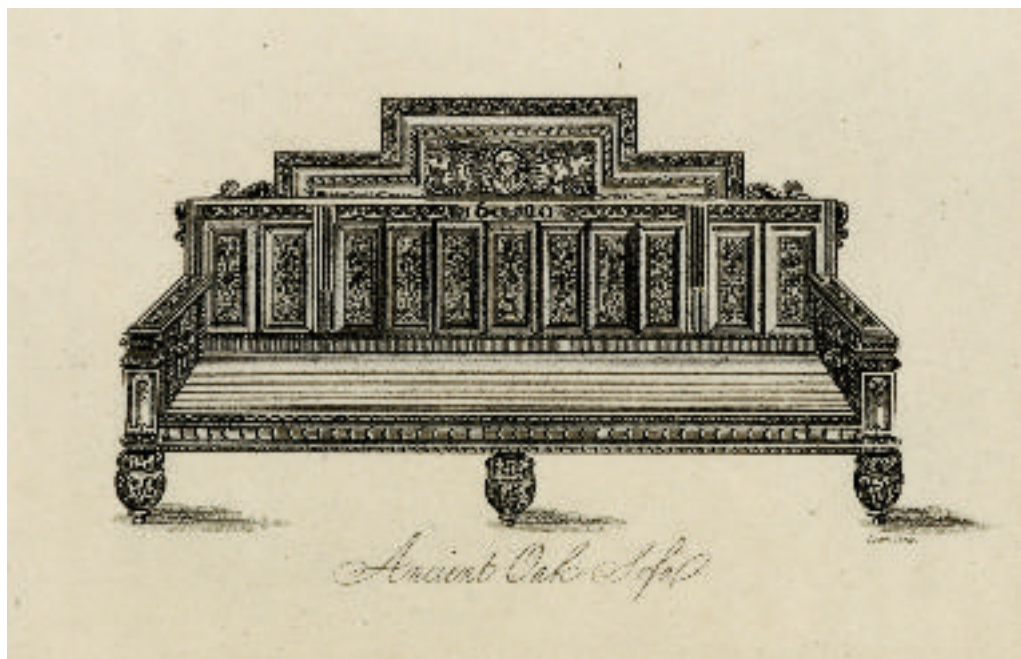
25. 'Ancient Oak Buffet', seventeenth century and later.
Probably supplied to Charles Winn (1795–1874) by E. Terry in 1834.
© The National Trust, Nostell Priory, Yorkshire.



26. 'Ancient Oak Sofa', nineteenth century, incorporating seventeenth century elements.
Elements probably supplied to Charles Winn (1795–1874) by John Swaby in 1821.
© The National Trust, Nostell Priory, Yorkshire.

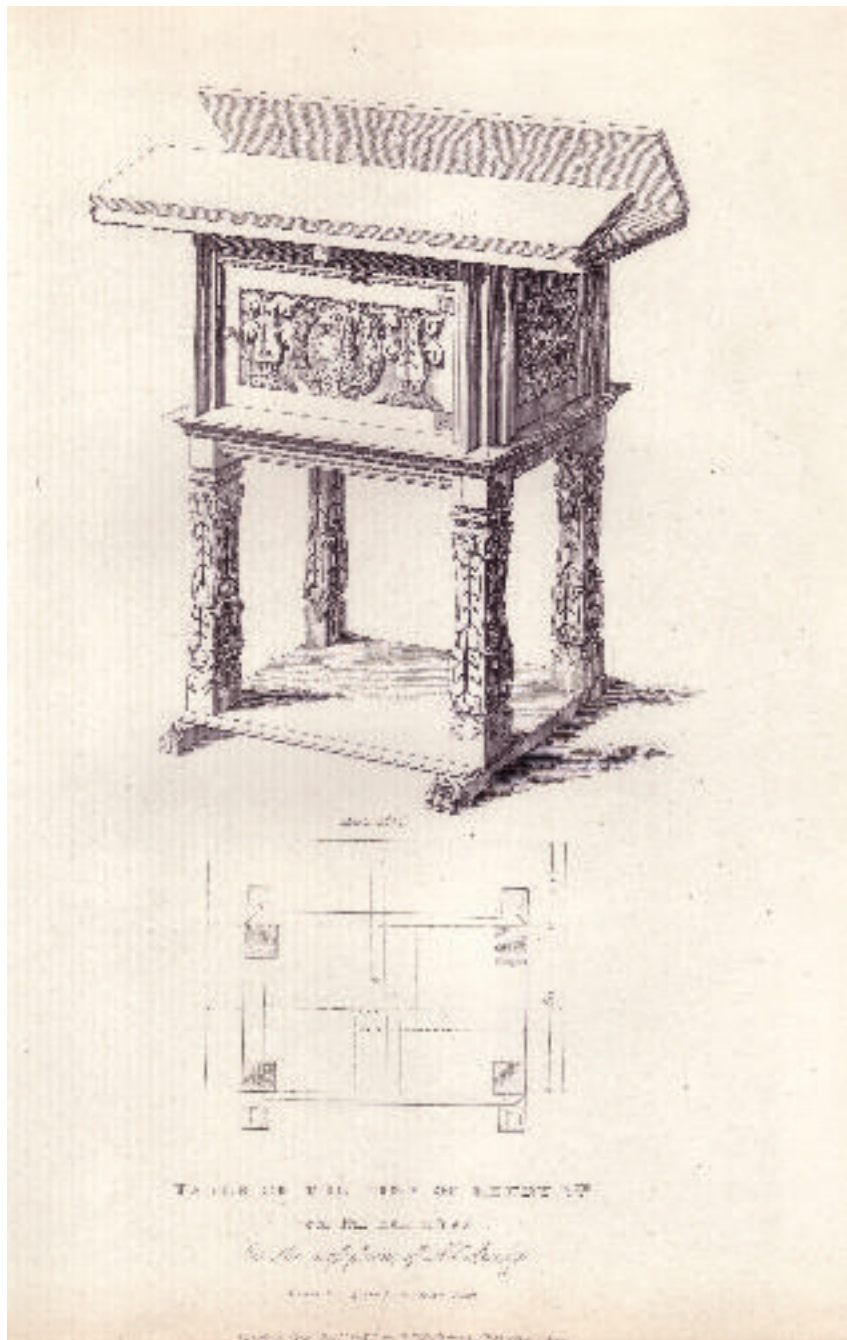


27. 'Ancient Oak Sofa', nineteenth century, incorporating seventeenth century elements.
Elements probably supplied to Charles Winn (1795–1874) by John Swaby in 1821.
© The National Trust, Nostell Priory, Yorkshire



28. 'Ancient Oak Sofa, in the collection of Mr John Hudson',
John Cole, *The Antiquarian Bijou*, 1829.
© British Library.

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29. 'Table of the time of Henry 8th from Hill Hall, Essex, in the possession of Mr Swaby'.
 Henry Shaw and Samuel Rush Meyrick, *Specimens of Ancient Furniture*, 1836, plate XIX.
Private collection.



30. Ancient Oak 'Counting Table', formerly in the possession of John Swaby, incorporating sixteenth century elements.

*By kind permission of Viscount De L'Isle from his private collection at Penshurst Place.
© Penshurst Place.*

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31. Charles Thurston Thompson (1816–1868), ‘Oak table and chair’, furniture exhibited at Gore House, 1853, albumen print. The table was in the possession of John Swaby.

© Victoria & Albert Museum



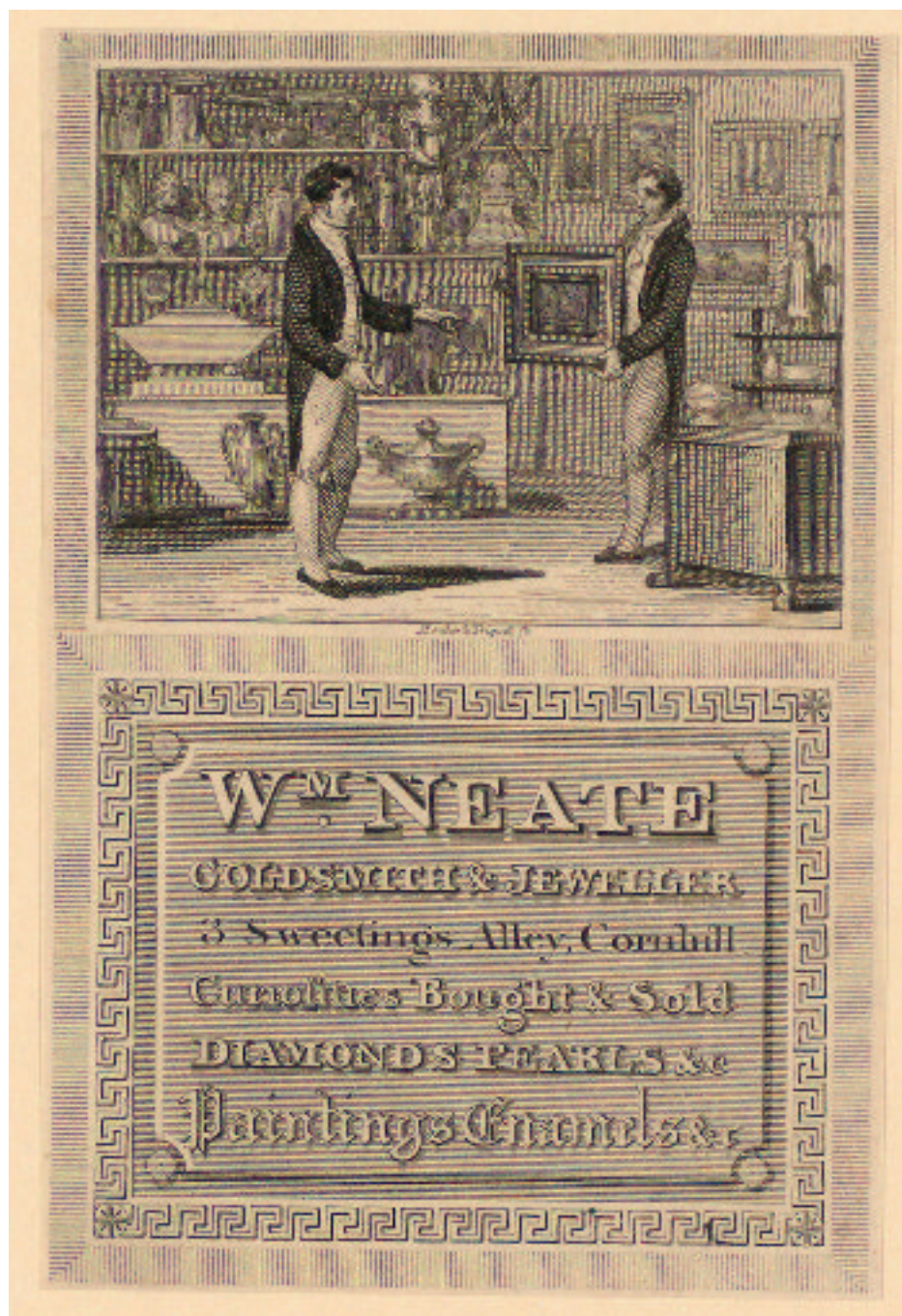
32. Charles Thurston Thompson (1816–1868), 'Napkin Press', furniture exhibited at Gore House, 1853, albumen print. The napkin press was in the possession of Henry Farrer.
© Victoria & Albert Museum.

46 DICTIONARY OF NINETEENTH CENTURY ANTIQUE & CURIOSITY DEALERS



33. Charles Thurston Thompson (1816–1868), 'Venetian Mirror 1700 from the collection of John Webb', furniture exhibited at Gore House, 1853, albumen print.

© Victoria & Albert Museum.



34. Trade Card of William Neate, c1825-1835.
© Bodleian Library, John Johnson Collection.



35. Trade Card of Bram Hertz, c1840.
© Bodleian Library, John Johnson Collection.



36. Trade Card of Samson Wertheimer, 1840-1850.
© Bodleian Library, John Johnson Collection.



37. Receipt from Litchfield & Radclyffe, dated 8th May 1862.
© Bodleian Library, John Johnson Collection.



38. Receipt from Thomas Woodgate, dated 28th December 1859.
© Bodleian Library, John Johnson Collection.



39. Trade Card of George Heigham, c1860-1870.
© Bodleian Library, John Johnson Collection.



40. John Thompson (1837–1921), *Old Furniture Shop from Street Life in London*, 1877, photograph, Woodburytype.
© Victoria & Albert Museum.

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41. William Merritt Chase (1849–1916), *The Antiquary Shop*, 1879, oil on canvas.
© Brooklyn Museum, New York.

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.¹ 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.

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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 (c.1803–1887).² As his biographical entry indicates, Isaac was an influential and well-known dealer trading from various addresses in London during the period c.1823 until c.1868. The Isaac archive covers the period from c.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.³ Part of the archive relates to the initial curiosity business operated by Gabriel Davies (c.1760–1838) and his son and daughter, Henry Abraham Davies (died 1822) and Sarah Davies (died 1875), who were trading between c.1810 and c.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'⁴ 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.⁵ Aspects such as the method of compilation of directories had a significant impact of 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.⁶ 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

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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 on 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.⁸ 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

1. Mark Westgarth, *The Emergence of the Antique and Curiosity Dealer 1815–1850: the commodification of historical objects*, (forthcoming, Ashgate, 2010).
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

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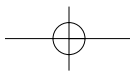
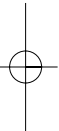
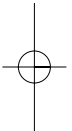
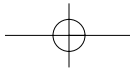
hand from comparisons to the letter archive. See also Martin Levy, 'Ralph Bernal and John Coleman Isaac: Some Correspondence', *Furniture History*, vol.XLIII, 2007, pp. 293–302.

5. See for example, Jane E. Norton, *Guide to the National and Provincial Directories of England and Wales, excluding London, published before 1856*, (London, Royal Historical Society, 1950), especially pp. 16–24; J.E.Norton, 'The Post Office London Directory', *The Library*, vol.XXI, no.4, (1966), pp. 293–299; P. J. Atkins, *The Trade Directories of London 1677–1977*, (London and New York, Mansell, 1990).

6. Norton, (1950), *op. cit.* p. 19.

7. William Robson, *Robson's London Directory*, (1833), preface.

8. For more information on the *Marchands-Merciers* see, for example, Carolyn Sargentson, *Merchants and Luxury Markets, the marchands-merciers of eighteenth-century Paris*, (London, V&A, 1996); Geoffrey de Bellaigue, 'George IV: his approach to furniture', *Furniture History*, vol.XX, (1984), pp. 203–210; Hugh Roberts, 'Quite Appropriate for Windsor Castle; George IV and George Watson Taylor', *Furniture History*, vol.XXXVI, (2000), pp. 115–137.





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, no.290A, 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 Chinaman*, (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'.

[M.A.W.D., 'Old Lace', *Once a Week*, March 4th, 1865, pp. 288-292.]

ALDERTON, William

William Alderton is listed as a 'curiosity dealer' at 3 George Terrace, Comel Road, London, in *Pigot's Directory*, 1832.

ALEXANDER, J. & Son

J. Alexander & Son is listed as 'antique china dealers' at 49 Canal, Salisbury in *Kelly's Directory*, 1875.

ALMGILL, John

John Almgill is listed as 'antique dealer' at 17 Market Street, York in *Stevens Directory of York* of 1885.

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 Dürer’, for ‘the small sum of a hundred florins – about eight pounds’, in Ampichel’s shop in the 1850s.

[Michael Hall, ‘Bric-a-Brac, a Rothschild’s memoir of collecting’, *Apollo*, July & August 2007, pp. 50–77, p. 58.]

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 Wharnccliffe 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’ (80gns) at the contents of Studley Castle, Warwickshire, the property of Sir Francis Goodricke, sold by Christie’s in December 1863; a ‘Riesener table’ (19gns) at the effects of the late Lord Lyndhurst, sold by Christie’s in February 1864; ‘a pair of very large Old Sèvres scaux’ (365gns), and ‘a large Oriental Cistern’ (205gns), 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, £252.0.0. 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’ (90gns). 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

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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 Sèvres, 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.

Annot 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 Annot, 167 New Bond Street, gave birth to a daughter on 15th October 1857 and a son, on 9th February 1861. Charles Annot & Co is listed as trading at 16 Old Bond Street in *Kelly's* Directory, 1880–1883. Charles Bernard Annot, of 16 Old Bond Street, died in Paris aged 65 on 29th November 1889. The firm of Annot & Gale was continued by Mr R Robson, at Berkeley Galleries, Bruton Street from 1900. Extracts from the sales ledgers of the firm of Annot were reproduced in the *Connoisseur* in 1903.

[Wharnccliffe archive, *WhM/418*, Sheffield City Archives; Portland archive, *pwk K/4511–4513*, Nottingham University Archives; *Catalogue of the Art Treasures of the United Kingdom collected at Manchester in 1857* (1857), p. 175; George Redford, *Art Sales*, (1888) (2 vols.), passim; W. Roberts, 'Collecting as an Investment', *Connoisseur*, volume III, no.25, September 1903, pp. 44–50; Gerald Reitlinger, *The Economics of Taste*, volume II, (1963), p. 133–134, p. 152; Geoffrey de Bellaigue, *Catalogue of the Rothschild Collection at Waddesdon, Furniture, Clocks and Gilt Bronzes*, (2 vols), (1974), vol.1, p. 11, p. 212; Martin Levy, 'Ralph Bernal and John Coleman Isaac: some correspondence', *Furniture History*, vol.XLIII, 2007, pp. 293–302.]

ARCHBUTT, Robert

Robert Archbutt is listed as 'curiosity dealer' at 85 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

Robert Ashton is listed as 'antique furniture dealer' at 11 Upper Baker Street, London, in *Kelly's* Directory, 1882.

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'.

[John Coleman Isaac archive, 'waste book', *MS139/AJ53*, no.467, Hartley Library, University of Southampton; Getty Provenance Index Databases; www.piweb.getty.edu www.oldbaileyonline.org.]

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 Sèvres plates', (lot 456, £20.0.0.).

[Michael Hall, 'Bric-a-Brac, a Rothschild's memoir of collecting', *Apollo*, July & August 2007, pp. 50–77, p. 58.]

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 Quintin Matsys' (lot 33, £110.5.0.); 'a Louis XVI Secrétaire, 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 Sèvres 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 Steward'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 £825.0.0. in May 1827, four Sèvres 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 Sèvres 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 Sèvres 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 Sèvres 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 Hatherston, 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 (c.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 remodelled antique French Boulle cabinet, attributed to Alexandre-Jean Oppenordt, dating from c.1695, to the 12th Earl of Pembroke, which was later acquired by Lord Hertford at the auction sale of Pembroke's effects; the cabinet remains at the Wallace Collection in London (F405).

Baldock's name also appears as a buyer and seller of pictures at various auction houses during the period 1816–1835, including recorded as buyer of a painting 'portrait by Holbein' (£12.12.0.) from the collection of William Beckford (1760–1844) sold at Christie's in 1817. The dealers Gabriel and Abraham Davies (*q.v.*) sold to Baldock from at least 1820, when they sold him some Dresden china, silver and 'a large Buhl clock and bracket' for £42.0.0. The dealer John Coleman Isaac (*q.v.*) continued this relationship selling to him in 1834, 1835 and 1841.

Like most dealers in the first half of the nineteenth-century, Baldock travelled to the Continent to purchase antiques and curiosities and his name is recorded amongst the Bills of Entry at the Customs House during 1818. A letter in the Isaac archive dated November 4th 1840, records the collector Ralph Bernal (1783–1854) enquiring if 'Mr Baldock is returned?' It is recorded that Baldock purchased porcelain and other objects from a number of curiosity dealers in Paris in the 1830s, including Escudier (*q.v.*), Roussel (*q.v.*) and Beurdeley (*q.v.*).

E.H. Baldock is also known to have supplied contemporary furniture and objects and to have stamped his initials 'EHB' on some of the furniture he supplied and also on some French 18th century furniture he supplied (and sometimes modified) to collectors; several examples have appeared at auction, for example, a Louis XV commode by Leclerc 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 (Prob11/2029) and he died on 1st December 1845. Baldock registered a coat of arms with the Royal College of Heraldry after his retirement in 1843, with a motto *Frangas 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' described '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 Sevres china...[and] and immense piece of good luck befell him at the outset of his career in this field.

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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 Sèvres ware then remaining in the ware-rooms of the State manufactory 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.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, no.161, Hartley Library, University of Southampton; Windsor Royal Archives, *George IV papers*; Beckford archive, MS Beckford, Bodleian Library, Oxford; Buccleuch archive, GB234, Edinburgh; Lowther archive, F.2811, Cumbria Record Office; 1st Baron Hatherton archive, Staffordshire Record Office; Wallace Collection archive, London; H. Burn, *Aedes Strawberrianæ*, (1842); *Catalogue of the Art Treasures of the United Kingdom collected at Manchester in 1857* (1857), p. 175; 'Aleph', *The Old City, and its Highways and Byways*, (1864), p. 39; Frederick Litchfield, *Pottery and Porcelain, a Guide to Collectors*, (1879), p. 232; John Randall, *History of Madeley*, (1880), pp. 206-209; John Charles Robinson, 'On Spurious Works of Art', *The Nineteenth Century*, no. clxxxviii, November 1891, pp. 677-698, pp. 684-85; Byron Webber, *James Orrock, R.I., Painter, Connoisseur, Collector*, (2 vols.), (1903), vol.2, p. 191; Frederick Litchfield, 'Imitations and Reproductions: Part 1 - Sèvres Porcelain', *Connoisseur*, vol.XLIX, September 1917, pp. 3-4; A. Aspinall (ed.), *Three Early Nineteenth Century Diaries*, (1952), p. 82; Gerald Reitlinger, *The Economics of Taste, volume II*, (1963), p. 87; Geoffrey de Bellaigue, 'Edward Holmes Baldock', parts I & II, *Connoisseur*, August, 1975, pp. 290-9, & September, 1975, pp. 18-25; Geoffrey Beard & Christopher Gilbert (eds) *Dictionary of English Furniture makers 1660-1840*, (1986); Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750-1850*, (1989), pp. 42-3 & passim; Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, (1996); Amin Jaffer, *Furniture from British India and Ceylon*, (2001), p. 130; Bet Macleod, 'William Beckford, a Celebrated Collector', in Derek Ostergard (ed.), *William Beckford, 1760-1844, an eye for the magnificent*, (2001), p. 166, p. 361; Adriana Turpin, 'Filling the Void: The Development of Beckford's Taste and the Market in Furniture', in Derek Ostergard (ed.), *Ibid*, pp. 177-201; Getty Provenance Index Databases, ; www.oldbaileyonline.org.]

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, carved from the wood of Shakespeare's mulberry tree, a curious old shoe and 2 gloves' (lot 11, 23rd day, £3.13.6.).

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

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 (1784-1855) 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 Mozzi, 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 de Giullari, 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, occasionally purchased from the dealer as from his, Signor or Mr So-and-So's, "collection"; they are part of his stock in trade'. 'Viator' continued the letter, questioning the authenticity of the objects on display. The dealer Frederick Litchfield (*q.v.*) responded in a letter to *The Times*, (10th October, 1892), suggesting the objects were genuine. Litchfield continued 'with regard to "Viator's" objection to the term "collection" being applied to any portion of a dealer's stock-in-trade, I am informed that these articles, purchased from Bardini of Florence, formed a separate collection of articles for which the "Department" has been in treaty for some time.'

Part of the Bardini collection (500 lots) was sold at auction by Christie's in London on 5th – 8th June 1899. The sale realised a total of £38,259.7.0. *The Times* reported that 'probably no previous sale of a similar character has approached anything like this result.' Other auctions sales of Bardini's collections took place at Christie's in London on May 26th–30th 1902 and in New York in 1918.

By 1918, with increasing difficulties arising over the export of works of art in Italy, Bardini concentrated on establishing his own collection. On his death in Florence in 1922, Bardini bequeathed San Gregorio della Pace and his remaining stock and his own house, the Palazzo Mozzi (built 1880–1883) to his son Ugo and on the latter's death in 1965, the collection passed to the city of Florence to create the Bardini Museum. [V&A archive, Bardini Nominal File; H. Townsend, *De Luxe illustrated catalogue of the beautiful treasures and antiquities illustrating the golden age of Italian art belonging to the famous expert and antiquarian sig. Stefano Bardini*, (1918); Ugo Ojetti, 'Stefano Bardini e il suo museo', *Il Corriere della Sera*, 5th October,

1922; Demetrio Tolosani, 'Il Museo Bardini', *L'Antiquario*, Vol.X, September–October 1923, pp. 116–117; Demetrio Tolosani, 'Il Museo Bardini', *L'Antiquario*, Vol.XI, November 1924, p. 218; Cristian Acidini Luchinat & Mario Scalini, *Il tesoro dell'antiquario: Galleria Mozzi Bardini*, (1998); Ellen Callmann 'William Blundell Spence and the Transformation of renaissance Cassoni', *The Burlington Magazine*, June 1999, pp. 338–348, p. 348; Mario Scalini, *Riflessi di una Galleria, Dipinti dell'Eredità Bardini*, (2001); Clive Wainwright, (edited for publication by Charlotte Gere), 'The Making of the South Kensington Museum IV, relationships with the trade: Webb and Bardini', *Journal of the History of Collections*, vol.14, no.1, 2002, pp. 63–78; Wayne Craven, *Stanford White, decorator in opulence and dealer in antiquities*, (2005), passim; Mario Scalini, *Ospiti Inattesi, Opere inedite e poco note della raccolta Statale Bardini*, (2007).]

BARKER, Alexander

Alexander Barker (c.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 c.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 turquoise Sèvres *vase vaisseau* dating from c.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, Sèvres 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

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about 1550', (lot 2103, £220.0.0.) and 'a Beautiful Vase...presumed date about 1535', (lot 2104, £200.0.0.).

Barker sold three paintings to the National Gallery in 1861; 'St. John the Baptist by Fra Lippi' ('Seven Saints' by Fra Lippi, 1450-53, NG667), 'Beato Ferretti by C. Crivelli' and 'St. Sebastian and others by L'Ortolano' all for the collective of £2,500. The National Gallery also acquired 11 further paintings from the Barker collection at the auction sale of Barker's collections after his death at Christie's in 1874, including 'Mars and Venus by Botticelli' (£1050) ('Venus and Mars', by Botticelli 1485, NG916), and 'Venus with Amorini in landscape' (£1627.10s), ('An Allegory', follower of Botticelli 1490-1550, NG916).

Barker loaned several objects to the Special Loan Exhibition of Works of Art at the South Kensington Museum in 1862. At the National Exhibition of Works of Art at Leeds in 1868 Barker also loaned objects, including two 'gilt metal Augsburg clocks, 16th century', two pieces of 'Old Sèvres China' and 66 pieces of Italian maiolica – (Barker was, according to the writer Gerald Reitlinger, 'the most opulent collector of maiolica of his day'). Barker died on 24th October 1873 and his estate ('valued at not more than £160,000') included his house in Piccadilly and a country house at Hatfield. In Barker's will (dated 19th April 1873) he left £39,000 to charities and a set of furniture and Genoa velvet hangings to the South Kensington Museum. The remaining collections of Alexander Barker were sold at auction by Christie's on 6th & 8th June 1874. The writer George Redford reproduced a report of the Barker auction (*Daily News*, June 5th 1874), which described Barker as 'about one the keenest judges of good things in the shape of pictures and every other form of art...such was his instinctive knowledge in his favourite pursuit that he was more successful than any of the professional dealers in acquiring fine pictures by rare masters.' Redford suggested that Barker's father was 'a first-rate bootmaker in the West End'.

[John Charles Robinson, *Catalogue of the Special Exhibition of Works of Art...on Loan at the South Kensington Museum*, (1862); *Catalogue of the National Exhibition of Works of Art at Leeds*, (1868), p. 222-224, p. 250, p. 268; George Redford, *Art Sales*, (1888), (2 vols.), vol. I, p. 194, p. 352, p. 353; Gerald Reitlinger, *The Economics of Taste*, Volume II, (1963), p. 104, p. 162, p. 253; Geoffrey de Bellaigue, *Catalogue of the Rothschild Collection at Waddesdon Manor, Furniture, Clocks and Gilt Bronzes* (2 vols), (1974), vol 1, p. 10, p. 212; Michael Hall, 'Bric-a-Brac, a Rothschild's memoir of collecting', *Apollo*, July & August 2007, pp. 50-77, pp. 60-61.]

BARNARD, Maurice

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

BARNETT, Bennett

Bennett Barnett (c.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.

[Hugh Brigstocke, *William Buchanan and the 19th century art trade*, (1982), p. 252, p. 306; Jacob Simon, *Directory of British Picture Restorers 1630-1950*, www.nationalportraitgallery.org.uk]

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'.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol. I; Gerald Reitlinger, *The Economics of Taste*, Volume II, (1963), p. 208.]

BARON, Mrs Jane

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

BARROW, 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 1835–1838; 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. 52–3; Getty Provenance Index Databases, www.piweb.getty.edu.]

BARTINGTON, Samuel Barnfield

Samuel Bartington (1783–1845) initially traded as a ‘broker in household goods’ at 23 & 24 Beckford Row, Walworth, London, from 1816. He is listed as ‘picture dealer & carver & gilder’ at 96 Wardour Street, in *Pigot’s Directory*, 1839.

[Jacob Simon, *Directory of British picture-frame makers 1750–1950*, www.nationalportraiture.org]

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 (1865–1959); ‘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, p. 56; René Gimpel: *diary of an art dealer*, translated by John Rosenberg, (1986), p. 248.]

BAYAN, Joseph

Joseph Bayan is listed as ‘curiosity dealer’ at 41 Duke Street, London, in *Kelly’s Directory*, 1882.

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.

[John Coleman Isaac archive, MS139/AJ53, ‘waste book’, no.467, Hartley Library University of Southampton]

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

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'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 Mytens' (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' (125gns) and 'an old Scotch quagh' (£124).

BENTICK

'Mr Bentick' was a curiosity dealer trading in London during the 1850s. 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 c.1800) was the brother-in-law of the picture dealer and picture restorer, John Bentley (c.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 22nd October, 19th November and 20th 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 'Louthenberg' (£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 4th 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 the dealer William Gibbs Rogers (*q.v.*) on 18th June 1834 and purchased 'a Derby cup & saucer' (£2) 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.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton; Frederick Litchfield, *Pottery and Porcelain, a Guide to Collectors*, (1879), p. 232; Adriana Turpin, 'Filling the Void: the Development of Beckford's Taste and the Market in Furniture', in Derek Ostergard (ed.), *William Beckford, 1760–1844, an eye for the magnificent*, (2001),

p. 190; Bet MacCleod, *ibid.*, p. 165; Jacob Simon, *Directory of British picture restorers 1630–1950*, www.nationalportraitgallery.org.uk; Getty Provenance Index Databases, www.piweb.getty.edu, www.oldbaileyonline.org.]

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, cut, 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 is 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 antiquities' 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.

[Francis Cripps-Day, *A Record of Armour Sales 1881–1924*, (1924), p. 2; Geoffrey de Bellaigue, 'Edward Holmes Baldock, part I', *Connoisseur*, August, 1975, pp. 290–9, p. 292; Gerald Reitlinger, *The Economics of Taste, volume II*, (1963), p. 186, p. 249; Suzanne Higgott, 'Sir Richard Wallace's maiolica', *Journal of the History of Collections*, vol.15, no.1 (2003), pp. 59–82, p. 61.]

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.

[Frank Kidson, *Thomas Fenteman, memoir*, (n.d. 1892?); James Lomax, 'Buying Antiques in Victorian Leeds: the 1843 Exhibition', *Furniture History*, vol.XXXIII, 1997, pp. 275–85.]

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

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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 he 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'.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.1, p. 45; J.H. Duveen, *The Rise of the House of Duveen*, (1957), p. 24.]

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 Maximilian 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.

[Eugène Boban, *Antiquities Mexicaines*, (1875); Eugène Boban, *Catalogue of the Eugène Boban Collection of Antiques*, (2 vols), (1887); Eugène Boban, *Documents pour servir à l'histoire du Mexique*, (1891); Riviale Pascale, 'Eugene Boban ou les aventures d'un antiquaire au pays des américanistes', *Journal de la Société des Americanistes*, vol.87, no.1, (2001), pp. 351–362.]

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.*) bought 'a library table, a small Buhl clock and bracket' and some other furniture (£22) from 'Mr Bonheur from Paris' on 10th July 1832.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton.]

BOUILLANCY, Adolphe

Adolphe Bouillancy is listed as 'antique furniture dealer' at 19 St Anne's Court, Wardour Street, London, in *Kelly's Directory*, 1870.

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 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.).

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton.]

BROADWAY

Mr Broadway is recorded as the dealer who bought both of the 'large and magnificent robe chests...of the time of King James I' at the sale of 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 c.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).

[Adriana Turpin, 'Filling the Void: The Development of Beckford's Taste and the Market in Furniture', in Derek Ostergard (ed.), *William Beckford 1760–1844, an eye for the magnificent*, (2001), p. 188.]

BROADWOOD, David

David Broadwood 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 &

Winchester' are listed as 'ancient furniture warehouse' at 17 Wardour Street in the *Post Office Directory* for 1852.

BROWN, Rawdon Lubbock

Rawdon Brown, (1806–1883), was a collector and an agent for the South Kensington Museum in the 1850s and 1860s. He also had many dealings with the German art dealer and historian Otto Mündler (1811–1870), whilst Mündler was a travelling agent for the National Gallery during the period 1855–58. Brown spent almost 50 years as a resident in Venice, initially at Palazzo Dario which he bought in 1838 for £480. He sold Palazzo Dario in 1842 and moved into an apartment, first at Palazzo Businello and then at Palazzo Gussoni-Grimani della Vida. Brown died on 25th August 1883 at Casa della Vida. He was well known to many significant figures in the art and literary world in the nineteenth-century, including John Ruskin (1819–1900).

[M. Lutyens (ed), *Effie in Venice: unpublished letters of Mrs John Ruskin written from Venice between 1849–1852*, (1965); p. Kaufman, 'John Ruskin and Rawdon Brown: the unpublished correspondence of an Anglo-Venetian friendship', *North American Review*, (222), (1925–26), pp. 112–30, pp. 311–20; P. Kaufman, 'Rawdon Brown and his adventures in Venetian archives', *English Miscellany*, (18), (1967), pp. 283–302; Denys Sutton, 'Two historians in Venice', *Apollo*, (110), (1979), pp. 364–73; The Travel Diary of Otto Mündler, *The Walpole Society*, volume LI, (1985), pp. 69–254, p. 75 & p. 86; 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. 51.]

BROWN, William

William Brown is listed as 'antique furniture dealer' at 9 & 14 Wardour Street, London, in *Kelly's London Directory*, 1860 and at 14 Wardour Street in 1870. The census returns for 1861 record 14 Wardour Street occupied by William Brown, aged 48, 'cabinet maker', born at Bucklershard, Hampshire, living with his wife Mary aged 40 together with three sons and two daughters.

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, £5.5.0.0.). Bryant is also known to have traded pictures with the collector Joseph Gillott (1799–1872) during the period 1845 to 1860.

[H. Burn, *Aedes Strawberryanae*, (1842); Jeannie Chapel, '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 1750–1850*, (1989), p. 43 & p. 47; Getty Provenance Index Databases, .]

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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 Leadenhall Street, was proved 30th April 1829 (Prob 11/1754). Mary Bull committed suicide in 1832; *John Bull* (30th September, 1832), reported that the coroner held an inquest on 'Miss Mary Bull, 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.'

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 Piccadilly. Later in 1820, he opened the famous Egyptian Hall, Piccadilly (designed by the architect Peter Robinson), which he used as an exhibition hall and auction room during the period from 1821 until he sold the lease of the Hall to the bookseller George Lackington in 1825. William and his son William jnr were famous for their exhibitions at the Egyptian Hall and Bullock snr later went to North and South America during the 1820s and 1830s where he purchased a large estate at Elmwood, Cincinnati and unsuccessfully tried to develop a model town called Hygeia.

Bullock is known to have purchased some of the armour from the collection of Samuel Rawle, the accoutrement maker of the Strand, some of whose objects were illustrated by Francis Grose in *A Treatise on Ancient Armour and Weapons* (1786). Bullock sold objects to Sir Walter Scott in the

early 1820s and like the dealer John Coleman Isaac (*q.v.*) and many other dealers, was often on the Continent on buying trips. William Bullock sold ancient armour and curiosities for Gabriel and Abraham Davies (*q.v.*) at auctions at the Egyptian Hall in 1821. A boxwood reliquary 'formerly the property of the late William Bullock' was illustrated in Sir Samuel Meyrick and Henry Shaw, *Specimens of Ancient Furniture* (1836) (plate LXXII). William was the brother of the cabinetmaker George Bullock (1782/3–1818), and William Bullock jnr is believed to have died at 14 Harley Terrace, Chelsea, on 7th March 1849.

[John Coleman Isaac archive, *MS139/AJ53*, 'waste book', no.467, Hartley Library, University of Southampton; Francis Henry Cripps-Day, *A Record of Armour Sales 1881–1924*, (1925), pxxxvii; Richard Altick, *The Shows of London*, (1978), pp. 235–252; Clive Wainwright, *The Romantic Interior the British collector at home 1750–1850*, (1989), p. 53; Susan Pearce, 'William Bullock: collections and exhibitions at the Egyptian Hall', *Journal of the History of Collections*, vl.20, no.1,(2008), pp. 17–35.]

BURGESS, Thomas

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

BUTLER, Patrick

Patrick Butler is recorded as a 'furniture broker' at 33 Liffey Street, Dublin, Ireland in 1855. The business was continued by his son Michael Butler who traded from Upper Abbey Street, Dublin during 1885–1912. 'BUTLER DUBLIN' is occasionally to be found stamped on the underside of eighteenth and nineteenth-century furniture.

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

BUTTON, Benjamin

Benjamin Button is listed as 'curiosity dealer' at 126 St James's Street, Brighton in the *Post Office Directory* for 1878.

BYARD, Horatio

Horatio Byard is listed as 'picture dealer' at 6 Warwick Street, Golden Square, London, in *Pigot's Directory*, 1839 and 'Byard, picture dealers' are listed at 20 Wardour Street in the *Post Office Directory* for 1841 and 1844/5. 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 Velazquez '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 Albert Dujardin-Beaumont (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.

[Wayne Craven, *Stanford White, decorator in opulence and dealer in antiquities*, (2005), p. 10, pp. 32–33; John Harris, *Moving Rooms: the trade in architectural salvage*, (2007), pp. 258–60.]

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.

[Montague Guest (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.1, p. 57.]

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 – 'Crucifixion 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.

[John Charles Robinson, *Catalogue of the Special Exhibition of Works of Art...on Loan at the South Kensington Museum*, (1862); Nina Barstow, 'The Romance of Art: the forgeries of Bastianini', *Magazine of Art*, January 1886, pp. 503–508, p. 506; *Catalogue of the National Exhibition of Works of Art at Leeds*, (1868), p. 217, p. 221; George Redford, *Art Sales*, (1888), (2 vols.), vol.I, p. 198, vol.II, p. 354; Ann Eatwell, 'The Collector's or Fine Arts Club, 1857–1874, the first society for collectors of the Decorative Arts', *Journal of the Decorative Arts Society 1850 to present*, volume 18, (1994), pp. 25–30.]

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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 1807–1819 and is recorded as having sold a portrait of two boys by Titian, 'from the Pesaro Palace' to the collector James Irvine (1759?–1831) 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.

[Francis Haskell, *Painters and Patrons: art and society in Baroque Italy*, (1963), p. 377; Hugh Brigstocke, *William Buchanan and the*

19th century art trade, (1982), p. 29; Clive Wainwright, *The Romantic Interior, the British Collector at Home 175–1850*, (1989), p. 47, 193–4; Adriana Turpin, 'Filling the Void: The Development of Beckford's Taste and the Market in Furniture', in Derek Ostergard (ed.), *William Beckford 1760–1844, an eye for the magnificent*, (2001), p. 187; Sandra Hindman, Michael Camille, Nina Rowe and Rowan Watson, *Manuscript Illumination in the Modern Age*, (2001), p. 53; Anne-Marie Eze, 'At home in all régimes – as long as there were clients to buy his pictures' The Indefatigable Abate Celotti: a cleric-turned-dealer in nineteenth century Venice', unpublished lecture, Wallace Collection, London, 25th February 2008; Getty Provenance Index Databases, www.piweb.getty.edu]

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 Ceramic 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 Jermyn 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* (1854) 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 £232.10. (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. Dodsley 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, £43.1.0.); a miniature portrait of 'Necker, the financier, by G. Lenz' (lot 1018, £8.8.0.); 'a coffer-shaped casket, metal gilt, with birds, scales, and foliage, in white metal on black ground' (lot 1271, £16.0.0.); 'a dish of Giorgio da Gubbio Ware' (lot 1739, £40.0.0.); 'a silver-gilt ornamental buckle, chased and engraved with masks' (lot 3458, £16.16.0.) and 'a scalloped or padlock locket-shaped watch...maker's name "Gio, Batt. Mascarone"' (lot 3849, £21.0.0. illustrated in the catalogue). William Chaffers was well-known as super-intendent 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 Menstrie 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.'

[Charles Roach Smith, *Catalogue of the Museum of London Antiquities*, (1854), p. 122; Charles Roach Smith, *Illustrations of Roman London* (1859), p. 71; *Catalogue of the Art Treasures of the United Kingdom collected at Manchester in 1857* (1857), p. 137; *Catalogue of the National Exhibition of Works of Art at Leeds*, (1858), pvi; William Chaffers, *Marks and Monograms on European and Oriental Pottery and Porcelain*, (1863); William

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Chaffers, *Hallmarks on English Silver*, (1863); William Chaffers, *Catalogue of the Collection of Glass formed by Felix Slade*, (1871); William Chaffers, *The Ceramic Gallery of Pottery and Porcelain*, (2 vols. 1872); William Chaffers, *Gilda aurifabrurum* (1883); William Chaffers, *Catalogue of the Holburne of Menstrie Museum of Art, Bath*, (1887); George Redford, *Art Sales*, (1888), (2 vols.), vol.II, p. 257; William Chaffers, *Catalogue of the Works of Antiquity and Art Collected by the Late William Henry Foreman* (1892); Anna Somers Cocks, *The Victoria and Albert Museum: the making of the collection*, (1980), p. 20; Clive Wainwright, *The Romantic Interior, the British collector at home 1750–1850*, (1989), p. 52.]

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.v.*) 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'.

CLÉMENT

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).

[George Redford, *Art Sales*, (1888), (2 vols.), vol.I, p. 232.]

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.

COELHO

Coelho 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*, (1911).]

COHEN, Moses

Moses Cohen is listed as 'curiosity dealer' at

12 Charles Street, London, in the *Post Office Directory* for 1841 and 1860. The 1861 census records Moses Cohen as 'general dealer', at 12 Charles Street, aged 76, a widower who had been born at High Wycombe.

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.33, 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.

[Jacob Simon, *Directory of British picture restorers, 1630–1950*, nationalportraituregallery.org; Getty Provenance Index Databases, www.piweb.getty.edu]

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 80gns, 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 sayd [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 3rd 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 (1783–1854) in March 1855, including a portrait of 'the Cardinal of Chatillion' 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.).

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'P. Colnaghi esq.' is listed as a contributor to the 'paintings by modern masters' section at the Manchester Art Treasures exhibition in 1857, exhibiting a painting by William West, 'Chapel of the Strozzi family at Florence'. The census returns for 1861 record Dominic Colnaghi resident at 15 Warwick Street, a 'print publisher', aged 71 and born in Chelsea, together with his wife Katherine aged 55, and son Charles aged 12. Martin Colnaghi (1821–1908) the nephew of Dominic, bought at least 14 lots at the auction sale of the collection of Andrew Fountaine in 1884, including a maiolica 'Urbino dish, [painted with] Caesar in a triumphal car' (lot 54, £94.10.0.); a Limoges enamel 'Cup, by Penicaud' (lot 129, £73.10.0.), and a majolica 'Urbino dish [painted with] the Judgment of Paris, by F.Xanto' (lot 175, £63.0.0.). M. Colnaghi and P&D Colnaghi are recorded separately amongst the buyers at the auction sale of the contents of Hamilton Palace in 1882.

Colnaghi are also recorded as the purchaser of 'The Duc de Choiseul's Writing-table and Cartonniere' (lot 887, £5565) at the auction sale of the collections of Hamilton Palace in June and July 1882. Colnaghi also purchased 'a two-handled oviform vase, of Montelupo faience' (£105); 'a pair of cassone panels, one by Pesellino, representing the history of Jason' (£1200); and 'Paolo Uccello, St George and the dragon' (£1450) at the sale of the collection of the dealer Bardini (*q.v.*) in June 1899.

In 1894 the dealer and art expert Otto Gutekunst (*q.v.*) joined Colnaghi, retiring in 1939. In 1911 the firm was also joined by Gustavus Mayer. Colnaghi continued to trade as art dealers and print sellers at 144–46 New Bond Street in a building especially designed for the firm by the architects Lanchester and Richards in 1911, and moved to 14 Old Bond Street in 1940.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, no.152, Hartley Library, University of Southampton; H. Burn, *Aedes Strawberryanae*, (1842); *Catalogue of the Art Treasures of the United Kingdom collected at Manchester in 1857* (1857); George Redford, *Art Sales*, (1888), (2 vols.), passim; Frank Herrmann, *The English as Collectors*, (1972), p. 32; P. & D. Colnaghi, *Art, Commerce, Scholarship: a window into the art world – Colnaghi 1760 to 1984*, (1984); Clive Wainwright, 'Curiosities to Fine Art, Bond Street's First Dealers', *Country Life*, 29th May 1986, pp. 1528–29; Rosalind Lowe, *Sir Samuel Rush Meyrick and Goodrich Court*, (2003), p. 79, p. 135.]

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, & etc, 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.

[Henry T. Cooke, *An Historical and Descriptive Guide to Warwick Castle*, (1851).]

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 Cooplund 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 Bardini (*q.v.*) and is recorded as supplying a number of paintings to Mrs Isabella Stewart Gardner, including Raphael's portrait of Tomasso Inghirami.

[Clive Wainwright, edited for publication by Charlotte Gere, 'The making of the South Kensington Museum IV, relationships with the trade: Webb and Bardini', *Journal of the History of Collections*, vol.14, no.1, (2002), pp. 63–78, p. 75.]

COUSIN

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

1837. The diarist 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.v.*) and is recorded as buying paintings at auction in Paris between 1817 and 1840.

[Thomas Raikes, *A Portion of the Journal kept by Thomas Raikes Esq from 1831 to 1847*, (1856), (4 vols), vol.1, p. 173 & p. 232; John Ingamells, (ed), *The Hertford Mawson Letters*, (1981), p. 13, fn17; Getty Provenance Index Databases, www.piweb.getty.edu]

COUVREUR

Couvreur was a curiosity dealer trading at 48 Rue Notre Dame de Victoires, Paris in the 1850s and by 1869 he had moved to Rue Lepelletier. John Charles Robinson (1824–1913) of the South Kensington Museum purchased an altarpiece (£62.10.0.) from Couvreur in 1854 on behalf of the museum; the altarpiece was said to have come from the Cathedral at St. Bavo in Ghent. Robinson also wrote in September 1854 that he thought that Couvreur was ‘sufficiently honest for a dealer’. Couvreur is listed as a purchaser at the Soltikoff auction sale in 1861. The collection of Couvreur was sold at auction in Paris in 1875.

[V&A Library, Cole Papers, Box XVI; Gerald Reitlinger, *The Economics of Taste, Volume II*, (1963), p. 113; 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. 47–8.]

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 a ‘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.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.1, p. 356.]

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 1850. 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, £8.5s.); and a ‘Venetian, twelve-ducats 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 1854 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 ‘Dunaverney Flesh Hook’ (BM 1856, 1222.1).

[H. Burn, *Aedes Strawberryanae*, (1842); Charles Roach Smith, *Catalogue of the Museum of London Antiquities*, (1854), p. vi; www.oldbaileyonline.org.]

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

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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, £32.0.0.0).

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 Strawberryanae*, (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 252, 500ff) and 'a portrait of a young woman, by Greuze' (lot 119, 600ff). 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 1852 (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.

DAVIES, 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) 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 appears 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

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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.’

[John Coleman Isaac archive, *MS139/AJ53*, Hartley Library, University of Southampton; Francis Cripps-Day, *A Record of Armour Sales 1881–1924* (1925), p. lxvi; Edward Joy, ‘John Coleman Isaac: an early nineteenth-century London antique dealer’, *Connoisseur*, December 1962, pp. 241–244; Martin Levy & Elaine Moss, ‘John Coleman Isaac, “Importer of Curiosities”’, *Journal of the History of Collections*, vol.14, issue 1, (2002), pp. 97–114.]

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).

[Beckford archive, *MS Beckford*, Bodleian Library, Oxford; Boyd Alexander, (ed.), *Life at Fonthill 1807–1822, with interludes in Paris and London, from the correspondence of William Beckford*, (1957), p. 272; Bet 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.]

DAVIS, Charles

Charles Davies ‘dealer in curiosities’ at 29 Pantton

Street, Haymarket, London, is listed in the *Post Office Directories* as trading between 1819 and 1823.

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 ‘Messrs 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 purchaser of 'a pair of stirrups of metal gilt, chased with figures' (£73.10.0.); 'A saddle covered with plates of steel' (£73.10.0.), and 'a pair of bronze canons, embellished with hunting trophies' (£131.6.0.). C. Davis is also listed amongst the purchasers at the auction of the Stefano Bardini (*q.v.*) collection in June 1899, buying a 'Champlevé enamel censer...' (£115.0.0.). 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 Lothoringa, by Van Dyck' (lot 18, £2100.0.0.); 'a Chinese pink enamelled eggshell vase' (lot 108, £53.11.0.); 'a Chippendale table' (lot 1290, £60.18.0.), and 'a Louis XIV Secrétaire with the monogram of Marie Antionette' (lot 1297, £9450.0.0.) – illustrated in the catalogue.

Charles Davis also negotiated the sale of the Lord Tweedmouth (1820–1894) collection of Wedgwood ceramics to Lord Lever in 1894 (the collection remains at the Lever Art Gallery, Port Sunlight, Liverpool). Frederick and Charles Davis of Bond Street sold a suite of ebony furniture to the Duke of Norfolk in 1898. Frederick Davis & Son, 'fine art dealer' is listed at 47 Pall Mall in *Kelly's Directory*, 1893 and at 147 New Bond Street in 1899. Charles Davis was trading 147 New Bond Street in 1905, when he displayed the Tweedmouth Collection of

Wedgwood, the catalogue of which was written by the dealer Frederick Rathbone (*q.v.*).

[*Catalogue of the Art Treasures of the United Kingdom collected at Manchester in 1857* (1857), p. 176; John Charles Robinson, *Catalogue of the Special Exhibition of Works of Art...on Loan at the South Kensington Museum*, (1862); *Catalogue of the National Exhibition of Works of Art at Leeds*, (1868), p. 221, p. 267, p. 268; Herbert Byng Hall, *The Adventures of a Bric-a-Brac Hunter*, (1868), p. 80, p. 93; Charles Davis, *Descriptions of the Works of Art Forming the Collection of Alfred de Rothschild*, (2 volumes), (1884); George Redford, *Art Sales*, (1888), (2 vols), passim; Ralph Nevill (ed.) *Leaves from the Note-Books of Lady Dorothy Nevill*, (1907), pp. 209–11; Gerald Reitlinger, *The Economics of Taste, volume II*, (1963), passim; Geoffrey de Bellaigue, *Catalogue of the Rothschild Collections at Waddesdon, Furniture, Clocks and Gilt Bronzes*, (2 vols), (1974), vol.1, p. 10; Ann Eatwell, 'Lever as a Collector of Wedgwood, and the fashion for collecting Wedgwood in the nineteenth-century', *Journal of the History of Collections*, vol.4, no.2, 1992, pp. 239–256; Amin Jaffer, *Furniture from British India and Ceylon*, (2001), p. 130; Suzanne Higgott, 'Sir Richard Wallace's maiolica', *Journal of the History of Collections*, vol.15, no.1, (2003), pp. 59–82, p. 61–62.]

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, MS139/AJ53, '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.

DEBEGÉ, Charles Andrew

Charles Debege, 'broker and dealer in china and glass' is recorded in the records of the Sun Fire Office at 29 Wardour Street, London, in 1831. Debege 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 1836, Debege (a witness) stated, that he was 'a silversmith', and lived 'at no.34 Wardour Street'. Charles Debege 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

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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 Dropsical 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 Bellangé in 1822, which was later given to Lady Conyngham.

[George Redford, *Art Sales*, (1888), (2 vols.), vol.II, p. 288, p. 295, p. 328; W. Roberts, *Memorials of Christie's: a record of art sales from 1766 to 1896*, (1897), (2 vols), vol.II, p. 73, p. 74, p. 248; Hugh Roberts, 'Quite appropriate for Windsor castle' George IV and George Watson Taylor', *Furniture History*, vol.XXXVI, (2000), pp. 115–137, p. 118; John Harris, *Moving Rooms: the trade in architectural salvage*, (2007), p. 60; Getty Provenance Index Databases, www.piweb.getty.edu]

DELAMOTTE

Delamotte was a dealer trading at 18 Rue Jean Jacques Rousseau in Paris in 1819. He supplied the collector William Beckford (1760–1844) with works of art in the opening decades of the nineteenth-century. Delamotte is recorded as a purchaser of paintings in the Paris auction rooms during 1816–1819.

[Beckford archive, *MS Beckford*, Bodleian Library, Oxford; Bet 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; Getty Provenance Index Databases, www.piweb.getty.edu.]

DELANGE, Carle

Carle Delange was a curiosity dealer trading at 5 Quai Voltaire in Paris in the 1850s. 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'lange, 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 (V&A 665–1892). Delange is also recorded as a judge at the Paris Universal Exhibition in 1867.

[John Coleman Isaac archive, *MS139/A/53*, no.98, Hartley Library, University of Southampton; V&A Library, Cole Papers, Box XVI; J.C.Robinson, *Catalogue of the Soulagés Collection* (1856), p. 198; 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. 47, p. 56; Clive Wainwright, (edited for publication by Charlotte Gere), 'The Making of the South Kensington Museum IV: Relationships with the trade: Webb and Bardini', *ibid*, pp. 63–78, p. 68.]

DENCH, John

John Dench is listed as 'curiosity dealer' at 2 Clarence Place, London, in 1860, and at 183 Camberwell Road in *Kelly's Directory*, 1882.

DESCHRYVER, Francois

Francis Deschryver is listed as 'antique furniture dealer' at 3 Great Newport Street, London, in *Pigot's London Directory*, 1839 and 1840. Deschryver appears to have come to England from Belgium and is regularly recorded as a purchaser and seller of paintings in Brussels during the 1820s and 1830s and at Fosters (*q.v.*) auction rooms in London from 1834. 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, *DDSC 78/4*, (1), (10), Lancashire County Record Office; Getty Provenance Index Databases, www.piweb.getty.edu.]

DESVIGNES, Henry (Hubert) Elisé

Henry Desvignes is listed as 'diamond merchants' at 2 Golden Square, London, in *Pigot's Directory*, 1839 and as 'picture restorer' at 8 Wardour Street in 1840 and at 22 Newman Street in *Kelly's Directory*, 1860.

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.'

[*Gentleman's Magazine*, April 1830, p. 352.]

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 known to have sold maiolica, glass and enamels to the collector Thomas Gambier Parry (1816–1888) during the 1850s and 1860s.

[John Coleman Isaac archive, *MS139/AJ53*, no.93, Hartley Library, University of Southampton.]

DIRKSEN

Dirksen was a dealer in The Hague, Netherlands; the collector Lady Charlotte Schreiber (1812–1895) bought 'a splendid group in Derby biscuit of Cupid killing Hydra' from Dirksen in October 1873.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.1, p. 229.]

DOUBLEDAY, John

John Doubleday (1799–1856) is listed as 'curiosity dealer' at 5 Hyde Street, Bloomsbury,

London, in 1832 and as 'dealer in casts of seals and coins' at the same address in *Pigot's Directory*, 1839. Doubleday was called as witness in a trial at the Old Bailey, on 4th January 1841, where he stated 'I belong to the British Museum, in the department of antiquities.' According to his obituary (*Gentlemen's Magazine*, vol.xlv (new series), January to June 1856), Doubleday worked in the Department of Antiquities at the British Museum for over 19 years and prior to this, had 'established himself in private business as a copyist of coins, medals and ancient seals' and he died on 25th January 1856, aged 57.

[John Doubleday, *A Descriptive Catalogue of the Ancient British and Roman Coins with remarks on the same*, (1848); Old Bailey Online, www.oldbaileyonline.org.]

DOVESTON, George

George Doveston is listed as 'curiosity dealer' at 4 Berkeley Square, London, in the *Post Office Directory* for 1826.

DREY

Drey is recorded as a curiosity dealer trading in Munich in 1863 by Henry Cole (1808–1882) of the South Kensington Museum, and as a good prospective source for objects. The collector Lady Charlotte Schreiber (1812–1895) also mentioned Drey as a dealer trading in Munich in the 1860s and 1870s. Lady Schreiber records that Drey's was 'The great curiosity shop in Munich,' which had 'very good things, but is very dear'. She purchased a small Meissen beaker from Drey (purchased as 'Venetian') in 1869.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911); 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. 55.]

DUKES, William Arthur

William Arthur Dukes is listed as 'curiosity dealer' at 48 Broad Street, Bloomsbury, London, in *Kelly's Directory*, 1882.

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

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Duke of Parma by Van Dyck; a fine composition by Wouvermans, from the Pourtales Collection... important works of Wilson, Gainsborough, Sir J. Reynolds...' In December 1835 Dunsford insured two paintings by the artist Claude for £200; the paintings were on the premises of the dealer Henry Farrer (*q.v.*) at 14 Wardour Street. Dunford died on 27th August 1854 aged 70 years.

[Jacob Simon, *Directory of British Picture Restorers, 1630–1950*, www.nationalportraitgalleryonline.org]

DURLACHER, Henry, Henry Jnr & George

Henry Durlacher Junior is listed as a 'picture dealer' at 131 Regent Street, London, in *Kelly's* Directory, 1846. In 1857 Henry Durlacher is recorded to have leased 113 New Bond Street for a period of 21 years at £350 p. a. The census returns for 1861 record Henry Durlacher resident at 113 New Bond Street, aged 35, born in St. James Westminster, with his wife Adelaide aged 30. According to their own history, the firm of Durlacher was founded in 1843. Lewis Durlacher, (perhaps a relative?) is listed as a 'picture dealer' at 15 Old Burlington Street, when he was recorded as bankrupt in July 1842. Lewis also appears to have been a chiropodist, trading from 15 Old Burlington Street (he was appointed to the list of Physicians in Ordinary in 1837) and was 'chiropodist to his Majesty' and author of 'A Treatise on Corns' (1850). Murray Marks (*q.v.*) was in partnership with the firm in the 1870s, when they traded at 395 Oxford Street. In 1885 Marks & Durlacher moved to 23A Bond Street and by 1887 they had moved to 142 New Bond Street and Marks' name was dropped from the firm. Henry Durlacher, 'art dealer' is listed at 7 King Street in *Kelly's* Directory, 1879 and 1880. Durlacher Brothers are listed at 142 New Bond Street in 1910 and by the 1920s R. Kirk Askew (1903–1974) had joined the firm to manage the newly established New York branch of the firm. George Augustus Durlacher (1859–1942) is recorded at 395 Bond Street in the 1881 Census. Durlacher is listed as buyer and seller at a number of London picture auctions during the period 1831–1837 and is recorded as a regular buyer at many of the most significant auction sales in the second half of the 19th century. 'Henry Durlacher jun.' is recorded amongst the buyers at the auction of the contents of Stowe in 1848, buying a total of 11 lots, including 'a beautiful vase of rock-crystal, formed as a shell' (lot 1082, £25.0.0.), which was illustrated in H. R. Forster's *Stowe Catalogue Priced and Annotated*, (1848)

and 'a man's portrait by Holbein' (lot 228, 22nd day, £18.18.). Durlacher is also recorded as the buyer of at least 54 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including 'Sir Thomas More's candlesticks...under the foot is inscribed "Sir Thomas More, Knight, 1552"' (lot 1305, £232.1.0. illustrated in the catalogue); 'a beautiful coffee pot, Karl Theodore, with a sleeping nymph and bacchanals, and borders of flowers' (lot 369, £20.0.0.); a Raphael ware 'dish with Hero and Leander, singularly treated...and inscription "E.Xanto a da Rovigo Urbino 1532"' (lot 1896, £33.0.0.); 'a battle-axe, with steel shaft, engraved with a harp' (lot 2334, £6.12.6.), and 'an oblong table of Fine Old Marqueterie' (lot 4137, £76.0.0.). Durlacher also acted as agent for Duke of Hamilton at the Bernal auction.

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 purchaser of several objects 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, £997.10.0.), and 'a Limoges enamel tablet' (lot 963, £183.15.0.). Durlacher is 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' (£120.0.0.). 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 588, £1200.0.0. also illustrated in the catalogue).

The 4th Marquess of Hertford is said to have declined to purchase a Sèvres '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

(Wallace Collection C107). 'Mr Durlacher' purchased 'the rare "Oliphant" 15th century ivory hunting horn' at the auction sale of Lord Londesborough's collection at Christie's in London in July 1888 – at £1,071.0.0. it was the highest price for any object in the sale – the hunting horn was said to have been sold by Durlacher to the collector George Salting (1835–1909).

Durlacher owned the lower part of the cross by Valerio Belli (1468–1546), which eventually was sold by the dealers Henry Farrer (*q.v.*) and John Webb (*q.v.*) to the South Kensington Museum. Durlacher was a subscriber for *The Stowe Catalogue Priced and Annotated* (1848), when he was recorded at Brook Street, Hanover Square. Henry Durlacher was a member of the Fountaine auction sale syndicate in 1884 and 'Messrs Durlacher' are recorded as having loaned objects to the 'Museum of Ornamental Art' at the Manchester Art Treasures Exhibition in 1857. Henry Durlacher was listed as a contributor to the Special Loan Exhibition of Works of Art at the South Kensington Museum in 1862 and also loaned a 4 pieces of 'Persian Ware' and 'a pair of Lofty Cloisonné Enamel Pilgrim's Bottle' to the National Exhibition of Works of Art at Leeds in 1868. George Durlacher was Hon Secretary to the Green Room Club in London and was presented with a silver tea set and salver on May 20th 1883 in recognition of his service to the Club. George Durlacher retired in 1938 and R. Kirk Askew became the owner of the firm in 1937 and ran the business until 1969. In April 1938, Christie's sold the remaining property of George Durlacher, Esq 'last surviving partner of Messrs Durlacher Bros'. Alexander Durlacher, 15 Old Bond Street, 'dealer in antique furniture', died on 19th November 1896, his will dated July 11th 1896 valued his estate at £60,313.

[*Catalogue of the Art Treasures of the United Kingdom collected at Manchester in 1857* (1857), p. 176; John Charles Robinson, *Catalogue of the Special Loan Exhibition of Works of Art...on Loan at the South Kensington Museum*, (1862); *Catalogue of the National Exhibition of Works of Art at Leeds*, (1868), p. 288; George Redford, *Art Sales*, (1888), (2 vols.), passim; Byron Webber, *James Orrock, R.I., Painter, Connoisseur, Collector*, (2 vols.), (1903), vol.2, p. 191; George Williamson, *Murray Marks and his friends*, (1919); Durlacher Bros, *Eighty Five years of Dealing: a short record of Durlacher Brothers 1823–1925*, (1928); Gerald Reitlinger, *The Economics of Taste, volume II*, (1963), p. 132–33; John Inghamells, (ed.), *The Hertford Mawson Letters*, (1981), p. 131; Clive Wainwright, 'Curiosities to Fine Art, Bond Street's First Dealers', *Country Life*, 29th May 1986, pp. 1528–29; Suzanne Higgott, 'Sir Richard Wallace's maiolica', *Journal of the History of Collections*, vol.15, no.1, (2003), pp. 59–83, pp. 61–62; Getty Provenance Index databases, www.piweb.getty.edu.]

DUVEEN, Joseph, Henry, Charles & James

Joseph Joel Duveen senior (1843–1908) (later Sir Joseph) was of Dutch origin and travelled to England in 1864 to work for the firm of Dumourieux and Gostchalk (produce importers) in Hull, Yorkshire. Duveen set up a shop with Bernard Barnett (*q.v.*) at 49 Waterworks 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 antiquities' at 49 Waterworks Street, Hull and with 'warehouses' at Ocean Place, Anlaby Road and Silvester 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. Duveen also established a business in 1903 at 27 & 29 Brook Street, London trading in 'Old Georgian mantelpieces'. Henry Duveen bought several pieces of Sèvres and Dresden china from the dealer Edwin Marriott Hodgkins (*q.v.*) in 1886, when his address is recorded as '46 Holborn Viaduct'.

[Duveen Brothers archive, (1876–1981), 1397–740, Getty Research Institute, California; J.H. Duveen, *The Rise of the House of Duveen*, (1957); Gerald Reitlinger, *The Economics of Taste*,

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volume II, (1963), passim; Colin Simpson, *The Partnership: the secret association of Bernard Berenson and Joseph Duveen*, (1987); Meryle Secrest, *Duveen: a life in art*, (2004); Harris, John, *Moving Rooms: The Trade in Architectural Salvage*, (2007), p. 102.]

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...’.

[Anna Somers Cocks, *The Victoria and Albert Museum: the making of the Collection*, (1980), p. 20; Helen Davies, ‘John Charles Robinson’s work at the South Kensington Museum, Part II – from 1863 to 1867: consolidation and conflict’, *Journal of the History of Collections*, vol.11, no.1, 1999, pp. 95–115, p. 111; 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. 55.]



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 2nd 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 21st March 1874. The remainder of the collection of William Edkins of Bristol was sold at auction by Sotheby, Wilkinson & Hodge on 21st May, 1891.

[*Catalogue of the National Exhibition of Works of Art at Leeds*, (1868), p. 182, p. 189, p. 244, p. 270; Michael Archer, 'Monmorency's Sword' from couen', *The Burlington Magazine* vol.129, no.1010, May 1987, pp. 298–303, p. 303; Aileen Dawson, 'Franks and European Ceramics, Glass and Enamels', in Marjorie Caygill and John Cherry (eds.), *A.W. Franks, nineteenth-century collecting and The British Museum*, (1997), pp. 200–19, p. 212.]

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 Operng, 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 £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 (pro11/2217).

EMANUEL, Emanuel

Emanuel Emanuel is listed as 'diamond and pearl merchant' at 7 Bury 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. 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

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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.).

[John Coleman Isaac archive, MS139/AJ53, ‘waste book’, no.467, Hartley Library, University of Southampton; *Catalogue of the Art Treasures of the United Kingdom collected at Manchester in 1857* (1857), p. 176.]

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 1825, and was called to the Old Bailey on 19th 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 (pro11/2092). *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.

[Francis Collard, ‘Town & Emanuel’, *Furniture History*, volume XXXII, 1996, pp. 81–89; www.oldbaileyonline.org.]

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.).

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

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 Vandervelde’ 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, £7.7.0.0.); ‘an Intaglio on Sardonyx, a Lion, very spirited execution’ (lot 37, 15th 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.

[H. Burn, *Aedes Strauberrianae*, (1842); George Redford, *Art Sales*, (1888) (2 vols.) vol.I, pxxiii; Getty Provenance Index Databases, www.piweb.getty.edu.]

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 Straford 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 Champetre 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.

[Beckford archive, *MS Beckford* Bodleian Library, Oxford; John Smith, *A Catalogue Raisonné of the works of the most eminent Dutch, Flemish and French painters*, part 6, (1835), *passim*; Gustav Waagen, *Treasures of Art in Great Britain*, (1854), (1999 edition), p. 338; George Redford, *Art Sales*, (1888), (2 vols.), *passim*; Clive Wainwright, *The Romantic Interior, the British collector at home 1750–1850*, (1989), p. 222–3; Bet MacCleod, 'William Beckford, a Celebrated Collector', in Derek Ostergard, (ed.), *William Beckford, 1760–1844, an eye for the magnificent*, (2001), pp. 163–75, p. 165; Getty Provenance Index Databases, www.piweb.getty.edu.]

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.

ESCUDIER

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.

[Geoffrey de Bellaigue, 'Edward Holmes Baldock, part I', *Connoisseur*, volume.190, August 1975, pp. 290–299, p. 292.]

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, £32.11.0.), and 'a portrait of Richard Eliot and his wife, by Kneller', (lot 195, 22nd day, £9.9.). '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, £4.4.0.) 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.

[R. Chambers (ed), *The Book of Days, a miscellany of popular antiquities*, (2 vols), (1869), vol. 2, pp. 479–480.]

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 Sèvres 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.'

[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. 48.]

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.]

EYLES, 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]

EYRE, Henry

Henry Eyre is listed as 'curiosity dealer' at 11 Lower Grosvenor Place, London, in *Kelly's Directory*, 1860.



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 *Robson’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 Velasquez, 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 Prob11/2189).

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. ‘Messrs 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 1853; 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 Lucca de la Robia figures, ancient Buhl and marquetry 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 1st 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, Knightbridge, 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 £111 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

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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 (1783–1854) in March 1855, including ‘a Magnificent Dresden oval plateau’ (lot 88, £10.10.0.); ‘a Magnificent Sèvres 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 Raffaele 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, £105.0.0.); ‘a beautiful oblong table of fine old Reisener Marqueterie’ (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 several purchases for the South Kensington Museum from David Falcke, including ‘an ancient engraved French watch, £7.0.0.’ and a ‘15th century Pomander, £2.10s’.

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 Dudley Coutts 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 on 17th June 1909, along with associated printed and manuscript information. The final parts of the Isaac Falcke collection were sold at Christie’s in London 19th & 20th April 1910. 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.

[Isaac Falcke, *Catalogue of my art property*, (n.d.), British Museum MS; ‘Wedgwood scrapbook’ (n.d.), British Museum MS; Edwin Marriott Hodgkins archive, 1601/1 1601/2, Westminster City archives; *Gentleman’s Magazine*, (1854), p. 557; *Catalogue of the Art Treasures of the United Kingdom collected at Manchester in 1857* (1857), p. 176; Christie and Manson, *Catalogue of the Magnificent Collection of Works of Art and Vertu formed by Mr. David Falcke of New Bond Street*, (1858); John Charles Robinson, *Catalogue of the Special Exhibition of Works of Art...on Loan at the South Kensington Museum*, (1862); *Catalogue of the National Exhibition of Works of Art at Leeds*, (1868), p. 206, p. 210, p. 219, p. 227, p. 276; Frederick Litchfield, *Pottery and Porcelain, A Guide to Collectors*, (1879), pp. 179–80; Ann Eatwell, ‘Lever as a collector of Wedgwood, and the fashion for collecting Wedgwood in the nineteenth-century’, *Journal of the History of Collections*, vol.4, no.2, 1992, pp. 239–256, p. 239; Lucy Wood, *Lady Lever Art Gallery, Catalogue of Commodes*, (1994), p. 28 (fn.149), p. 268 (fn.8); Aileen Dawson, ‘Franks and European Ceramics and Glass and Enamels’, in Marjorie Caygill and John Cherry (eds.), *A.W. Franks, nineteenth-century collecting and The British Museum*, (1997), pp. 200–19, p. 211; R.G.W. Anderson, ‘Early

Scientific Instruments and Horology', in Caygill & Cherry (eds.), *Ibid.*, pp. 286–95, p. 288; Jeremy Warren, 'Isaac Falcke' *Oxford Dictionary of National Biography*, (2004–09); Getty Provenance Index Databases, www.piweb.getty.edu.]

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/AJ53*, '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 (1750–1805). 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 (eg '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, (eg 'Canaletto, View of St Mark's at Christie's in 1837 (£138.12.0.); 'Teniers, View of a Chateau' at Christie's in 1837 (£362.5.0.); 'Pousson, A View of Tivoli' at Christie's in 1839 (£546); and 'Prodigal 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, 11th 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.); 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 1855, 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

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classical figures and landscape, signed J.C. (Jean Courtois)' (lot 1475, £8.12.0.); a Limoges enamel 'Salt Cellar, circular, with hexagonal sides' (lot 1567, £26.10.0.), and a Raphael ware 'early Italian dish, with a sunk centre...date about 1540' (lot 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 (131.5s) in 1844 ('portrait of a man' (1635–40), NG192); 'Philip IV hunting' by Velazquez (£2200) in 1846 ('La Tela Real' (1632–37), 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 abroad 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 Engelbretschien. 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

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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' (121 gns to Dyer); 'a superb tazza and cover, by J. Courtois...signed J.C.' (105 gns, to Whitehead (*q.v.*)); 'a Spanish necklace of gold filigree...engraved in Shaw's "Medieval Ornament" and a bottle formed as a lion' (30 gns to Ensom); 'an oblong table of old marquetry...by Maggiolini' (65 gns to Evans (*q.v.*)); 'a beautiful cabinet of walnut...from Pyrgo-park' (45 gns to Rhodes); and 'a massive Ventian girdle, of silver-gilt...exhibited at the Soan Museum' (69 gns, to Richards).

Farrer's collection of 'about 300 gallery and cabinet pictures' was sold on the 15th June and included works by 'del Sarto', 'Giotto', Botticelli', 'Canaletti, Guardi, Watteau and Lancret'; 'a grand landscape by Jacob Ruysdael, from Lord Taunton's collection'; and 'Baptism of Christ, by Timoteo Viti, from Prince Ferdinand's collection (£236 to Colnaghi (*q.v.*) and now in the National Gallery, London). On June 18th 1866 Christie's also offered for sale the lease to Farrer's 'spacious gallery and five rooms, being part of the ground floor, No.106 New Bond Street'; the lease expired on 26th September 1872 and was offered £210 p. a.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, no.151, no.159, no.357, Hartley Library, University of Southampton; Anna Jameson, *A Handbook to the Public Galleries*

of Art in and near London (1842), p. 422; H. Burn, *Aedes Strawberryanae*, (1842); Michael Bryan, *Dictionary of Painters and Engravers*, (1849), p. 239; Gustav Waagen, *Treasures of Art in Great Britain*, (3 vols.), vol.3, p. 431; *Catalogue of Specimens of cabinet work...exhibited at Gore House* (1853); C. Thurston Thompson, *Photographs of Furniture Exhibited at Gore House*, 1853 (1853); *Catalogue of the Art Treasures of the United Kingdom collected at Manchester in 1857* (1857), p. 176, p. 149; John Charles Robinson, *Catalogue of the Special Exhibition of Works of Art...on Loan at the South Kensington Museum*, (1862); William Powell Frith, *Further Reminiscences*, (1888), pp. 339–40; 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, passim; John Ingamells (ed), *The Hertford Mawson Letters* (1981), p. 13, fn17; Stephen Wildman (ed.), *Visions of Love and Life – Pre-Raphaelite Art from the Birmingham Collection, England*, (1995), p. 58; Helen Davies, 'John Charles Robinson's work at the South Kensington Museum, Part II, from 1863 to 1867: consolidation and conflict', *Journal of the History of Collections*, vol.11, no.1, 1999, pp. 95–115; Clive Wainwright, 'The Banker the Prince and the Dealers: three Renaissance objects in the Victoria & Albert Museum', *Apollo*, February, (2000), pp. 41–6; Oliver Bradbury and Nicholas Penny, 'The picture collecting of Lord Northwick: part II', *Burlington Magazine*, vol.144, (2002), p. 606; Jeannie Chapel, 'The Papers of Joseph Gillott (1799–1872)', *Journal of the History of Collections*, vol.20, no.1, (2008), pp. 37–84, pp. 43–4; Jacob Simon, *Directory of Picture Restorers 1650–1950*, www.nationalportraitgalleryonline.org; Getty Provenance Index Databases, www.piweb.getty.edu.]

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

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Hilted Sword, temp. Jas. II; a 'Carved Oak Cabinet, a fine specimen, temp. Henry VII', and an 'Elaborately Carved Armed Chair, the front rail mounted by two Lions Rampant...a fine specimen, temp. Charles II'. Thomas senior died 1848 and in 1871 his other son Cooper Fenteman retired, when there was an auction of his property. Charlotte, 'daughter of the late Thomas Fenteman, bookseller, Leeds', died aged 31 on 31st October 1852.

[Winn Archive WYLA1/8/26/22 West Yorkshire Archives; Frank Kidson, *Thomas Fenteman: memoir*, Leeds, (n.d. 1892?); James Lomax, 'Buying Antiques in Early Victorian Leeds: The 1843 Exhibition', *Furniture History*, Vol.XXXIII, (1997), pp. 275-85.]

FENTON, George

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

FERRARIO & Co, Charles

Charles Ferrario & Co is listed as 'curiosity dealers' at 59 Newman Street, London, in *Kelly's Directory*, 1882.

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.

[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.]

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.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.1, p. 184.]

FOGG, Robert, Robert Jnr and Joseph

Fogg & Son, Chinamen 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 12ft Pagodas comprised of Chinese porcelain plaques costing £420.0.0. 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, £420.0.0., now at Windsor Castle (RCIN 31207).

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 5th December 1830 and 'Mr Squibb' sold the 'valuable and extensive stock of the late Mr Joseph Fogg, of Regent Street' on 14th - 19th February 1831, which included 'rare beakers of Japan, a great variety of decorative and useful porcelain, Old Sèvres & Dresden, old Buhl & Riesener marquetric, 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 Sèvres belonging to the Earl of Harewood.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton; Beckford archive, MS Beckford, Bodleian Library, Oxford; Thomas Raikes, *A Portion of the Journal kept by Thomas Raikes Esq from 1831 to 1847*, (4 vols.), vol.1, p. 184; Frederick Litchfield, *Pottery and Porcelain, a Guide to Collectors*, (1879), p. 232; Gerald Reitlinger, *The Economics of Taste, Volume II*, (1963), p. 52, p. 86, p. 157; Clare Baxter, 'A pair of pietra dura cabinets at Alnwick: the history of their acquisition', *Apollo* June 1992, pp. 350-2; Hugh Roberts, 'Quite Appropriate for Windsor Castle; George IV and George Watson Taylor', *Furniture History*, vol.XXXVI, (2000), pp. 115-137, p. 118; Bet Macleod, 'William Beckford, a Celebrated

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Collector', in Derek Ostergard (ed.), *William Beckford, 1760–1844, an eye for the magnificent*, (2001), pp. 163–75, p. 166; Adriana Turpin, 'Filling the Void: The Development of Beckford's Taste and the Market in Furniture', in Derek Ostergard (ed.), *William Beckford, 1760–1844, an eye for the magnificent*, (2001), pp. 177–201, p. 179–80; Getty Provenance Index Databases, www.piweb.getty.edu.]

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 Bottle, of unique design' (lot 71, 12th day, £9.9.0.); 'a pair of beautiful Sèvres cabinet cups and saucers' (lot 84, 12th day, £2.15.0.); 'a curious Indian Hooker and Pipe, ornamented with gold and pearls, brought from India by Henry Churchill Esq in 1776' (lot 54, 23rd day, £2.2.0.); 'a fine old marble urn and cover, richly carved in basso relievo, with curious inscription' (lot 108, 23rd day, £6.6.0), and a 'pair of blue and gold china vases and covers' (lot 69, 23rd 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 (*q.v.*) in 1833 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 1852.6–30.1) and also some delftware 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 at the auction for 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.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton; H. Burn, *Aedes Strawberrianae*, (1842); Frederick Litchfield, *Pottery and Porcelain, a Guide to Collectors*, (1879), p. 232; George Redford, *Art Sales*, (1888), (2 vols.), vol.1, p. 148; Aileen Dawson, 'Franks and European Ceramics, Glass and Enamels', in Marjorie Caygill & John Cherry (eds.), *A. W. Franks, Nineteenth-century collecting and the British Museum*, (1997), pp. 200–219, p. 204; Jessica Harrison-Hall, 'Oriental Pottery and Porcelain, in Caygill & Cherry (eds.), *Ibid*, pp. 220–30, p. 225.]

FORRESTER

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.

[Thomas Raikes, *A Portion of the Diary kept by Thomas Raikes Esq from 1831 to 1847* (4 vols.) (1856), vol.1, p. 24.]

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.'

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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, £58.16s); 'an enamel portrait of King Charles I by Petitot' (lot 39, 14th day, £65.2s); 'a most extraordinary and very curious ancient jewel formerly belonging to Lady Margaret Douglas' (lot 60, 15th day, £136.10.0.) 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...'

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton; H. Burn, *Aedes Strawberryanae*, (1842).]

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.).

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton; Adriana Turpin, 'Filling the Void: The Development of Beckford's Taste and the Market in Furniture', in Derek Ostergard, (ed.), *William Beckford, 1760–1844, an eye for the magnificent*, (2001), pp. 177–201, p. 189.]

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.

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

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 (pro11/1860).

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.

[Beckford archive, MS Beckford c1-13, Bodleian Library, Oxford; Gerald Reitlinger, *The Economics of Taste, Volume II*, (1963), p. 84, p. 221; Boyd Alexander, *From Lisbon to Baker Street: the story of the Chevalier Franchi, Beckford's friend*, (1977); Clive Wainwright, *The Romantic Interior, the British collector at home 1750–1850*, (1989), p. 113, pp. 117–120, p. 139, p. 262; Adriana Turpin, 'Filling the Void: The Development of Beckford's Taste and the Market in Furniture', in Derek Ostergard, (ed.), *William Beckford, 1760–1844, an eye for the magnificent*, (2001), pp. 177–201, p. 179, p. 180, p. 191; Bet MacCleod, 'William Beckford, a Celebrated Collector', in Ostergard, (2001), *Ibid.* p. 163–72, p. 166–72.]

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 *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 Borgoguissanti 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 Nolvos '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'.

[Nina Barstow, 'The Romance of Art. The Forgeries of Bastianini', *The Magazine of Art*, January 1886, pp. 503–508; J.C. Robinson, 'On Spurious Works of Art', *The Nineteenth Century*, no.clxxvii, November 1891, pp. 677–698, pp. 691–696; *The Travel Diary of Otto Mündler*, The Walpole Society, volume LI, (1985), pp. 69–254, p. 132; John Pope-Hennessy, 'The Forging of Italian Renaissance Sculpture', *Apollo*, volume XCIX, no.146 (New Series), April 1974, pp. 242–267, p. 250–1; Helen Davies, 'John Charles Robinson's work at the South Kensington Museum, Part I', *Journal of the History of Collections*, vol.10, no.2, (1998), pp. 169–188, p. 178; 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. 54; Aviva Briefel, *The Deceivers: art forgery and identity in the nineteenth century*, (2006), pp. 23–24.]

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 the Duke at 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 21st 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 Braccioloni (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 (c.1430–1464), (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.

[Herbert Byng-Hall, *Confessions of a Bric-a-Brac Hunter*, (1868), p. 199; Nina Barstow, 'The Romance of Art: the forgeries of Bastianini', *Magazine of Art*, January 1886, pp. 503–508, p. 506; *The Travel Diary of Otto Mündler*, The Walpole Society, volume LI, (1985), pp. 69–254, p. 131 & p. 165; Helen Davies, 'John Charles Robinson's work at the South Kensington Museum, Part II, from 1863 to 1867: consolidation and conflict', *Journal of the History of Collections*, vol.11, no.1, 1999, pp. 95–115, pp. 97–98, p. 102; Getty Provenance Index Databases, www.piweb.getty.edu.]

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 27th 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, £3.2.6.); 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 jardinières painted with flowers' for £1.15.0. from Ganz in August 1869 and which she records were sold to her as 'Dresden'.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.1, p. 33.]

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 Redfern (*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 Mündler (1811–1870), the German art dealer and historian, Gasparoni had retired by 1855; whilst in Venice in 1855 Mündler commented that Signor Gasparoni, was ‘formerly a picture dealer’, after Gasparoni had left some pictures for Mündler 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.

[John Coleman Isaac archive, *MS139/AJ53*, no.45, Hartley Library, University of Southampton; H.R. Forster, *The Stowe Catalogue priced and annotated* (1848), p. 33; *The Travel Dairy of Otto Mündler*, The Walpole Society, volume LI, (1985), pp. 69–254, p. 87; Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750–1850*, (1989), p. 48; Getty Provenance Index Databases, www.piweb.getty.edu.]

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.

[Beckford archive, *MS Beckford*, Bodleian Library, Oxford; Bet 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.]

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 (1856–1938) 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.

[Emile Molinier, *Collection Emile Gavet*, (1889); *Catalogue des objets d'art et de haute curiosité...de Emile Gavet*, (1897); *Catalogue des tableaux anciens et quelques modernes...M. Emile Gavet*, (1906); Deborah Krohn, ‘The Gavet-Vanderbilt-Belmont Collection’ in Mark Ormond (ed), *John Ringling: Dreamer, Builder, Collector: the Legacy of the Circus King*, (1997), pp. 139–148; Wayne Craven, *Stanford White, decorator in opulence and dealer in antiquities*, (2005), p. 45.]

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.’

[oldbaileyonline.com]

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.

[John Coleman Isaac archive, *MS139/AJ53*, ‘waste book’, no.467, Hartley Library, University of Southampton.]

GERARDO

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.’

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

GILL, Joseph

Joseph Gill was listed as ‘curiosity dealer’ at 2 Great May’s Buildings, London, in *Pigot’s Directory*, 1832. Gill was the victim of theft in 1835, on 11th May 1835 he appeared at the Old Bailey, where he stated, ‘I live in Brydges-street, St Paul, Covent Garden...I sell watches and curiosities.’

[www.oldbaileyonline.org.]

GODDEN, Edward Thomas

Edward Thomas Godden was established as an auctioneer and dealer in works of art at Bridge

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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 1858. 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 'Canaletto' 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.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, no.332, no.362, no.363, no.365, Hartley Library, University of Southampton; Jeannie Chapel, 'The Papers of Joseph Gillot (1799–1872)', *Journal of the History of Collections*, vol.20, no.1, (2008), pp. 37–84, pp. 63–4; Getty Provenance Index Databases, www.piweb.getty.edu]

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, WYL1352/A1/8/26/31, West Yorkshire Archives; H. Burn, *Aedes Strawberrianæ*, (1842); Getty Provenance Index Databases, www.piweb.getty.edu.]

GOLDSCHMIDT

(see Wimpfen & Goldschmidt)

GOLDSCHMIDT, Jacob & Selig

Selig Goldschmidt, together with his brother 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, £3244.10.0.) – illustrated in the catalogue. Goldschmidt is also recorded as the buyer of at least 13 lots at the auction sale of the collection of Andrew Fountaine in 1884, including 'a large pair of [Limoges enamel] candlesticks' (lot 123 £110.5.0.); a Limoges enamel 'Tinted Grisaille Cup, signed P. R.' (lot 142 £525.0.0.), and 'an 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 Sèvres 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 Goldschmidt in 1890.

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

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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 31 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 upholster’ 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 acc^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, WYL1352/A1/8/26/27, 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.

[E. 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.

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GUDEKUNST, Otto

Otto Gutekunst 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 1830s. 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. 30–4; Bet 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 in 1806. The auctioneer Greenwood sold the stock of Thomas Gwenapp of New Bond Street, 'who has decided to take up another profession' on 13th–16th September 1806. By 1807, Gwenapp is listed as selling 'Old China' at 44 New Bond Street, and by 1808 he is listed as 'dealer in pictures & curiosities'. In 1809 'Thomas Gwinnap' [sic] is listed as 'picture dealer' trading at 48 New Bond Street; he is also recorded at 41 New Bond Street in some trade directories. In 1810 Gwenapp had moved to 47 New Bond Street, as 'repository for antiquities' and in 1814 he is listed as 'dealer in pictures 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. Gwennap*, 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 alledged [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'. Gwennap 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 £200, [which the] witness sold for £5' [and] 'which was so wretched a picture he had never

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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 Oplotheca', 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 Louthembourg, 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 Oplotheca 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 Gwenapp. 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 the casket that he was thinking of buying from 'Gwenup' [sic] was 'not worth it'. Samuel Meyrick, whilst writing to the artist William Etty (1787–1849), wrote that he had purchased some armour at Gwennap's sale in 1838. Etty also recorded that he had bought armour from Gwenapp 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 11/2125). 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

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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. Gwenapp 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 Grantly and the Countess of Blessington. Gwenapp Jnr is also known to have 'cleaned and restored' the 'Vauxhall Hogarths', 'painted by Mr Hogarth in 1731 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/AJ53, no.181, Hartley Library, University of Southampton; *Catalogue of a most splendid and instructive collection of antient 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; Francis Cripps-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. 316–20; Mark Girouard, *The Return to Camelot, Chivalry and the English Gentleman*, (1981), p. 72; Hugh Brigstocke, *William Buchanan and the 19th century art trade*, (1982), p. 19; Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750–1850*, (1989), p. 251, 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.nationalportraitgalleriesonline.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

John Edmund Hammond is listed as 'antique furniture dealer' at 12 Baker Street, London, in *Kelly's* Directory, 1882.

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 1834 and at a hearing at the Court of Bankruptcy (reported in *The Examiner*, April 11th 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.

[George Redford, *Art Sales*, (1888), (2 vols.), vol.I, p. 83; Alfred Jones, 'A Collector of Works of Art in Wales a Century Ago', *Apollo*, vol.XXXVII, no.217, February 1943, pp. 43–44; Gerald Reitlinger, *The Economics of Taste, Volume II*, (1963), p. 126.]

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HAMPP, John (Johann) Christopher

John Hampp (1750–1824) was born van Hampp in Mainbach, Wurtemberg in Germany and came to England in 1750 where he was established as a glass painter in Norwich by 1782. He was also trading in ancient glass in the late eighteenth-century in partnership with a man called Stevenson. Hampp issued a catalogue of an exhibition of ancient stained glass for sale in Norwich and at 97 Pall Mall in 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.

[Bernard Rackham, ‘English Importations of Foreign Stained Glass in the Early Nineteenth-century’, *Journal of the British Society of Master Glass Painters*, vol.II, no.2, October 1927, pp. 86–94; Jean Lafond, ‘The Traffic in Old Stained Glass from Abroad during the 18th & 19th centuries’, *Journal of the British Society of Master Glass Painters*, vol.XIV, no.1, 1964, pp. 58–67; Michael Archer, ‘Monmorency’s Sword’ *The Burlington Magazine*, vol.129, no.1010, May 1987, pp. 298–303, p. 303; Clive Wainwright, *The Romantic Interior, the British collector at home, 1750–1850*, (1989), p. 66.]

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 the 1880s and 1890s; Handelaar is also recorded in the accounts of the London dealer Edwin Marriott Hodgkins (*q.v.*).

[Edwin Marriott Hodgkins archive, 1601/2, Westminster City Archives; Montague Guest, (ed.), *Lady Charlotte Schreiber’s Journals*, (1911), vol.1, p. 321.]

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.’

[John Claudius Loudon, *An Encyclopaedia of Villa, Farm and Cottage Architecture*, (1833), p. 1039, p. 1101.]

HARRIS, John

John Harris is recorded as ‘curiosity dealer’ at 13

Bedford Court, Covent Garden, London, in the records of the Sun Fire Office in 1834. Harris is listed as a ‘curiosity dealer’ at 13 Princess Street in the *Post Office Directory* for 1839 and 1841.

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 in the 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 Rodríguez y León (b.1873), the daughter of an established

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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.

HAWKSLEY, Thomas

Thomas Hawksley is recorded as 'dealer in curiosities' at 14 Wardour Street, London, in the records of the Sun Fire Office between 1824 and 1828. Hawksley 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 Hawksley '16 carved wooden figures' for a total of £17.0.0. in September 1829. 'Mr Hawksley 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, MS139/AJ53, 'waste book' no.467, Hartley Library, University of Southampton.]

HAWLEY, William

William Hawley, 'curiosity dealer' is listed at 51 Wardour Street in *Robson's* London Directory, 1839.

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 Hill, 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 (c.1860–70) 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).]

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HENRY, William

William Henry is listed as 'curiosity dealer' at 148 High Holborn, London, in *Kelly's Directory*, 1860.

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 (c.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 'Mr Bram Hertz of Marlborough Street', '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. At the auction of the contents of Strawberry Hill in 1842 'Hertz, Marlborough Street' is recorded as the buyer of at least 13 lots, including 'a splendid circular dish of Raphael or Faenza ware' (lot 81, 13th day, £8.8.0.); 'a very fine antique bronzed lamp in the shape of a foot, from the Harleian Collection' (lot 86, 13th day, £16.16.0.); 'a small bronze vase, with the sacrifice to Priapus' (lot 88, 13th day, £16.16.0.); 'a square shaped snuff box of lapis lazuli, mounted in gold' (lot 107, 13th day, £13.13.0.); 'an extremely valuable and magnificent jewel, Lord Burleigh's Head on Onyx, by Valerio Vicentino' (lot 61, 15th day, £84.0.0.), and 'an antique figure of a muse sitting, cast in silver' (lot 80, 15th day, £12.12.0.).

'Hertz, Great Marlborough Street' bought at least

13 lots at the auction of the collections at Stowe in 1848, including 'a small bust of Caracalla' (lot 1241, £40.19.), and 'a cinque-cento bronze lamp' (lot 1258, £4.4s.), illustrated in Henry Rumsey Forster's *Stowe Catalogue Priced and Annotated* (1848). 'Hertz, Marlborough Street' also bought at least 15 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including 'a German chasing, in silver, of a lady and gentleman, in relief – inscribed S.C. 1623' (lot 1398, £6.5.0.); 'a Limoges enamel circular plate, illustrating the month of July...inscribed with the initials of the artist (Jean Courtois) J.C.' (lot 1468, £10.10.0.); a Raphael ware 'plate, of bold design; Galatea – date about 1540' (lot 1813, £14.3.6.); an Oriental helmet 'of dead steel inlaid with gold, with bar for the face and three plume holders' (lot 2577, £10.0.0.); 'a compass and sundial, by Mollinger, of Neustadt' (lot 3962, £2.17.0.), and 'a watch, in crystal spherical case' (lot 3973, £14.10.0.). 'Bram Hertz of Great Marlborough Street' was granted a patent for 'improvements in and an addition to fountain pens' on 30th June 1849. Victor Simon Hertz 'eldest son of Mr. Hertz of Great Marlborough Street', died aged 7 years 6 months on 21st August 1841.

The buying activities of Abraham Hertz are complicated by the activities of the collector and diamond merchant 'Bram Hertz' of 32 Argyll Street, London in the same period. Bram Hertz, diamond merchant, was a witness in a well-publicised court case involving the jewellery collection of the Hope family of Duchess Street and Deepdene, Surrey, in 1844. The collections of Bram Hertz of 32 Argyll Street were sold at various auction sales in London in February 1846 and again in March 1857, 'the owner compelled from ill health to retire to warmer climate'. The collections of antiquities of Bram Hertz were bought by 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.

[John Coleman Isaac archive, *MS139/A*53, 'waste book', no.467, no.12, no.151, Hartley Library, University of Southampton; Scarisbrick archive, *DDSC 78/4*, (1) (10) Lancashire County Record Office; H. Burn, *Aedes Strawberryanae*, (1842); Gerald Reitlinger, *The Economics of Taste, Volume II*, (1963), p. 167; Getty Provenance Index Databases, www.piweb.getty.edu]

HESLOP, Robert

Robert Heslop is listed as 'curiosity dealer' at 62

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Whitecross Street, Cripplegate, London, in the *Post Office Directory* for 1822, 1826 and 1836.

HEWETSON, Thexton & Peart

Hewetson, Thexton & Peart are listed as 'antique furniture dealers' at 200–204 Tottenham Court Road, 3 & 4 New Crescent, and at 1–15 Alfred Mews, London, in *Kelly's Directory*, 1882.

HIAMS

Hiams is listed as a 'curiosity dealer' at 130 Fetter Lane, London, in the *Post Office Directory* for 1829.

HILL, Mrs Ann

Mrs Hill is listed as 'curiosity dealer' at 56 Shoe 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.

[Frederick Litchfield, *Pottery and Porcelain, a Guide to Collectors*, (1879), p. 323.]

HITCHCOCK, Robert

Robert Hitchcock is recorded as a dealer supplying the collector William Beckford (1760–1844) with decorative objects in the opening decades of the nineteenth-century.

[Beckford archive, *MS Beckford*, Bodleian Library, Oxford; Bet MacCleod, 'William Beckford, a celebrated collector', in Derek Ostergard, (ed.), *William Beckford, 1760–1844, an eye for the magnificent*, (2001), pp. 163–75, p. 165.]

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.

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

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 a 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 Sèvres plates, Rose du Barri borders' (£22.0.0.) and '11 Dresden plates' (£2.10.0.) in February 1886; and sold 'a pair of Tulip shaped Sèvres 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.*), Sichel (*q.v.*), Stettinger (*q.v.*) and Mr. Handelaar (*q.v.*). Marriot produced a catalogue of his collection of Old Sèvres Porcelain in 1910; the collection was purchased by the American collector Henry Walters (1848–1931) and remains at the Walters Art Museum in Baltimore.

[Hodgkins archive, 1601/1; 1601/2, Westminster City Archives; J.S. *Catalogue of an Important Collection of Old Sèvres Porcelain, Louis XIV and Louis XVI period, belonging to E.M. Hodgkins*, (n.d.).]

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

[John Coleman Isaac archive, *MS139/A/53*, no.232, Hartley Library, University of Southampton; Getty Provenance Index Databases, www.piweb.getty.edu.]

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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

Robert Burkett Howard is listed as 'curiosity dealer' at 253 High Holborn, London, in *Kelly's Directory*, 1860.

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'.

[John Coleman Isaac archive, *MS139/AJ53*, no.468, Hartley 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 ancient 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 (pro111/2048). 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, Marquetrie, 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 oak 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 subjects from Fontaine...a series of twelve noble panels carved in scriptural subjects from the Abbey near Louvaine', as well as 'ancient lace, and a multiplicity of valuable and rare objects of antiquity.'

The dealer John Coleman Isaac (*q.v.*) sold several curiosities and carved furniture to Edward Hull during the 1830s and 1840s, including 10 carved chairs and a large oak cabinet in May and December 1840 and he also loaned him £100 in May 1840. 'Mr. Hull, the well-known dealer in antiquities of Wardour Street' (*The Times*, 20th June 1840) bought a number of suits of armour at the auction of the armour and weapons used at the Eglinton Tournament, sold in June 1840, including that worn by the Marquis of Waterford (240gns) – (the armour was one of a number of suits Hull bought for the Tower Armoury in his capacity as agent at the auction for the Board of Ordnance). Hull also bought 'a very fine statue, carved in oak, of the Emperor Rudolph, 5ft 6in high' (lot 583, £33.1.6.) at the auction sale in 1841 at Pryor's bank, the home of the collector and antiquarian Thomas Baylis (d.1880) – (the statue was illustrated in '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 gilt, 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 Scarisbrick.

'Hull, Wardour Street' is recorded as the purchaser of 'a fighting sword, with broad blade, inscribed "Johannes Wundes – Soli Deo gloria' (lot 2599, £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, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton; Scarisbrick archive, DDSC 78/4, (1) (3), (1) (10), (1) (13) & (1) (14), Lancashire County Record Office; H. Burn, *Aedes Strawberrianae*, (1842); Anon. 'Ancient Domestic Furniture', *Gentleman's Magazine*, January 1842, pp. 19–23, p. 22; Benjamin Ferrey, *Recollections of A.W.N. Pugin and his father*, (1861), p. 117; Charles B. Read, 'The Armours of the King's Champion – part II', *Connoisseur*, June 1937, pp. 316–20; Phoebe Stanton, *Pugin*, (1971), p. 17 & p. 27; Alexandra Wedgwood, *A.W.N. Pugin and the Pugin Family*, (1985), pp. 80–5; Clive Wainwright, *The Romantic Interior, the*

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British Collector at Home 1750–1850, (1989) p. 39–40, p. 40–43; Anna Eavis and Michael Peover, 'Horace Walpole's Painted Glass at Strawberry Hill', *Journal of Stained Glass*, vol. XIX, 1994–95, p. 311; Kim Woods, 'Some Sixteenth-century Antwerp Carved Wooden Altar-pieces in England', *The Burlington Magazine*, vol. 141, no. 1152, March 1999, pp. 144–55, p. 147; Margaret Belcher, *The Collected Letters of A.W.N. Pugin*, vol. 1, 1830–1842, (2001), passim; Charles Tracy, *Continental Church Furniture, a traffic in piety*, (2001), pp. 58–63, p. 76; Rosemary Hill, *God's Architect: Pugin and the building of Romantic Britain*, (2007), passim.]

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, trading as Hume & Son, Carvers and Gilders, but is also listed at this address as 'curiosity dealers'. In 1829 Hume moved to 56 Berners 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 pannels' 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 sold 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 Johanus Penicaudi Junior, 1539' (lot 59, 12th day, £44.2.0.); 'the head of Jupiter Serapis, in Basatles, from the Portland Collection' (lot 82, 13th day, £78.15.0.); 'a whole

length portrait of Philip and Mary by Vertu' (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 Basalt' (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 Carboneaux, the size of the antique marble' (540gns) at the Stowe auction.

Robert Hume snr was dealing with the Duke of Hamilton from about 1808 and Robert Jnr with Beckford from 1815. 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.

[Beckford archive, *MS Beckford c.23*, Bodleian Library, Oxford; H. Burn, *Aedes Strawberryanae*, (1842); Gerald Reitinger, *The Economics of Taste, Volume II*, (1963), p. 127; A. Tait, 'The Duke of Hamilton's Palace', *Burlington Magazine*, vol. 125, no. 964, July 1983, pp. 394–402; Geoffrey Beard & Christopher Gilbert (eds.), *Dictionary of English Furniture Makers, 1660–1840*, (1986), p. 462; Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750–1850*, (1989), p. 119–20 and passim; Hugh Roberts, 'Quite Appropriate for Windsor Castle' George IV and George Watson Taylor', *Furniture History*, vol. XXXVI, (2000), pp. 115–137, p. 121; Bet 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, p. 169–72, p. 360; Getty Provenance Index Databases, www.pweb.getty.edu.]

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

John Hutchinson is listed as 'dealer in foreign birds and shells' at 243 High Street, Shadwell, London, in *Pigot's Directory*, 1839. Hutchinson is listed as 'curiosity dealer' at 243 Shadwell High Street, in the *Post Office Directory* for 1841.

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 184 Aldersgate Street in 1881–84. Ichenhauser had moved to 23 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, toyman, 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 3rd & 5th June 1807, 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.'

[Clive Wainwright, *The Romantic Interior, the British Collector at Home, 1750–1850*, (1989), p. 33.]

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 'watch maker 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.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton.]

INTERLACKEN

The writer Herbert Byng-Hall in *Confessions of a Bric-a-Brac Hunter*, (1868) mentions Interlacken 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 (c.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) (c.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,

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1st & 2nd Marquis of Breadalbane, Ralph Bernal, Sir Samuel Rush Meyrick, the Earl of Dunraven, Thomas Baylis, Lady Charlotte Bury, Sir John Erskine, Henry Augustus Langley of Brittas Castle, Co. Tipperary, Hollingworth Magniac, Bernard Brocas, Augustus Franks, as well as members of the Rothschild family and many other important collectors at the time. According to the 1851 Census, Isaac was born in St. Martin's, London and he later retired in about 1866 and moved to live at 30 Gordon Street, Golden Square. Isaac also sold objects to the architect A.W.N. Pugin (1812–1852), cashing a cheque from 'A Welby Pugin Esq' for £10 in November 1840. In November 1836, Isaac wrote to Sarah whilst he was in Venice that when he was in Fürth he had ordered a 'one of those large Gothic arm chairs' (costing £2.7s.) and had also asked the man making the chairs to make 'a model' of 'the sideboard' 'for my inspection' all to be made to the designs from 'Pugin's book' (*Gothic Furniture in the End of the 15th Century*, which was first published 1835).

Isaac first travelled to the Continent on buying trip in 1822 and almost every year between 1829 and 1845, sometimes making two journeys within a twelve month period. He continued to make trips with less frequency in the 1850s and 1860s. John Coleman Isaac and his wife Sarah died childless and their estate passed to Sarah's sister, Fanny Levy. Isaac's shop at 12 Wardour Street, was demolished by 1910. Subsequent relatives of the Levy family, George H. Levy and his son Martin Levy continued to trade in antiques in the twentieth and the twenty-first-century, trading as H. Blairman & Sons in Mount Street, London.

[John Coleman Isaac archive, MS139/AJ53, Hartley Library, University of Southampton; Edward Joy, 'John Coleman Isaac: an early nineteenth-century London antique dealer', *Connoisseur*, December 1962, pp. 241–44; Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750–1850*, (1989), pp. 43–4; Martin Levy & Elaine Moss, 'John Coleman Isaac, "Importer of Curiosities"', *Journal of the History of Collections*, vol. 14, issue 1, May 2002, pp. 97–114; Rosalind Lowe, *Sir Samuel Rush Meyrick and Goodrich Court*, (2003), p. 135, p. 186, p. 206; Martin Levy, 'Ralph Bernal and John Coleman Isaac: Some Correspondence', *Furniture History*, vol. XLIII, 2007, pp. 293–302.]

ISAACS, J.

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

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.

[Beckford archive, *MS Beckford*, Bodleian Library, Oxford; Frederick Litchfield, *Pottery and Porcelain, a Guide to Collectors*, (1879), p. 323; Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750–1850*, (1989), pp. 225–6 and passim; Bet 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.]

ISAACS

Isaacs, 'a broker, in or near Cromer Street' (London), was how the dealer John Coleman Isaac (*q.v.*) described this dealer after he had bought some oak carvings from him in December 1839.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton.]

ISRAEL, Leonard

Leonard Israel is listed as 'curiosity dealer' at 8 London Road, London, in the *Post Office Directory* for 1829.

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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.

[John Coleman Isaac archive, *MS139/AJ53*, 'waste book', no.467, Hartley Library, University of Southampton.]

**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 Jarmin [sic] sold a pair of Sèvres vases to Bernal. Jarman is recorded as the buyer of at least 20 lots at the auction sale of the contents of Strawberry Hill in 1842, including 'a cup, cover and stand, of Old Worcester' (lot 2, 12th day, £2.8.0.); 'a curious terracotta bust of William of Wycham' (lot 68, 17th day, £5.10.6.); 'a miniature of Robert Cecil, by Isaac Oliver' (lot 42, 14th day, £13.13.0.); 'a miniature of Francis, wife of Robert Devereux, by Petitot, (lot 46, 14th day, £11.11.0.), and 'a portrait of Johanna, Lady Abergavenny', (lot 76, 20th day, £21.0.0.). Jarman is also recorded as the buyer of one lot at the auction sale of the collection of Ralph Bernal (1784–1854) in March 1855 – an enamelled 'square box, chased or engraved with silver mounting...a subject of figures, after Watteau, inside the lid' (lot 3814, £8.5.0.).

Jarman also had a country house, 'Rosenau', at Datchet, Buckinghamshire. His wife Lucy died on 1st February 1853 and his son Egbert, died on 5th August 1848, aged 24. Jarman also had a daughter Elizabeth Apollina, who is recorded as having married in 1853. Jarman was the victim of theft in 1812, when he appeared at the Old Bailey on 28th October 1812, describing himself as 'goldsmith and jeweller, no.25 The Strand.' A report in *The Era*, (10th November 1844), recorded 'John Jarmin [sic] of 130 New Bond Street, dealer in articles of vertu' was charged with 'feloniously ravishing and carnally knowing Ann Elizabeth Townsend, a spinster, aged 21 years.' Ann Townsend was engaged as a housemaid at Jarmin's country house at Datchet. It seems that Ann did not appear at court and the case was dismissed.

In 1891 John Charles Robinson of the South Kensington Museum wrote, 'Jarman I knew personally after his retirement, full of years and notoriety. He was a dapper, ferret-eyed little man, dressed summer and winter in a black swallow-tailed coat, full-blown shirt-frill, and Hessian boots with a tassel in front....he dealt generally in the higher categories of 'virtu', his particular specialities were ancient illuminated missals and historical miniatures. His day was that of the

palmist epoch of English miniature-painting, and he found no difficulty in enlisting any number of clever manipulators into his questionable service. Innumerable were the spurious Hilliards, Olivers and Coopers, mostly copied from undoubted originals, which proceeded from Jarman's manufactory, and which still encumber the art world. Jarman's false miniatures are, in fact, well known, and abound in the shops and salerooms of London. Imperfect or comparatively poorly-illustrated manuscripts were, moreover, enriched with additional illuminations, usually copied in facsimile from other books. Jarman's knowledge, however, was not on a par with his audacity....'

[John Coleman Isaac archive, *MS139/AJ53*, no.37, Hartley Library, University of Southampton; H. Burn, *Aedes Strawberryanae*, (1842); Anon. 'Ancient Domestic Furniture, *Gentleman's Magazine*, January 1842, pp. 19–23, p. 22; Henry Bohn, *A guide to the Knowledge of Pottery and Porcelain*, (1857); Frederick Litchfield, *Pottery and Porcelain, a Guide to Collectors*, (1879), p. 323; John Charles Robinson, 'On Spurious Works of Art', *The Nineteenth Century*, November 1891, pp. 677–698, p. 684–86; George Redford, *Art Sales*, (1888), (2 vols.), vol.II, p. 279; Getty Provenance Index Databases, www.piweb.getty.edu; www.oldbaileyonline.org.]

JARRY, T.

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).

[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, p. 10.]

JENKINS

Jenkins, a 'curiosity dealer' is recorded as selling objects to the collector William Beckford (1760–1844) in the opening decades of the nineteenth-century.

[Beckford archive, *MS Beckford*, Bodleian Library, Oxford; Bet MacCleod, 'William Beckford, a celebrated collector', in Derek Ostergard, (ed.), *William Beckford, 1760–1844, an eye for the magnificent*, (2001), pp. 163–75, p. 165.]

JENKINS, Andrew & Co

Andrew Jenkins & Co is listed as 'antique furniture and curiosity dealers' at 501 Oxford Street, London, in *Kelly's Directory*, 1882.

JENKINSON & WEEKS

Jenkinson & Weeks are listed as 'antique furniture and china dealers', at 3 Titchborne

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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 1850) 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 and which Salting has previously bought at Christie's auction on 10th May 1875, for £78.15s; a further four Bristol china figures and a Bow figure, which had all been stolen from Salting. The transcription of the court case provides rich information on ceramic collecting in the period and the values of various manufactories. Salting's evidence provides a description of Jewell's shop, which 'had a desk about the middle of the shop, at the end of the first part of the china shop – it is not a regular counter, it is a desk where accounts are kept; it is a kind of double shop; there was a good deal of property in the shop – I should think £7,000 or £8,000 worth.' Another witness (Charles Jones, Jewell's 'shopman') suggested that Jewell's shop had £10,000 to £12,000 of stock.

The dealer Charles Wertheimer (*q.v.*) of 154 New Bond Street also gave evidence at the trial of Jewell. Wertheimer said that he had known Jewell 'for some time' and that whilst Jewell did not '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 158 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 scone 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 Sèvres 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 Secrétaire' (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 Curtius in the centre' (lot 544 £162.15.0.).

Christie, Manson & Woods sold the 'Renowned collection of objects and decoration of Mr E. Joseph, of 158 New Bond Street, who has entirely relinquished business', on 6th – 9th & 20th – 22nd May and 10th – 12th June 1890. The auction comprised over 1500 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.'

[John Coleman Isaac archive, MS139/AJ53, no.93, Hartley Library, University of Southampton; Henry Bohn, *a guide to Knowledge of Pottery and Porcelain*, (1857); *Catalogue of the National Exhibition of Works of Art at Leeds*, (1868), p. 205, p. 210, p. 214, p. 224, p. 247, p. 267; Michael Hall, 'Bric-a-Brac, a Rothschild's memoir of collecting', *Apollo*, July & August 2007, pp. 50–77, p. 58; www.oldbaileyonline.org.]

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 antiquities' 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 antiquities' 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.

[*Gentleman's Magazine*, January 1844, pp. 25–27.]

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.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.2, p. 322, p. 323.]

**KALB**

Kalb is recorded as a dealer in Amsterdam; the collector Lady Charlotte Schreiber (1812–1895) bought Chelsea porcelain from Kalb in November 1872.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.1, p. 172.]

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.

[John Coleman Isaac archive, *MS139/AJ53*, 'waste book', no.467, Hartley Library, University of Southampton.]

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.

[John Claudius Loudon, *An Encyclopaedia of Villa, Farm and Cottage Architecture*, (1833), p. 1101; Geoffrey Beard & Christopher Gilbert (eds.), *Dictionary of English Furniture Makers, 1660–1840*, (1986), p. 508.]

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*, (1911).]

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*, (1911).]

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LAMER, A. C.

A.C. Lamer is recorded as a 'curiosity and picture dealer' at 16 Rue Grange-Bataillère, 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.

[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. 10–13.]

LAMBETH

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

[Beckford archive, *MSS Beckford*, Bodleian Library, Oxford; Bet Macloed, 'William Beckford, a Celebrated Collector', in Derek Ostergard (ed.), *William Beckford, 1760–1844, an eye for the magnificent*, (2001), pp. 163–75, p. 165.]

LANSBERT, Henry

Henry Lansbert is listed as 'curiosity dealer' at 24 Cleveland Street, London, in *Kelly's Directory*, 1882.

LANGLOIS, 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 1857 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, Elias Magus (the art and curiosity dealer) or Rémonecq (the scrap dealer turned curiosity dealer) in his novel *Cousin Pons* (1848). Balzac recorded that he bought some ceramics from Lazard in 1845.

[Werner Muensterberger, *Collecting, an unruly passion – psychological perspectives*, (1994), pp. 131–2.]

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.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.1, p. 45.]

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.

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LEPAUTRE, Mme

Mme Lepautre is recorded as a dealer in curiosities at 30 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 Borer'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...[is] 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.

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[Gerald Reitlinger, *The Economics of Taste, Volume II*, (1963), p. 87; John Culme, 'Kensington Lewis, a nineteenth-century businessman', *Connoisseur*, vol.190, September 1975, p. 26-41; Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750-1850*, (1989), p. 43, p. 142; www.oldbaileyonline.org.]

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 31st January 1876. Libbis stated 'I have been in that business for thirty years.'

[www.oldbaileyonline.org]

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.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.2, p. 306.]

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. [Frederick Litchfield, *Pottery and Porcelain, a Guide for Collectors*, (1879); Frederick Litchfield, *Illustrated History of Furniture*, (1892); Clive Wainwright, *The Romantic Interior, the British collector at home 1750-1850*, (1989), p. 43; Aileen Dawson, 'Franks and European Ceramics, Glass and Enamels', in Marjorie Caygill & John Cherry (eds.), *A.W. Franks, Nineteenth-century collecting and the British Museum*, (1997), pp. 200-219, p. 208.]

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 Collings, 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

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Porcelaine, 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 Sèvres dejeuner 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 (1795–1874) 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 Marquetrie 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 'Raffaello ware plates', (lot 54, £1.13., lot 60 £0.18. & lot 61, £1.11.). Litchfield is also 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 'a two-handed sword, with scalloped pommel 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 Sèvres 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 marquetrie 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/A1/8/26/43, West Yorkshire Archives; Samuel Litchfield, *The Dresden Gallery* (n.d. 1877); Frederick Litchfield, *Pottery and Porcelain, a Guide to Collectors*, (1879), p. 323; Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750-1850*, (1989), p. 43; 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.

[Helen Davies, 'John Charles Robinson's work at the South Kensington Museum, Part II, from 1863 to 1867: consolidation and conflict', *Journal of the History of Collections*, vol.11, no.1, 1999, pp. 95-115, p. 107.]

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 the collector Charles Fortnum (1820-1899) an unfinished relief he had made in the style of the Renaissance sculptor Desiderio da Settignano (c.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 Mündler (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.

[*The Travel Diary of Otto Mündler*, The Walpole Society, volume LI, (1985), pp. 69-254, passim; John Pope-Hennessy, 'The Forging of Italian Renaissance Sculpture', *Apollo*, volume XCIX, no.146 (New Series), April 1974, pp. 242-267, p. 247, p. 248.]

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.

[Clive Wainwright (edited for publication by Charlotte Gere), 'The making of the South Kensington Museum III', *Journal of the History of Collections*, vol.14, no.1, pp. 45-61, p. 49.]

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.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journal*, (1911), vol.1, p. 252.]

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'.

[John Murray, *Handbook for Travellers in Northern Italy*, (1852), p. 88.]

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 Coleman Isaac archive, MS139/AJ53, no.88, Hartley Library, University of Southampton; Gerald Reitlinger, *The Economics of Taste, volume II*, (1963), p. 130, p. 134; Clive Wainwright (edited for publication by Charlotte Gere), 'The making of the South Kensington Museum III', *Journal of the History of Collections*, vol.14, no.1, 2002, pp. 45–61, p. 49.]

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.

[Geoffrey Beard & Christopher Gilbert (eds.), *Dictionary of English Furniture Makers, 1660–1840*, (1986), p. 573.]

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 Connaisseur* 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 with Marcy, who by then had reverted to his real name, as the curator.

[Marion Campbell & Claude Blair, "Vive le vol", Louis Marcy, anarchist and faker", in Mark Jones, (ed), *Why Fakes Matter, essays on the problem of authenticity*, (1992), pp. 134–47; David Phillips, *Exhibiting Authenticity*, (1997), pp. 117–19; Claude Blair and Marion Campbell, *Louis Marcy: Oggetti d'arte della Galleria Parmeggiani di Reggio Emilia*, (2008).]

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, Sèvres, 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 importer' 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 (1783–1854) 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 2823, £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 3rd 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.*).

[Clive Wainwright, 'A gatherer and disposer of other men's stuffs', Murray Marks, connoisseur and curiosity dealer', *Journal of the History of Collections*, vol.14, no.1, 2002, pp. 161–176.]

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.

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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 South Kensington Museum in the last 10 years of his life and also made donations 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 Fountaine 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 2nd 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*, (1878); Byron Webber, *James Orrock, R.I., Painter, Connoisseur, Collector*, (2 vols.), (1903), vol.2, p. 191; George Williamson, *Murray Marks and his Friends*, (1919); Gerald Reitlinger, *The Economics of Taste, volume II*, (1963), p. 203, p. 207–9; R. Miles, ‘Murray Marks and Thomas Elsley, importers of Dutch tiles’, *Journal of the Tiles and Architectural Ceramic 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; Dianne 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

other 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.

[Mark Girouard, *The Return to Camelot, Chivalry and the English Gentleman*, (1981), p. 66.]

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

Testament of 'Sarah Mawe, widow, of the Strand', was proved on 26th September 1846 (Prob11/2042). Sarah Mawe died aged 79 on September 10th 1846. An early 19th century bronze pedestal table with circular marble top exists which bears the paper label inscribed 'Mineralogist MAWE 149 Strand'.

[Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700–1840*, (1996), p. 39.]

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 armed with bow and arrows, by Rembrandt' (lot 410, £263.11.0.); 'Sybilla Persica, by Domenichino' (lot 432, £724.10.0.) and 'the numerical servant brought before his lord, by Rembrandt' (lot 438, £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 (1783–1854) 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.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, no.90, Hartley Library, University of Southampton; Gustav Waagen, *Treasures of Art in Great Britain*, (3 vols.) (1854), (1999 edition), p. 338; George Redford, *Art Sales*, (1888), (2 vols.), passim; Frank Herrmann, *The English as Collectors*, (1972), pp. 280–87; John Ingamells, (ed.), *The Hertford Mawson Letters*, (1981); Jacob Simon, directory of British picture restorers 1630–1950, www.nationalportraitgallery.org; Getty Provenance Index Databases, www.piweb.getty.edu.]

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 Fejérváry in 1855, Bram Hertz (*q.v.*) in 1856 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).]

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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 146 Lisson Grove 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 'Mier' was a dealer in antique china trading from 2 Grenzhaus, Berlin in 1868. (See also Myers)

[Herbert Byng-Hall, *Confessions of a Bric-a-Brac Hunter*, (1868), p. 102, p. 117; 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. 55.]

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 aîné (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 aîné were engaged as interior decorators by the collector Josephine Bowes (1825–1874) for the Chateau du Barry at Louvenciennes 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 Aîné 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.

[Sarah Kane, 'Turning Bibelots into Museum Pieces: Josephine Coffin-Chevallier and the Creation of the Bowes Museum, Barnard Castle', *Journal of Design History*, vol.9, no.1, (1996), pp. 1–21, p. 6; John Harris, *Moving Rooms: the trade in architectural salvage*, (2007), p. 135.]

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.), (now in the British Museum, BM1916, 0403.1) and 'a curious old knife and fork, amber handles' (lot 15, 23rd day, £0.10.6.). Money is also recorded as the buyer of 1 lot at the auction of the contents of Stowe in 1848; 'two honey pots, 2 sugar-basins and 2 muffineers' (lot 2215, £4.6.0.).

Money is recorded as the buyer of at least 10 lots at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including a painting of a 'lady, in a black dress and a large ruff' by 'Old Cuyp' (lot 851, £3.5.0.); 'a miniature, of a Gentleman, in a light coat and wig, period George I' (lot 1187, £1.11.6.); 'a silver gilt drinking cup, in the form of a female figure with a ruff, date about 1600' (lot 1437, £7.10.0.), and a porcelain 'square box, original

chased gilt metal mounting' (lot 3651, £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 'Jeset' 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 Emanuel 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.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton.]

MOSES, Isaac

Isaac Moses is listed as a '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 (PRO11/2191).

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton.]

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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 Kunstgewerbemuseum 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.

[David Elliot, *Charles Fairfax Murray: the unknown PreRaphaelite*, (2000); Paul Tucker, 'Responsible Outsider' Charles Fairfax Murray and the South Kensington Museum', *Journal of the History of Collections*, volume 14, no. 1, (2002), pp. 115–137.]

MYERS, Abraham

Abraham Myers (born c1815/16) 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 1855, 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, £315.0.0.) 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 Lustrated Cup' (lot 222, £50.8.0.); a carved ivory figure of the 'Adoration of the Magi' (lot 521 £27.6.0.), and an ivory 'Diptych, carved with the Crucifixion and three other subjects in two ranges under gothic canopies' (lot 523 £53.11.0.).

[Herbert Byng-Hall, *Confessions of a Bric-a-Brac Hunter*, (1868), p. 286; R.G.W. Anderson, 'Early Scientific Instruments and Horology', in Marjorie Caygill & John Cherry (eds.), *A.W. Franks, Nineteenth-century collecting and the British Museum*, (1997), p. 292.]

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*, 1852.



NATHAN, Joseph

Joseph Nathan (b.1837/38) is listed as 'fine art dealer' at 32 St Swithen'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 and china 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 *Stowe Catalogue Priced and Annotated* (1848), and 'Nathan, Wardour Street' is recorded as buyer at many of the most significant collections in the middle decades of the 19th century. Nathan is recorded as the buyer of at least 90 lots at the Stowe auction sale in 1848, including some suits of armour and 'a magnificent repository for china, of ebony' (lot 227, £93.9.0.) and a 'handsome table of buhl manufacture' for (lot 255, £39.7s.6d) (both lots purchased for E.L.Betts Esq of Preston Hall, Maidstone); 'the reclining statue of the Princess Borghese, the sister of Napoleon, a beautiful small copy on marble, by Trentanova' (lot 702, 71gns); 'a very curious clock, by Raigne' (lot 883, 63gns, purchased on behalf of 'Mr Beaufoy'); 'a pair of superb fauteuils, with high backs, the frames boldly carved and gilt...from the Doge's Palace at Venice' (lot 221, £7.10.0.), and 36 'Windsor chairs' from the Servants Hall, (lots 2534/5/6, £5.15.0.). 'Louis Nathan' is also recorded as the buyer of 'a Raphael ware dish, of fluted form...date about 1545' (lot 1822, £17.17.0.) at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855.

The dealer Henry Abraham Davies (*q.v.*) sold various objects to 'Mr Nathan' from at least 1816 and the dealer John Coleman Isaac (*q.v.*) continued to have trading relations with

'Mr Nathan'. It is clear that some of the transactions of both Davies and Isaac in the Isaac archive were certainly with Nathaniel Nathan (*q.v.*), but these transactions also probably include some with Lewis (or Louis) Nathan.

Louis Nathan acted as agent for Charles Winn (1795–1874) of Nostell Priory, near Wakefield from at least 1833 and in 1853 Louis Nathan, acting for Winn, purchased several pieces of 18th century satinwood and painted furniture at the auction sale of the property of Warren Hastings (1732–1818) when the contents of Daylesford were sold as a requirement of Hasting's wife, Marion, on the death of her son, General Sir Charles Imhoff in 1853.

Nathan (Nathaniel and/or Lewis) was regularly recorded as the buyer of paintings at various London auction rooms during the period 1828–1839 and was also active at the sale of Col Sibthorpe's collections at Christie's in 1856. Louis Nathan is also known to have supplied maiolica to the collector Thomas Gambier Parry (1816–1888) in the 1850s.

[John Coleman Isaac Archive, *MS139/AJ53*, '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, £23.2.0.) 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 dejeuner, 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

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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 ivory, in figures and rich fanciful subjects' (lot 3716, £3.3.0.).

NATHAN, Nathaniel

Nathaniel Nathan is listed as 'china dealer' at 1 Charles Street, Middlesex Hospital, London, in *Kent's* Directory, 1822 and as a 'curiosity 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 113 Great Portland Street. Nathaniel Nathan was probably a relative (brother?) of Louis (or Lewis) Nathan (*q.v.*). In 1829 Nathaniel Nathan is listed as 'importer of ancient 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, Sèvres 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 18th 1838 and December 1838 (pro11/1903).

[John Coleman Isaac archive, MS139/A/53, '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 157 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 1824, 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.

[Beckford archive, MS Beckford, Bodleian Library, Oxford; Bet MacCleod, 'William Beckford, a celebrated collector', in Derek Ostergard, (ed.), *William Beckford, 1760–1844, an eye for the magnificent*, (2001), pp. 163–75, p. 165.]

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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

James Nixon traded from 123 Great Portland Street, London, from 1816 until at least 1839. James Nixon is listed as 'cabinetmaker' at 123 Great Portland Street in 1817 and by 1835 trade directories name James Nixon & Son as 'importer of marbles and ancient furniture'. Edwin & Joseph Nixon are listed as 'upholsterers' at 123 Great Portland Street in the *Post Office Directory* for 1852.

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 c.1840 at Castle Ashby, Northamptonshire, bears a trade label 'J. Nixon & Son, Upholders & Cabinet Makers, 123 Great Portland Street'.

[John Claudius Loudon, *An Encyclopaedia of Cottage, Farm and Villa Architecture*, (1833), p. 1035, p. 1039, p. 1101; Geoffrey Beard & Christopher Gilbert (eds.), *Dictionary of English Furniture Makers, 1660–1840*, (1986), p. 649; Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750–1850*, (1989), p. 58, p. 60; Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700–1840*, (1996), p. 42; Sarah Medlam, *The Bettine, Lady Abingdon Collection, the Bequest of Mrs T.R.P. Hole*, (1996), pp. 30–34; John Harris, *Moving Rooms: the trade in architectural salvage*, (2007), p. 63.]

NOSEDA, Anthony (or Antonio)

Anthony Nosedá 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. Nosedá is listed as a 'curiosity warehouse' at 30 Coventry Street in *Pigot's Directory*, 1833 and 1836. Anthony is probably the brother of Giovanni Nosedá (*q.v.*).

NOSEDA, Giovanni (or John)

John Nosedá is listed as 'dealer in curiosities' at 27 Warwick Street, Golden Square, London, in *Kent's London Directory*, 1822. John Nosedá, 'picture dealer and dealer in curiosities' at 317 Regent Street is recorded in the records of the Sun Fire Office in 1833. 'Jno Nosedá' is listed as 'curiosity dealer' at 91 Quadrant, Regent Street in 1826 and again in 1836. In *Pigot's Directory*, 1839, John Nosedá is listed as 'picture dealer' at 31 Dean Street, Soho. John Nosedá 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] Nosedá has removed from Warwick-street to no.91 Quadrant and has just imported an Assortment of Alabaster Vases

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and other ornaments from Tuscany...Old China and Curiosities, bought and sold by Commission'; Giovanni is probably the brother of Anthony Nosedà (*q.v.*). Nosedà (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 Nosedà (b.1813/14, died 1894), is listed as 'print & art dealer' at 109 Strand, London, in *Kelly's Directory*, 1878–91. 'Mrs Nosedà' was the mother of the art dealer Urban Nosedà (*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 Nosedà 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 Nosedà.'

NOSEDA, Urban Miln

Urban Miln Nosedà (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 1900. Urban took over from the business of print dealer established by his mother, Jane Nosedà (*q.v.*). His obituary (*The Times* April 6th, 1909) stated that Nosedà died 'at his shop in King-street, St. James's Square, in circumstances which point to suffocation by gas.'

NURSE, Henry

Henry Nurse is listed as 'carver and gilder' at 10 Old Cavendish Street, London, in *Pigot's Directory*, 1839. 'H. Nurse', 'Dealer in Antique Furniture' trading from Cavendish Street sold '11 pieces of carving' to William Bankes (1786–1855) of Kingston Lacy, Dorset in 1837.

[John Harris, *Moving Rooms: the Trade in Architectural Salvage*, (2007), p. 53.]



OPBERNDORFFERS

Oberndorffers 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, MS139/AJ53, no.49, no.61, Hartley 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*, (1911), 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 Wurzburg) 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, MS139/AJ53, no.53, Hartley Library, University of Southampton.]

OVEN, Mrs

Mrs Oven 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 Oven 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 Oven' 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 Oven.

[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 Sèvres 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 Sèvres porcelaine', (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 Coffre' (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 sale 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 Sibthorp M.P. (1783–1855); 'an inkstand, 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

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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 4124, £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 Sèvres, Dresden & Oriental China & Old Derby porcelain; cabinets of fine old Buhl & marqueterie; oriental & Limoges enamels; Raffaele ware; whole length portraits of James I, Charles I, Charles II & James II.'

[H. Burn, *Aedes Strawberrianæ*, (1842); Frederick Litchfield, *Pottery and Porcelain, a Guide to Collectors*, (1879), p. 323; Getty Provenance Index Databases, www.piweb.getty.edu.]

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. Oxenham's are listed at 354 & 353 Oxford Street in *Tallis' London Street Views*, 1838/1840.

[John Coleman Isaac archive, *MS139/AJ53*, 'waste book', no.467, Hartley Library, University of Southampton.]

**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 Raffaele Ware bottles'. (See also Mr Prickett).

[John Coleman Isaac Archive, Hartley Library, no.78, no.371, no.380, University of Southampton, MS139/A/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

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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 *Pigot'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 Oxenham's (*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 Oxenham's 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 Oxenham's 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 Oxenham's 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 (VI.18) and a saddle (VI.396) 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 1855 for £267 and was bought at the auction by the dealer John Webb (*q.v.*) on behalf of the British Museum (BM1855, 1201.5). In 1842 Pratt is recorded as the buyer of at least 17 lots at the auction sale 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 e nero antico' (lot 520, £9.19.6.), and 'its 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, £1.12.0.). 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 Brougham 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 1850s.

Samuel Pratt sold 'an Italian carved oak screen' to the Earl of Warwick in 1852 and continued to supply armour to the Earl up to the 1870s. The purchase accounts of Dudley Coutts Marjoribanks (1820–1894), (later Lord Tweedmouth) record amounts totalling over £3,000 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 Duronarfe'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 for cash. If I keep them till the season I anticipate that I shall get a much larger price from the French Dealers'. – (the vases are cold-painted faience and are believed to have been made in Berlin 1840; they remain at Nostell Priory). The 4th Marquess of Hertford recorded in a letter to his agent Samuel Mawson (*q.v.*) that 'Mr. Pratt' had reneged on an agreement with him in January 1858(?), much to Lord Hertford's annoyance.

'Messrs. Samuel & Henry Pratt, Bond Street' were recorded to be in possession of a pair of brass fire dogs, illustrated in Sir Samuel Meyrick and Henry Shaw, *Specimens of Ancient Furniture* (1836) (plate LVI) (see figure 18). Samuel Pratt loaned

several objects to the Gore House exhibition in London, 1853. '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 Antiquities and Ancient Furniture' of Samuel Clare (*q.v.*) in an advertisement in *The Morning Chronicle* on October 28th 1859.

'Samuel Pratt of 47 New Bond Street and 15 Pembridge Place, Bayswater' died on the 18th September 1878, aged 73. The remaining collections of Samuel L Pratt were sold after his death at Christie's 19th & 20th February 1879. Alfred Pratt, (possibly the son of Henry Jnr) is listed as 'dealer in works of art' at 147 New Bond Street in *Kelly's Directory*, 1883; 'A.Pratt' is also recorded as the buyer of '8 Old Japan dishes' (lot 95, £18.18.0.) at the auction sale of the contents of Hamilton Palace in 1882.

[John Coleman Isaac archive, *MS139/AJ53*, 'waste book', no.467, no.50, no.52, no.72, no.141, no.142, no.144–50, no.155, no.249, no.306, Hartley Library, University of Southampton; Scarisbrick archive, *DDSC 78/4, (1)(10)*, Lancashire County Record Office; Greville of Warwick Castle archive, *CR1886/Box834/16*, Warwickshire County Record Office; Winn Archive, *WYL1352/A18/26/41*, West Yorkshire archives; *Catalogue of the Exhibition of Arms & Armour*, No.3 Lower Grosvenor Street, Bond Street (1838); H. Burn, *Aedes Strawberrianæ*, (1842); *Catalogue of Specimens of Cabinet Work...exhibited at Gore House, Kensington*, (1853); C. Thurston Thompson, *Photographs of Furniture Exhibited at Gore House*, 1853, (1853); *Catalogue of the Art Treasures of the United Kingdom collected at Manchester in 1857*, (1857), p. 156; Francis Cripps-Day, *A Record of Armour Sales 1881–1924*, (1925), passim; Gerald Reitlinger, *The Economics of Taste, Volume II*, (1963), p. 106, p. 109, p. 122; Richard Altick, *The Shows of London*, (1978), p. 391; John Ingamells, (ed), *The Hertford Mawson Letters*, (1981), p. 105, fn3; Ian Anstruther, *The Knight and the Umbrella: An Account of the Eglington Tournament*, 1839, (1986), pp. 128–32, p. 235; Clive Wainwright, 'Curiosities to Fine Art, Bond Street's first dealers', *Country Life*, 29th May 1986, pp. 1528–9; Beard & Christopher Gilbert (eds.), *Dictionary of English Furniture Makers, 1660–1840*, (1986), p. 712; Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750–1850*, (1989), p. 52–3 and passim; K.N. Watts, 'Samuel Pratt and armour faking', in Mark Jones (ed.), *Why Fakes Matter*, (1992), pp.

100–105; Lucy Wood, *Lady Lever Art Gallery, Catalogue of Commodes*, (1994), p. 28, fn149; Janet Myles, L.N. Cottingham 1787–1847, *architect of the Gothic Revival*, (1996), p. 47, pp. 142–3; Kim Woods, 'Some Sixteenth-century Antwerp Carved Wooden Altar-pieces in England', *The Burlington Magazine*, vol.141, no.1152, March 1999, pp. 144–55, pp. 152–3; Rosalind Lowe, *Sir Samuel Rush Meyrick and Goodrich Court*, (2003), pp. 188–9, p. 199, pp. 232–3; www.oldbaileyonline.com.]

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/AJ53*, 'waste book', no.467, 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 Nuremburg 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/AJ53*, no.33, no.70, no.380, 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 encoignures, 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.

[*The Wiltshire Archaeological and Natural History Magazine*, vol.IV, (1858), p. 252.]

RAMSDEN, John

John Ramsden is listed as 'curiosity dealer' at 85 Wardour Street, London, in the *Post Office Directory* for 1841.

RAMUS, Isaac

Isaac Ramus is listed as 'antique furniture dealer' at 148 Strand, London, in 1860 and at 494 Oxford Street in *Kelly's Directory*, 1865 and 1870. Ramus is listed as 'dealer in works of art' at 74 Piccadilly in *Kelly's Directory*, 1882. The

census returns for 1861 record Isaac Ramus resident at 100 Waterloo Road, a 'general dealer', aged 50, together with his wife, Martha, aged 44. Ramus is listed as 'art dealer' at 74 Piccadilly in *Kelly's Directory*, 1883.

Isaac Ramus 'dealer in works of art' was present at the marriage of his son, Jacob Alfred Ramus (30) of Lancaster House, also a 'dealer in works of art', to Esther Bloomfield (26) on 19th June 1889.

RAPHAEL

Raphael is recorded as a curiosity dealer in Madrid. The collector Lady Charlotte Schreiber (1812–1895) bought a Bow china figure from Raphael in March 1872.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.1, p. 139.]

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 Tangye and George Tangye*, (1885); Frederick Rathbone, *Old Wedgwood; the decorative or artistic ceramic work*, (1898); 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*, (1905); Frederick Rathbone, *A Catalogue of the Wedgwood Museum, Etruria*, (1909); Ann Eatwell, 'Lever as a Collector of Wedgwood and the collecting of Wedgwood in the nineteenth-century', *Journal of the History of Collections*, vol.4, no.2, 1992, pp. 239–256; Lucy Wood, *Lady Lever Art Gallery, Catalogue of Commodes*, 1994, p. 28, p. 30, p. 32.]

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 (c.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

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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 magnificence, – a thousand objects of strange 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 for them, I doubt not that the signet-ring of Joseph's friend Pharaoh, or the Duke of Alva'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 a sardonic essay published in *Once a Week* in April 1862.

Redfern is recorded as the buyer of at least 19 lots at the auction sale of the contents of Strawberry Hill in 1842, including 'six antique chased silver salt spoons (1 faulty)' (lot 154, 11th day, £1.0.0.); 'a splendid cabinet of Rosewood designed by Walpole' (lot 66, 15th day, £126.0.0.) – (the 'Walpole Cabinet' now at the Victoria & Albert Museum, W.52:1, 2–1925); 'a very remarkable chest or coffer of Old Japan inlaid with mother-o'-pearl' (lot 61, 23rd day, £28.7.0.); a beautiful figure of St. Roche in fine old Faenza ware' (lot 90, 24th day, £1.14.0.) and 'a small

whole length of Mary, Duchess of Richmond, a copy from Vandyck', (lot 117, 20th day, £9.19.6.). The dealer John Coleman Isaac (*q.v.*) recorded that he sold Redfern some curiosities in 1842. 'Mr Charles Redfern' is listed as a subscriber to Henry Rumsey Forster's *Stowe Catalogue Priced and Annotated* (1848). 'Redfern, of Warwick' also bought over 40 lots at the Stowe auction sale, including 'a triple casket, of amber, with friezes and medallions in relief...from Fonthill', (lot 213, £12.15.), (Redfern sold this to Sir H. Broughton of Broughton Hall, Stafford); 'an ostrich egg – mounted in silver', (lot 277, £10.10.0.), (illustrated in the *Stowe Catalogue Priced and Annotated* (1848)); 'a pair of unique spiral columns of blanco enero antico...5 feet high' (lot 752, £34.2.6.) & 'a handsome fire-screen, the panel painted in oil with a fête champêtre' (lot 798, £31.10.0.), 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, £56.14.0. each); 'a noble armoire, of ebony' (lot 1021, £210.0.); 'a table...by Boulanger' (lot 1147, £183.15.0.); and two 'Gothic robe chests of Gophir wood...from Fonthill' (lot 236 & lot 238, £22.1.0. & £21.0.0.). 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, £7.2.6.); 'a Sevres oval two-handed plateau' (lot 537, £11.0.0.); 'a Halberd, with a pierced blade, and a powerful partisan, engraved and inlaid with gold' (lot 2174, £8.10.0.); 'a carved and gilt bracket, on four terminal figures' (lot 4158, £16.16.0.) and 'a magnificent Commode, with three drawers of Old Boule' (lot 4193, £118.0.0.). 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 Commesse; 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 Sèvres porcelain; 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).

[Charles Redfern archive, CR1985, Warwickshire County Record Office; John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton; H. Burn, *Aedes Strawberryanae*, (1842); Henry Cooke, *An Historical Guide to Warwick Castle* (1851); *Catalogue of the Art Treasures of the United Kingdom collected at Manchester in 1857* (1857), p. 176; Bayard Taylor, *At Home and Abroad: a sketch-book of Life, Scenery, and Men* (1860), pp. 64-65; Sydney Whiting, 'Bric-a-Brac', *Once a Week*, April 5th 1862, pp. 402-407; Nathaniel Hawthorne, *Our Old Home*, (1863); George Redford, *Art Sales*, (1888), (2 vols.), passim; John Ingamells, (ed.), *The Hertford Mauson Letters*, (1981), p. 12, p. 22; Getty Provenance Index Databases, www.piweb.getty.edu.]

REEKS, James

James Reeks is listed as 'curiosity dealer' at 6 Crosby Row, London, in *Kelly's Directory*, 1860.

REES, Daniel

Daniel Rees is listed as a 'curiosity dealer' at 6 Gray's Inn Passage, London, in 1832. Rees is listed as 'silversmith and curiosity dealer' at 14 Hanway Street in *Pigot's Directory*, 1836 and 1839.

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, (c.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). Anecdotaly, 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 Minorities 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.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton; www.oldbaileyonline.org]

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RHODES, Charles

Charles Rhodes is listed as 'curiosity dealer' at '111 (old number 390) Oxford Street' London, in *Kelly's Directory*, 1882.

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'.

[John Coleman Isaac archive, MS139/AJ53, 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)

[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. 59-60.]

RIGHETTI, Henry B

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

RIDEWOOD, 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'.

[John Murray, *Handbook for Travellers in Northern Italy*, (1852), p. 89.]

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 Triptolemus 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.

[Gerald Reitlinger, *The Economics of Taste, Volume II*, (1963), *passim*.]

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

day, £4.4.0.); 'a magnificent Bronze group of Apollo and Daphne' (lot 29, 19th day, £22.10.0.); 'a pair of bronze and gold carved chairs' (lot 4, 24th day, £2.2.0.) and 'an old carved chest' (lot 121, 24th day, £1.1.0.). A table supplied by Robinson in 1837 to George Lucy for Charlecote Park, Warwickshire, at a cost of £47.5.0. has a label on the underside; 'Robinson, Decorater and Furnisher a l'Antique, Importer of and Dealer in Ancient Furniture, Pictures, Bronzes, Sculpture, Armour, Carvings, Books Curiosities & c. 27 Oxford Street and 56 Rathbone Place'.

[H. Burn, *Aedes Strauberrianae*, (1842); Clive Wainwright, *The Romantic Interior, the British collector at home 1750-1850*, (1989), p. 230.]

RODD, Horatio

Horatio Rodd (1798-1858) is listed as 'picture dealer' at 3 Pantion 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 Baldock, Hertfordshire, on November 27th 1822, aged 59. Following a bankruptcy, Horatio Rodd is also known to have traded as book seller, in partnership with his brother, Thomas Rodd Jnr. Horatio Rodd, of Jermyn Street, Piccadilly, 'dealer in curiosities' was declared bankrupt in February 1830 and again in August 1844.

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 Melancthon, 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

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auction sale of the contents of Stowe in 1848, including, a portrait of 'a gentleman – temp. Elizabeth', (lot 25, 21" 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/AJ53, no.51, Hartley Library, University of Southampton; George Weare Braikenridge archive, 14182(HB)/C/38–46, Bristol City Record Office; Abraham Wivell, *A Supplement to an inquiry into the history, authenticity & characteristics of the Shakespeare Portraits* (1827), p. 29; H. Burn, *Aedes Strawberrianae*, (1842); Horatio Rodd, *Remarks on the Chandos portrait of Shakespeare*, (1849); Horatio Rodd, *Catalogue of All the pictures of J.M.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. 149; Sheena Stoddard, *Mr Braikenridge's Brislington* (1981), p. 18, p. 25, p. 36, p. 53, p. 57; Clive Wainwright, *The Romantic Interior, the British collector at home 1750–1850*, (1989), p. 56, p. 58; Charles Tracy, *Continental Church Furniture, a traffic in piety*, (2001), p. 45, p. 63; *Oxford Dictionary of National Biography*; Getty Provenance Index Databases, www.piweb.getty.edu.]

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 coffer 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 coffer' 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.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton; Obituary, *Art Journal*, vol.XIV, 1875, pp. 206–7; Richard Altick, *The Shows of London*, (1978), p. 397; Clive Wainwright, *The Romantic Interior, the British collector at home, 1750–1850*, (1989), p. 60.]

ROLLIN & FEUARDENT

Claude Rollin (1813–1883) & Gaston Feuarent (1819–1907) are listed as Rollin & Feuarent 'dealers in ancient coins' at 61 Great Russell Street in *Kelly's Directory*, 1884. Claude Rollin, in partnership with Feuarent, 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 & Feuarent made purchases at various auction sales on behalf of the British Museum in the 1870s and 1880s.

'Rollin & Feuarent' are recorded as the buyers of at least 30 lots at the auction of the contents of Hamilton Palace in 1882, including 'an Etruscan Enoche, known as the Beckford Vase' (lot 864,

£168.0.0); 'a Henri II ware Tazza' (lot 961, £1218.0.0.), as well as a large number of ancient coins. Rollin & Feuardent are also recorded as the buyers of 8 lots at the auction sale of the collection of Andrew Fountaine in June 1884, including 'a Syracuse Decadrachm, fine and rare' (lot 469 £17.0.0.); 'a Cydonia, fine and rare' (lot 475 £3.10.0.), 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 1953.

[Marjorie Caygill, 'Franks and the British Museum', in Marjorie Caygill and John Cherry (eds.), *A.W. Franks, nineteenth-century collecting and The British Museum*, (1997), pp. 51–114, p. 79–80.]

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 Malaquais, Paris in the 1830s. In the archive of the dealer John Coleman Isaac (*q.v.*) a letter dated 15th 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 salt cellar of the finest old Faenza ware, by Bernard Palizzi' (lot 80, 16th day, £5.0.0.); 'a curious and antique Roman simpulum, in bronze' (lot 45, 17th day, £11.0.6.) and 'a fine Roman glass urn' (lot 18, 18th day, £4.14.6.). 'Roussel of Paris' is also recorded as a purchaser at the auction sale of the collection of Ralph Bernal (1783–1854) in 1855. The collection of 'Mr Roussel' was sold in Paris in the 1850s.

[John Coleman Isaac archive, *MS139/AJ53*, no.42, Hartley Library, University of Southampton; Albert Jacquemart, (trans. by Mrs Bury Pallister), *A History of Furniture*, (1878), pvi; Geoffrey de Bellaigue, 'Edward Holmes Baldock, part I', *Connoisseur*, August 1975, pp. 290–299, p. 292; Gerald Reitlinger, *The Economics of Taste, Volume II*, (1963), p. 128.]

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.

[John Coleman Isaac archive, *MS139/AJ53*, 'waste book', no.467, Hartley Library, University of Southampton; Michael D. Willis, 'Sculpture from India', in Marjorie Caygill & John Cherry (eds.), *A.W. Franks, Nineteenth-century collecting and the British Museum*, (1997), pp. 250–261, pp. 252–4.]

RUSCA

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

[Clive Wainwright (edited for publication by Charlotte Gere), 'The making of the South Kensington Museum III', *Journal of the History of Collections*, vol.14, no.1, 2002, pp. 45–61.]

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*, 1836 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

Street' was the victim of the theft of 24 sovereigns by a servant in August 1838.

At the auction of the contents of Strawberry Hill in 1842 'Russell, King Street' is recorded as the buyer at least 15 lots, including 'a pair of small miniatures of Madame de Sevigne and Madame de Grignon, in oil, on copper' (lot 22, 13th day, £12.12.0.); 'an oval red Japan snuff box, mounted and lined with fine gold' (lot 106, 13th day, £36.15.0.); 'two antique Etruscan vases' (lot 44, 19th day, £3.13.6.), and 'a landscape with figures, Jacob travelling from Laban, by Salvator Rosa' (lot 47, 21st day, £42.0.0.).

[*The Architectural Magazine & Journal*, vol.V, 1838, p. 330; H. Burn, *Aedes Strawberryanae*, (1842).]

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...presented to Horace Walpole by Francis, Earl of Hertford', (lot 106, 13th day, £36.15s.) and 'a pair of extremely fine turquoise blue old Sèvres china pot pourri vases and covers', (lot 67, 23rd day, £31.10s.).

'Mr J. Russell, New Coventry Street' was listed as a subscriber to Henry Forster's *Stowe Catalogue Priced and Annotated* (1848). Russell also bought at least 61 lots at the auction of the contents of Stowe in 1848, including china, 'a jewel, designed for a benitoire, period of Cellini' (lot 274, £106.1.0.), (illustrated in Henry Forster's *Stowe Catalogue Priced and Annotated*); 'a pair of solid ivory round-backed armchairs...presented by Warren Hastings to Queen Charlotte' (lot 293, £44.2.0.); a jewelled 'figure of a mounted knight...suspended from a chain' (lot 441, £16.5.6.), (illustrated in Henry Forster's *Stowe Catalogue Priced and Annotated*); and 'a beautiful cabinet of marquetry of the finest old German work' (lot 1146, £246.15.0.), purchased on behalf of Baron Meyer Rothschild at the auction.

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 Sèvres 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 1862 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.

[John Charles Robinson, *Catalogue of the Special Exhibition of*

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Works of Art...on Loan at the South Kensington Museum, (1862); *Catalogue of the National Exhibition of Works of Art at Leeds*, (1868), p. 216, p. 221; George Redford, *Art Sales*, (1888), (2 vols.), vol. I, p. 193, p. 248; Clive Wainwright, 'The Making of the South Kensington Museum, IV, Relationships with the Trade: Webb and Bardini', *Journal of the History of Collections*, 14, no. 1, (2002), pp. 63–78, p. 68.]

RYMAN, James

James Ryman is listed as 'printseller &c' 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, £11.1.0.); 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/A/53*, 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.

[John Coleman Isaac archive, *MS139/A/53*, 'waste book', no.467, Hartley Library, University of Southampton.]

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 (1771–1823) of Sledmere 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

Sampson 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 12th 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.

[John Coleman Isaac archive, MS139/AJ53, no.56, Hartley Library, University of Southampton; Thomas Raikes, *A Portion of the Journal kept by Thomas Raikes Esq from 1831 to 1847*, (1856), (4 vols.), vol.1, p. 308; C.A.Levi, *Le collezioni veneziane d'arte e di antichità dal secolo xiv ai nostri giorni*, (1900), pp. 279–81; Attilia Dorigato, 'Il collezionismo a Venezia e la nascita delle civiche raccolte' in Sergio Marinelli (ed.) *Il Vento e l'Austria Vita cultura artistica nelle città venete 1814–1866*, (1989).]

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.

[Werner Muensterberger, *Collecting, an unruly passion – psychological perspectives*, (1994), pp. 132–3.]

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 1880, 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

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Vendôme, whilst Arnold remained at the original Place Vendôme shop. The Seligmann family continued to trade until 1978; the extensive Seligmann archive (1904–1978) remains at the Smithsonian Archives in Washington D.C.

Jacques Seligmann is recorded in the accounts of the dealer Edwin Marriott Hodgkins (*q.v.*) in 1887–89.

[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.]

SEVESTRE, W.D.

W. D. Sevestre is listed as 'jeweller' at 148 New Bond Street in *Kent's* London Directory, 1823. Sevestre is recorded as 'dealer in curiosities' at 221 Regent Street in the records of the Sun Fire Office in 1829. Sevestre advertised the opening of his new shop at 148 New Bond Street in February 1816; 'Sevestre's Cabinet of Fine Arts – Fine Carvings in Ivory, Bronzes, exquisitely sculptured Crystals, fine Marble Busts, among which is an extraordinary fine one of the Apollo Belvedere, rare and curious; miniature portraits of illustrious Characters of the Old Schools, by Holbein, Hilliard, the Olivers, Cooper, Petitot...elegant old French Buhl cabinets, Commodes, Clocks and other inlaid furniture..'. Mr. Christie sold the 'very valuable stock of Jewellery, Paintings, Drawings, Sculpture, rare specimens of art and natural and other curiosities of Mr Sevestre, retiring from business', on 19th, 22nd and 23rd April 1819. The auction included 'Dresden, Sèvres and oriental porcelain, inlaid cabinets, carvings by cinque cento artists, in ivory, wood, and more precious materials'.

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.

[John Coleman Isaac Archive, MS139/A/53, 'waste book', no.467, Hartley Library, University of Southampton; Beard & Christopher Gilbert (eds.), *Dictionary of English Furniture Makers, 1660–1840*, (1986), p. 801; Getty Provenance Index Databases, www.piweb.getty.edu.]

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 Japon par*

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M. Philippe Sichel, (1883); L.A. Randall (ed.), *The Diary of George A. Lucas: An American art agent in Paris 1857–1909*, (1979).]

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 Liège 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 collection of Andrew Fountaine at Christie's in June 1884; 'a very Large Nevers Dish' (lot 408 £346.10.0.).

[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.

[H. Burn, *Aedes Strawberrianae*, (1842); Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700–1840*, (1996), p. 50.]

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

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dealer trading at 2 New Street, Covent Garden, London, by 1802. The Sun Fire Office records Samuel, Simeon and Lewis Solomon at 2 New Street, Covent Garden between 1819 and 1825. The partnership of 'S. Solomon, K. Lewis & S.K. Solomon of New Street, Covent Garden, Silversmiths' was dissolved in December 1821 (*Morning Chronicle* 17th December 1821).

Abraham Davies (*q.v.*) sold Solomon Lewis & Co a silver gilt chalice in 1818 and some other silver in 1819. The dealer John Coleman Isaac (*q.v.*) sold 'Harry Solomon' some silver in 1827 and also bought some silver candlesticks from 'Mr Solomon of the Strand', in 1832. 'Harry' may be a relation or Samuel or perhaps another name by which he was known.

Solomon is named as the purchaser of 8 lots of silver at the auction sale of the collection of Ralph Bernal (1783–1854) in March 1855, including 'an oval epergne' (lot 4032, £35.7.6.) and 'a teapot, richly embossed with fruit and foliage' (lot 4060, £12.10.9.).

[John Coleman Isaac archive, *MS139/AJ53*, 'waste book', no.467, Hartley Library, University of Southampton; John Culme, 'Kensington Lewis, a nineteenth-century businessman', *Connoisseur*, vol.190, September 1975, p. 26–41.]

SOLOMON, Samuel

Samuel Solomon is listed as 'curiosity dealer' at 108 Back Church Lane, London, in *Kelly's Directory*, 1882.

SOLOMON, Solomon

Solomon Solomon is listed as 'dealer in shells and curiosities' at 27 Bernard Street, Southampton in *Pigot's Directory*, 1844.

SOLOMON, Zimlor

Solomon is listed as 'picture and curiosity dealer' at 15 Duke Street, Manchester Square, London, in *Robson's Directory*, 1843, and as 'picture dealer' at the same address in 1846 and 1852. Solomon continues to be listed as 'curiosity dealer' at 15 Duke Street, Manchester Square in *Kelly's Directory*, 1860.

SONDIER

The writer Herbert Byng-Hall recorded that Sondier was a curiosity dealer with a shop at Rue Masquire, Marseilles in 1868.

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

SOUJET

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

from Soujet in November 1872.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.1, p. 172.]

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/AJ53*, '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 Speyer is listed as 'curiosity dealer' and as 'importer of antiquities' at 27 Great Prescott Street, London, in *Kelly's Directory*, 1860 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 'Speyer' in August 1869.

There was a 'Joseph & Solomon Spyer' listed as 'jewellers' at 26 Prescott 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. 33.]

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 manufactured two or three, and that he was able to 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 armourer.’ It was also recorded in the *Manchester Times* (May 15th 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 Döle 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 3,369 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 Maladestra). 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’.

[John Coleman Isaac archive, MS139/AJ53, no.90, Hartley Library, University of Southampton; *Spitzer Collection antiquité, Moyen-Age, Renaissance*, (6 volumes), (1890); Edmond Bonnaffé, *Le Musée Spitzer*, (1890); ‘Le catalogue de la Collection Spitzer’, *Gazette des Beaux-Arts*, 3 (1890); Collection Spitzer, *Catalogue des Ojects d’Art et de Haute Curiosité*, (1893); Gerald Reitlinger, *The Economics of Taste, volume II*, (1963), passim; Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750–1850*, (1989), p. 256, p. 266; Hugh Tait ‘Reinhold Vasters: Goldsmith, Restorer and Prolific Faker’, in Mark Jones (ed), *Why Fakes Matter, essays on the problem of authenticity*, (1992), pp. 116–33, p. 117; Rosalind Lowe, *Sir Samuel Meyrick and Goodrich Court*, (2003), p. 231–2; Elizabeth Emery & Laura Morowitz, ‘From the living room to the museum and back again, the collection and display of medieval art in the *fin de siècle*’, *Journal of the History of Collections*, vol.16, no.2, 2004, pp. 285–309, p. 298; Michael Hall, ‘Bric-a-Brac, a Rothschild’s memoir of collecting’, *Apollo*, July & August 2007, pp. 50–77, p. 59–60.]

SPRATT, Charles

Charles Spratt is listed as ‘curiosity dealer’ at 10 Arabella Row, Pimlico, London, in *Kelly’s Directory*, 1860.

SPYER, Myer Aaron

Myer Spyer is listed as ‘curiosity dealer’ at 7 Magdalen Row, London, in *Kelly’s Directory*, 1860.

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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.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton; Bet Macleod, 'William Beckford, a Celebrated Collector', in Derek Ostergard (ed.), *William Beckford, 1760–1844, an eye for the magnificent*, (2001), pp. 155–175, p. 166.]

STEAD, Thomas

Thomas Stead is listed as 'curiosity dealer' at 1 Back Hill, Leather Lane, London, in *Pigot's Directory*, 1839.

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.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals* (1911), vol.2, p. 306.]

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 £11.11.0.); '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.).

The dealer Edwin Marriott Hodgkins (*q.v.*) sold 'a tourquoise Sèvres plate, £6.0.0.' to 'Henri Stettinger, Paris' in July 1887 and 'H.Stettinger' is recorded as the buyer of 7 lots at the auction of

the contents of Hamilton Palace in 1882, including 'a portrait of Philip IV of Spain, by Van Dyck' (lot 22, £598.10.0.); 'a pair of Chinese vases and covers' (lot 120, £966.0.0.) and 'a Louis XIV commode, by Riesener' (lot 302, £4,305.0.0.). Stettinger is recorded as the buyer of at least 7 lots at the auction sale of 18th century watercolours from the collection of the Goncourt brothers at Hotel Drouot in February 1897, including 'La Toilette, by Portail' (lot 242, 1,350ff) and 'Ribotte de grenadiers, by Watteau' (lot 355, 790ff). 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.

[Edwin Marriott Hodgkins archive, 1601/1, 1601/2, Westminster City archives; René Gimpel, *Diary of an Art Dealer*, translated by John Rosenberg, (1966), p. 114, p. 159.]

STEWART, Charles

Charles Stewart is listed as 'curiosity dealer' at 227 Bute Street, Cardiff in *Kelly's Directory*, 1871.

STOCKLEY

Stockley is listed as dealer trading from Holywell Street, London, in 1832. The dealer John Coleman Isaac (*q.v.*) recorded that he bought some 'carved doors and etc' from 'Mr Stockley of Holywell Street' in 1832.

[John Coleman Isaac archive, MS139/AJ53, 'waste book', no.467, Hartley Library, University of Southampton.]

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 1854 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 chimneypiece' (£10).

[Brougham Papers, *GB0103*, miscellaneous bundle 'William Brougham, financial', University College London; Kim Woods, 'Some Sixteenth-century Antwerp Carved Wooden Altar-pieces in England', *The Burlington Magazine*, vol.141, no.1152, March 1999, pp. 144-55, p. 151; Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750-1850*, (1989), p. 60.]

STROOBANT

Stroobant is recorded as a curiosity dealer at Boulevard d'Anvers, Brussels in the 1870s. The collector Lady Charlotte Schreiber (1812-1895) bought 'a very fine Chelsea figure of Justice' for £12.10.0. from Stroobant in March 1874.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.1, p. 248.]

STUBBS, Richard M

Richard Stubbs is listed as 'dealer in antiques' at Old Malton Gate, Malton, Yorkshire in *Kelly's Directory*, 1879.

STUCKBURY (or Stutchbury), Henry and Samuel

Henry Stuckbury is listed as 'curiosity dealer' at 110 Fetter Lane, London, in the *Post Office Directory* for 1824. Henry Stutchbury 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 Stutchbury, [sic] 'curiosity dealers' are listed at 47 Theobalds Road in *Pigot's Directory*, 1832. Henry Stutchbury is listed at 61 Great Russell Street in *Kelly's Directory*, 1847. Stutchbury 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 (c.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 Bantings to value the china and glass of every description'. The *New Complete Guide to.....the City of London* (1783) lists a 'Samuel Swabey, 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.u.*) 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 and raffaelle ware...a quantity of scarce old English armour...and an infinity or articles of rarity connected with the Fine Arts.' 'The remaining Stock of Mr Swaby...the premises being disposed of', was also undertaken by Oxenham on March 5th & 6th 1834, including 'ancient furniture, oak carvings, coffer, ancient armour, old Japan lacquer, a noble tazza of Verona marble nearly 3ft high, lately brought from Venice, and a rare tessalated 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 Swabey' [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

portraits by or after Hans Holbein and three portraits by Sir Peter Lely, took place at Wheatley's rooms on 31st 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 1834.

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 reredos of Flemish origin which made have been gathered by Swaby on one of his Continental buying trips.

'J. Swabey' [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 antiquities 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 a 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 day, £3.15.0.); 'a small and very fine specimen of Old Faenza ware, by Bernard Palizzi' (lot 119, 16th day, £2.10.0.); 'a magnificent steel shield of the finest Cinque Cento work' (lot 78, 19th day, £42.0.0.); some 'fine old stained glass' depicting 'a pair of angels and coats of arms, 1652' (lot 19, 24th day, £13.0.0.) and 'four extremely beautiful old Faenza cups, painted with landscapes and figures' (lot 39, 12th day, £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, c.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 Collection in 1856.

By 1853 Swaby is recorded at 13 Torriano Place, Kentish Town and he died on 28th June 1859 'in the 77th 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–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.'

[John Coleman Isaac Archive, MS139/AJ53, 'waste book', no.467, no.12, no.178, no.181, Hartley Library, University of Southampton; George Weare Braikenridge MS Papers, 14182(HB)/C/38–46, Bristol City Record Office; Winn Papers, WYL1352/A1/8/26/1, West Yorkshire Archives; Abraham Wivell, *A Supplement to an Inquiry into the History, Authenticity and Characteristics of the Shakespeare Portraits*, (1827), p. 18; *A Description of A Series of Illustrations to G.p. Harding's*

Manuscript History of the Prince of Wales (1828), p. 23; W. Harry Rogers, 'Italian Fictile Wares of the Renaissance', *Art Journal*, March 1849, p. 82; *Catalogue of Specimens of Cabinet Work...exhibited at Gore House, Kensington*, (1853); C. Thurston Thompson, *Photographs of Furniture exhibited at Gore House*, (1853); Alfred Jones, 'A Collector of Works of Art in Wales a Century Ago', *Apollo*, vol. XXXVII, no.217, February 1943, pp. 43–44; Clive Wainwright, 'Myth and Reality, Sir Walter Scott and his Collection I', *Country Life* 16th September 1982, pp. 804–6; Archer, Michael, 'Monmorency's Sword from couen', *The Burlington Magazine* vol.129, no.1010, May 1987, pp. 298–303, p. 303; Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750–1850* (1989), pp. 44–5, & passim; Charles Tracy, *Continental Church Furniture, a traffic in piety*, (2001), p. 76; Rosalind Lowe, *Sir Samuel Meyrick and Goodrich Court*, (2003), p. 64; Sophie Raikes, 'A cultivated eye for the antique: Charles Winn and the enrichment of Nostell Priory in the nineteenth-century', *Apollo*, April 2003, pp. 3–8; Getty Provenance Index Databases, www.piweb.getty.edu]

SYPHER & 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 557 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.

[Edwin Marriott Hodgkins archive, 1601/1, 1601/2, Westminster City archives; F.J. Sypher, 'Sypher & Co, A Pioneer Antique Dealer in New York', *Furniture History*, volume 28, 1992, pp. 168–79; F.J. Sypher, 'More on Sypher & Co, A Pioneer Antique Dealer in New York', *Furniture History*, volume 40, 2004, pp. 151–66.]

**TAILOR, 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.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journal*, (1911), vol.1, p. 36.]

TATE, 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.

TAYLOR, Thomas

Thomas Taylor is listed as 'antique furniture dealer' 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, Edmund

Edmund Terry is listed as 'curiosity dealer' at 122 Wardour Street, London, in the *Post Office Directory* for 1839 and 'ancient furniture warehouse' at the same address in *Tallis' London Street Views*, 1838/1840. Terry is listed as 'curiosity dealer' at 15 Wardour Street in 1841 and as 'ancient furniture dealer' at 15 Wardour Street in *Thompson's London Directory*, 1844 and in *Kelly's Directory*, 1846. Terry is listed at the same address in 1870 and Edmund Terry is listed as 'antique furniture dealer' at 162 Wardour Street in *Kelly's Directory*, 1882. The Census returns for 1861 record Edmund Terry as 'Dealer in Furniture' aged 58 born in 'Wege' [sic] Kent and married to Hannah aged 58, born in Matlock, Derbyshire.

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.

[Winn Archive, WYL1352/At/8/26/12, West Yorkshire Archive.]

TESSYMAN, Charles

Charles Tessayman 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. Tessayman 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 Tessayman 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*.

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A report published in 'Lloyd's Newspaper' on 29th November 1896, records that Tessayman 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 (c1788–1853) 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 30s'. 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.XL, September 1853, p. 326.]

THORNTON, T

Thornton is listed as 'dealer in antiques, old china etc' at 11 Queen's Road, Bristol in *Slater's Directory*, 1868.

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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.

[William Till, *An Essay on the Roman Denarius*, (1838); H. Burn, *Aedes Strawberrianæ*, (1842).]

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 1855, Isaac wrote that Tironi had tried to buy two broken 'Raffaeware' 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.

[John Coleman Isaac Archive, MS139/A/53, no.65, no.83, Hartley Library, University of Southampton; Museo Civico e Raccolta Correr di Venezia: doni fatti al museo dalla sua fondazione fino al 1880 e cenni intorno al suo collocamento nel nuovo edificio, (1880), p. 14; *The Travel Diary of Otto Mündler*, The Walpole Society, volume LI, (1985), pp. 69–254, p. 145.]

TOGNOLATI, G.

The writer Herbert Byng-Hall records that Tognolati was an Italian curiosity dealer trading from 39 Kamenney Ostrowskey Prospect, St Petersburg in 1868; Byng-Hall writes that Tognolati 'has occasionally some fine specimens

of carved furniture, and is always ready and obliging in showing what he has to the stranger, even should no purchases be made.'

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

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, Marquetrie, 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 coffer 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 Tourquoise 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 by 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.

[John Coleman Isaac archive, MS139/AJ53, ‘waste book’, no.467, Hartley Library, University of Southampton; H. Burn, *Aedes Straberrianae*, (1842); Frederick Litchfield, *Pottery and Porcelain, a Guide to Collectors*, (1879), p. 323; Frederick Litchfield, *Illustrated History of Furniture*, (1892), p. 233; Geoffrey Beard & Christopher Gilbert (eds), *Dictionary of English Furniture Makers 1660–1840*, (1986); Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750–1850* (1989), p. 49; Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700–1840*, (1996), p. 52; Francis Collard, ‘Town & Emanuel’, *Furniture History*, vol.XXXII, 1996, pp. 81–9; Amin Jaffer, *Furniture from British India and Ceylon*, (2001), p. 139.]

TRIMBY, George

George Trimby is listed as ‘dealer in antique furniture’ at 9 & 10 Ladymead, Bath in *Wooster’s Directory*, 1884.

TUCK, Dean William

Tuck is recorded as ‘curiosity dealer’ as 22 St. Martins Court, London, in the *Post Office Directory* for 1833. William Tuck is listed as ‘picture dealer’ at 22 St Martin’s Lane in *Pigot’s Directory*, 1839. Tuck is regularly recorded as a buyer of paintings at various auction rooms in London during the period 1824–1838.

The dealer John Coleman Isaac (*q.v.*) exchanged a half suit of armour for a picture by ‘Franks’ and a tea caddy with ‘Mr. Tuck’ in November 1827. Tuck had earlier purchased miniatures of Henry VIII and Anne of Cleves from Mr Barrett at Lee Priory, Kent, which he sold to the collector Francis Douce in 1826 for 50 guineas. In his Last Will and Testament William Tuck assigned ‘Henry Farrer, 14 Wardour Street’ to manage his affairs

after his death, proved 17th November 1838 (pro11/1907). The insurance records of the Sun Fire Office of March 8th 1839 record Henry Farrer as executor to ‘the late D.W.N. Tuck, 22 St Martins Court, Leicester Square, silversmith, dealer in pictures, glasses, antique furniture and curiosities.’ Farrer and Tuck appear to have had a close business relationship; in May 1838 John Coleman Isaac records 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.

Tuck appears to have been the husband of the dealer Charlotte Tuck (see below), who continued the business after his death. Tuck may also be a relative of W. H. Tuck who bought maiolica at the Fountaine auction sale in 1884 and some ‘Old Japan lacquer’ and French furniture at the Hamilton Palace auction sale 1882.

[John Coleman Isaac Archive, MS139/AJ53, ‘waste book’, no.467, no.43, Hartley Library, University of Southampton; Clive Wainwright, *The Romantic Interior, the British collector at home 1750–1850*, (1989), p. 267; Getty Provenance Index Databases, www.piweb.getty.edu.]

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 Dean 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.

[John Coleman Isaac archive, MS139/AJ53, ‘waste book’, no.467, Hartley Library, University of Southampton.]

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

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maker and curiosity dealer' of 72 Great Queen Street was proved on 20th May 1830 (PRO11/1771).

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.

U

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, Schielin 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/AJ53*, 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, 'jewellers' 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 £5.0.0. from Van Galen's in Amsterdam in October 1873.

[Montague Guest, (ed.), *Lady Charlotte Schreiber's Journals*, (1911), vol.1, p. 235.]

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*, (1911).]

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.

[Montague Guest, (ed.) *Lady Charlotte Schreiber's Journals*, (1911), vol.2, p. 371.]

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 Oxenham's [*q.v.*] of the finest goods that ever has been seen consisting of the most handsomest 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/A/53, 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 Leaman 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 Athenaeum, 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 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, Leicester 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 55 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, £1070.0.0.).

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, £135.9.0.) 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.

[Herbert Byng-Hall, *Confessions of a Bric-a-Brac Hunter*, (1868), p. 286; Janet Owen, 'Collecting artefacts, acquiring empire', *Journal of the History of Collections*, volume 18, no.1, 2006, pp. 9–25 p. 17.]

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

George Watkins is listed as 'picture dealer', trading at 457 Strand, London, in *Pigot's Directory*, 1839.

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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 31st 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, 1860. 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 Webb Cragg, 'cabinetmakers and upholders' 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 (52gns). Webb supplied modern furniture in the Gothic style to the antiquary Thomas Baylis (d.1880) of The Pryor's Bank, Fulham during the 1830s and also sold objects and furnishings to Isambard Kingdom Brunel (1806–1859) in 1848.

In 1839 E. H. Baldock (*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 vertu. 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

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'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 coffer, 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 Sèvres 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, £57.15.0.). '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 Bysses fecit" (lot 3852, £7.15.0.); and 'a magnificent chandelier of Old Venetian Glass' (lot 4264, £47.10.0.). Webb also acted as agent for the British Museum at the Bernal auction, purchasing 'King Lothaire's Magic Crystal' (lot 1295, £267.0.0.) on behalf of the Museum (BM 1855,

12–15). 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 Sèvres Porcelain Vase' (£30). In July 1857 Webb sold a 'Lucca della Robbia shrine' (V&A 4412-1857); a 'stone retable' (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 examples of ancient carved ivories from Mr John Webb's collection', including the Lorsch Gospels for £588.0.0. (V&A 138-1866). Webb also loaned some of the objects from his collection to the South Kensington Museum in an agreement dated 11th August 1869 (at a rental of 5% of their estimated value of £10,851.0.0.) – the objects were all purchased by the museum by 1873.

John Webb had retired to Villa Hollandia, his villa in Cannes by the 1860s and during the 1850s Webb also owned a country house, 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' (305gns), sold to Davis (*q.v.*). The collection of Old Sèvres porcelain included 'a pair of oviform Sèvres vases and covers, gors-bleu, richly gilt, painted with cupids and trophies in medallions, and richly mounted with openwork rims, and feet of chased ormolu' (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.

[V&A archive, Webb Papers; V&A Archive, Cole Papers; John Coleman Isaac Archive, MS139/AJ53, 'waste book', no.467, no.12, no.86, no.102, no.348, Hartley Library, University of Southampton; H. Burn, *Aedes Strawberrianæ*, (1842); *Museum of Ornamental Art – a hand-book guide for visitors, Marlborough House*, (1852); *Catalogue of Specimens of Cabinet Work...exhibited at Gore House, Kensington*, (1853); C. Thurston Thompson, *Photographs of Furniture exhibited at Gore House*, (1853); Gustav Waagen, *Treasures of Art in Great Britain*, (3 vols.) (1854) (1999 edition), p. 338; J.C. Robinson, *Catalogue of the Soulages Collection*, (1856), pvii; John Charles Robinson, *Catalogue of the Special Exhibition of Works of Art...on Loan at the South Kensington Museum*, (1862); Sydney Whiting, 'Bric-a-Brac', *Once a Week*, April 5th 1862, pp. 402-407; George Redford, *Art Sales*, (1888), (2 vols.), passim; W. Roberts, *Memorials of Christie's; a record of art sales 1766 to 1896*, (1897), (2 vols.), vol.II, p. 324; Simon Jervis, 'The Pryor's Bank, Fulham', *Furniture History*, vol.X, 1974, pp. 87-98; John Ingamells, (ed.), *The Hertford Mawson Letters*, (1981), p. 44; Clive Wainwright, 'Curiosities to Fine Art, Bond Street's first dealers', *Country Life* 29th May, 1986, pp. 1528-9; Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750-1850*, (1989), pp. 45-6 and passim; Clive Wainwright, 'Furnishing the New Palace: Pugin's furniture & fittings, *Apollo*, May 1992, pp. 303-06; Marjorie Caygill, 'Some Recollection of me when I am gone': Franks and the Early Medieval Archaeology of Britain and Ireland', in Marjorie Caygill & John Cherry (eds.), *A.W. Franks, Nineteenth-century collecting and the British Museum*, (1997), pp. 160-183, p. 161; Anthony Burton, *Vision and Accident: the story of the Victoria and Albert Museum*, (1999), p. 34; Helen Davies, 'John Charles Robinson's work at the South Kensington Museum, Part II from 1863 to 1867: consolidation and conflict', *Journal of the History of Collections*, vol.11, no.1, (1999), pp. 95-115, p. 105; Clive Wainwright, 'The Banker, the Prince and the Dealers: three Renaissance objects in the Victoria & Albert Museum', *Apollo*, February 2000, pp. 41-6; Amin Jaffer, *Furniture from British India and Ceylon*, (2001), p. 131; Clive Wainwright (edited for publication by Charlotte Gere), 'The making of the South Kensington Museum II', *Journal of the History of Collections*, vol.14, no.1, 2002, pp. 25-44, p. 27, p. 34; Clive Wainwright (edited for publication by Charlotte Gere), 'The making of the South Kensington Museum III', *Journal of the History of Collections*, vol.14, no.1, 2002, pp. 45-61, p. 48; Clive Wainwright (edited for publication by Charlotte Gere), 'The Making of the South Kensington Museum IV, relationships with the trade: Webb & Bardini', *Journal of the History of Collections*, vol.14, no.1, 2002, pp. 63-78.]

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

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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.

[J.F. Hayward, 'Salomon Weininger, Master Faker', *Connoisseur*, vol. 187, no. 753, November 1974, pp. 170–79.]

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 (*q.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

William & Charles Wells are listed as 'curiosity dealers' at 13 Corn Market, Oxford, in *Slater's* Directory, 1852.

WERTHEIMER, Samson, Charles & Asher

Samson Wertheimer (c.1811–1892) is listed as 'bronzist' at 35 Greek Street, Soho, London, in *Kelly's* Directory, 1846; a trade card (c.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 c.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 (*q.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 in 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 (*q.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

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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 (1783–1854) 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, 8th or 9th 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 parqueterie 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 Fountaine 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 453 £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 £382,810.4s.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.

[Edwin Marriott Hodgkins archive, 1601/2, Westminster City archives; W. Roberts, *Memorials of Christie's: a record of Art Sales from 1766 to 1896*, (1897), (2 vols.), vol.II, p. 69, p. 173; George Redford, *Art Sales. A history of sales of pictures and other works of art*, (1888), (2 vols.), passim; Anon. 'Mr. Asher Wertheimer's Exhibition', *The Connoisseur*, vol.v, no.20, April 1903; Gerald Reitlinger, *The Economics of Taste, volume II*, (1963), p. 137–8, p. 162, p. 294; Geoffrey de Bellaigue, *Catalogue of the Rothschild Collection at Waddesdon, Furniture, Clocks and Gilt Bronzes*, (2 vols), (1974), vol.1, p. 11; Kathleen Adler, 'John Singer Sargent's Portraits of the Wertheimer Family', in Linda Nochlin & Tamar Garb (eds), *The Jew in the Text: Modernity and the Construction of Identity*, (1995), pp. 83–96; John Cherry, 'Franks and the Medieval Collections', in Marjorie Caygill and John Cherry (eds.), *A.W. Franks, nineteenth-century collecting and the British Museum*, (1997), pp. 184–199, p. 194; Michael Hall, 'Bric-a-Brac, a Rothschild's memoir of collecting', *Apollo*, July & August 2007, pp. 50–77, p. 61; www.oldbaileyonline.org]

WHELAN

Whelan is listed as a 'dealer in ancient and modern coins', at 46 Strand, London, in *Tallis' London Street Views*, 1838/1840.

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 £430.10.0.).

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 Ruebens' (lot 37, £1837.10.0.); '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, £535.10.0.), which he purchased as a 16th century object, on behalf of the South Kensington Museum (V&A 428.1.2-1882). 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' (£320.58) 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.

[John Charles Robinson, *Catalogue of the Special Exhibition of Works of Art...on Loan at the South Kensington Museum*, (1862); Clive Wainwright, *The Romantic Interior, the British Collector at Home 1750-1850*, (1989), p. 122; Amin Jaffer, *Furniture from British India and Ceylon*, (2001), p. 142.]

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.

[John Coleman Isaac archive, MS139/A/53, 'waste book', no.467, Hartley Library, University of Southampton.]

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?’

[Geoffrey Beard and Christopher Gilbert (eds), *Dictionary of English Furniture Makers, 1660–1840*, (1986).]

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 upholders 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.).

[John Claudius Loudon, *An Encyclopaedia of Cottage, Farm and Villa Architecture*, (1833), p. 1101, p. 1039; H. Burn, *Aedes Strawberryanae*, (1842); Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture, 1700–1840*, (1996), p. 55–56.]

WILLCOX, James Morris

James Willcox is listed as ‘curiosity and picture dealer’ in Chapel Street, Warwick in *Pigot’s Directory*, 1841. The dealer John Coleman Isaac (*q.v.*) sold ‘Mr Willcox’ ‘a large oak cabinet, inlaid with ebony, and three spears’ for £25.0.0. in March 1836. ‘Willcox, Warwick’ bought two lots at the auction sale of the contents of Strawberry Hill in 1842, including ‘a silver bottle for essences and a small bust of Omphale, in bronze’ (lot 16, 15th day, £4.14.6.).

Henry Cooke’s *Historical Guide to Warwick Castle* (1851) describes Willcox’s shop; ‘in the present age of Elizabethan revival, it would be unpardonable on our parts to omit conducting our readers to Mr Willcox’s cabinet of Elizabethan gems, in Chapel Street. To a fine imaginary fancy Mr Willcox combines rare talent, superior execution and a keen eye to his future fame; his carvings are finished specimens, and his

talents are in constant requisition by those who best know how to appreciate merit and have the best means of rewarding it. His collection of antiques, as well as his own works, is extensive and beautiful, and the kind way in which he opens the fruitful stores of his mind to please his visitors, renders his repository a pleasing resort.’

[John Coleman Isaac archive, *MS139/AJ53*, no.36, Hartley Library, University of Southampton; H. Burn, *Aedes Strawberryanae*, (1842); Henry T. Cooke, *An Historical and Descriptive Guide to Warwick Castle*, (1851).]

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 Willson [sic] is listed as ‘curiosity dealer’ at 19 Castle Street, Leicester Square, London, in *Pigot’s Directory*, 1839 and Samuel Willson is listed as ‘curiosity dealer’ at 14 Bear Street, Leicester Square in 1841. By the mid 1850s 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

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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 (1783–1854) in March 1855, including 'six Sèvres plates' (lot 465, £7.12.6); 'a Limoges enamel oblong plaque, with Magdalen in the desert, signed I.L.' (lot 1510, £8.10.0.); 'a very interesting Reliquaire, in the form of a circular tower' (lot 1300, £10.10.0. illustrated in the catalogue); 'a clock, in a metal-gilt case' (lot 3981, £5.0.0.); 'a carved oak armchair, with openwork back, surmounted by lions, and seat of tapestry' (lot 4281, £3.0.0.). 'Willson & 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, £12.12.0.); '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] Moses and the Israelites gathering Manna' (lot 57, £36.15.0.), and 'an Urbino Dish [painted with] six figures, with a centaur killed by an arrow in the foreground' (lot 49, £37.16.0.). The collector A W Franks (1826–1897) bought some Chinese porcelain from 'Wilson [sic] of the Strand' in 1880. 'The first portion of the very extensive stock of Messrs Willson & Co, curiosity dealers, 393 Strand, by direction of the executors of the senior partner, deceased', was sold by Mr Foster, on 22nd April, 1880. The auction comprised, 'antique carved, marquetry and buhl furniture, Old Dresden, Sèvres, Oriental & English China, majolica, bronzes, clocks etc'.

[Frederick Litchfield, *Pottery and Porcelain, a Guide to Collectors*, (1879), p. 323; 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.), *A.W. Franks, Nineteenth-century collecting and the British Museum*, (1997), pp. 220–229, p. 225.]

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.*) continued the trading relationship. Isaac recorded in a letter to his wife Sarah (*nee*

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, MS139/A/53, 'waste book', no.467, no.12, no.70, no.92, Hartley Library, University of Southampton.]

WINSTANLEY, Thomas

Thomas Winstanley was an auctioneer dealer trading 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*, 1852. 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'.

[Christopher Gilbert, *Pictorial Dictionary of marked London furniture 1700–1840*, (1996), p. 47.]

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.

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WISE, William

William Wise is recorded as 'dealer in pictures and curiosities' at 161 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.

WOLF SOHN

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, £0.19.0.). '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; Sèvres, Dresden, Oriental and Chelsea China, Old Palissy; Raffaele 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. Cortheys' (lot 1483, £21.0.0.) and a 'beautiful Flemish boxwood carving' of the Virgin (lot 1657, £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 1700–1840*, (1996), p. 57; John Harris, *Moving Rooms: the trade in architectural salvage*, (2007), p. 101.]

Z

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 Zimmermann 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 Zimmermann'. 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 Dessert

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.

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

ZISSLER, Christian

Christian Zissler is listed as 'curiosity dealer' at 353 Cambridge Road, London, in *Kelly's Directory*, 1882.

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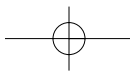
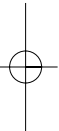
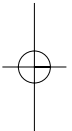
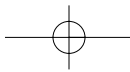
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42. *The Old Curiosity Shop, Portsmouth Street, London.* Postcard, c1910.
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