

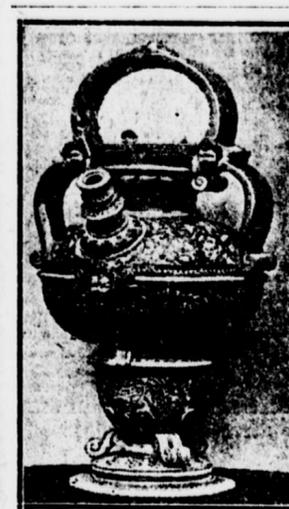
RARE CHINA, REAL AND FALSE

POSSIBILITIES AND COPIES OF POTTERY AND PORCELAIN.

Wedgwood and His Imitators—Frauds in Egyptian and Persian Pottery—Rarity of Henri Deux Ware—Apostle Stoneware Old and of Modern Make.

EGYPTIAN GLAZED POTTERY.

A thriving trade is carried on in Egypt and some of the European cities by counterfeiters of Egyptian pottery. The blue glazed sepulchral figures (ushabti), scarabs (the sacred beetle, resembling our familiar tumblebug) and other small objects are reproduced in vast numbers and sold to tourists as genuine. They may be known by the thickness, brightness and freshness of the glass glaze.



HENRI DEUX BIBECONS. THE FIRST IS AN ORIGINAL IN THE VICTORIA AND ALBERT MUSEUM. THE SECOND, A COPY MADE BY MINTON, STOKE-ON-TRENT. THE DESIGN OF THE LATTER ARE PAINTED INSTEAD OF INLAID. (NOTE THE DIFFERENCE IN DETAILS.)

preserved pieces of incontestable origin is exceedingly hard and cannot be marked with a knife blade, some of the older pieces, which have been subjected to the action of the acids contained in the soil in which they have been buried for centuries, are dull and lustreless; the glaze having become so corroded that nothing but a thin film remains, which is so soft that it readily be cut through with steel.

PERSIAN POTTERY.

Genuine old Persian pottery can be recognized by its appearance of age and the mellowness of its glaze. The modern ware is greatly inferior in every respect to the old, the paste being heavier and the glaze having a hard and new appearance not seen in the early productions. True porcelain was never produced in Persia, but hard paste porcelain in Persian forms and styles of decoration was made in China for the Persian market.



GLASS GLAZED PERSIAN TILE. THE TILE ITSELF IS GENUINE AND OF THE SEVENTEENTH CENTURY. IT HAS BEEN CUT FROM A SQUARE INTO A STAR SHAPE. THE DECORATION HAS BEEN FORGED IN BROWN PAINT, INTENDED TO SIMULATE METALLIC GOLDEN LUSTRE, A PORTION OF IT HAVING BEEN SCRAPPED OFF.

designs reserved in white are found in collections of Persian ware, but these are unquestionably of Chinese origin. Modern Persian pottery is now produced in imitation of the early ware. The forms are usually copies of old pieces, but we have seen many shapes which were never made by the Persian potters previous to the latter part of the nineteenth century, among which is an exact copy of an old English soft-paste pot having spout and two handles, the glaze having been discolored in places to imitate oil stains.

In much of the modern Persian ware the underglaze blue of the decoration is of a blackish tone. We have seen genuine tiles of the characteristic eight pointed star shape which had been produced in Persia in the seventeenth century without decoration. The white surface had been covered with an animal design surrounded by a mock Arabic inscription in brown oil paint. By scraping the decoration with a knife blade the deception was immediately exposed. Some of these simulative examples have been cut from square tiles into the eight pointed star form.

On the bottom of Persian pieces and near the bases or wherever the glaze has accumulated in thick ridges or drops, myriads of tiny air bubbles may be seen, which are characteristic of true glass glaze. Frequently on the under parts the accumulation of glaze presents the appearance of boiled sugar. Persian pottery is extensively reproduced in Paris, and is now also being made at the modern pottery in Delft, Holland, but the latter products are marked "Delft," and are therefore not dangerous.

The Persian reproductions of Samson, of Paris now bear the same mark that appears on his reproductions of Hispano-Moresque, a Persianlike character resembling a small w in script. Eight pointed star shaped tiles with blue and gold lustre decorations are made by him, but they are plainly modern copies of the tin-enamelled Saracenic designs of the thirteenth to the fifteenth century and could not deceive any one who is familiar with the genuine old pieces. Similar tiles are being produced in Belgium and probably in Persia. The genuine tiles of this class may be recognized by the wearing of the lustre designs, the abrasion

have had the opportunity to study genuine examples, can safely assume that every piece supposed Henri Deux ware which at this late date turns up is a modern forgery. On the other hand it is within the bounds of possibility that a piece that has not been already secured by museums and wealthy collectors may some time come to light. Only the cognoscenti, however, will be able intelligently to take advantage of such an exceptional opportunity should it ever occur.

A careful study of the examples of Henri Deux ware exhibited in European museums (all included in the sixty-eight known pieces) has convinced the writer during a recent trip abroad that a considerable percentage of them are not genuine. Many of them are evidently decorated with surface paintings instead of inlaying, the colors being fresh and brilliant, and the pieces carefully and accurately modelled that they could not

of the edges and other unmistakable evidences of age. HENRI DEUX WARE. Among the rarest of ancient European pottery is the Henri Deux ware, also called Faience d'Oron, Faience à Noilure and Faience Porchaire of the sixteenth century, which was produced in France from about 1529 to 1559, only about sixty-eight examples being known to exist. On account of its decorative quality and the high prices which it has brought (as much as \$20,000 having been paid for a single piece) it has naturally received the attentions of the counterfeiters and numerous forged pieces have found their way into public and private collections.

The principal characteristics of Henri Deux ware are the graceful modelling of forms and relief decorations and the inlaying of intricate designs with colored clays, red, black, yellow, green and brown. The body is composed of fine white clay with a superficial coating of finer pipe clay. The designs are cut or stamped in the surface and filled with the colored clays. Original Henri Deux ware is covered with a thin transparent lead glaze, and being finished by hand is more or less irregular and uneven of surface. The imitations are more carefully and smoothly finished, and usually the colored decoration is painted instead of being inlaid. An American collector recently made what he believed to be a wonderful find in the shop of a New York antique dealer

have been produced by the same potters that made the two beautiful examples in the Victoria and Albert Museum in London. One of these, belonging to J. Pierpont Morgan, is a tall ewer or aiguière which was formerly in the Stein collection. The handle is in the form of dragons springing from the two ends of a section of a tree. The spout issues from a ram's mouth, beneath which is a modelled group consisting of the Virgin and Child. Encircling the neck is a band composed of Gothic arches containing figures of saints. The colors are dark brown in a dirty creamy ground. The outlines of this beautiful piece are irregular, showing handwork and the inlaying of the design can be distinctly seen. The other is a circular plaque or basen embellished with an unknown heraldic device in relief. On the margin are three heads of cherubs at equidistant points. This piece, having been slightly damaged, shows distinctly where chipped the inlaying of the brick colored clay in the white ground. Several examples of Henri II. ware in the Victoria and Albert Museum, including a tiberon and candlestick, have been reproduced by C. Toft for the firm of Minton & Co. of Stoke-on-Trent. While these copies preserve the spirit of the originals they are not exactly correct in detail, the diapering of the bands being somewhat modified. The decorations are painted on the surface instead of being inlaid. The accompanying illustrations show the originals and the Toft copies, the latter from the collection of the Pennsylvania Museum, Philadelphia.

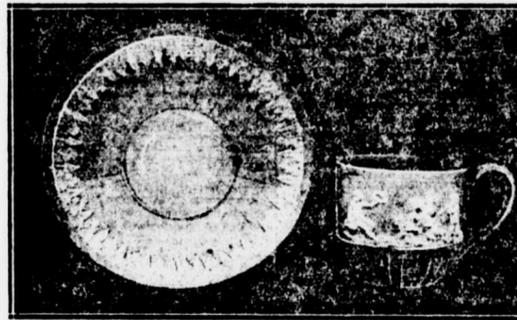
We venture to assert with considerable confidence that fully 25 per cent of the pieces exhibited in public museums as genuine will be found on critical examination to be spurious. These examples, however, have been accepted for so many years as authentic that the conservators of the museums will be loth at this late date to admit their fraudulent character. WEDGWOOD. Old Wedgwood "jasper" has a fine texture and smooth satiny finish which feels like a baby's skin. The modern Wedgwood has a somewhat harsh and gritty surface and is thicker and heavier than that produced during Wedgwood's lifetime. The old designs are still being manufactured, but the modern Wedgwood is



GENUINE WEDGWOOD REPLICA OF THE PORTLAND VASE. ONE OF THE ORIGINAL 50 COPIES, MADE BY JOSIAH WEDGWOOD ABOUT 1790. (THE BLACK GROUND HAS BEEN POLISHED BY THE LAPIDARY'S WHEEL. THE WHITE RELIEFS HAVE BEEN UNDERCUT AND FINISHED BY HAND.)

of greatly inferior quality, lacking sharpness of relief, as though the moulds in which the applied ornaments are pressed have become worn by long usage and continual re-pressing. The earliest jasper of Wedgwood's time, was usually "solid," or colored uniformly throughout the paste, while later, as at present, it was tinted only on the surface of the white body.

Of all Josiah Wedgwood's creations in jasper his reproduction of the famous Portland, or Barberini, vase the original of which is in the British Museum is the most important. About 1790 Wedgwood at great expense attempted to make fifty replicas of this vase, but it is believed that not more than thirty-five were actually finished. Of these original pieces only about fifteen have been identified. The firm, however, has been reproducing this pattern in various sizes and colors, ever since, so that many thousands



CUP AND SAUCER OF JASPERWARE. A CONTEMPORARY IMITATION OF OLD WEDGWOOD. BY JOHN TURNER, STOKE-ON-TRENT, ENGLAND, ABOUT 1770.

have been scattered abroad. The majority of these cheap reproductions are so evidently modern that they call for no comment, but some of the earlier examples, which appeared between about 1815 and 1875, being more carefully finished, have been claimed from time to time to belong to the original issue. The writer has had numerous examples of this character submitted to him for identification, but among them there was not a single one which at all resembled Wedgwood's beautiful original copies, which possess the following characteristics: Height, 19 inches; diameter, 7 1/2 inches; color, black or grayish black, with white relief; which has been carefully under-cut and finished by hand. The handles are plain. The surface has been polished on the lapidary's wheel, giving it a fine gloss. The base, with relief head of "Silence" in white, has been made separately and cemented on. The later copies differ from the originals in many respects. They are of various colors, dark or light blue, sage green and occasionally dark slate color and even black, but the surface is always dead and never polished. They are usually if not always just as they came from the moulds, without being afterward under-cut. Frequently the handles are modelled in a rope or twisted design. The base is not separately made and inserted, but forms a part of the moulded piece.

We figure here one of the examples of the original series which has recently turned up. It was sold in England to an American purchaser for about \$2,000. It has been mounted on a raised metal stand with a mirror beneath, so that the reflection of the bottom design can be seen without raising the vase. Another genuine example of the first issue was sold at the Robert Hoe sale in New York in February, 1911.

Wedgwood during his lifetime had many imitators, some of whose productions in the jasper and black basaltic are fully equal to the work of the great English potter. Among these were John Turner, Neale and William Adams. The latter was a pupil of Josiah Wedgwood and his jasper ware is by many thought to possess a great merit as that of his illustrious teacher. His pieces are frequently marked with his name, but many of them are unmarked. A distinctive characteristic of his work is a border or band composed

of intertwining circles in white relief. A large proportion of his pieces are decorated in this manner. There are many modern counterfeits of old Wedgwood, but these are usually so meretricious that they can be recognized at a glance. The applied reliefs are poorly modelled and lack the sharpness and delicate shading of Wedgwood's cameos, produced by the varying thickness of the white clay. Among the contemporary imitators of Wedgwood's black basaltic ware was William Baddeley of Eastwood, Hanley, England. This potter imitated very cleverly some of Wedgwood's art wares, both in form and in modelling, and in order to mislead purchasers he used as a mark the word Eastwood, which he stamped in the ware in such a manner that the "East" was always blurred and indistinct, while the second syllable, "wood," was clear and sharp, so that it was frequently mistaken for the Wedgwood stamp. The mark was usually placed in a position where it might easily be overlooked as, for instance, on the



JASPERWARE BOWL. MODERN IMITATION OF OLD WEDGWOOD. (NOTE THE CRUDELY MODELLED WHITE RELIEFS.)

edge instead of on the bottom. A fine example of Baddeley's production in the collection of the Pennsylvania Museum is a tall, graceful teapot of black ware with relief designs adopted from one of Wedgwood's reliefs. The blurred mark is impressed on the back at the extreme lower edge.

The most mendacious forgery of the black basaltic ware which we have met with was an enormous plaque of oval form bearing a bas-relief bust of a man which masqueraded as the piece de resistance in a large collection of old Wedgwood. On close inspection it proved to have been carved out of slate and finished with a dull polish, being so soft as to be easily cut with a knife blade. Basaltic stoneware is so dense and thoroughly fired that it cannot be marked with the hardest steel.

WEDGWOOD DATE MARKS. On modern Wedgwood will be found three impressed letters, the first two being the private marks of the workman, while the third stands for the year. This system of marking is supposed to have been commenced in the year 1846, when the first letter of the alphabet was used, followed each succeeding year by the next letter. When the alphabet was exhausted after twenty-six years the lettering was commenced over again, so that at present the date letters are being used for the third time. As therefore all of the letters have already been used twice and some of them three times the collector is only able to determine that a piece marked with any particular letter was produced in one of the two or three different years indicated.

For instance, if the third letter in the

mark is A, the piece bearing it may have been made in 1846 or in 1872 or in 1898. To remedy this defective system the maker has lately changed the mark so that the second letter alone represents the maker's mark, the third standing for the year and the first has been replaced by the figure 3, indicating that the alphabet is being used the third time. The mark 3BK therefore stands for the year 1908.

Since 1891 the word "England" has been used in addition. When therefore this word is found impressed on a Wedgwood piece it is known that it does not antedate that year.

If an example of Wedgwood jasper is of solid color and lacks the three letters, and if the surface is delightfully smooth to the touch, it is in all probability a genuine old piece.

APOSTLE STONWARE.

A white stoneware has been produced at the Old Hall Works at Hanley, England, for many years and is still being produced there by Charles Meigh. Collectors are familiar with the tea services of this ware, consisting of teapots, sugar bowls and

waste bowls made of a heavy hard paste covered with a grayish white glaze. These pieces are decorated in relief with Gothic arches containing figures of the twelve Apostles.

While the ware is a true stoneware the glaze, which is glistening and not very glassy, is not obtained from salt but resembles more a "smear" glaze produced by smearing the saggors or fine clay boxes in which the pieces are fired in the kiln with the glaze, which vaporizes and settles on the ware as a thin dull gloss. The insides of the vessels, however, are more highly glazed.

This Apostle stoneware continues to be made from the same moulds and by the same methods which were employed from the beginning. The oldest pieces are probably not more than fifty or sixty years of age and it is almost impossible to distinguish them from those of quite recent manufacture. Dealers will tell the inexperienced buyer that these are examples of salt glazed ware and that they belong to the eighteenth century or earlier, but both statements will be found to be erroneous.

Many crockery dealers still keep this ware in stock and it can be purchased from them at a moderate price, but sellers of antiques frequently dispose of them at high figures, since the sharpness of the reliefs is exceedingly attractive to new collectors. We merely wish to call attention here to the fact that many of the pieces now offered for sale are fresh from the kiln and therefore of little value to collectors of old china. The oldest pieces of this stoneware are thinner and of finer grain than the recent ware.

EDWIN ATLEE BARBER.

SEEN IN THE WORLD OF ART

POETRY AND SCIENCE IN THE WORK OF VERROCCHIO.

His Interpretation of Strength and Beauty in the Human Figure—His Methods—Leonardo da Vinci and Verrocchio—The Florentine School.

Maud Crutwell is right when she declares that Verrocchio is perhaps the least known and appreciated of the great masters of the fifteenth century. The supreme excellence of those works which are proved by documentary evidence to be authentic is disregarded as the standard of judgment as to quality and style and a quantity of inferior sculpture and painting is attributed to him for which his feeble imitators are responsible. No quattrocento artist with the exception of Donatello exercised so strong or so prolonged an influence on Florentine art, but unfortunately the greater part of those so influenced were impressed only by certain daring innovations and were incapable of understanding his true aims and ideals. These aims were first and foremost scientific; his ideals, to present with absolute truth the human form in its fullest perfection, not only of physical strength, as was the case with Andrea del Castagno and Antonio Pollaiuolo, the chiefs of the so-called Naturalistic School, but of noble and intellectual beauty. Strength and beauty of structure, freedom and grace of movement, subtle expression of emotion, were to be presented only by thorough knowledge of anatomy and of the technique of brush and chisel. To the acquisition of this knowledge Verrocchio devoted his life and genius, and with complete success. His acquaintance with anatomy and the laws of movement, his draughtsmanship and technical skill in the various arts he employed, and with an impeccable accuracy in representation and a vigorous and facile execution he combined the poetry, the depth of feeling and the wide sympathies of the idealist. His interpretation of the charm of childhood in the "Putto with the Dolphin," of vigorous youth in the "David," of the superb force of manhood in the "Colonnese," embodies in each phase of life its highest development. Yet this scientific and poetic art has been so little studied that the most trivial and ignorant work is attributed to him, work which in feeling and style is directly opposed to his own. He is a little appreciated that he is constantly condemned as "narrow and bourgeois" and his work as "commonplace, angular and dry." "Verrocchio est avant tout un esprit limité et un caractère bourgeois," Muntz wrote in the *Revue des Deux Mondes*, 1887.

On the enormous influence of Donatello on Florentine and indeed on all contemporary art there is no need to dwell. No sculptor or painter but submitted to it. Paduans, Umbrians, Venetians, even the Sieneese, whose aims, being merely decorative, were most opposed to his, became in greater or lesser degree his imitators. But in this immediate circle of his pupils, among those who best comprehended his aims and followed most closely in his path two stand out conspicuously in his work as the true measure of his genius, and these were completely of his ideals and methods. Antonio Pollaiuolo and Andrea Verrocchio, the great scientific artists of the fifteenth century, became the exponents of the new gospel of art delivered by Donatello. Desiderio, Mino da Fiesole and Antonio Rossellino, Donatello's older pupils, were men of genius who had acquired something of his marvellous dexterity. They gave the rein to their imagination and played with form with the license of an adept. By their influence, especially that of Mino, a born mannerist, the Florentine school of sculpture was in danger of becoming pedantic and egotistic had there been no counter check as that initiated by Pollaiuolo and Verrocchio. By their system of patient investigation and experiment, by their insistence on the study of anatomy and the science of perspective and composition they set the standard for the thoroughness and erudition by which the Florentine school of art took a foremost place among the intellectual movements of the epoch. The arts of painting and sculpture, which had been in the hands of the early Sieneese didactic and decorative only, which threatened in the hands of Mino da Fiesole and his followers to become mannered and artificial, under the vigorous guidance of Pollaiuolo and Verrocchio assumed their place as an important factor in the intellectual progress of the Renaissance movement.

Antonio Pollaiuolo, concentrating his faculties on a thorough understanding of the human frame, and particularly its muscular system, represented the nude figure in action in higher perfection than even Donatello had attained. His interest in the muscles and movements of joint and limb and his consequent emphasis of violent action give his figures at times a truculence which borders on brutality. Verrocchio, while equally interested in interpreting human power and energy, expresses it less by its external manifestations of thews and sinews than by the intellectual force of character. The impression of strength received from the statue of Bartolommeo Colleoni is given less by his superhuman physique and muscular bearing than by the vitalizing power and concentration of will interpreted in the features. Here lies the chief distinction between these two artists. To Pollaiuolo strength meant muscle and sinew trained to an iron tenseness. The type chosen by him to express his ideals is the athlete brutalized by savage passion, with knotted joints, bent, sinewy legs and huge torso; the forehead is deeply corrugated, the jaws square, the lips parted, bulldog fashion, over the set teeth. His scenes are chiefly of ferocious combat waged with ungoverned fury. Nothing but the innate poetry of his temperament saves his art from the charge of brutality. In Verrocchio, on the other hand, intellectual power predominates the physical energy. Force and vehemence as in his type, the warriors of the Silver Altar and the "Colonnese" are the truest expression of his ardent temperament; it is never savage. In his earlier work he has imitated closely the construction of Pollaiuolo. The Christ of the "Baptism" and the "Sleeping Youth" of the Berlin Museum are of the same brawny build. Even the lean faces of Christ and the Baptist, with sparse beard and prominent cheek and jawbones, are the same. But the influence, possibly the result merely of companionship in their anatomical studies, was not lasting, and in the "David" he has already renounced the gladiator physique and revolved his predilection for a more refined beauty.

The progress made by Pollaiuolo and Verrocchio in the special study of anatomy is their best claim to the high place they hold in the development of art. Giotti raised the solidity of form beneath the drapery. Donatello mastered the



JASPERWARE PLAQUE. SUBJECT, "THE JUDGMENT OF PARIS." USED AS AN INSERT FOR FURNITURE. A SEVERE IMITATION OF WEDGWOOD'S JASPER, FIRST PRODUCED ABOUT 1780. THIS DESIGN IS STILL OCCASIONALLY PRODUCED FROM THE ORIGINAL MOULD CLANDESTINELY BY SOME WORKMAN IN THAT FACTORY.

JEFFERY FARNOL'S NOVEL.

Three Editions of "The Broad Highway" Printed Before Actual Publication.

The American publishers of Jeffery Farnol's novel "The Broad Highway" say that in all their experience they have never seen the reading public take up so promptly a novel by a comparatively new author. Until he wrote "The Broad Highway" this young Englishman was unknown.

"Not since we published 'Quo Vadis' over a dozen years ago has there been so immediate a demand for a new novel," said a member of the firm of Little, Brown & Co. in discussing the success of "The Broad Highway" recently. "We went to press with the first edition two days before Christmas, although the book was not formally published until February 11. You see, the English edition was already out and we had to take steps to secure an American copyright."

"We sent hundreds of copies of this first printing to our friends in the book trade, to buyers of the big book and department stores, and to our literary friends in whose judgment we have implicit confidence. We were not surprised at their high opinions both of the literary qualities and the selling qualities of 'The Broad Highway,' for we had the utmost confidence in the story from the start. The orders commenced to come in, and a second edition was necessary. "Then on February 6, five days before formal publication, we went to press with another edition, and on February 14, three days after publication, the reviews had augmented the sales so that we went to press for a fourth time. Since February we have printed about two editions a month until the twelfth has been reached,

and we have just ordered paper for 40,000 more copies.

"One big dealer in Chicago, who could be induced to give us a first order for only 250 copies, now purchases in lots of 2,500, and since 'The Broad Highway' has been at the top of the list of the six best sellers orders are pouring in from all parts of Canada and the United States. "During the recent heated term we would have been glad to close all of our departments were it not for the fact that we were making daily shipments of 'The Broad Highway' to the book trade throughout America. On one of the hottest days we received a casual order from a New York bookseller, on a postal for 1,000 copies.

"Mr. Farnol's romance appears to be not only the big novel of the year, but it is, we believe, one of those few books that by reason of their universal appeal achieve permanence beyond their day and generation. "We have heard from Mr. Farnol that he is at work at his home in Kent on a new novel, with its scenes laid in the same period, but this will not probably be ready for book publication until the autumn of 1912, and it must appear serially in some American magazine."

MAGAZINE SOLD.

"Yachting" Taken Over by the Outing Publishing Company. The Outing Publishing Company announces that it has taken over the magazine Yachting, hitherto published at 33 Park row, New York city. Beginning with the October issue Yachting will be published from Outing Publishing Company's offices, 315 Fifth avenue. No change is contemplated in the form or policy of the magazine. The present editor, Herbert L. Stone, who has been associated with the publication for a number of years, will continue as editor.