



1. *Study for the Bridge at Etaples*, 1887, $13\frac{3}{4} \times 10\frac{3}{4}$ inches (34.9 \times 27.3 cm.). Collection Mrs. van Praagh. All the oil-sketches illustrating this article are by Philip Wilson Steer (1860–1942) and are on panel

where they fit in the pattern of the relationship. In the first one, which I would suggest was written late in 1926 or early in 1927, Munch talks of a recent visit to Delius and Jelka, and it is clear that this is after Delius's paralysis and blindness had set in. Munch mentions mutual friends whom he had seen in Paris and continues about their friend Jappe Nilssen, with whom he had been discussing why it was that they heard so little of Delius's music in Norway when his fame abroad was so considerable. He writes that they concluded that this was due to Delius's having been too reticent about his own work, while always having taken the greatest interest in that of his friends.

We cannot be certain whether this letter was sent as drafted, but Delius did continue to hear from Munch. In November 1928 there was a dictated letter from Delius, accompanied by one from Jelka in reply to one from Munch. The Delius letter conveys the feeling of the rather gentle stoicism which he was sometimes able to achieve during his decline; and it contains some nice remarks about his appreciation of Munch's art. Jelka, in hers, exhorts Munch to come and paint Delius when he is next in France:

... I have always thought that no one could make a picture of him as you can. He is now so handsome and expressive, particularly when he hears music he is so fantastically engrossed, calm and with a unique charm. You could paint or draw that so splendidly.^[23]

Anyone familiar, from other portraits, with the distinction and refined beauty of Delius in his last years would readily agree with this.

Early in 1929 there was a postcard from Jelka, recommending Munch to listen to a broadcast from London of a Delius concert. An important draft letter by Munch, presumably written shortly after this, says that he was not able to hear the concert as they could not receive London stations in Norway. He continues that he was thinking of coming to Paris in the summer, but that it was rather uncertain, and that if he came he would paint a portrait of Delius. After reminiscing about their mutual friend Helge Rode, the Danish writer whose drama *Dansens Gaar* had many years ago inspired Delius's *Lebensstanz*, Munch concludes by speaking of his 'spiritual diary', which he had been keeping for forty years and which he was now trying to arrange (in fact he never completed this). There would seem no reason to doubt that a letter on something like these lines was sent, although, as with all the other late letters from Munch, it has not survived.



13. The composer Delius at Wiesbaden, 1922. Lithograph, 25.5×40 cm. (Sch. 498)

However, Munch was not able to visit Paris that summer, and during the next few years he remained in Norway.

Only one more postcard remains. It was sent by Delius in January 1934, and conveyed to Munch New Year greetings and expressed the hope that he may be able to come to Paris that year. But Munch was not able to, and on 10 June Delius died; within a year Jelka followed him.

Here then is the sum of the correspondence which has come down to us. It tells us enough to make us want to know more. Apart from the questions posed here, there are others. How far did they ever go with schemes concerning their two arts? Did Munch ever make any practical suggestions as to the scenery of Delius's operas? Munch certainly from time to time made stage designs, notably in the years before his nervous breakdown, and it is during these years that Delius was writing the bulk of his works for the stage. When we consider how inadequately the total scale of Munch's work is known in England and that of Delius in Norway, anything that would add to our picture of this friendship between two such considerable men, of their arts, of their opinions and of their milieu would be of the greatest interest. Perhaps in time more information may be discovered; at any rate, let us hope so.

I wish to acknowledge the assistance of the under-mentioned in connection with this study: Mr. Rued Færevik, who has been a great help in the collection of material; Mr. Eric Færevik, Johan H. Langgaard, Director, and Reidar Revold, and Pål Hougen, Curators, of the Munch Museum, Oslo; Professor Per Palme, of the University of Oslo; Mr. Leif Østby, of the National Gallery, Oslo; Oslo Kommunes Kunstsamlinger and the Central Research Committee of the University of London.

¹ *Edvard Munch's brev. Familien*, 1949, p. 156.
² 'Recollections of Strindberg', *The Sackbut*, December 1920, I, No. 8.
³ Ibid. Delius's account is borne out (except for the name Muller-Schmidt) by the actual postcard, which has survived.

⁴ There are several engraved versions of *The Sick Child*, all dry-points, dating between 1894 and 1896.
⁵ Richard Hove, 'Frederick Delius', *Nordisk Tidsskrift*, 1964, Hæfte 2.
⁶ Roy A. Bee, 'Edvard Munch og J. P. Jacobsens Næls Lyhne', *Oslo Kommunes Kunstsamlinger Arkiv*, 1952-3.

⁷ Mr. Eric Færevik, who worked with Delius from 1928 to 1934, informs me that Delius told him that he and Munch had often discussed a project similar to the one suggested here, but that to the best of his knowledge nothing practical came of the discussion.
⁸ Helge Rode was a dramatist and a poet and his work of the 1890s is typical of the 'climate' of symbolism of that time. Munch made at least two portraits of him. In the catalogue of Delius's works, the three versions of *Life's Dance* are, as follows:
¹ 1899 'La Ronde se Déroule', *Symphonische Dichtung zu Dansens Gaar*, drama von Helge Rode von Fritz Delius. There follows a nine-line quotation in Danish, . . . 'Lovers love', etc.
ⁱⁱ 1901 'Life's Dance' (a tone-poem) Frederick Delius.
ⁱⁱⁱ 1912 'Life's Dance' [Alternative titles crossed out: *Lebensstanz* and *Der Tanz des Lebens*] Frederick Delius.

⁹ *Edvard Munch's brev. Familien*, 1949, p. 174.
¹⁰ Undated, but probably early summer, 1903.
¹¹ A. Lugné-Poe was director and founder of the Théâtre de l'Oeuvre. In 1896 Munch produced a lithograph for the programme for a performance of *Pier Gynt* at that theatre and in 1897 a programme design for *John Gabriel Borkman*.

¹² Delius to Munch, Grez-sur-Loing, 31 January, 1903. Although Delius wrote January, he clearly meant December. This is borne out by the datings of concerts in Germany from the Grieg-Delius correspondence.
¹³ Undated, but probably January 1904. In fact, Munch painted 'Count Kessler in April 1904',
¹⁴ Postmarked 3 February, 1904.
¹⁵ Sir Thomas Beecham, *Frederick Delius*, 1959, p. 129.

¹⁶ Undated, but probably about 7 or 8 February, 1905. The Prague exhibition opened on 5 February, and Delius had received the letter by the 11th, when he replied.
¹⁷ From Weinlar.

¹⁸ Otto Benesch, *Edvard Munch*, 1960, p. 37.
¹⁹ If the cutting, forwarded by the 'Lyrik' Bureau does apply to 1908, as seems likely, the letter must have been written in 1907.
²⁰ The 30 June which Delius sent to Munch from Grez-sur-Loing was addressed to him at Grimsrød, near Moss, which Munch had rented that year. Mrs. Inger Alver Gløersen, who knew Munch for many years, tells me that she has recollection of a meeting between Munch and Delius at Grimsrød. Although she cannot remember which year it was, it seems that 1913 is very likely, in which case they may have met more than once on that visit.

²¹ 10 October, 1919.
²² Grez-sur-Loing, 23 September, 1920.
²³ 13 October, 1920.
²⁴ 31 [sic] November, 1926.
²⁵ 19 November, 1928.

Some Early Panel-sketches by Wilson Steer

BRUCE LAUGHTON

Wilson Steer has sometimes been criticized for an apparent sketchiness in his work. It is true that he often abandoned canvases in a rather thin state, but he did not necessarily intend these to be exhibited. The large quantity of unfinished work kept hidden in his studio until his death testifies to this. The issue has been confused by differing views on his relationship to the French Impressionists when a young man,¹ a relationship which was confused even at the time by the reserved attitude of the English critics and public towards such impressionist paintings which they saw in England during the 1880s and '90s. The fact is that Steer worked best when spontaneously recording what was before his eyes. He was a natural sketcher, but, having also more serious intentions, he spent a great deal of time working out the consequences of his observations in more ambitious works in the studio. After his death in 1942, some twenty-two small oils on panel dating from about 1888 to 1894 appeared in his studio sale (Christie's, 16 and 17 July). At least an equal number of panels had been previously dispersed. The quality of these small sketches is often very high, and, although Steer himself probably regarded them as minor efforts, they can now be seen as particularly revealing of his natural early style.

Steer was not primarily a landscape painter at first. His training at art schools in England and France had consisted of academic studies of the figure, and his earliest exhibits were usually portraits or genre pieces. His first marine paintings at Walberswick derive from what may be called the Channel-coast style of Courbet, Manet and Whistler. *Surf* (Fitzwilliam Museum, Cambridge), for example, is painted in greenish greys and blues with both brush and palette knife and with thick impasted whites. It is datable about 1886, although in style it could

have been painted at Trouville in the 1860s. At the beginning of his career Steer was strongly influenced by Whistler, particularly in his portraits, though in fact Whistler disliked his work. During the summer time Steer seems to have avoided the Anglo-French gatherings at Dieppe associated with Whistler and Sickert and gone alone or with Fred Brown to other resorts. It was at Walberswick on the Suffolk coast that Steer first found his strangely nostalgic visions of young girls on beaches, so different in style and conception from his portraits of the period. On the French coast he first went to Etaples, a small fishing village at the mouth of an estuary, then very similar to Walberswick.² Later in life he wrote a list of his summer painting-grounds year by year from 1884 for D. S. MacColl, but he was rather vague about the first ten years.³ From various data this list can now be expanded as follows: Walberswick and Southwold, frequently between 1884 and 1894 inclusive; Etaples, possibly 1885 and certainly 1887; Cowes, 1888 and 1892; Boulogne, probably 1889 (on the way to Montreuil-sur-Mer), more certainly 1891 and 1894; Swanage and Poole, 1890; Hayling Island, 1891; Richmond, Surrey, 1893.

The more ambitious paintings associated with these places, such as the Tate Gallery's well-known *Boulogne Sands* and *Girls Running, Walberswick*, were probably not completed on the spot, but were brooded on and re-painted in his London studio. The link with reality, or, if you prefer, Steer's natural style, is to be found in a series of small oil-sketches on panels which are the only paintings we can be quite sure were completed from the *motif* at this period. He also filled little note-books with thumb-nail sketches of ideas for pictures and groups of figures for later use.

The earliest panels, such as the

Fitzwilliam *Surf*, are odd sizes, but by c. 1888-90 Steer had evidently acquired a sketching box which took panels of standard size, roughly 8 x 10½ inches (20.32 x 26.03 cm.). He was probably influenced by Whistler's little oil-sketches of coastal scenes, examples of which were exhibited at Dowdeswell's Gallery in 1884 and 1886. These are in many ways comparable—in the spontaneous handling, and in the acute eye for tonal values; nevertheless, by about 1887 Steer emerges with a distinctive personal style. Datable to this year is Mrs. van Praagh's so-called *Study for the Bridge at Etaples* (Fig. 1).⁴ Although the colours are now much absorbed into the dark red wood of the panel, the deep pink of the girl's dress still contrasts with the greenish turquoise of the sea. The cream-coloured bridge rail and distant jetty and the black boats complete a muted harmony which is abstract rather than picturesque. The quiescent surface pattern is not unlike Nabi painting.

Equally tentative in form, but with the same abstract qualities of colour, is Mr. Derek Hill's *Walberswick* panel (Fig. 10), with the prows of the large boats which loom between the jetty in the foreground and the estuary beyond making the main pattern. The girl standing on the right, with yellow hat and scarlet sash, is a forerunner of the two slender wind-blown girls in Mrs. Hugo Pitman's well-known *On the Pierhead*, which is dated 1888. Several other girls in Walberswick pictures have similar physical characteristics, and the model may possibly be identified with a fisherman's daughter called Dolly Brown.⁵

The more accomplished *Walberswick Beach* panel at Plymouth Art Gallery (Fig. 2) should be dated a little later, about 1888-9. Again the artist approaches his *motif* with a certain shyness, the two girls seated with their backs towards us at one side of



2. *Walberswick Beach*, c. 1888–9, 10 × 14 inches (25.4 × 35.56 cm.). City Museum and Art Gallery, Plymouth

the picture forming not quite its whole subject, but very much part of the view. Their olive-green dresses and white pinafores are put down with a kind of Nabi-simplicity of shape. Their faces are indicated only by patches of mahogany panel left bare beneath the yellow straw hats—their hair alone receives a brush-stroke. The treatment of the sea, surf and sky shows Whistlerian influence in the long horizontal strokes, but the total result is not so much a 'view' as a moment experienced, in which the figures are deeply involved.

A smaller panel owned by Mr. Lockett Thomson, called *Walberswick*

Beach, demonstrates Steer's desire at this period to raise the intensity of his colour while retaining tonal gradations related to nature. For subject there is practically nothing there—two and a half bathing machines pushed into the middle distance of an empty beach. The impact is made by the two intense blues of the sea and sky, which are distinguished by a finely seen colour change. Steer's acute eye for tone was developed at an early stage of his career, and this was undoubtedly the basis of the respect in which he was held by the London Impressionists group in the late '80s.⁶ Mr. Thomson's

panel, 8 x 9½ inches (20.32 x 24.1 cm.), is the first which approaches the sketching-box size. MacColl dates it 1888,⁷ which may be correct, but he lists no more panels for that year, none for 1889 and only one for 1890. It seems likely that a number of early panels were given away, lost or destroyed.

The next group—the Boulogne panels—are all listed as 1891 by MacColl, but as none bears a date there is no reason why some of them should not be earlier. A sketch-book in the Victoria and Albert Museum⁸ is inscribed inside the cover '*Boulogne* [1889 crossed out] 1888' by Steer's



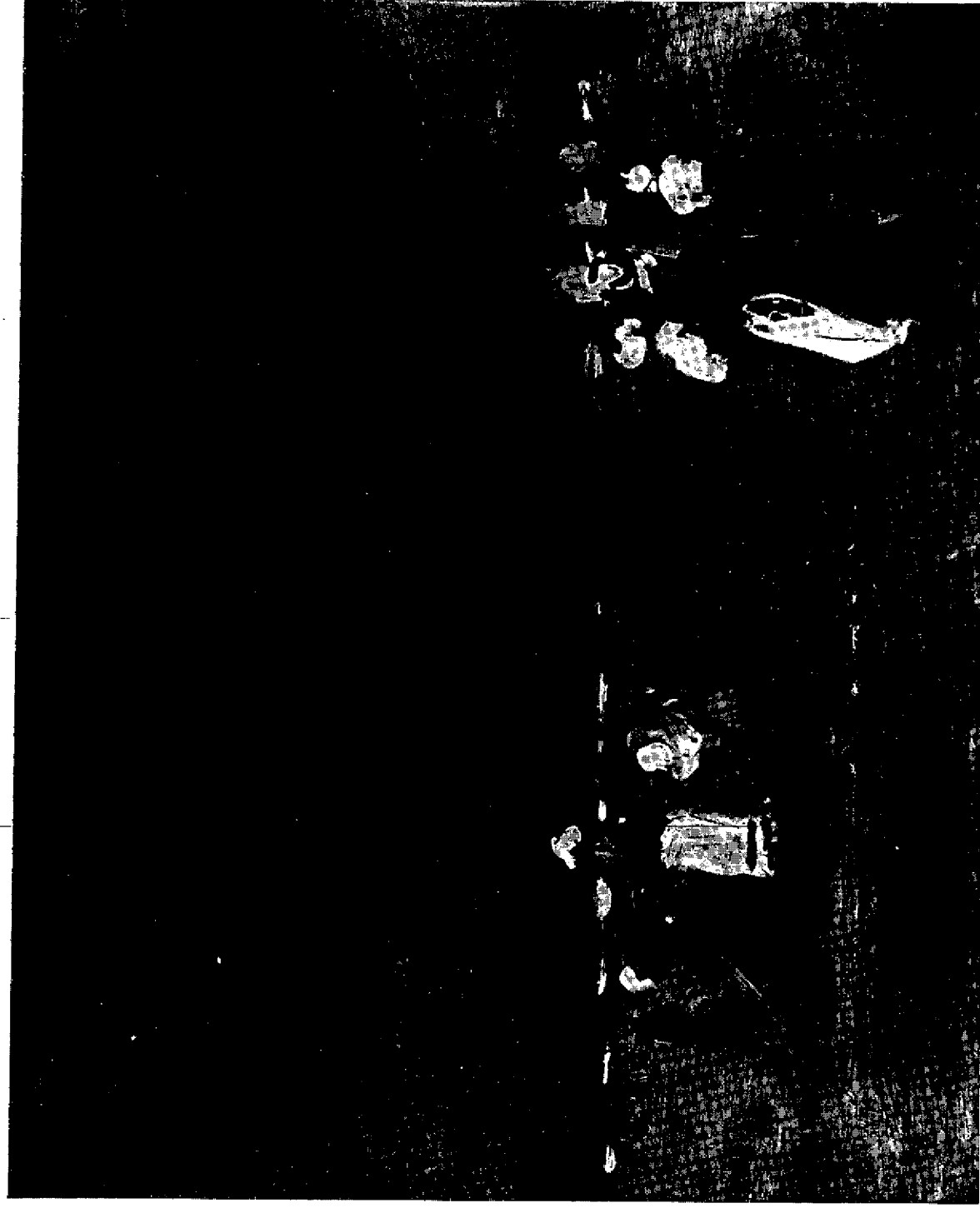
3. *Boy and Three Girls in Red, Boulogne, c. 1891*, 8 × 10½ inches (20.32 × 26.67 cm.). Private Collection

friend Ronald Gray. It includes pencil sketches of the Casino at Boulogne, numerous studies of children playing on the wide flat sands and a sketch of the whole composition of the canvas *Boulogne Sands*, now in the Tate Gallery. This canvas is signed and dated 1892, but it was certainly begun earlier. A little oil-sketch, with Messrs. Roland, Browne and Delbance in 1962, is probably Steer's first representation of the group of children digging in the sand. The colours are nothing like those in the larger painting. The palette is limited to cobalt, cerulean, ochre, pink, white and black, and the paint

is applied very thinly to allow the red colour of the wood to show through for warm tones. It is unusual in being signed *P. W. Steer* on the front, which compares only with Mr. Thomson's *Walberswick Beach* (1888?) among the known panels. The arrangement of the group of girls and the headland on the far right is closest to another canvas of *Boulogne Sands* in Major Nicholas Daniel's collection,⁹ which may precede the Tate picture. Unlike the panel-sketch, this is executed in bright colours with divided brushwork, but these are laid over a half-tone ground. At what point did Steer break out with his boldest

efforts to interpret sunlight in the colours of Monet and Seurat (though with different results)? The connecting link may be found in three remarkable sketches from the Patinson Knight Collection¹⁰ (Figs 3, 4, 5), which should be dated about 1891.

In 1891 Steer was certainly in Boulogne for the second time. The little panels, of which *Boy and Three Girls in Red, Boulogne, Children and Nurses, Boulogne*, and *Bathing Tents, Boulogne* are three of the finest, are the only works which we can be absolutely sure were painted on the spot. Although not impressionist in the sense of using



4. *Children and Nurses, Boulogne, c. 1891*, 8 x 10½ inches (20.32 x 26.67 cm.). Private Collection

broken or divided colour, they are painted with spontaneous fluency and with a brightness of tone which is more full-blooded than that of Whistler's sketches. It is here that we find the scarlet jackets of the sand-castle-makers in the Tate *Boulogne Sands*, and the gay red-and-white striped bathing tents near the water's edge. Accents of black and white, used as colours, manage to intensify the reds and yet remain in tone against the shimmering ochre sands under a cerulean sky. The freedom of the liquid, looping brush-strokes captures the impression of moving figures while

conveying atmospheric perspective at the same time. These are sketcher's works in the most blatant sense, and they are disgracefully successful. Quite unselfconscious, they record transitory moments in the transitory mood of a summer holiday. That Steer himself quite liked them we may infer from the *P.W.S.* in the corner, but not one was shown at his exhibition at Goupil's three years later.¹¹ He surely referred to them when painting his larger pictures, if only as a reminder of the quality of the light.

There is also evidence of a visit to Walberswick in 1891.¹² The loose and

vibrant style of *Boats on Southwold Beach* in York Art Gallery seems close to the Boulogne panels, although MacColl lists this and another Southwold panel as 1894. Also in 1891—a restless summer apparently—Steer visited Hayling Island, which is not far from Southsea Pier, the subject of another panel from the Patinson Knight Collection. *Southsea Pier* (Fig 7) is a snapshot-like composition. The swift horizontal movement of the brushstrokes, recording tones rather than forms, gives a kind of painted equivalent to the modern fast film. In this case the grain is the surface of the



5. *Bathing Tents, Boulogne, c. 1891*, 8 x 10½ inches (20.32 x 26.03 cm.). Private Collection

dark red unprimed panel, and it is emphasized by the streaky paint with much oil in the medium. Because of the wood tone the colours come out as bluish greys and purples, with a suggestion of yellow where the paint thickens. The darker panel gives an effect different from that in the Boulogne beach scenes, but the intention is an equally spontaneous impression, and it was probably painted at the end of the same summer.

In 1892 Steer spent the summer at Cowes, developing on larger canvases the impressionistic style he began at Walberswick and Boulogne. His first

stylistic sources had been Whistler and Monet (sometimes he alternated between the two), but by now he definitely owed something to Seurat as well. However, he never tried to produce *pointillisme* on the small scale of his panels, with one exception which is more in the nature of an abandoned exercise. On the back of Mr. Derek Hill's *Walberswick* panel is the beginning of a sketch made entirely in blue and pink dots of paint. A figure, in a slanting line of sea in blue dots, with a little sand-bank in pink dots. This method must have suddenly seemed too

mechanical for Steer to go on with, but at least it is proof of his interest in the divisionist system. Moreover, the *effect* of Seurat's marine paintings plainly appealed to him, and his own loose-wristed version can be seen in two paintings of *Yachts at Cowes*³³ exhibited in the Arts Council centenary exhibition in 1960. It is also visible in the skies of the Boulogne canvases completed in 1891, where the juxtaposition of long slanting strokes of different colours banishes Whistlerian tonality.

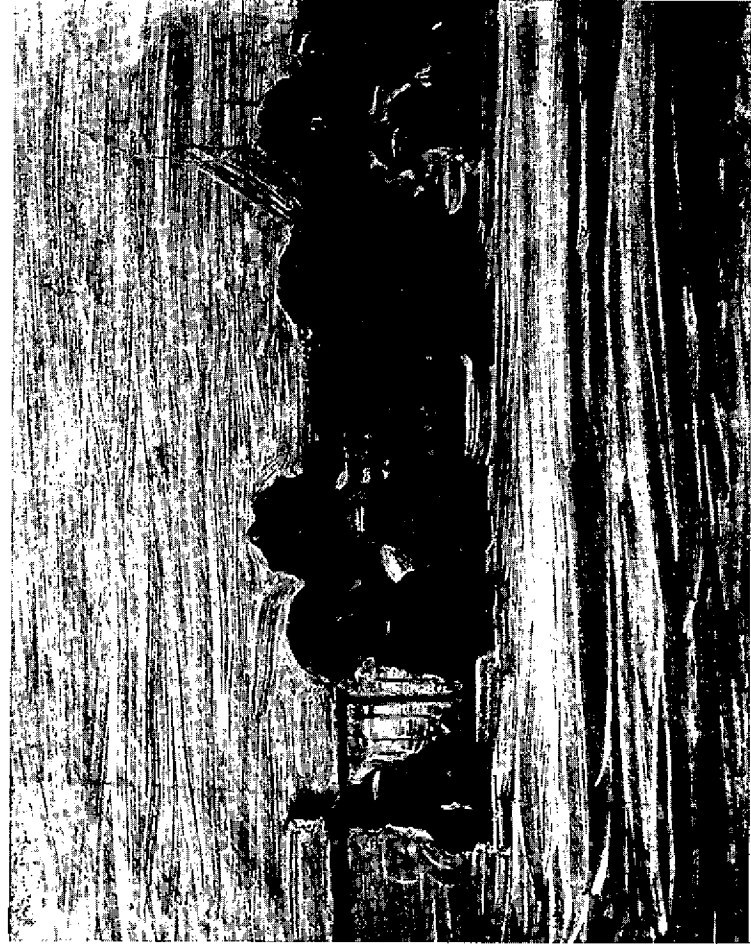
Steer returned to using his sketching box in 1893, when he went only as far



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as Richmond, Surrey, for the summer months. Seventeen panels are listed under this year by MacColl. At least three of these are figure studies, which are signed and dated, namely, Sir Ronald Harris's *Young Girl in a White Dress*, Mrs. R. A. Peto's *Young Girl in Pink* (exhibited in Manchester in 1893 as *L'Enfant Rose*) and *The Little Barnmaid* (in the Pattinson Knight sale; Fig 6). The handling of the paint in these little studies has a Whistlerian look, but Steer's approach to his models is more objective and less wistful than that found in Whistler's late studies of children. In *The Little Barnmaid*, notwithstanding the very small scale, the painting is halted just before it becomes fussy and just after the presence of the sitter has been achieved.

The landscape panels of this year are mostly views of the river between Richmond and Chiswick. They vary in quality. In colour they are more subdued than in previous years, but they remain very pure in tone. It was probably a cloudier summer, for the predominant light is a soft violet-grey. Some, like Mr. W. E. Wallace's *Strand-on-the-Green*, are in near monochrome, and revert to the sweeping Whistlerian brush-stroke for rapid notation of tone. Others, like *The 'Star and Garter', Richmond*¹⁴ (Fig 9), have a colour chord of green, violet and orange, and the paint is applied with a delicate curvilinear touch which owes nothing to the style of others. They all have in common an apparent effortlessness. An interesting example is the Fitzwilliam Museum's *View from*



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6. *The Little Barnmaid*, signed and dated 1893, 10½ x 8½ inches (27.3 x 20.95 cm.). Collection Lord Lambton

7. *Southsea Pier*, 1891-2, 8 x 10½ inches (20.32 x 26.03 cm.). Private Collection

8. *View from Richmond Hill*, 1893, 8½ x 10½ inches (20.95 x 26.67 cm.). Fitzwilliam Museum, Cambridge

9. *The 'Star and Garter', Richmond*, 1893, 8 x 10½ inches (20.32 x 26.03 cm.). Thos. Agnew & Sons Ltd.

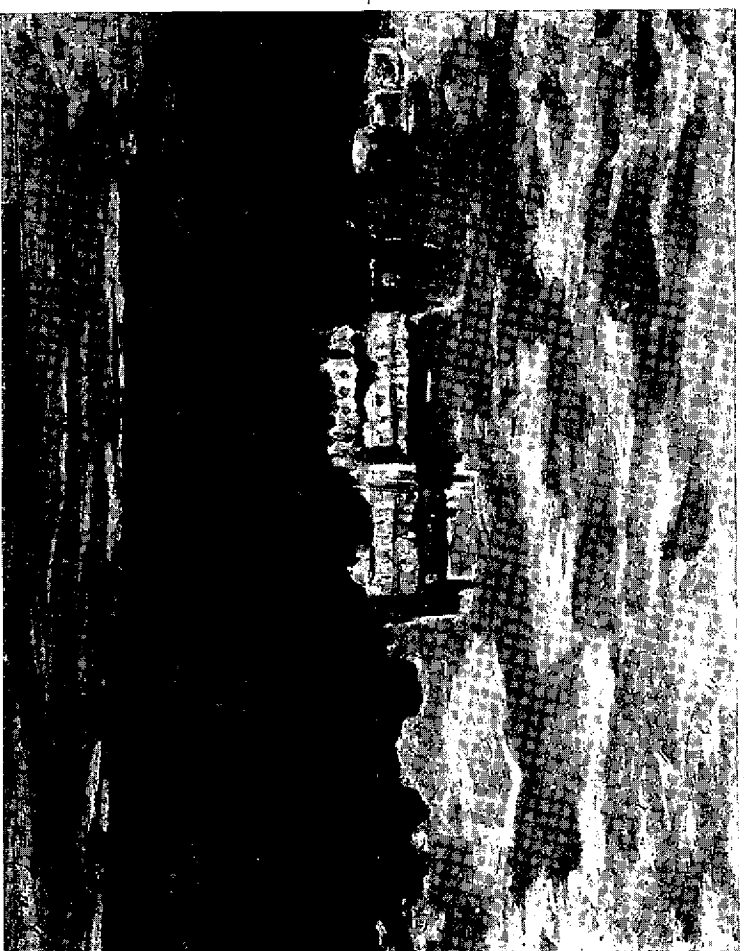
10. *Walberswick*, c. 1887, 11½ x 15½ inches (29.84 x 40 cm.). Collection Derek Hill

² *Richmond Hill* (Fig. 8). More traditional in its conception, this 'view' may be seen as one of the earliest examples of Steer's move away from the French influence towards that of Constable. The colour is brighter than may be inferred from a photograph; the blue sky, reducing to pink on the horizon and reflected in the water, contrasts in tone with the ultramarine shadows of the dark green trees—but the experience is now wholly English.

In 1893 Steer stood at the watershed of several styles, all of which were represented, and noticed by the critics, at his exhibition in February 1894. What they called his 'Monet' style was the least well received, and this may have been one reason why his Walberswick pictures, culminating in *Girls Running* (Tate Gallery) and *Children Paddling* (Fitzwilliam Museum) were never repeated. A few of the small panels were exhibited at prices of seven to ten guineas, but Steer himself may have decided that his aptitude for the spontaneous sketch was dangerous if cultivated too exclusively. The panels cease after 1894, and only reappear occasionally towards the end of the century as minor adjuncts to his new approach to landscape.

The purpose of this article has been to rehabilitate these early panels in Steer's *oeuvre*. Not only do they throw an interesting light on his view of Impressionism, by illustrating his natural style when concerned solely with his sensations in front of the *motif*, but, even considered as by-products of his more ambitious works, they retain an ephemeral beauty of their own.

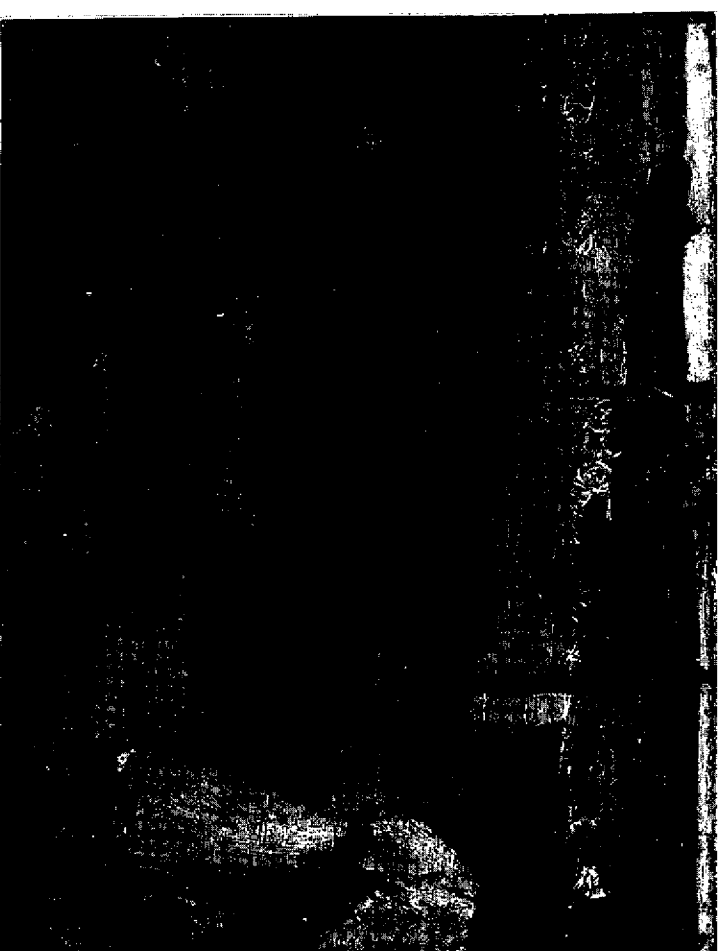
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¹ I am dealing fully with this question in the course of a thesis on Steer's development as a painter, and the appearance of his early panels is discussed in the appendix of *Studies in the Art of E. M. Steer*, & d. 1888, Manchester City Art Gallery. Le Siderer also lived there from 1882 to 1894, but there is no evidence of a meeting with Steer.

² D. S. MacColl, *Life of Steer*, 1945, p. 186, printed an agreed version of this list, which is not very accurate for the years 1884 to 1894.

³ The *motif* of the girl leaning on the bridge railing occurs in the Tate Gallery canvas known as *The Bridge at Etaples*, but it is unlikely that the panel was painted with the larger picture in mind. Moreover, the view from the bridge is different. The panel probably indicates the Etaples jetty, but the canvas probably depicts the Etaples pier.

⁴ The latter was first exhibited as simply *The Bridge*. It appears named in *Girl Seated by a Window* (reproduced in Robin Ironside, *Wilson Steer*, Phaidon Press, 1943, Pl. 6, but since lost—can any readers help to find it?) and in an inscribed sketch-book drawing.

⁵ Steer and Sickart were the two principal figures in the London Impressionists exhibition held at Goupil's Gallery in November 1889.

⁶ Op. cit., p. 190.

⁷ Print Room Catalogue E.281.

⁸ Illustrated in *Wilson Steer*, Phaidon Press, 1943, Pl. 4.

⁹ See also *Wilson Steer, Children's Play*, p. 106.

¹⁰ Said as Steer's on his studio until his death. Amongst others previously dispersed there were a Boulogne beach scene in the late Lord Bengerbrook's collection and a panel *On the Plage*, which passed from the collection of Lady Camard to that of the Hon. Mrs. Evelyn Fitzgerald.

¹¹ Cf. *Passant on Road, Walberswick*, s. & d. 1891, exhibited at the Beaux-Arts Gallery, London, in June 1934.

¹² Catalogue Nos. 19, collection Sir Eardley Holland, and 20, collection E. M. Worsley.

¹³ Formerly in the Patinson Knight Collection, see fn. 10.

Pottery & Propaganda

WALTER RAEURN

During the French Revolution, news of the latest political developments was recorded on pottery, suggestively decorated. But it was the Russians, in the first seven years or so which followed the October Revolution of 1917, who used this form of communication as a means of systematic propaganda. This article describes how it was done.

The Tsars maintained a factory in the precincts of their Summer Palace at Tsarskoe Selo, where fine china was made for the use of the imperial household, and also, no doubt, to provide handsome gifts for distinguished visitors. The practice seems to have been to produce the various articles up to the 'biscuit' stage, to stamp most of them with the monogram of the reigning Tsar and thereafter to store them until specifically ordered for use. They would then be painted, glazed, fired and delivered. Sets may also have been retained which were decorated for presentation with some memento of a visit by the person to whom they were to be given. But this is just conjecture. In any event there must have been some good reason to account for the substantial quantity of unpainted and unglazed china, ready stamped with monograms of various Tsars, which was found in the factory when it was seized by the Bolsheviks in 1917.

Most of it, of course, dates from the reign of the unhappy Nicholas II (Fig 1), the last of the line. But there was also quite a quantity bearing the monogram of his tyrannical father 'Bull-neck' Alexander III (Fig 2), a fair amount with that (Fig 3) of his more liberal-minded grandfather, Alexander II (assassinated by a fanatic in 1881), and a rare piece or two which went back to Nicholas I (Fig 4), of Crimean War fame, who died early in 1855 and was the brother of Napoleon's love-hate contemporary, Alexander I. Why pieces of china of those remoter reigns were still stored in the factory

The plates accompanying this article illustrate porcelain manufactured at the factory in the precincts of the Summer Palace at Tsarskoe Selo, which was maintained by the Tsars until the Revolution of 1917, when it was taken over by the Bolsheviks. The pieces illustrated in Plate VI a, i, j, k and o and Plate VII e, are in the collection of D. N. Pritt, the piece illustrated in Plate VII i is in the collection of D. A. Raeburn and the rest of the pieces illustrated are in the collection of Walter Raeburn. All the photographs in this article are by Christopher Raeburn.

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PLATE VI

Plate VIa. Early propaganda dish with the date 1917 incorporated in design and with a legend reading 'Autographs of the Actors in the Great Russian Revolution'; in the border are autographs in facsimile. Approximate length and width 60 cm. and 43 cm. respectively

VIb. Plate apparently manufactured before 1855 and decorated with design by Madame Kabulyetskaya in 1925, diameter 28 cm. On the reverse side the monogram of Nicholas I, undated, and the Soviet emblem, 1925 (illustrated in Figure 4)

VIc. Plate decorated with design of symbolic monogram of Nicholas II, 1898, and Soviet emblem, 1922, with inscription reading 'after a design by a schoolboy'

VI d. Tea-pot commemorating the date '1 May, 1920', height 14 cm., length 26 cm. Underneath are the obliteration of the Tsar's monogram and the Soviet emblem, 1921

VIe. Saucer from set for two decorated with design by Madame Kabulyetskaya, diameter 14 cm. On reverse side monogram of Alexander III, 1884, Soviet emblem, 1922, and signature of the artist. The companion saucer is stamped with monogram of Nicholas II, 1902, Soviet emblem, 1922, and signature of artist

VI f. Tray of tea-set (of which saucer is illustrated in VIe) decorated with design by Madame Kabulyetskaya, 30 x 34.5 cm. On reverse side monogram of Alexander II, 1880, Soviet emblem, 1922, and artist's signature (illustrated in Figure 3)

VIg. Coffee-cup and saucer. Cup: height 6 cm., diameter 6 cm.; diameter of saucer 14.5 cm. Each cup is stamped with monogram of Nicholas II, 1906, and Soviet emblem, 1922. Some of the saucers date from 1914 and the others from 1915; all are stamped with the Soviet emblem, 1922. The 1914 saucers are 14 cm. in diameter

VIh. Dish, diameter 34 cm. On reverse side monogram of Alexander III, 1888, and Soviet emblem, 1921

VIi. Cup from tea-set commemorating the October Revolution, height 7.5 cm., diameter 9.4 cm. There is no mark on the bottom except factory number

VIj. Another view of the cup illustrated in VIi, with its saucer

VIk. Saucer belonging to cup illustrated in VIi and j, diameter 15.7 cm. On reverse side of one of the set are monogram of Alexander III, 1889, and Soviet emblem, 1922

VI l. One of a set of propaganda plates, diameter 23.5 cm. Marks on reverse sides of plates are not uniform: one is as illustrated in Figure 5; another has monogram of Nicholas II, 1914, but no Soviet emblem

VI m. One of a set of propaganda plates, diameter 24 cm. On reverse side are monogram of Nicholas II, obliterated but still distinguishable, and Soviet emblem, 1921

VI n. One of a set of propaganda plates, diameter 25 cm. On reverse side are monogram of Nicholas II, 1898, and Soviet emblem, 1921

VI o. Propaganda plate, approximate diameter 25 cm.