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PICTURE BOARD DUMMIES. PLATE I.

1 & 2, KNOLE.
(copyright)

3, CHELMSFORD.

4, CASTLE HOWARD.

PICTURE BOARD DUMMIES.

By R. S. FERGUSON, F.S.A., Chancellor of Carlisle.

In May, 1890, I had the honour of laying before the Institute an account of two Picture Board Dummies, or life sized figures of grenadiers, the property of the County Hotel Company, Carlisle. I identified the figures as grenadiers of the Queen's or 2nd regiment of foot, between the years 1714 and 1727. The account, which is printed in our Journal, vol. XLVII, p. 321, also contained a description of a third Picture Board grenadier, the property of Sir Henry Dryden, Bart.

In writing of these Picture Board Dummies, I dealt with them as evidence of the uniforms, equipments, and positions at drill of the British army at particular dates, as milestones in military history; and not particularly as specimens of Picture Board Dummies. The publication, however, of the paper resulted in my receiving from kind friends photographs and descriptions of other Dummies, and these I propose now to put upon record.

The term "Picture Board Dummies,"¹ was, I believe, invented by Mr. Syer Cuming, F.S.A., Scotland, who perpetrated two papers on the subject in the 30th volume of the *Journal of the British Archæological Association*, pp. 66-71, and 325-327. He says, p. 66,

Among other old whimsies, which sprung up during the period indicated, (the seventeenth century) was that of depicting different devices on flat boards, shaped according to the contour of the subject represented and placed in such situations as would most readily lead the beholders to believe that they were gazing on realities instead of mere artistic deceptions. Holland appears to have been the natal land of this tricky conceit, which found a ready reception in England, and manifested itself in a variety of forms and ways. Full sized animate and inanimate objects were produced by brush and saw, and pleasure grounds were embellished, and dwelling houses decked with mimic life and mimic furniture, some of which seem to have been the work of skilful hands, and of men of real genius and art-loving feeling.

¹ The name "Board Figures" has been suggested by Sir H. Dryden; it is perhaps the better name, and certainly

shorter, but I care not to drive the other name out of the field, which it has held for twenty years.

Of inanimate objects thus represented, Mr. Syer Cuming instances punch-bowls: of animate, dogs, cats, macaws, and human beings; about the last class alone—human beings—I propose to concern myself in this paper. Mr. Syer Cuming says:

Men and women were far more common in these counterfeits of nature than were children. Shepherdesses, ballad singers, and servant maids, knights in armour, bluff yeomen of the guard, soldiers with muskets, and Highlanders, being very favourite dummies.

CLASS I.—SOLDIERS.

By far the most numerous class that has come to my knowledge, consists of soldiers; but of many of them I have been able only to ascertain the names of the places where they once existed. The best known of this class, and the most important, because a date can definitely be assigned to them, are the two grenadiers of the 2nd or Queen's regiment of foot, (now the Royal West Surrey regiment) between the years 1714 and 1727. These are at the County Hotel, Carlisle. Next comes the fine grenadier belonging to Sir Henry Dryden, supposed to represent a grenadier of the 3rd Guards, in the early part of the last century. This figure is valuable on account of having the apparatus for placing it free from the wall, viz: a projecting ledge or frame behind, 6 inches deep. This and the feather edging or bevelling off the figure from the back to the front add much to the lifelike appearance of the figure, by causing it to throw a shadow on the wall behind, such as a real person would do. It is unnecessary to delay further over these three figures, as they are already described and illustrated in our Journal.

The next dummy of a grenadier upon record is one which in 1845 was at the White Hart, Chelmsford. An account of it by the late John Adey Repton, F.S.A., is in the December number of the *Gentleman's Magazine* for that year, where an illustration is given. This is a poor specimen compared with the three stalwart and hard bitten grenadiers whose illustrations accompany my previous paper; he is much more like one of the smooth-faced chubby little boy recruits of the present day. The uni-

form is that of the time of George I, say 1720, though I am unable to identify the regiment. Mr. Repton in his account of it, states that another such figure was on the staircase of the Bull, at Dartford, but nothing is now known there about it, nor have I succeeded in finding out if the Chelmsford figure still exists.

In the Appendix to this paper will be found a list of several Picture Board Dummies of soldiers, compiled from Mr. Syer Cuming's two papers; as those papers were published in 1874, and some of the figures had not been seen for thirty years prior to that date, I have not made inquiries as to their present existence or whereabouts. Mr. Cuming mentions four at Shoreham, each of which he describes as having "tall sugar loaf cap, tunic, cross belt, leggings, and black gaiters;" this last word is clearly a misprint for "garters," and the "leggings" will be the long white stockings or leggings drawn over the knee. The misprint is probably repeated in his account of a grenadier dummy at Picklescott, near Dorrington in Shropshire, which he puts into "black gaiters," an article of dress which the English army did not adopt until 1767, when, under an order of that year, they assumed bear-skin caps and black gaiters or leggings, and discarded the sugar-loaf caps and white leggings. This figure is in profile, which is unusual, and has two or three stripes on the arm, denoting a non-commissioned officer. Of the four at Shoreham, two were full-faced, while the other two were, one at right half face, the other at left half face.

There are now two "Picture Board Dummies" of soldiers at Hull, the property of Mr. S. S. W. Whitfield, they are part of a series of six figures, of which the other four will be dealt with later on. Mr. Whitfield describes the costume of these soldiers thus:

The soldiers' coats are red with gold stripes on the chest. They seem to be long frock coats with side pockets, coats coloured red with gold lace, side pockets same colour with gold lace round them. The turn down collar is gold lace and green squares in it. Scarf of white round the neck. Breeches to the top of the knee. Stockings light stone colour with red garters. Yellow belt and a buckle at the centre. Black shoes. Cap, or sort of busby with a gold edge and a small plume, either feather or hair. Colour of plume dark gold at the top, tied with red round the centre, and a black ball at the bottom. He carries over his shoulder what looks like a stick.

I take it that the gold lace is merely yellow worsted, as otherwise this would be a very expensive dress for a private soldier. However, gold lace or yellow worsted, this is not the uniform of an English soldier of any date; other armies than the English wore red coats, for instance the Danish, and the Hanoverian.¹ The date is probably early in the last century. What the stick may be that he carries in his hand over his shoulder, I do not know, but in some foreign armies I believe the non-commissioned officers did carry sticks and belabour the rank and file with them. Each of these figures is about five feet ten inches high, and the edges are feather edged or bevelled from the back to the front. They stand about one inch off the wall and are fixed by staples and hooks, the staple being driven into a cross piece of wood which runs from shoulder to shoulder. These figures have been in Mr. Whitfield's family over one hundred years, having come down to him from his mother's grandmother, who lived in Lime Street Hall, The Groves, Hull. The wood of which they are made appears to be teak.

In the *British Archæological Journal*, vol. XXX, p. 326, Mr. Cuming mentions, on the authority of Sir Henry Dryden, who had seen them, that in 1846, there were about a dozen such "Picture Board Dummies" of soldiers in the grand apartments of the monastery of St. Florian, near Lintz, on the Danube, standing near the doors of different rooms.

These are all the instances of "Picture Board Dummies" of soldiers that we have to record, about thirty in number, without the ones at Lintz.² Of this number, so far as known, only two represent foreign soldiers, the rest represent English ones, and were therefore made in England, probably by or for some retired veteran of the regiment represented. They are so frequently to be found in inns, tea-gardens, and the like places, as to suggest that

¹ I am indebted to Mr. S. M. Milne, of Calverley Hall near Leeds, a distinguished authority on English military costume, for his opinion on this soldier, which is embodied above.

Mr. Milne tells me that about two years ago, he saw up a passage at Oxford, a "Picture Board Dummy" of a soldier in the uniform of 1812, but the details

were insufficient to show what was the regiment, whether regular, or militia. I have at the very last moment heard of two "Picture Board Dummy" soldiers, the property of Hamon le Strange Esq., Hunstanton Hall, King's Lynn, but have not had time to ascertain particulars.

² For a list, see appendix to this paper.

the veteran had become the host of the inn, or the keeper of the tea-garden. They were not intended as firescreens for they will not stand upright without the support of a wall, either immediately or kept at a few inches distance therefrom by a ledge on their backs. Indeed, their legs, standing wide apart, unfit them for such an office, as that of a firescreen.

CLASS II.—PRETTY HOUSEMAIDS.

The army having been disposed of, I will now turn to figures of so-called housemaids sweeping with a broom or brush, which are distinctive and numerous enough to form a class by themselves.

Of them Mr. Repton, F.S.A., whom we have mentioned before writes :

It was formerly the custom in ancient family mansions to introduce a painting which represents a chambermaid holding a broom in her hands, which was cut out of board, and generally placed in a passage or at the top of the stairs. The earliest specimens I have seen (from the style of the dress) are of the date of Charles I or the early part of Charles II, as at Knole and Cobham Hall, and also at Stoneleigh Abbey in Warwickshire. The enclosed specimen is of a later period having the Fontaine (*sic*) head-dress which prevailed about the time of William III or Queen Anne." *Gentleman's Magazine*, December, 1845.

The "enclosed specimen" is a sketch¹ of a sweeping chambermaid or housemaid from the White Hart inn, at Chelmsford, to which it had recently (in 1845) been removed from the Black Boy. Whether the head-dress is the Fontaine [Fontange] or not, I feel uncertain; the girl's hair is dressed high upon the top of her head, and is protected by a hood or scarf embroidered with lace, a "lacehead" properly so-called. The bodice of her gown fastens up in front, and she has a lace tucker and short lace under sleeves. Her dress and hood are deep red, and her apron is green. No part of this costume, except the green baize apron, and the broom belong to a housemaid. The lace head, lace tucker, and loose Mechlin sleeves all denote a lady. I think this dummy

¹ Reproduced in the *Gentleman's Magazine*, December 1845, from which

it has been reproduced as an illustration to this Paper. See Plate I, fig. 3.

is of English make; in date she is the contemporary, 1720, (the grenadier already described, who was with her at the Black Boy, at Chelmsford, and whose portraits given side by side with hers in the *Gentleman's Magazine*, December, 1845; the details of the broom handle, as shown there, should be noticed. I have not succeeded in finding if this figure still exists.

Mr. Repton mentions having seen sweeping housemaids at Kne, and Cobham Hall, in Kent, but Lord Darnley informs me that he knows nothing of any "Picture Board Dummy" at Cobham Hall, and the "Picture Board Dummies" at Knole, do not include a sweeping housemaid. Mr. Repton mentions one at Stoneleigh Abbey, in Warwickshire. Of that, by the kindness of Lord and Lady Leigh, I have particulars, and a photograph; and also a sketch made by Lady Leigh. The sweeping figure at Stoneleigh Abbey, is known there as "the Pretty Housemaid," and the story is, that she was sweeping the floor dressed up for a fancy ball, when the then Lord Leigh saw her, and insisted on her portrait being taken; but the housekeeper, fearing that the pretty maid's head would be turned, stipulated that she should be represented wielding her professional broom. Another story is that the girl was dressed to go to Coventry fair. But in the case of the Stoneleigh Abbey "Pretty Housemaid," as in almost every other instance, the impression conveyed to a spectator is of a lady masquerading as a housemaid, and not of a housemaid dressed up as a lady: in the Stoneleigh Abbey instance the hands alone would seem to prove that, being of unusual delicacy, while there is a ring on the little finger of the left hand. The face too, is one of refinement, with bright brown eyes and small, smiling cherry lips. The bodice of her dress, of pale plum colour, trimmed with gold twist or braid, laces up the front, but is open below the falling ruff which encircles the throat, and displays a white chemisette. The shoulders are covered by "wings," and the sleeves are short, and terminate in double lace ruffles; below which, on the left arm, are two or three hair bracelets. The long apron is white over a clear blue skirt with a broad band of lace at the bottom. The lace cap, trimmed with lace is of



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PICTURE BOARD DUMMIES.

1, CANTERBURY.

2, LULLINGSTONE CASTLE.
(copyright)



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PLATE II.

3, STONELEIGH ABBEY.

dark green. On this figure, Mr. Hartshorne writes as follows:

The costume is that of a Flemish gentlewoman, 1610 to 1620, in the character of a housemaid apparently, but it is more probable that she actually did sweep her own house. The falling ruff and 'cuffs of Flanders' are very characteristic of the time in Flanders.

The only part of the dress that belongs to a housemaid is the long and large white apron; the apron of a lady of that period would be much smaller and would have a wide geometric pattern lace on its borders. See Mrs. Palliser's *History of Lace*.

It remains to add that the figure is feather-edged or bevelled off from the back to a fine edge. There are hooks and a rope at the back to keep it in its place, while a little wooden ledge at the bottom keeps it away from the wall, against which it stands. It measures 5 feet 5 inches high from the ground, by 2 feet at the greatest width. At some time or other, this figure has lost a piece from the head, on the right side.

There is a Picture Board Dummy at Lullingstone Castle, Kent, which Sir W. H. Dyke, M.P., informs me

is supposed to represent a housemaid who nursed Van Dyck through a dangerous illness when staying in the house. The legend in the family is that he painted this as a recognition of the attention and care he received. I do not vouch for the accuracy of this, but simply state the legend as handed down to me by my father.

By permission of Sir W. H. Dyke, I have had a photograph taken of this figure.¹ Any one who compares this photograph with the sketch by Lady Leigh of the Stoneleigh Abbey sweeping housemaid or the photograph will be struck by the similarity between the two figures:—identical in the attitude, and almost so in the costume, down to the double lace ruffles, the bracelets, and the ring. So identical indeed is the costume of the Lullingstone housemaid with that of the Stoneleigh housemaid that it is unnecessary to describe it at length, further than to say that the dress is green with white lace; the bodice a pale yellow with open work and slashed sleeves; the colours are all faded and yellowed with age. This

¹ Taken for me by Mr. C. Essenhigh Corke of Sevenoaks, to whom I am also indebted for most of the particulars utilised above.

figure must also represent a Flemish gentlewoman, 1610 to 1620, sweeping her own house, and must be the work of the same artist that painted the Stoneleigh Abbey figure.

The Lullingstone Castle housemaid stands 5 feet 2 inches high, and is feather-edged or bevelled off from the back. This figure is evidently in its original state, and has not been done up, with the exception that the back has been covered with canvas at some remote period, extending right up to the feather-edge. The woodwork is much worm eaten. The figure is strengthened by a batten running up the back, with several cross pieces. The arrangement for making the figure stand upright is extremely quaint:—two pieces of wood, cut out in the likeness of the sole of the foot, are set on the bottom of the figure, projecting about four inches to the front; the heels extend to the rear, one of the heels is broken off, but the other has a hole in it, by which the figure can be screwed or nailed to the floor. These projecting feet, raising the figure an inch from the ground add much to the deception. The figure stands at Lullingstone Castle in an alcove in the principal staircase, about 14 or 16 feet from the ground.

There is in the Deanery of Canterbury, the property of Mrs. Rudge of the Whins, Camberley, another pretty housemaid, which a photograph shows to be identical with those at Stoneleigh Abbey and at Lullingstone Castle. The colour of the dress in this case is dark green. This figure is 5 feet 3 inches high and is painted upon boards, nearly an inch thick, and very rough on the back, and is feather-edged or bevelled from the back to the front. There are no means of making it stand upright, by itself. It was formerly the property of a Mrs. Froggatt, great aunt to Mrs. Rudge. She was a Miss Freeman and died in the year 1850. at Windsor, in which neighbourhood she had spent all her life. The story told about the figure in Mrs. Froggatt's time was that it represented a housemaid called "Judy", who was so lovely that her mistress had her dressed up in her own gown and lace, but that it should not be forgotten she was really the housemaid, she was painted with her broom in her hand. Be the story what it may, Miss Judy is no

housemaid but one with and the same Flemish gentlewoman we have met at Stoneleigh Abbey and Lullingstone Castle. We have reproduced, side by side on one plate, these three ladies for the purpose of comparison. See Plate II, fig. 1, 2, 3.

There is another sweeping housemaid at Castle Howard¹—a lady with a broom and housemaid's apron. She wears the Fontange, Commode, or Tower headdress. The bodice of her dress is cut low and square in front and has a linen tucker. Its skirt is covered by the housemaid's apron, and by a long upper garment or mantle, reaching to the ground, and open in front in a V-shape from the shoulders to the waist, showing a turn over or trimming of a lighter colour. The sleeves are wide and rolled back to the elbows, showing loose linen sleeves underneath. The costume bears a striking resemblance to that of a lady given by Lewis Wingfield (*Notes on Civil Costume in England*, entitled "Anne 1714, Painted Screen"). The Castle Howard "sweeping housemaid" or lady masking as such may be put down as English, time of Queen Anne.

I am indebted to the kindness of Lord Carlisle and the Hon. Geoffrey Howard for a photograph which is reproduced with this paper. Plate I, fig. 4.

Of the next sweeping housemaid that I shall introduce, Sir Henry Dryden supplies the following account :—

BOARD FIGURE OF HOUSEMAID.

This is now in the possession of J. E. A. Gwynne, Esq., of Folkington, near Polegate, Sussex. He bought it in Essex about

¹In connection with the Sweeping Housemaid at Castle Howard, it may be well (to avoid the confusion that has often arisen between the two), to say that there is at Castle Howard an unfinished picture by Gainsborough, a portrait of the Hon. Mrs. Graham, wife of General Lord Lynedoch; she is represented in the dress of a country girl sweeping out a cottage porch. There is a famous portrait of this lady by the same artist in the National Gallery of Scotland.

The Hon. Mary Cathcart, second daughter of Charles, ninth Lord Cathcart, was born in 1757, was married at seventeen to Thomas Graham of Balgowan, better known afterwards as Lord

Lynedoch, one of the most daring of the heroes of the Peninsular War. She died childless in 1792.

"Inconsolable for the loss of his beautiful and amiable lady, the gallant Graham, at the age of 43, entered on the arduous and chivalrous career, in which he achieved such high honours. He died in 1843, at the age of 94. After Mrs. Graham's death, her husband, unable to look on her portrait, gave orders that it should be bricked up at the end of the room where it hung, and its existence was forgotten, and only discovered fifty years afterwards, during alterations made in the house by another proprietor." (Catalogue of the National Gallery of Scotland.)

1870, and was told it came from Suffolk. It is now about 5 feet 2 inches high, but has evidently lost a portion at the bottom as it is not now level and the lower part is somewhat decayed. I have an outline of it traced round the edge of the wood, and so far correct, with the interior parts roughly sketched in, done for me by Mr. Gwynne in December, 1893. It is painted on what appears to be pitch pine 1½ inches thick and feather-edged, as the other figures of this class. About a foot from the base, at the back, is a mark as if a fastening had been fixed there. Mr. Gwynne cannot see any sign of a fastening near the shoulders but there must have been one.

The face is of fair complexion, very pretty and well painted, of eighteen or twenty years of age. The hair is light brown, turned up and back from the face, raised loosely above the scalp and without any descending locks. The dress is bright red with scarlet flowers, fastened up on one side so as to show a black petticoat. A large white apron covers most of the skirt. A white scarf edged with lace is round the neck. The arms below the elbows are bare, and she holds a broom with both hands. It appears to represent a lady rather than a housemaid. The following story is told of this figure. It represents Lady Sarah * * * ? who, in the time of Charles I, introduced herself into an inn where some Roundheads were stopping, with the object of learning their plans, and to enable her to carry out her purpose, adopted the dress of a housemaid. It does not appear to me that the dress agrees with this date. I have a drawing to one-eighth full size, reduced from the full sized one.

H. Dryden.
1894.

Mr. Hartshorne assigns this figure to the time of George II, 1750.

With the exception of two seen some time ago by Lady Leigh in a curiosity shop, which I have not yet traced, this completes the list of "Picture Board Dummies" representing the so-called "Sweeping or Pretty Housemaids." But the name is clearly a misnomer: it is curious that, in the case of every one of these figures, one or other of my local correspondents [Lady Leigh, Mr. Essenhugh Corke, Lord Carlisle, Sir Henry Dryden, Mr. Hartshorne, etc.], makes the same remark that the figure represented is not that of a housemaid, but that of a lady: in the Stoneleigh Abbey, Lullingstone Castle, and Canterbury Deanery instances, of a Flemish gentlewoman: in the others, of an English lady. No reliance can be placed upon the stories told of these "Pretty Housemaids;" they are evidently subsequent inventions, and I should imagine the figures had all been acquired by the ancestors or predecessors of the present owners from some curiosity shop or some sale or other.



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PICTURE BOARD DUMMIES. PLATE III.

1 & 2, SUDELEY CASTLE.

3 & 4, EASTON NESTON.

It may be convenient to here arrange this class in a chronological table.

Locality.	Date.	Costume.
Stoneleigh Abbey	1610 to 1620	Dutch.
Lullingstone Castle ..	1610 to 1620	"
Canterbury Deanery ..	1610 to 1620	"
Castle Howard	Queen Anne	English.
White Hart, Chelmsford ..	George I., 1720	"
Folkington	George II., 1750	"

That the first three are by the same artist and from the same model cannot be doubted. Who was he? Hardly Van Dyck,¹ despite the Lullingstone Castle tradition! The costumes put him out of question. At any rate further evidence is needed, and a careful examination made of the figures themselves, and not of sketches and photographs. And who was the fair lady with the bright brown eyes, smiling cherry lips, and hands of unusual delicacy, who sat for the Lullingstone Castle, Stoneleigh Abbey, and Canterbury "Pretty Housemaids?"

CLASS III.—CHILDREN.

AND

CLASS IV.—MISCELLANEOUS FIGURES.

I shall now proceed to call attention to "Picture Board Dummies" of a more miscellaneous character, among which figures of children are sufficiently numerous to form a separate class.

By the kindness of Mrs. Dent, of Sudeley Castle, through the Rev. John Taylor, of Winchcombe, I have received photographs of two Dummies at that place whose existence was first made known to me by Mr. F. B. Garnett, C.B. See Plate III, fig. 1 and 2. The first is a three-quarter-length of a lady, and is about 4 feet 6 inches high. She wears an elaborately trimmed laced and starched cap and cuffs and a ruff. Her dress is described to me as "of olive-green slightly dashed with gold"; it is loose round the waist; the sleeves are full and high on the shoulders,

¹ Van Dyck, no doubt, visited at Lullingstone Castle. He had a country house at Eltham, not far off, where he spent the summer, living in great style.

and tight at the wrists. Her left hand holds her gloves, while her right toys with a string of pearls which hangs round her neck. A chatelaine made of several fine chains is suspended from her waist and carries some small object. The index and little fingers of both hands wear gem rings. This is the costume of a Dutch lady of rank, *circa* 1590. The second figure at Sudeley Castle is about 4 feet high, and represents a child with round, staring eyes, in a dress of delicate sea-green, trimmed with lace. The sleeves are low on the shoulders and loose at the lower ends, reaching about halfway between wrist and elbow. A jewelled necklace carries a small locket with pendant pearls. The broad ribbon which hangs round the child's neck down to her waist, and her waistband are gold coloured. Her right hand holds a red spoon, and from her left hangs a chain with a ring at the end. She wears a cap turned back at the edge and trimmed with lace; a bow of ribbon at the left side. This is the costume of an English child about 1630-40; the shape of the dress on the shoulder shows that it cannot be earlier.

Both of these figures are of oak, feather-edged or bevelled from the back to the front: the panel on which the lady is painted is $\frac{1}{4}$ inch thick: that on which the child is is $\frac{3}{8}$ inch. Each figure is made to stand by being fitted into a base of oak about five inches thick. There is consequently no hook, staple, or ledge at the back. "It is impossible," writes Mr. Taylor, "to look at them without perceiving that they are portraits, but nothing is known respecting the originals."

The suggestion was made by a writer in the *Athenæum* of March 5th, 1892, that one of these dummies had been cut out of a picture on panel. That seems very improbable: it would be very difficult to saw a figure out of a picture on panel, following the exact outline, and then to bevell it off from the back without injuring the painting in the process, while the figure would probably at once, under the altered conditions of its existence, warp and crack.¹ These two dummies are beautiful works of

¹ In making a "Picture Board Dummy," the outline was probably first drawn by the artist roughly on the wood

and then cut out, and bevelled from the back, by the joiner, before the artist commenced to paint.

art, and I would especially call attention to the child whose quaintness is inimitable.

There are two Dummies at Knole, which, by special permission of Lord Sackville, have been photographed by Mr. C. Essenhigh Corke, of Sevenoaks. They represent a lady and gentleman of the time of William III. Plate I, fig. 1 and 2. She wears a white or buff skirt with flounces and laced sleeves, and a black mantilla; her head-dress is a "Fontange" of red with white lace, thus fixing the date between 1694-1699, or, if the figure is English work, perhaps a little later—Queen Anne, 1702 to 1714. She is 5 feet 7 inches in height from the floor to the top of the Fontange. The costume of the gentleman corresponds in date: he wears a long red coat with black buttons, buff waistcoat with two rows of buttons, not of same length as the coat, white cravat and stockings; has black shoes, and a large black hat which he carries in his right hand. The sleeves of his coat are doubled and buttoned back to show the lace cuffs of the shirt sleeves. He wears a short or bob wig. He is 5 ft. 3 in. in height from the floor to the top of the wig. These figures are excellent works of art, particularly the lady; the colours are a little faded, and the whites are much yellowed by age, as the varnish has changed colour. Both of them are feathered edged or bevelled from the back; they appear to have been done up, and weighted with heavy wood at the bottom, from the knees downwards; they stand by means of a piece of iron, shown in the photographs, which projects equally front and back and keeps the figures from the wall, so that, as in the Sudeley Castle instances, neither hoops, staples, nor ledges are necessary. No history is known of these figures, except that they were purchased by the late Lady Sackville.

I am indebted to Sir Henry Dryden for the following account of Board Figures in Sir Thomas Hesketh's house at Easton Neston, Northamptonshire. Plate III, figs. 3 and 4:—

These figures are of a boy and girl. They were bought about 18 * * by Sir Thomas Hesketh from Mr. Lichfield, a well-known dealer works of art. Mr. Lichfield said they came from * * They are painted on *canvas* (thus differing from most or all of the other

figures) and the canvas is neatly cut to the required shape and mounted on a wooden panel of exactly the same size. The panel is about $\frac{3}{4}$ in. thick, is feather-edged as the others, and is covered with canvas at the back which is painted brown. The wood is whitish, but the sort is not ascertained. Each figure stands on a base of segmental form which has been mounted on a modern base. From the bottom of the segmental piece to the top of the hair of the boy is 3 ft. $10\frac{1}{4}$ in. and of the girl 4 ft. $0\frac{1}{4}$ in. Both are very well painted but appear to have been injured in parts and repainted by a less good artist than the original one. Both are full face to the spectator. The boy has no covering on the head. He is 3 ft. 6 in. from the bottom of his heels to the top of the hair which is turned up, partly in curls, and powdered. He has a white lace neck cloth with long ends down to the waist. The coat and breeches are of a light greenish blue. The coat has a gold-lace edging. The cuffs are white and edged in the same way. Elaborate lace-ruffles project beyond the cuffs. The breeches show no garter or buttons. The stockings are white and the shoes which are high-heeled are puce. The toes are rather wide. Under the left arm he holds a dull red cap apparently of a soft material with irregular edge and three-cornered. The girl has no covering on the head. She is 3 ft. 9 in. from the bottom of the heels to the top of the hair. The hair is long and curly and turned up, except a row of curls along the forehead, and powdered. She has a gown of full dimensions of a drab ground and richly ornamented with light green sprigs and red and blue flowers. It is looped up on each side and partly held up by the right hand. Loose white sleeves terminate at the elbows and the lower parts of the arms are bare. The petticoat is dull yellow. The gown is open at the chest the bodice coming to a point, and the two sides are connected by red laces, showing a yellow waistcoat or the upper part of the petticoat underneath. A yellow frill is apparently attached to the top of the bodice. The stockings are pinkish and the shoes high-heeled and black, with the toes rather wide and large red rosettes at the usual place. Sir Thomas Hesketh thinks it likely that they are French; but there is no reason why they should not be English. It has been asserted that figures of children such as these, and those of the lady and gentleman at Knole and some others were fire-screens, but there is no evidence that this was their use, and it is unlikely that figures so well painted as these should have been exposed to such heat as that use would cause."

Such heat would dry the glue which binds the canvas to the wood, and cause the canvas to peel off.

Mr. Hartshorne says these figures are in court costume of the time of George III, say 1775.

Some members of the Institute may chance to recollect that during the Chester Meeting in 1886 we visited Chirk Castle, and saw there two charming "Picture Board Dummies" of a Dutch boy and girl. Plate IV. By the kindness of Mr. Myddelton Biddulph, I have been allowed



PICTURE BOARD DUMMIES. PLATE IV.
CHIRK CASTLE.

to have photographs taken, and I am also indebted to that gentleman for several particulars. The figure of the boy¹ is 3 ft. 8½ in. high, and 1 ft. 8¼ in. from hand to elbow. The figure of the girl is 3 ft. 6 in. high, with a width of 10 in. across the elbows and 19½ in. across the skirts. Both wear black dresses with tight brocaded sleeves of violet colour down to the wrists; the boy has long skirts, like those of an ulster coat, reaching to his heels, open down the front, and disclosing a white petticoat with ornamental work below. Both have lace trimmed falling bands or collars round the neck, lace trimmed ruffles and bracelets at the wrists; he has a lace trimmed handkerchief hanging from his girdle, and she has a lace trimmed cap, and apron of white.² He has a walking staff with an ornamental and tasselled handle in his right hand, and an apple in his left. She carries a basket of apples on her left arm, and has an apple in her left hand, while with the right she points to the basket. As represented in the photograph the boy is turning round to give some directions to the girl. It has been suggested that both figures are female, and that they represent a Dutch gentlewoman with her servant maid behind her out marketing, and I was at first rather inclined to think so; but the dresses are the usual dresses of children in Holland *c.* 1630, and Mr. Hartshorne tells me pictures of children so dressed are in the Museum at Amsterdam.³ These figures are painted upon mahogany⁴ boards ¾ in. thick, and stand on plinths about 10 in. by 4 in. They are feather edged or bevelled from the back, and were purchased by the late Colonel Myddelton Biddulph about

¹ This figure is always said to be that of a boy, and the face is that of a boy, but he wears a decided petticoat under his long coat skirts. That, however, seems to have been the dress of a young Dutch boy of about 1630.

² Aug. 17, 1716. R. Graham to the beautiful Mrs. Anne Chauncy of Ardeley or Yardley, Hertfordshire.

"Our Prince and Princess of Wales dine every day at H. Court in publick; surrounded with a crowd of white aprons and straw hats: which doubtless must needs be very delightful to them, because it puts 'em in mind of the place from whence they came." Original corres-

pondence, 1633-18 28. Families of Rogerson, Postlethwayt, Kerrick, vol. xxvii, in the possession of Albert Hartshorne.

³ A girl and two boys similarly dressed are in Jan Steen's well known picture, "The Feast of St. Nicholas" in the Ryks Museum, Amsterdam.

⁴ Mahogany did not come into general use in England until the 18th century, but it was imported from South America and the West Indies, by Sir W. Raleigh towards the end of the 16th century: some would find its way to Holland early.

30 years ago at a sale, but whether in London, or in the vicinity of Chirk Castle is not known. They are certainly Dutch, of about the earlier 17th century. They are called at Chirk Castle "fire screens," and are supposed to be such, but I do not know if they ever actually see or have seen service in that capacity.

There is a figure of a child at Lowther Lodge, of which the Hon. Mrs. William Lowther has furnished me with particulars. Figure of a child, painted on wood somewhat worm eaten, bevelled from the back and fixed into a solid block of wood, of evidently a more recent date. The child, a girl, has a red dress, low at the neck, with white lace *fichu*, and carries in her arms a white shawl or cloak with lace border, and a black and white toy terrier. The hair is done up in two high curls upon the forehead under a mob cap of red with white lace. This figure was purchased by Mrs. Lowther at Oxford twenty years ago. I venture to assign it to the reign of George II.

At Teith Rectory Rutland, there is a Picture Board Dummy of a girl with a dog, of which I have an outline sketch by Sir Henry Dryden, who has promised to supply further information. This seems to date from the end of the reign of George II, but there is not much to go by.

His Honour Judge Lushington has a Dummy of a girl holding a dog; it is painted on canvas and glued to a board, bevelled from the back to the front. It is 42 in. in height and is said to have been purchased at Christie's about 15 years ago. From a pencil sketch, kindly sent by Miss Lushington, its date would seem to be 1720.

Mr. R. S. Burnett-Stuart of Crichtie, Mintlaw, Aberdeenshire, has two Picture Board Dummies: in reply to a request for information he kindly sent me a coloured sketch of one. It represents a young lady with very florid complexion, in a mob cap, and dress low at the neck, seated in a high backed chair, while a dog climbs upon her lap. The other figure is the same but reversed, and is supposed to be a copy (reversed) with some small variations from the first by an inferior artist. Each figure is 2 ft. 8 in. high, painted upon wood, feather edged from the back. Little is known of their history: they were in the old house of Crichtie which was built about



1



2



3



4



5

PICTURE BOARD DUMMIES. PLATE V.
HENLLE HALL, CHIRK.

1715, from which they were removed many years ago by a tenant. About twenty years ago they were given back to Mr. Burnett-Stuart by the minister of the parish. Their date judging from the costume is about 1760.

Of miscellaneous Picture Board Dummies Mr. Whitfield possesses four in addition to the two soldiers already described. These represent an aged and wistful looking gardener in his shirt sleeves, leaning upon his spade. A grim looking and aged milkmaid with milk pail upon her head. A standing woman with a child in her arms, and a seated woman with another child. The costume is of the peasant class, and presents little very distinctive, but is foreign. The particulars as to history, etc., given by Mr. Whitfield's two soldiers, apply to these four figures.

Through the kindness of Mr. Laver, F.S.A., of Colchester, I have received a photograph of a Dummy the property of Mr. Keeling of Colchester. It is said to be the portrait of a gigantic hall porter, who lived in the family of Hele of Flete, in Devonshire, in the time of James I. From the Heles it passed to the Bulteels, one of whom gave it to Mr. Keeling about 20 years ago, Mr. Keeling and his mother being both connected with that family. The details of the costume are difficult to make out from the photograph, but it is certainly that of the time of the Civil Wars. The person represented is 7 ft. 11 in. in height from his heels to the top of his head, and wears a voluminous cloak and huge jack boots; a belt over his right shoulder supports a rapier while his right hand holds a quarter-staff: his cuffs and large falling band, fastened by tasselled strings are of plain linen with a little ornamental edging. I am indebted to Mrs. Keeling for assistance with the details.

Major Lovett of Henlle Hall, Chirk, has sent me particulars of an extraordinary collection of dummies which have been long lying in an attic in that place. They are six in number, and are painted in oil colours on thick card-board. Some of them have laths stitched on the back to make them stand up, but they are all out of repair and have been much knocked about. No history appears to attach to them. No. 1, is 5 ft. 10 in. high, and is intended, Major Lovett suggests, to represent

a robber; at any rate it represents a man dressed in a brown hat, a blue coat, much patched leather breeches, and long boots, showing dirty blue stockings, and armed with a flint and steel pistol. I am inclined to suggest that this figure represents some theatrical character of the day; Robert Macaire? No. 2, is a figure of a man, height 4 ft. 6½ in. hatless, dressed in white tailed coat with red facings and brass buttons, large falling collar trimmed with white, blue knee breeches, scarlet stockings, and black and yellow boots. The eyes and mouth of this figure are wide open, as if in terror, apparently the comic manservant of a pantomime. No. 3, 4 ft. 7½ in. high, represents a black footman in buff livery with pale yellow facings, holding a tea kettle by a red and blue kettle holder. No. 4, 3 ft. 3½ in. high. A dwarf with a very large head, pipe in mouth, and playing a fiddle. He is dressed in a red velvet coat and blue knee breeches; one stocking has slipped down; brown hat: No. 5, 3 ft. 3 in. high. A hideous monkey-faced dwarf playing the bag pipes. He wears a buff coat, red breeches and stockings, and much resembles Mr. Quilp. No. 6. A very ugly drunkard, holding a tankard of porter in his hand. This figure has lost the legs below the knees. (Not photographed.) Nos. 1 to 5 are reproduced with this Paper, see Plate V.

The faces, Major Lovett informs me, are very well done, but otherwise the execution is inferior to that of the Dutch children at Chirk Castle. It is curious that no history attaches to this very singular assemblage, which, from the unusual material on which they are painted, and from the dress and other circumstances, we may consider to be in some way connected one with the other. Major Lovett from the dress considers them to be nearly one hundred years old. Mr. Lewis, of Oswestry, to whom these figures have been sent for repairs, is of opinion that they are the work of some person at Shrewsbury, to whom Mr. Lewis's father was apprenticed about the beginning of this century, and who used to do this sort of work. I should think their date was about 1820, and that research among a collection of theatrical portraits and pictures might identify them.

There are two Picture Board Dummies at Powderham

Castle, Devonshire, each 48 in. high. One represents a man standing, with yellow coat and mantle : the other a woman in a blue dress, sitting down with a small dog in her lap. These figures are painted on canvas and glued to wooden boards. My information is not sufficient to enable me to date these figures. They are bevelled from back to front.

We can now put these two classes into chronological order.

CLASS III.—CHILDREN.

1 child, a girl	Sudeley Castle, 1630 ..	Dutch.
2 children, boy and girl ..	Chirk Castle, 1630
1 girl with dog	Judge Lushington, 1720..	English.
1 child, girl with dog ..	Lowther Lodge, George II.	..
1 child with dog	Teith Rectory, George II.	..
2 girls with dogs	Crichie, 1760	Scotch.
2 children, boy and girl ..	Easton Neston, 1775 ..	English.

CLASS IV.—MISCELLANEOUS.

1 lady	Sudeley Castle, 1590 ..	Dutch.
1 hall porter ?	Colchester, 1644-1650 ..	English.
2 lady and gentleman ..	Knole, Queen Anne
4 various	Hull, Mr. S. S. Whitfield, 1720	Foreign.
6 various	Henlle Hall, 1820 ..	English.
2 lady and gentleman ..	Powderham Castle, n.d.

It is to be noticed that in these two classes and in the class of "Pretty Housemaids," the earliest and the best examples are all Dutch work, the earliest in the class of "Pretty Housemaids," being referred by the costume to 1610-1620; the earliest in the class of children to 1630: and the earliest in the miscellaneous class [the lady at Sudeley Castle] to 1590, whilst the earliest dated figures in the first class of all, that has been under consideration in this paper, the class of grenadiers, in which the examples are almost exclusively English, date back no further than between the years 1714 and 1727. This leaves no doubt that these "Picture Board Dummies" had their origin in Holland: that the earlier instances found in England were imported from Holland, and that others, particularly military ones, were subsequently made in this country in imitation of the Dutch fashion. It was the vogue during the reign of Queen Anne (1702-1714), to imitate

the Dutch, and the late Mr. Lewis Wingfield in his *Notes on Civil Costume in England* p. 30, says :—

The costume of Queen Anne's time was the perfected result of British taste brought to bear upon Dutch modes, which in their turn were founded on those of France. In pictures of Dutch masters of the period we find undeveloped and incomplete Anne boots, Anne coats, Anne periwigs. The female *tete* and dress, as well as the male wig bear a close resemblance to those worn by the lieges of Louis Quatorze, carried from France to Holland.¹

Costume was not the only thing the English of Queen Anne imported from Holland.

Of Picture Board Dummies in their native country of Holland, for I do not think they can be traced back to France, Jonkherr Van Riemsdyk, of the National Museum at Amsterdam, writes in reply to inquiries made for me by Mr. Hartshorne

You can tell your friend that we have in our Museum no figures painted on boards to imitate life. Yet they are well known in our country, and I saw several in antiquarian shops. Most of them are from the latter part of the 17th century, till the middle of 1700. Particulars I cannot give: they are in general without any artistic value.

The question will be asked what was the object or the use of these quaint figures? Many persons will at once reply fire-screens, and a writer in the *Athenæum* of Feb. 20, 1892, takes that view. Other people have referred me to the Dummies at Knole as instances of fire-screens; and those at Chirk Castle are called "fire-screens." But whatever the Dummies at Knole may now be used for, or whatever those at Chirk may now be called is wholly immaterial to the issue: the Knole and Chirk Dummies are of unknown origin, purchased within the last 30 years.² There is, in fact, no evidence that the Knole, or Chirk Dummies, or any other Dummies ever were used as fire-screens; the presumption is they were never intended for such a use, for the Dutchmen, who invented them, did not use open fires, and so wanted no fire-screens. It is, too, unlikely, as Sir Henry Dryden observes, that figures so well painted would be exposed, intentionally, to such heat as their use as fire-screens would cause, and which in the case of Dummies painted

¹ This will account for a difficulty in determining whether a particular costume is Dutch or English.

² That is so with regard to the two

Knole Dummies mentioned in this paper; there is a third Dummy at Knole, which I have thought it unnecessary to mention, as it is quite modern.

on canvas and glued to wood, would soon make the canvas peel off.

What then were these Dummies? I answer they were "Whimseys," and I conclude as I began, with a sentence from Mr. Syer Cuming's paper in the 30th volume of the *Journal of the British Archæological Association*.

Among other old whimses, which sprang up during the period indicated (the seventeenth century), was that of depicting different devices on flat boards, shaped according to the contour of the subject represented, and placed in such situations as would most readily lead the beholders to believe that they were gazing on realities instead of mere artistic deceptions. Holland appears to have been the natal land of this tricky conceit, which found a ready reception in England, and manifested itself in a variety of forms and ways.

I have to thank the various owners of the Dummies mentioned in this paper for their kindness in supplying me with information and sketches, and for permitting photographs to be taken; Mr. Essenhigh Corke for much trouble taken; Sir Henry Dryden for untiring energy in hunting up unknown examples and full particulars of them: to Mr. Hartshorne for assistance in dating the costumes; and to Mr. F. B. Garnett, C.B., who by sending me sketches from Sudeley and Knole, and by other assistance has much facilitated the writing of this paper.

APPENDIX.

LIST OF PICTURE BOARD DUMMIES.

CLASS I.

FIGURES OF SOLDIERS.

2 Grenadiers	County Hotel, Carlisle	Described and illustrated in <i>Arch. Jour.</i> , vol. xlvii, p. 321.	Still at County Hotel
1 Grenadier	Canons Ashby (Sir H. Dryden)	ditto	Still at Canons Ashby
1 Grenadier	Black Boy, Chelmsford	Described and illustrated in <i>Gent. Mag.</i> , Dec. 1845.	
1 Grenadier	Bull, Dartford ..	Mentioned in <i>Gent. Mag.</i> , Dec., 1845.	Is not at the Bull now, and present landlord knows nothing of it.
2 Soldiers ..	Hunstanton Hall ..	Hamon le Strange, Esq.	Still there.
2 Soldiers ..	With S. S. W. Whitfield, Esq., 5, Sydenham Villas, Spring Bank, Hull.	Information and photographs from Mr. Whitfield through Sir H. Dryden.	Still with Mr. Whitfield.
1 Soldier in uniform of 1812	Seen up a passage at Oxford about two years ago.	Information from Mr. S. M. Milne.	

Mr. Syer Cuming also mentions the following places "where red coated soldiers were formerly on guard *al fresco*, but some of whom have scarcely existed within living memory"—Jenny's Whim, near Chelsea; the Red House, Battersea; the Green Man, Old Kent Road; the Montpelier Gardens, Walworth; tea garden near Brook Street, St. Mary's Newington; 45, Newington Place, Kennington (*Brit. Arch. Journ.* vol. xxx, p. 69); Bulwich, Northampton (2); Bilsby Hall, Lincolnshire (3); Seaford, Sussex; Shoreham (4); tea gardens at Bayswater (2); Picklescott, near Dorrington, Shropshire: (*Ibid.*, pp. 326, 327). It would be impossible, or almost so, to now trace these. Mr. Syer Cuming wrote twenty years ago and his information as to these Dummies was long anterior to the date of his paper.

12 Soldiers..	At Monastery of St. Florian, near Lintz on the Danube, many years ago.	Sir Henry Dryden and Mr. Syer Cuming, <i>Brit. Arch. Jour.</i> , vol. xxx., p. 326.	
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CLASS II.

FEMALE FIGURES SWEEPING.

1 female, sweeping	White Hart, Chelmsford	Described and illustrated, <i>Gent. Mag.</i> , Dec., 1845.	Not to be found now.
1 ditto	Cobham Hall, Kent	Mentioned <i>Gent. Mag.</i> Dec. 1845.	Lord Darnley (1894) knows nothing of any such figure at Cobham Hall.
1 ditto	Knole	ditto	Not there now.
1 ditto	Stoneleigh Abbey..	Sketch and information from Lady Leigh.	Still there.
1 ditto	Lullingstone Castle, Kent.	<i>Brit. Arch. Jour.</i> , vol. xxx, p. 68. Information Sir W. H. Dyke and Mr. Essenhigh Corke.	" "
1 ditto	The Deanery, Canterbury.	Information from Miss Payne Smith and Mrs. Rudge.	" "
1 ditto	Castle Howard.	Information and photograph from Lord Carlisle and Hon. Geoffrey Howard.	" "
1 ditto	Follington, Polegate, Sussex.	Sketch and information from Sir H. Dryden.	" "
2 ditto	At a curiosity shop	Information from Lady Leigh.	

CLASS III.
FIGURES OF CHILDREN.

1 child, girl	Sudeley Castle. Mrs. Dent.	Information and sketches from F. B. Garnett, C.B., photograph and information, Mrs. Dent and Rev. John Taylor.	Still there.
2 children, boy and girl	Easton Neston, Sir Thomas Hesketh.	Information and sketch Sir H. Dryden.	" "
" "	Chirk Castle ..	Information from Mr. R. Myddleton - Bid-dulph.	" "
1 girl with dog	Hon. Judge Lush-ington.	Information Lord Car-lisle and Miss Lushington.	" "
1 child, girl with dog ..	Lowther Lodge.	Hon. Mrs. W. Lowther	" "
" "	Teitt Rectory.	Sir H. Dryden.	" "
2 children, girls with dogs	Crichie, Mintlaw, Aberdeenshire.	Mr. R. S. Burnett-Stuart.	" "

CLASS IV.
MISCELLANEOUS FIGURES.

2, lady and gentleman ..	Knole	Information and sketch from F. B. Garnett, C.B. Information and photographs, Mr. C. Essenhigh Cooke	Still there.
1 lady	Sudeley Castle ..	Information from F. B. Garnett, C.B., Rev. John Taylor, and Mrs. Dent.	" "
1 lady with dog	Powderham Castle, Devonshire.	Hon. Mrs. Pellew Bradshaw.	" "
1 gentleman	{ Henlle Hall, Chirk.	Major Lovett	"
1 robber			
1 person in a fright ..			
1 black footman..			
1 dwarf, fiddling ..			
1 dwarf, with flageolet ..	{ Colchester.. ..	Mr. Laver, F.S.A., Mrs. Keeling.	"
1 drunkard			
1 porter	{ Mr. S. S. W. Whitfield.	{ Information and pho- tographs from Mr. Whitfield through Sir H. Dryden.	{ "
1 gardener			
1 milkmaid			
1 woman sitting with child			
1 woman and child standing	Vauxhall Gardens	<i>Brit. Arch. Jour.</i> , vol. xxx. p. 70.	No other in-formation.
1 hermit			
1 hermit	Frogmore	"	"
1 highlander	Borough Road, Southwark	"	"
1 highlander	The Oval	"	"
1 sailor	Dean's Row, Wal-worth.	"	"

It would probably be impossible to trace these last five now.

The writer was told that "Picture Board Dummies" existed at Farnham Castle, Winchester Deanery, Levens Hall, etc.; inquiry, however, proved there were none.

P.S.—Since the above was in print, I have received photographs from Mr. Hamon le Strange of the two grenadiers at Hunstanton Hall: they are identical, and appear to be Dutch grenadiers of from 1700 to 1710. They are dressed in dark blue coats much faded, and turned up and lined with red: mitre headdress on which *Pro Patria* [*et*] *Libertate*. The position is that of present arms. They are both moustached, which show they are foreign: the figures are bevelled-edged from back to front. The legs in both cases are mainly modern repairs.