

September 28th, 1907.

Mr. Myron E. Pierce,

50 State St., Boston, Mass.

My dear Sir:-

I can see no benefit in a duty levied on objects of art. The protective system, in whose principles I myself believe, in my opinion has no application to Science, Art or Letters, but to ordinary objects of commercial production. The more liberal the laws are made with reference to the importation of paintings, statuary and the like, the wider spread will be the taste in our country which may lead to the development of an art sense and artistic power. I sincerely hope that Congress may see its way to amending laws in the direction of freedom of Art.

Very truly yours,

September 28th, 1907.

Charles F. Johnson

Mr. Myron E. Pierce,

50 State St., Boston, Mass.

My dear Sir:-

I can see no benefit in a duty
levied on objects of art. The protective system, in
whose principles I myself believe, in my opinion has
no application to Science, Art or Letters, but to
ordinary objects of commercial production. The
more liberal the laws are made with reference to the
importation of paintings, statuary and the like, the
wider spread will be the taste in our country which
may lead to the development of an art sense and artistic
power. I sincerely hope that Congress may see its
way to amending laws in the direction of freedom of

Art.

Very truly yours,

EXECUTIVE
PRESIDENT
SECRETARY
TREASURER
ATTORNEY
COMMISSIONER
CHIEF OF BUREAU
CHIEF OF DIVISION
CHIEF OF OFFICE
CHIEF OF STAFF
CHIEF OF POLICE
CHIEF OF FIRE
CHIEF OF HEALTH
CHIEF OF EDUCATION
CHIEF OF AGRICULTURE
CHIEF OF COMMERCE
CHIEF OF NAVY
CHIEF OF ARMY
CHIEF OF AIR FORCE
CHIEF OF SPACE
CHIEF OF DEFENSE
CHIEF OF INTELLIGENCE
CHIEF OF INFORMATION
CHIEF OF RELATIONS
CHIEF OF LEGAL
CHIEF OF FINANCE
CHIEF OF ADMINISTRATION
CHIEF OF PERSONNEL
CHIEF OF LOGISTICS
CHIEF OF SUPPLY
CHIEF OF MAINTENANCE
CHIEF OF RESEARCH
CHIEF OF DEVELOPMENT
CHIEF OF INNOVATION
CHIEF OF DESIGN
CHIEF OF CONSTRUCTION
CHIEF OF OPERATION
CHIEF OF SUPPORT
CHIEF OF SECURITY
CHIEF OF PROTECTION
CHIEF OF DEFENSE
CHIEF OF OFFENSE
CHIEF OF STRATEGY
CHIEF OF TACTICS
CHIEF OF LOGISTICS
CHIEF OF SUPPLY
CHIEF OF MAINTENANCE
CHIEF OF RESEARCH
CHIEF OF DEVELOPMENT
CHIEF OF INNOVATION
CHIEF OF DESIGN
CHIEF OF CONSTRUCTION
CHIEF OF OPERATION
CHIEF OF SUPPORT
CHIEF OF SECURITY
CHIEF OF PROTECTION
CHIEF OF DEFENSE
CHIEF OF OFFENSE
CHIEF OF STRATEGY
CHIEF OF TACTICS

THE OBJECT OF THIS LEAGUE IS TO SECURE THE REMOVAL OF THE DUTY ON WORKS OF ART.

AMERICAN FREE ART LEAGUE

50 STATE STREET, BOSTON

38

EXECUTIVE COMMITTEE

BRYAN LATHROP, PRESIDENT, CHICAGO
ROBERT W. DE FOREST,
CHAIRMAN EXECUTIVE COMMITTEE, NEW YORK
EDWARD R. WARREN, SECRETARY, BOSTON
HOLKER ABBOTT, TREASURER, BOSTON
THOMAS ALLEN, BOSTON
DANIEL H. BURNHAM, CHICAGO
FRANK MILES DAY, PHILADELPHIA
HALSEY C. IVES, ST. LOUIS
HOWARD MANSFIELD, NEW YORK

MYRON E. PIERCE,
ORGANIZING SECRETARY AND COUNSEL

BOSTON, Sept. 13, 1906

Dear Sir:-

Will you kindly send us a short incisive statement in favor of free art? We intend to publish a collection of the opinions of the leading educators on this subject to use in our campaign for the passage of the enclosed bill. Please make the statement as forcible and original as possible. This will be a very easy way for you to contribute to our success and we shall appreciate it very much.

Yours very truly,

Pres. Harry P. Judson,
Chicago, Ill.

Myron E. Pierce

THE OBJECT OF THIS LEAGUE IS TO SECURE THE REMOVAL OF THE DUTY ON WORKS OF ART.

AMERICAN FREE ART LEAGUE

50 STATE STREET, BOSTON

EXECUTIVE COMMITTEE

ESTAS LATINOT, TREASURER, CHICAGO
ROBERT W. DE FOREST,
CHAIRMAN EXECUTIVE COMMITTEE, NEW YORK
EDWARD R. WALKER, SECRETARY, BOSTON
HOLMES ABBOTT, TREASURER, BOSTON
THOMAS ALLEN, BOSTON
JAMES H. HUNTERMAN, CHICAGO
FRANK NILES DAY, PHILADELPHIA
HAROLD C. LYON, ST. LOUIS
HOWARD MARSHFIELD, NEW YORK

MYRON E. PIERCE,
ORGANIZING SECRETARY AND COUNSEL

Boston, Sept. 13, 1906

Dear Sir:-

Will you kindly send us a short incisive statement in favor of free art? We intend to publish a collection of the opinions of the leading educators on this subject to use in our campaign for the passage of the enclosed bill. Please make the statement as forcible and original as possible. This will be a very easy way for you to contribute to our success and we shall appreciate it very much.

Yours very truly,

Pres. Harry P. Hudson,
Chicago, Ill.

Myron E. Pierce

PRESIDENT WILLIAM MCKINLEY AN ADVOCATE OF FREE ART.

Congressman William McKinley on May 20, 1890, made the following speech in favor of preserving the free art provision of the "McKinley" bill as it was reported by the Ways and Means Committee:—

"Before asking a vote on the amendment [to impose a duty of 30 per cent. on works of art], I wish to say but a single word. I should regret very much if this provision of the bill were stricken out by the Committee of the Whole. It has been asked for by substantially all the artists of the United States. A committee of the Union League Club of the city of New York two years ago sent inquiries to every artist in the United States whose address could be found, in order to obtain an expression as to the desire of members of the profession touching the question whether works of art should be dutiable or should be admitted free.

"There were 1,435 replies received from artists in the United States, and out of that entire number 1,345 petitioned the Congress of the United States to remove this onerous duty upon art which is for educational purposes. And I want to simply read to the committee what the artists themselves have said about the subject.

"They say: 'We, as American artists, proud of our country, confident of its future, and jealous of its honor and credit, are opposed to all special privileges and discrimination in our behalf. We ask no protection, deeming it worse than useless. Art is a universal republic, of which all artists are citizens, whatever be their country or clime. All we ask is that there should be a free field and no favor, and the prize adjudged to the best.'"
[Applause on the Democratic side.]

"And in connection with these remarks, for the hour is late, I ask permission to print a number of letters received from leading artists and painters and sculptors, begging this Congress to give them this relief which they so universally ask."

Before the vote was taken, Mr. McKinley said, "This is a non-partisan vote." The amendment was rejected at that time, but in the Committee on Conference a duty of 15 per cent. was inserted and became a law. In the Act of 1894, art was placed on the free list, but a duty of 20 per cent. was imposed in the Act of 1897 on the ground that the treasury deficit demanded extreme measures, and that a million dollars a year would be derived from it. This expectation, however, was never realized. The average annual return from the art duty has never equalled half a million dollars. At the present time there is a surplus in the treasury, and the last vestige of an excuse for hampering the progress of art in this country by retaining the duty is gone.

ABSOLUTE FREE ART: NO SPECIFIC DUTY, NO TIME LIMIT.

Congress will grant absolute free art as quickly as a specific duty of \$100 or a time limit of fifty years, so that all suggestions of such compromises are ill-advised, if not actually mischievous. In fact there is little doubt that a majority of Congress is, at the present moment, in favor of absolute free art. The only obstacle in the way is equally an obstacle to any change in the tariff.

But for the parliamentary rule which provides that, when an amendment to the Dingley Bill is before the House, tariff amendments covering all kinds of commodities are germane, the American Free Art League's bill would probably be passed with little difficulty. It is the danger of precipitating a general tariff debate which makes the leaders reluctant to take up the Free Art Bill. The problem is to annul this rule by getting an agreement between the leaders of both branches of Congress not to offer amendments on other subjects or to engage in a general tariff debate while the Free Art Bill is on its passage.

The League and its friends are working for such an agreement, and, as free art raises primarily an educational and not a commercial question and is entirely outside the general tariff controversy, success at an early date seems assured.

A specific duty or a time limit would shut out many educational works of art, and for this reason ought not to be proposed. Either would involve the abandonment of the broadest ground upon which the advocates of free art stand; *i.e.*, that all works of art which have an educational value should be admitted free. Both would be a tax on education.

Under the League's bill some works by inferior artists would doubtless come in, as all originals are admitted, but mechanical reproductions are excluded.

If paintings made within fifty years were placed under the ban, many of the works of the best foreign modern painters would be interdicted. This would include the works of such artists as Rossetti, Millais, Madox Brown, Burne-Jones, Moore, Leighton, Poynter, Watts, Orchardson, Boughton, Hunt, Landseer, Lenbach, Boecklin, Defregger, Piloty, Alma-Tadema, Fortuny, Ribera, Courbet, Manet, Monet, Puvis de Chavannes, Gérôme, Doré, Détaillé, Meissonier, Breton, Legros, Millet, Troyon, Daubigny, Rousseau, Dupré, Corot, Constant, Delacroix, Hiroshige, Gaho, and Israels.

The change to a specific duty of \$100 would be of great indirect benefit to the public museums, although not of so great a benefit as absolute free art, but it would create an unjust discrimination between the millionaire and the man of moderate means. There would be danger of its being dubbed a millionaires' movement, which might prove fatal.

Many of the artists themselves are in only moderate circumstances, and it ought to be made as easy for them to bring home paintings within their means as for millionaires. In many cases their modest purchases would have a greater educational value than the expensive purchases of millionaires. The artistic value of a painting is not always to be measured by its price, which is the false theory upon which the advocates of a specific duty proceed. Many famous paintings were originally sold for very small amounts.

The United States had absolute free art for nearly one-third of the last century, and all other civilized nations except Japan, which has a distinctive art of its own, now have absolute free art. The experience of Europe shows conclusively that the benefits from absolute free art far outweigh the evils.

Many of our leading artists are already on record in favor of absolute free art. The officers of the League are in constant correspondence with the American artists in Paris, and state that the rumor in regard to their defection is false, and that they are giving the League their heartiest support.

It will be found that most of the artists are moved by the same high motives which animated W. W. Story, the sculptor, in 1883, when, with his fellow-artists in Italy, he memorialized Congress in the following words: "Art is a universal republic of which all artists are citizens and entitled to equal rights, without special favors to any. This at least is the view that all real artists, of whatever country, take of it. If there be any so low as to desire that foreign artists should be heavily handicapped in the race, they are unworthy of the name of artist. Speaking for all that I know, I can honestly say that our desire is that there should be to all a free field and no favor." Only in this spirit can the greatest art be produced.

Let the friends of art and education join with one accord for the complete emancipation of art.

IN THE HOUSE OF REPRESENTATIVES.

FEBRUARY 20, 1906.

Mr. WILLIAM ALDEN SMITH introduced the following bill; which was referred to the Committee on Ways and Means and ordered to be printed

A BILL

To amend chapter eleven of the laws of eighteen hundred and ninety-seven entitled "An Act to provide revenue for the Government and to encourage the industries of the United States."

1 *Be it enacted by the Senate and House of Representatives of the United*
2 *States of America in Congress assembled, That on and after the passage*
3 *of this Act, no duties shall be levied, collected, or paid upon the follow-*
4 *ing articles when imported from foreign countries into the United States,*
5 *and they shall be added to the free list provided for by section two of chap-*
6 *ter eleven of the laws of eighteen hundred and ninety-seven, and said*
7 *section shall be amended by adding at the end of subdivision seven hun-*
8 *dred and three of said section two subdivisions of said section, one to be*
9 *known as seven hundred and three (a), to read as follows:*

10 "703 (a). Works of art, including paintings in oil, mineral, water, or
11 other colors, pastels, original drawings and sketches, etchings and engrav-
12 ings, and statuary, but the term 'statuary' as herein used shall be under-
13 stood to include only professional productions of sculptors, whether round
14 or in relief, in marble, stone, alabaster, ivory, wood, or metal; and the
15 word 'painting,' as used in this Act, shall not be understood to include
16 such as are made wholly or in part by stenciling or other mechanical proc-
17 ess; and the words 'etchings' and 'engravings,' as used in this Act,
18 shall be understood to include only such as are printed by hand from plates
19 or blocks etched or engraved with hand tools, and not such as are printed
20 from plates or blocks etched or engraved by photochemical processes."

21 And the other subdivision, to be known as seven hundred and three,
22 (b), to read as follows:

23 "703 (b). Objects of art of ornamental character or educational
24 value which shall have been produced at any period prior to the year eigh-
25 teen hundred, but the free importation of such objects shall be subject
26 to such reasonable regulations as to proof of antiquity as the Secretary
27 of the Treasury may prescribe."

59th CONGRESS, }
1st Session. } H. R. 15268.

A BILL

To amend chapter eleven of the laws of eighteen hundred and ninety-seven, entitled "An Act to provide revenue for the Government and to encourage the industries of the United States."

By Mr. WILLIAM AIDEN SMITH.

FEBRUARY 20, 1906.—Referred to the Committee on Ways and Means and ordered to be printed.

For Editorial Purposes.

THE ART DUTY A HANDICAP ON EDUCATION.

It is said that the tariff does not apply to works of art brought here for public galleries. This is true only in a very limited sense. It is a fact that under our existing law a large proportion of the paintings exhibited in public galleries have paid a duty, which shows that the growth of our public museums is seriously impaired by the duty, and that the art education of the country is retarded.

Kenyon Cox, the artist, said recently, "The tariff is the greatest handicap in the power of the government to put on the progress of art in this country."

Over one-third of the pictures in the Corcoran Gallery, Washington, D.C., valued at more than one-half the whole collection on exhibition, is privately owned and paid the duty. Of the one hundred and thirty-nine paintings by European artists in the Boston Art Museum, one hundred and thirteen have paid a duty, fifty-six are owned by private individuals, and fifty-seven were given or bequeathed to the museum. The museum really paid a duty on those of the other twenty-six, which were purchased in this country after the duty had been paid by the dealer. The museum is only exempt when it purchases directly from abroad. It pays, if it patronizes the home dealer unless the home dealer purchases abroad by order. It is evident that the present law is entirely inadequate.

The "loan exhibition" is an institution which has a permanent place in our life. Thousands of people enjoy these exhibitions yearly; but under our present law the duty is a force which is constantly at work to limit the number of foreign masterpieces in these exhibitions, all of which, except those which are sent here for temporary exhibition to be returned at the close of the exhibition (a comparatively insignificant proportion), have paid the duty.

It is a mistake to take it for granted that the general public receives no benefits from privately owned paintings. They are constantly loaned for public exhibition, and the owners very frequently throw open their homes to the public. Any person of serious purpose is almost always welcome.

Writing of the loan exhibition, called "One Hundred Masterpieces," held several years ago in Boston, Mr. Edward Robinson, director of the Museum of Fine Arts, said: "Our object was to bring together, for the benefit of the public, the best hundred pictures that could be collected from private houses within our reach. Such was the liberality of the owners of fine works that the aggregate value of the works exhibited—as shown by our insurance—was \$865,000; and the sentiments expressed by the majority of those to whom we applied was to the effect that one of the chief pleasures in owning such works was in enabling others to see and benefit by them,—a

sentiment, I may add, which we in this Museum frequently hear expressed when we ask for similar loans. Now this exhibition filled a place which, as yet, only one or two museums in the country can occupy. There were pictures in it which no American museum at present could afford to purchase out of its own funds; and, more than this, the generosity of owners was not confined to Boston and its vicinity. Thirty-two out of the hundred, among them pictures of great value, came from other cities,—New York, Philadelphia, Chicago, Norwich, and Detroit,—the owners being willing to take the risk involved, although the exhibition could be of no possible benefit to them. I am sure you will agree with me that, when such a spirit is manifested by those who have the taste and means to accumulate fine works of art, it would be to the injury of the people at large were the government to discourage it by placing a tax upon their purchases. As to the effect of this exhibition upon the people, I need only say that in the three weeks it was opened there were about twelve thousand visitors. What profits there were above expenses will go to the Art Students' Association. In similar exhibitions last year and year before, the profits went to Boston charities, so that you can see in how many different ways individual or private ownership of good paintings works for the public good."

Tax the wealthy importer, make him bear his share of public burdens, but do not tax him in a way to discourage the introduction of educational art works, which ultimately are bound to be of great value to the general public. Tax his imported cigars, wines, and diamonds, tax the paintings after you get them into the country, if you will (and you always do, although it is questionable), but do not try to prevent their introduction by meeting them at the gates of the country with a duty. This is a bad policy, if for no higher reason, for the reason that you will not then have the privilege, in many cases, of taxing them at all, because you have kept them out; and the money which you have paid for them very likely is in an intangible condition, which the assessors cannot reach.

In many cases the duty hits directly people who can little afford to pay it. Mr. Myron R. Sanford, president of Middlebury College, Vermont, writes as follows: "If I import a photograph of the Roman Forum for the college, it is true that I can get the duty remitted. But I send for hundreds of photographs each year for the students' note-books. The Secretary of the Treasury has ruled that these are dutiable, since they pass out of the possession of the college proper. But, of course, a 25 per cent. duty on these copies, taken from the pockets of students who are often closely pressed to make both ends meet, is considerable of a tax on them. As truly as in the case of an imported Velasquez, it is a tax on 'education and refinement.' Certainly, there is no reason for such a tax for purposes of 'protection of American industries.' For you cannot photograph the Apollo Belvedere, nor the Coliseum, in Vermont studios." There are thousands of teachers importing photographs who ought not to be handicapped in their work by this duty.

When Senator Hoar said that "private ownership is always very brief, and sooner or later the paintings get into the public galleries," he was voicing a principle well recognized by art and educational authorities. Nearly all our art museums have been founded and are maintained by private donations of works

of art, and many thousands of dollars have been paid by these donors in duties.

Take the case of Mrs. John L. Gardner in Boston. She has imported one of the finest collections of art in the country. In order to be free of government regulation, she paid a duty of nearly \$200,000. Since paying this duty, she has been most liberal in allowing the public to view the collection, and her will provides that at her death it shall come into the possession of the public. She had set aside a certain fund for the purchasing of art works for her museum, and the \$200,000 duty depleted this fund by so much. The government got the \$200,000, and spent it for some purpose or other; but the public lost the educational value which there would have been in the \$200,000 worth of art which would otherwise have been added to the collection, and more than that, the government in effect gave notice to all other prospective and latent benefactors of the public that such benefactions would not be appreciated in the future, and ought to be discouraged. Our people are too enlightened and our Congress too progressive to allow this false attitude toward art education to be maintained for any length of time.

Take another example. The late Charles Parsons, of St. Louis, left his collection of art works to the St. Louis Museum of Arts. The director of that museum, Professor Halsey C. Ives, said: "I found that Mr. Parsons had paid out a sum fully equal to \$250,000 for objects upon which duty had been paid to at least 90 per cent. of the whole amount. From my knowledge of and long acquaintance with Mr. Parsons, I believe, had works of art been admitted free during the time he was making this collection, he would have expended twice the amount he did, resulting in the St. Louis Museum receiving \$400,000 or \$500,000 worth of art objects rather than \$250,000."

These examples might be multiplied indefinitely, showing the ultimate educational value of privately owned art works to the general public.

The exception in favor of art objects purchased by or for immediate presentation to public galleries does not cover the demand of the art education of the country. The art directors and the artists are unanimously of this opinion.

The art of the country is still in bondage. The existing duty is clearly a tax on knowledge, and as such it is a blot on our national escutcheon which our far-sighted Congressmen will not allow long to remain there.

U. S.

Customs

CIRCULAR.

REAPPRAISEMENTS OF VALUES BY UNITED STATES GENERAL APPRAISERS.

1893.

Department No. 127.

Division of Customs.

Treasury Department,

OFFICE OF THE SECRETARY,

Washington, D. C., August 15, 1893.

To Collectors and other Officers of the Customs:

The following reappraisements of values have been made by the United States General Appraisers during the week ending August 5, 1893.

CHARLES S. HAMLIN,

Acting Secretary.

RESULT OF REAPPRAISEMENTS FOR THE WEEK ENDING AUGUST 5, 1893.

N. B.—In corresponding with the Board of General Appraisers relative to any of the items in this report, reference should always be made to the number of Reappraisement.

No. of Reappraisement.

361-1369 O. P. }
San Francisco. } Horn combs, from S. R. Stewart & Co., Aberdeen:

Entered at discounts, 10 per cent, 5 per cent, $2\frac{1}{2}$ per cent, advanced to 10 per cent and $2\frac{1}{2}$ per cent.

1182-4815..Manufactures of silk, from H. Descours, Gouthon & Co., Lyons:

Pongee, 81 centimeters, 748, entered at 1, advanced to 1.15 francs per meter.

Pongee, 56-7 centimeter, 772, entered at .60, advanced to .80 franc per meter.

Pongee, 79 centimeters, 759, entered at .98, advanced to 1.13 francs per meter.

Discount, $2\frac{1}{2}$ per cent, 15 per cent, and 2 per cent. Add cases.

1200-4879..Unbleached cotton, from Stavert, Zigomala & Co., Manchester:

33-inch gray cotton cloth, No. 1, threads 264, entered at 35s. $7\frac{1}{2}d.$, advanced to 36s. $11\frac{3}{4}d.$ per piece. Discount, $2\frac{1}{2}$ per cent. Add case.

1206-4918..Vegetables, n. o. p. f., from F. Vitelli & Co., Castellamare:

Garlic, entered at 14 lire per kilo, advanced to 15 lire per kilo. In packed condition.

1202-4881 }
1203-4882 } Colored glassware, from M. Wirths, Dolhain:

Advanced 10 per cent.

1322 O. P. }
1325 O. P. } Cedar railroad ties, from ———, Sarnia, Stokes Bay, Pikes Bay, etc.:
etc., Toledo. }

Ties, entered at 15 and 20 cents. Market value found to be 12 cents each.

Culls, entered at 7 and $7\frac{1}{2}$ cents. Market value found to be 6 cents each.

1326 O. P. }
1385 O. P. } Decorated earthenware, from A. Stellmacher, Teplitz-Turn:
Chicago ... }

Entered at 25 per cent, 10 per cent, and 2 per cent discount, advanced to 25 per cent and 2 per cent discount. Add packing.

- 4905.. *Manufactures of metal*, from David Sieper Sohne, Remscheid :
Reindeer skates, entered at .66, advanced to .85 mark per pair. Discount 5 per cent.
- 4902..... *Manufactures of tin*, from D. Morgenstern, Fuerth :
Tinfoil, entered at 231.75 and 215.50, advanced to 235 marks per kilo. Add for cases .90 mark per 100 pounds.
- 4922..... *Medicinal preparations*, from C. F. Boehrings & Sohne, Waldhof :
Paraldehyde, entered at 7, advanced to 7.50 marks per kilo.
- 4931.. *Manufactures of silk and cotton*, from R. Scheidges & Co., Crefeld :
Colored ribbons, 8.75 meters, 30 inches, P 662, entered at .79, advanced to 1.20 marks per piece.
Colored ribbons, 8.75 meters, 39 inches, P 769, entered at 1.37, advanced to 2.04 marks per piece.
Colored ribbons, 8.75 meters, 33 inches, P 502, 305, entered at 1.67, advanced to 2.50 marks per piece.
Colored ribbons, 8.75 meters, 42 inches, P 282, entered at 2.51, advanced to 3.70 marks per piece.
Colored ribbons, 8.75 meters, 35 inches, P 767½, entered at 1.47, advanced to 2.20 marks per piece. Add cartons, packing, etc.
4939. *Cotton lace curtains*, from B. Walker & Co., Limited, Nottingham :
3280, E. T. curtains, entered at 4s. 9d. per pair. No advance.
2584, W. T. curtains, entered at 4s. 7d. per pair. No advance.
2313, E. T. curtains, entered at 6s. 4d., advanced to 6s. 10d. per pair.
2960, etc., curtains, entered at 6s. 10d., advanced to 7s. 4d. per pair.
Discount, 2½ per cent. Tapes, wrappers, cases, included.
- 4944..... *Manufactures of silk and cotton*, from Guinard, Combier & Dufount, Lyons :
Crépe de chine, 60 centimeters, entered at 2.75 to 3.75, advanced to 3 to 4.10 francs per meter. Discount, 16 per cent and 3 per cent. Add packing.
- 4945..... *Manufactures of asbestos*, from Louis Wertheim, Bornheim :
Asbestos paper and millboards, entered at .40 mark per kilo. No advance.
4947. *Bleached cottons*, from Wm. Strong & Co., Glasgow :
1098, white figured muslin, 36 inches, entered at 4½d. per yard. No advance.
1412, white figures muslin, 36 inches, entered at 4½d. per yard. No advance.
1209, white figures muslin, 45 inches, entered at 6½d. per yard. No advance.
1038, white figures muslin, 50 inches, entered at 7½d. per yard. No advance.
1146, white figures muslin, 50 inches, entered at 6½d. per yard. No advance.
1099, white figures muslin, 45 inches, entered at 10d. per yard. No advance.
Discount, 2½ per cent. Add cases.
- 4956, 4957.. } *Dressed furs on the skin*, from G. & E. Chapel frères & Co., Paris :
4958, etc... }
Dressed rabbit skins, ½ rasés marron, second choix, x, xx, xxx, entered at 23 francs per dozen. No advance.
Dressed rabbit skins, ½ rasés marron, first choix, x, xx, xxx, entered at 28 francs per dozen. No advance.
Dressed rabbit skins, ½ rasés boutre noire, second choix, x, xx, xxx, entered at 21, advanced to 23 francs per dozen.
Dressed rabbit skins, égaré castor, second choix, x, xx, xxx, entered at 21, advanced to 23 francs per dozen.
Discount, 6 per cent. Add cases.

- 4868..... *Colored cotton velvet, etc.*, from J. L. de Ball & Co., Nachfolger, Graslitz :
Black, qual. 78, 17½ inches, entered at .57, advanced to .60 florin per meter. Add cases, cartons, etc.
4976. *Chemical salt*, from C. F. Boehrings & Sohne, Waldorf :
Cocaine muriate, large cryst., entered at 560, advanced to 570 marks per kilo.
- 4698, 4699, } *Cotton embroidered curtains*, from Loeb, Schoenfeld & Co., Rorschach :
etc }
Schiffli embroidery on net curtains, entered at cost, plus making up, and plus 10 per cent. Advanced 10 per cent.
- 4970..... *Silk and cotton webbing*, from F. & R. Gillett, London :
Entered at 24s. 6d., less 5 per cent commission and 3 per cent discount. Add case. Advanced to 24s. 6d., less 3 per cent discount.
- 4967..... *Manufactures of cotton*, from Jabes Johnson, Hodgkinson & Pearson, Limited, Manchester :
84 x 89, 10 x 10, toilet quilts, 49, entered at 6s. 3d. each. No advance.
63 x 81, 9 x 4, toilet quilts, 8, entered at 5s. 9d. each. No advance.
84 x 80, 10 x 10, toilet quilts, 7, entered at 7s. each. No advance.
88 x 89, 10 x 10, toilet quilts, 11, entered at 12s. 1d. each. No advance.
94 x 99, 11 x 11, toilet quilts, 7.432, entered at 9s. 5d. each. No advance.
93 x 99, 11 x 11, toilet quilts, 8, entered at 10s. 2d. each. No advance.
94 x 99, 11 x 11, toilet quilts, 9, entered at 12s. 10d. each. No advance.
94 x 99, 11 x 11, toilet quilts, 10, entered at 15s. each. No advance.
96 x 99, 11 x 11, toilet quilts, 11, entered at 16s. 6d. each. No advance.
92 x 99, 11 x 11, toilet quilts, 735, entered at 15s. each. No advance.
92 x 99, 11 x 11, toilet quilts, 890, entered at 16s. 6d. each. No advance.
Add cases. Discount, 2½ per cent.
- 4973..... *Pickles*, from Pedro Sues, Barcelona :
Capers, entered at 25 and 60, advanced to 27 and 65 pesetas per barrel.

1870
1871
1872
1873
1874
1875
1876
1877
1878
1879
1880

1881
1882
1883
1884
1885
1886
1887
1888
1889
1890
1891

1892
1893
1894
1895
1896
1897
1898
1899
1900
1901
1902

1903
1904
1905
1906
1907
1908
1909
1910
1911
1912
1913

1914
1915
1916
1917
1918
1919
1920
1921
1922
1923
1924

1925
1926
1927
1928
1929
1930
1931
1932
1933
1934
1935

1936
1937
1938
1939
1940
1941
1942
1943
1944
1945
1946