

A Visual History of Walking Sticks and Canes

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A Visual History of Walking Sticks and Canes

ANTHONY MOSS

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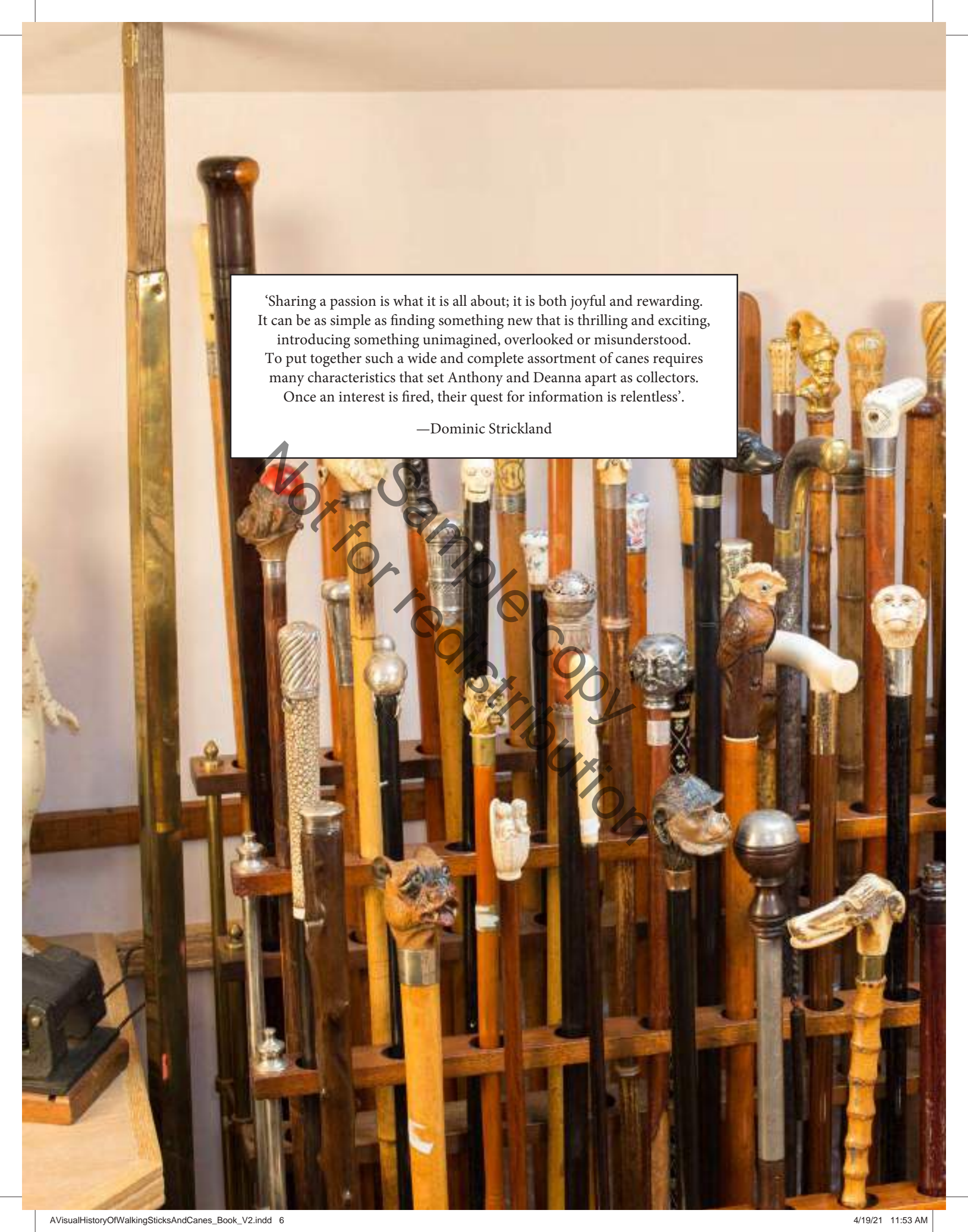
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*To Deanna, a poet, my companion, my mentor and wife of 56 years,
my inspiration to collect walking canes and my chief proofreader.*

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‘Sharing a passion is what it is all about; it is both joyful and rewarding. It can be as simple as finding something new that is thrilling and exciting, introducing something unimagined, overlooked or misunderstood. To put together such a wide and complete assortment of canes requires many characteristics that set Anthony and Deanna apart as collectors. Once an interest is fired, their quest for information is relentless’.

—Dominic Strickland

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Importantly, an excellent thanks to Robin Dutt, author, journalist, media consultant, lecturer, bon viveur and great British dandy. Robin is regularly featured and interviewed in many magazines and books on dandyism of which he is both expert and exemplar. It was due to his guidance and support that the book has mixed fashion and the walking cane, to give a broader view of how this simple accoutrement to dress and style reflected the social and political changes that have informed our world.

PHOTOGRAPHS BY GAYLE BROMBERG

Gayle Bromberg was commissioned early 2016 in to take images of the walking canes in the A&D Collection. Gayle is a photographer based in North West London, and also specialises in event photography. She has been a friend of the family for some years and was the natural choice when the collection and database was being catalogued.

REFLECTIONS FROM GAYLE

Several years ago when I first met Anthony, he introduced me to his collection of walking sticks and canes. I was immediately bowled over by his infectious enthusiasm and knowledge and I wanted to know more about the history of the walking cane. Over a number of years I have photographed the collection with Anthony patiently explaining the provenance of each individual cane, from rustic prisoner-of-war canes to exquisitely carved ivory and precious jewelled canes. I have thoroughly enjoyed every minute of this journey and can't thank Anthony enough for introducing me to his world of walking canes.

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Foreword

The creation of this book has come about from the generosity of a true collector. *A Visible History of Walking Canes and Sticks* is a celebration of antique walking canes, richly demonstrating when the simple handheld object was a mark and symbol of one's personality, status and outward view upon the world. Not simply an ambulatory aid, but perhaps the first true fashion accessory, few can imagine how varied, yet integrated into style, these personal accoutrements were to the ladies and gentleman who came to use them daily.

Collecting is something you either do or don't. It usually starts early in life and stays with you. Some go on a journey, and come to an end. Some never reach that point. It can play a small part in your existence; it can sometimes become the reason for it. Different collectors do this for different reasons. There are thrills to be had, the quest, the search, the hunt, the acquisition, the amassing, or simply completing the picture from A to B.

I am very fortunate that through my daily work, I found myself in contact with all types of collectors. With Anthony and Deanna Moss, what first comes to mind is the dedication and enthusiasm that they demonstrate to the subject in hand. Sharing a passion is what it is all about, it is both joyful and rewarding. It can be as simple as finding something new that is thrilling and exciting, to an introduction to something unimagined, overlooked or misunderstood.

To put together such a wide and complete assortment of canes requires many characteristics that set Anthony and Deanna apart as collectors. Once an interest is fired, their quest for information is relentless. They have gained vast knowledge on the subject by researching, handling and viewing canes from all around the world. They have also been good listeners, learning from what they hear. They have shown great commitment to this field, not wanting just to be involved around the edge of the subject, but fully submerged with all the available material they can consume to educate further. This has paid dividends and has enormously enhanced the quality of their collection, each piece chosen based on merit, rarity and acumen. Collecting such a fine and complete selection of canes has clearly taken a great deal of dedication, not only in searching and sourcing the items but also in time spent studying the subject.

This combination is what makes this extraordinary collection stand out from others. Whereas some may focus specifically in a certain area, Anthony and Deanna have always seen a larger picture with this collection. By wishing to demonstrate fine examples in all areas of the field, they constantly source to fill any apparent gaps, A keen eye for detail has to lead them to find quality pieces of unusual nature, which further complete this varied collection. I, myself, have benefited greatly over the years by their friendship, and the generosity they have shown me sharing their knowledge on the subject. We have spent many hours in deep discussion, comparing not only the canes themselves but the thought and reasons behind them. There is such a constant thrill in the surprises and revelations that these objets d'art repeatedly demonstrate, as newly acquired and undiscovered pieces are unearthed. Anthony and Deanna have been both active and supportive members of the larger antique cane collecting community, having taken part in both local and international cane collecting events, with writings and formal presentations. *A Visual History of Walking Sticks and Canes* goes further to demonstrate this commitment.

As the beneficiaries of the education and information this book provides—passed on so lavishly and generously—we are privileged to be able to share and enjoy.

Dominic Strickland
January 2021

All the canes illustrated in this book are from the A&D Collection. The Collection is so extensive that, sadly, we have been unable to include them all here, but the interested reader will be able to view more of the A&D Collection at www.antiquecanes.net.

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Preface

For me, writing this book has been a voyage of discovery. I needed to determine what representative examples were missing from the Collection. Who were the early retailers and manufacturers? What was the provenance of these beautiful canes? On further examination, I found some incredible hidden gems which had been unrecognised within the Collection. Such discoveries added to my appreciation of the extensive scope of our canes, a collection accumulated over 25 years.

The hope is also to appeal to a broader readership than just collectors, from students and researchers to those only interested in fashion and the social changes that have led us from an agricultural and rural society to the age of the iPhone, artificial intelligence and the world of algorithms.

I also hope this book will not only inspire and interest new converts to the hobby of collecting canes but act too as a reference and catalogue for existing collectors and dandies. The intention is to expand the subject by exploring how the walking cane, the parasol and the umbrella acquired their place in fashionable society and how they maintain their relevance even in today's society.

Other than to add more library yards to an Everest-size mountain of print, the reason I wanted to write this book was to share my passion, finds and discoveries. Most of the books on walking canes have been to glorify the beauty of a collection, but there is a need to see the walking cane, not just in a historical context, but also as a fresh complement to today's fashion.

The aim of this book is to bring to life a picture of a bygone era, a time when 'the cane was king', simulating an age which only film, theatre, literature and imagination can re-create. In this way, I wish to educate further the student, collector, historian and researcher in how the cane played such an important role in fashion. From the very start, through to the emergence of haute couture, on through the Jazz Age and then through many years of austerity, culminating with the Second World War, the cane has held sway. Surprisingly, even today the walking cane has retained its magic and is used in theatre, fashion shows and by more flamboyant dressers.

As a devotee of fine art, literature and antiques, and a student of man's early history, I am fascinated by the growth and complexity of human development. The Indus Valley and the Mesopotamian civilisations laid out the first city settlements. Asian and Middle Eastern cultures have influenced us by their models of agriculture, faith, language, numeracy, writing and science, which were developed and established well before Europe evolved into being a civilised society. Throughout all these periods, man has walked with a cane; sometimes as a status symbol, sometimes for protection or support. I want to place the walking cane in its social and historical setting, intertwining world history and social change with the journey of the walking cane in all its manifestations.

The history of the walking cane and the parasol, whether used for protection, status, a fashion accessory or just for support, is intimately interwoven with many facets of society. The cane, historically, had a role and place in all social classes, including secret societies, guilds, pilgrimage, the church, war and politics.

The popularity of the cane coincided with and grew during the Age of Enlightenment or Reason throughout the course of the 'long eighteenth century' (1685–1815) and changes in Europe that led to the first Industrial Revolution, establishing the consumer society and many inventions that changed and shaped our culture over the last 300 years. Trends and changes in fashions, from the establishment of haute couture and style, the beginnings of consumerism along with imports of new exotic materials for shafts and handles, also added fuel to the flames of demands for an infinite variety of canes.

To the Victorians the walking stick was the Swiss Army knife of the pre-automotive era. 'Something useful, easily carried and able to provoke little wonderment when shown off, and useful as weaponry in certain circumstances'.



Arab men taking part in a traditional dance at Sheikh Zayed Heritage Festival in Abu Dhabi (© Alamy)

In British schools, history is taught from a British and European point of view. In studying an account of the world, whole civilisations and continents (Africa, Asia, the Middle East and the Americas) remain undiscovered. Only when these civilisations encounter the influence of Europeans do we learn of their existence.

The *Santa Maria* sailed across the Atlantic from Spain in 1492 with Christopher Columbus at its helm; alongside sailed the *Pinta* and the *Niña*. In searching for a new route to India, Columbus discovered America instead. Vasco da Gama was the first European to make it to India by sea. However, for most, Japan and the wider Far East barely rate a mention until the seventeenth century. By then, Europe had become

the heart of the globe, and the world's engine. But the staff, stick or walking cane had been ever-present, as an essential everyday item carried as a means of support, or as a symbol of status. From the same distant periods, there are examples of canes and swords being used as props by harem, combat and street dancers in both ancient Egypt and the Islamic world.

From Egyptian dancers, using curved canes with rattles at the end, to Morris dancers in England, known for the 'attack' tap, more playful than pugnacious, it is this play fighting with canes that reminds many of fencing— itself thought of as a kind of dance.

There are many such examples, which are explored in the following pages, which reinforce the idea that the walking cane, in its various forms, has been a witness through time, not as a mere appendage to status and fashion but to real social and historical events. The walking cane in its development is a physical representation of man's



Morris Dancers performing, Chobham, Surrey, England, United Kingdom (© Alamy)

move from feudal rank, through fashion, into the age of science and enlightenment. As Wayne Curtis puts it in his 2013 book *Pimp My Walk*, ‘The Victorian walking stick was the Swiss Army knife of the pre-automotive era: something useful, easily carried and able to provoke small wonderment when shown off, and useful as weaponry in certain circumstances’.

Whereas the walking stick and walking cane are seemingly identical, the word *cane* relates specifically to the shafts made of malacca. The old adage suggests that one strolls with a walking stick and staggers with a cane, which seems a fitting sentiment for man’s association with the walking cane. A walking cane can be many things. In fact, Catherine Dike covers the subject thoroughly in her comprehensive *Cane Curiosa: From Gun to Gadget; Canes in the United States*, and *Walking Sticks*. A cane might hide a weapon, house a musical instrument or conceal a timepiece. There are walking canes that double as fishing poles, measuring sticks and chairs, as well as canes that represent the owner’s trade—such as a rat catcher’s cane with its handle modelled as a rat, or the medical practitioner’s cane depicting entwined snakes, or the cloth merchant’s cane featuring rifts marked on the shaft signifying, in the eighteenth century, that he may have owned several shops.

Cane designs were limited only by the genius of their creators, who often crafted them from exotic woods, such as the Malaccan palm of Malaysia. Their handles were shaped from expensive ivory and gold; the ferrule, protecting the stick’s tip, was often made of horn or silver.*

The walking cane’s importance is noted in the ancient Japanese proverb which suggests in all things one should ‘depend on your walking stick, not on other people’. More recently, Sting sings in his 1987 hit “Englishman in New York”, ‘See me walking down Fifth Avenue / a walking cane here at my side / I take it everywhere I walk’. The song was inspired by the dandy Quentin Crisp.

* Ronald L. Soble, ‘Collectors Keep Old Tradition Alive’, *Los Angeles Times*, December 30, 1986.

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The Dandy

*Wearing the finest brogues in polished napper,
Walks the stylish Dandy fine and dapper,
Beau Brummel, Lord Byron and Oscar Wilde,
Noël Coward, Quentin Crisp expressively styled.
Poirot created by Agatha Christie,
The Scarlet Pimpernel divinely witty,
These are the dandy roles epitomized,
Elegant, poised and aristocratic,
Refined, charming, deft, dramatic,
He struts the streets with cane in hand,
One of character, wit and far from bland,
A Saville Row suit, a silk kerchief,
A posy holder, one rose, one leaf,
He owns a certain eccentric air,
A perfect gentleman with romantic flair,
An assortment of canes with silver trim,
How unnourished we'd be devoid of him.*

By Deanna Moss—To my very dear friend Robin Dutt



*The Jewels in the Crown:
Highlights from the A&D Collection*

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The use of the walking cane is not dead and still has a fashionable place in the twenty-first century. The A&D Collection has a number of canes that could be seen to be the 'Jewels in the Crown' and could be worn today. Maybe they are not as splendid as some of the Fabergé or Tiffany canes published in the Mandel Collection, or those illustrated in *Vertical Art*, but nevertheless they do carry great significance. What follows is a selection of canes that illustrate a variety of early gems, and some interesting Art Deco pieces, which make up the collection.



Petite porcelain cane
c.1815
Handle: porcelain, silver
Shaft: tapered and stained with a round rattan core
Total length: 84.5cm (33¼in)

Topped by an exquisitely painted porcelain knob depicting a pair of lovers in a woodland setting, this silver-mounted round rattan cane boasts a delicate trelliswork design along its whole length and an elegant brass and iron ferrule. Its custom-made velvet case includes a slip of antique paper with pen and ink inscription: *Marshall Foulcare*. This may refer to French statesman and military general Jean-de-Dieu Soult (1769–1851), 1st Duke of Dalmatia, who was named Marshall of the Empire in 1804.



Cane with bust of Menelaus, king of Sparta
Italy, c.1880
Handle: gold, ivory
Shaft: malacca, with a brass and iron ferrule
Total length: 82.6cm (32½in)

Sculpted in ivory, the handle of this cane is a reproduction of a celebrated ancient Roman bust of Menelaus, king of Sparta, a key figure in Homer's *Iliad*. With piercing eyes and a chiselled nose, the bust is notable for its rich drapery and detail. The helm, a kind of visor worn in battle, boasts two expertly carved golden wings and a golden eagle, symbolising, along with the sword belt, a warrior king. Below the handle is a cast gold ring of laurel leaves, flanked by two plain bands.

Embellished with the ancient Greek 'chryselephantine' technique, which involved overlaying sculpture with ivory and gold, this cane has a brass and iron ferrule and a malacca shaft with a beautiful patina.

In 1501 a number of ancient marble sculptures were excavated from Piazza di Pasquino in Rome. Included in this group, the bust of Menelaus became well known and was particularly popular among Europeans embarking on the Grand Tour, who ordered replicas in marble and plaster for their homes.



Cane with ivory mermaid handle
Germany, c.1890
Handle: ivory
Shaft: rosewood, with brass and ivory ferrule
Total length: 86.3cm (34in)

This is a significant example of a 'narrative cane', in which the handle is not merely a bust or purely decorative, but instead represents a story.

The handle is carved from a single piece of ivory, with a superb patina, and depicts a nude woman and a mermaid lying amongst a group of waves. The sculptor has expertly carved the woman's sinuous hair and body to follow the curve of the handle, while her counterpart lies face up on the top of the handle, her exquisitely detailed tail wrapped around the swell. Ergonomic as well as aesthetically pleasing, the handle says a lot about its owner, its poetic subject lending an air of sensuality to this magnificent rosewood cane.



French narwhal walking stick
Paris, c. 1890
Makers: Edmond-Henri Becker and Louis Aucoc
Handle: narwhal tusk, silver and gold plate
Shaft: narwhal tusk
Total length: 99cm (39in)

This exceptional cane is made entirely from a single narwhal tusk. The surface of the tusk is naturally twisted, but here it has been smoothed and polished on a lathe; traces of the original spirals remain, like marbled veins beneath the surface.

The handle is made of solid silver (cast and hand finished) and silver-gilt. Square at the top, two opposite sides frame veiled female faces carved out of the narwhal ivory, while the other two sides feature a silver-gilt design in typical Art Nouveau style. The craftsmanship is evident in every detail of this magnificent example, from the figures' jewelled necklaces to the square window at the top of the handle.

On one side the silver mount bears the hallmark of the silversmith Louis Aucoc, and the head of a wild boar (representing silver fineness of 800/1000). Another side is inscribed with the signature of the prominent Parisian designer Edmond-Henri Becker.



Carved narwhal handle depicting Benjamin Franklin
 Germany, c.1905
 Maker: Heinrich Levinger
 Handle: narwhal tusk and silver vermeil
 Shaft: malacca, with iron-tipped brass ferrule
 Total length: 91.4cm (36in)

This wonderfully sculptural cane is topped with a bust of Founding Father Benjamin Franklin which opens at the crown of the head to reveal a snuff box. Franklin's jacket is made of silver-vermeil, the work of Heinrich Levinger (of Levinger & Bissinger), a silversmith from Pforzheim, Germany.

Opposite page:
 Cane presented to the painter Jean Béraud by the Société Nationale des Beaux-Arts
 Paris, c.1900
 Makers: Fonsèque and Olive
 Handle: silver
 Shaft: snakewood, with a pointed iron ferrule
 Total length: 88.5cm (34¾in)

This cane's silver handle, ending with the head of an eagle, is composed of a repoussé motif of fruits, flowers and acanthus leaves, and displays exceptional craftsmanship. The top, plain in design, bears the inscription: *À Jean Béraud—la Société Nationale des Beaux-Arts.*

The cane carries two French hallmarks: one is the wild boar's head (indicating 800/1000 fineness), and the other is the lozenge of Fonsèque and Olive, a significant maker during the Art Nouveau period.





A unique piece of Wiener Werkstätte design, this rosewood cane has a handle made of tortoiseshell, guilloché enamel and chalcidony. The ring is made of various cut steel elements and has a fascia of enamel, while the handle, a tall milord shape that grows wider to become dome-shaped, is set with a square piece of chalcidony framed with cut steel, which can also be seen cascading in a decorative motif down one side. The handle unscrews to reveal the Wiener Werkstätte hallmark.



A very early Art Deco-style Wiener Werkstätte cane with silver mushroom-shaped knob
Vienna, c.1908
Maker: Josef Hoffmann
Handle: silver
Shaft: ebony, with an ivory ferrule
Total length: 92cm (36¼in)



Two Wiener Werkstätte walking sticks c.1910 and the silver mushroom handle c.1908





Wiener Werkstätte cane
 Vienna, c.1915
 Maker: Eduard J. Wimmer-Wisgrill
 Handle: silver and silver-gilt
 Shaft: ebony, with iron, silver and rose gold-gilt ferrule
 Total length: 92cm (36¼in)

The cane starts with an unusual ferrule, made of iron and 800 silver with rose gold-gilt. The top of the ferrule is marked by an elegant ribbon design which extends onto the ebony shaft. The handle demonstrates the typical 'Wimmer-Wisgrill' style with its swirling design in silver and silver-gilt. On one side can be seen the silver hallmarks, including the iconic Wiener Werkstätte hallmark ('W' and 'V' enclosed within a square frame) which signifies that the cane was made during the period when Wimmer-Wisgrill was a member of the famous workshop; that is, before 1922. The second hallmark is the greyhound's head, the Austrian warranty hallmark for 800 silver.



The Wiener Werkstätte cane's decorative ferrule



Art Deco jewelled walking stick
Paris, c.1925
Maker: Lapparra
Hallmarks: Eagle's head (gold)
Handle: gold, silver and pietra dura jasper
Shaft: malacca, with white metal and iron ferrule
Total length: 89cm (53in)

This cane is characterised by the classical Greek fret design on the ring and handle, and the incorporation of pietra dura jasper, which is extremely rare in walking canes. With elegant proportions and decoration, this is an exceptional example of Art Deco design. The spherical handle is made of gold, with silver-washed engraved motifs, another feature rarely seen in Art Deco design. The cane was made by the famous Lapparra workshop, founded in 1893 and still trading in the Marais district of Paris. The Lapparra workshop is one of the last historical silversmith workshops still in activity in the Marais, the traditional Parisian silversmiths' neighbourhood.



English Art Nouveau masterpiece
 London, 1910
 Maker: Murrel, Bennett & Co.
 Handle: coral and silver-gilt
 Shaft: ebony, with brass and iron ferrule
 Total length: 89cm (35in)

The tau-shaped handle is made from a piece of rare black coral, wrapped in sterling gilt in an intricate Art Nouveau leaf design ending in a trefoil ring. This motif demonstrates the skill of the silversmith in following the curves of the coral's surface and emphasising its natural shape.

The handle bears London hallmarks, dated 1910, and the maker's mark of Murrel, Bennett & Co., one of the most well-known jewellers of the Art Nouveau period.



Gold-handled cane
London, c.1909
Maker: Garrard & Co.
Handle: gold
Shaft: malacca
Total length: 90.6cm (35½in)

This gold-mounted walking cane by Garrard & Co. is unusual for its incorporation of a vesta case accompanied by a pigskin cover. The hinged top is engraved with the arms of Count Redmond Toler Clayton-Browne Clayton of the Villa La Punta in Liguria, Italy, as well as the maker's mark. Rarer still, this cane is accompanied by its original purchase invoice and a photograph of the Count himself.

This kind of small case, designed to contain short matches, is called a vesta case. Many would also include a striker, as seen in this example.



Count Redmond Toler
Clayton-Browne
Clayton



Original purchase
invoice, dated 1909



Julius Alexandrovitch Rappoport walking cane
St. Petersburg, 1898–1908

Julius Alexandrovitch Rappoport, Master Mark: I.R., in Russian Cyrillic (I.P.) and woman's profile (84 Russian silver)

Handle: silver, 84 zolotniki alloys (875/1000) and cabochon emeralds

Shaft: ebony, with gilt copper and iron ferrule

Total length: 87cm (34¼in)

Adorned with five cabochon emeralds, this cane is by Russian silversmith Julius Alexandrovitch Rappoport, a famous Fabergé workmaster. The handle is composed of a stylised leaf design in an elegant curve. The internal and external leaves are more prominent and wider, showing an 'opening' along the central rim and concluding with a sort of sharpened trefoil. The smaller side leaves are embellished with cabochon emeralds, as is the point.



Tiffany walking stick
New York, 1889
Maker: Tiffany & Co.
Handle: sterling silver and silver-gilt
Shaft: fruitwood, with white metal and iron ferrule
Total length: 87cm (34 $\frac{1}{8}$ in)

An extremely rare walking stick by Tiffany & Co., which was offered to the World Chess Champion Mikhail Ivanovich Chigorin. A masterpiece of design, this cane's beguile-shaped handle is wrapped in delicately engraved leaves and branches, complemented by a sequence of arches rising up from the ring, with highlights in silver-gilt. The oval front face is inscribed: *MICHAIL IVANOVICH CIGORIN NEW YORK 1889*, while the handle bears the famous Tiffany & Co. hall-mark as well as the mark for sterling silver.



Mikhail Chigorin (1850–1908) and William Steinitz (1836–1900) in Havana, 1880 (© Fine Art Images/Heritage Images)



German Art Nouveau cane
Berlin, c.1900
Maker: Hermann Robert Catumby Hirzel
Handle: silver
Shaft: snakewood, with white metal and iron ferrule
Total length: 87.6cm (34½in)

Designed and made by Robert Hirzel, this cane has a classic L-shaped handle embellished by two elements that rise from the shaft to create a classic Art Nouveau 'whiplash' motif, making it a powerfully sculptural piece. Hirzel was a painter who also designed jewellery, and here we can see the refined chisel work and harmonious design for which he was known.

Signed *H z L* and bears the German hallmark for 800 silver.



Memento mori cane
Austria, c.1820
Handle: ivory and blonde horn
Shaft: malacca displaying cherry patina, with an iron ferrule
Total length: 90cm (35½in)

In this cane the collar ring rises plain and short, incorporating a band of acanthus leaves in the purest neoclassical style which, as opposed to more regular acanthus leaves found in architecture and elsewhere, are marked to make them seem withered, in keeping with the memento mori theme. The handle is unusual for its depiction of both the skull and face of a man, in an ingenious design which combines blonde horn and ivory to imitate skin and bone, allowing one to see through the wounds to the skull underneath.

The cane is accompanied by a certificate from the famous Pinacoteca of Brera, Milan.



Memento mori walking cane
England, 1863
Handle: elephant ivory
Shaft: malacca, with bronze ferrule
Total length: 90cm (35½in)

The elephant ivory handle is 4cm high × 11cm long × 3cm (1½in × 4¼in × 1in) wide. It is fashioned in a conventional opera shape and engraved all over depicting two monitor lizards burrowing in a pile of rotten human skulls and bones. A couple of dorsal spines with vertebrae and ribs add a scary and macabre touch.

This fine example of a unique cane was probably meant as a reminder of the transitory nature of life and the inevitability of death; the skulls stressing the impermanence of creatures and the pointless vanity of worldly matters, the reptiles representing the ‘Aesculapius viper’—a symbol of rebirth and eternal life. It could also have been associated with one of the numerous secret societies or fraternity organisations of its day or a sign for a pronounced search for marked individual taste in the growing industrial society. In any case, this cane is fascinating, arouses curiosities and instantly draws the viewer into its deep mysteries.

The marked 18k-gold collar is 2.5cm (1in) high, displays a full set of clear Birmingham hallmarks (dating it to 1863) and the engraving: *L. Redhead to E. Tutt 1890* speaks of a presentation three decades later. The cane boasts a wonderful feel of age with a rich, warm-toned patina to the ivory and a superb and uniform amber colour to the shaft.



Art Nouveau memento mori cane
Pforzheim, c.1900
Maker: Lauer & Wiedmann
Handle: boxwood and silver-gilt
Shaft: malacca
Total length: 92cm (36in)

Made by silversmiths Lauer & Wiedmann, this Art Nouveau cane is topped with a finely carved boxwood skull interwoven with silver-gilt snakes symbolising the memento mori theme. It is hallmarked for 925 silver.

Not for redistribution
Sample copy



Snakewood cane with citrine wolf-head knob
France, c.1880
Handle: citrine
Shaft: snakewood, with metal ferrule
Total length: 96.5cm (38in)

This unusual citrine knob in the form of a wolf's head with sapphire eyes sits on a high silver collar ring inscribed with the letters *D.L.L.*

Opposite page:
Japanese mixed-metal knob handle cane
Japan, c.1930
Handle: brass, silver and copper
Shaft: black piano-finished hardwood, with a black horn ferrule
Total length: 92cm (36in)



Almost certainly commissioned and retailed by Tiffany & Co., New York, this Japanese knop-shaped handle features applied silver and copper decoration, including an ivy leaf with climbing vines, and a silver locust—a symbol of summer and highly valued in Japanese culture.



Art Nouveau walking cane with open-top motor car handle signed *Geschützt*
 Austria, 1899
 Maker: *Geschützt*
 Handle: silver
 Shaft: polished black piano-finished hardwood, with a black horn ferrule
 Total length: 88.4cm (35 $\frac{1}{4}$ in)

This cane features an L-shaped handle modelled as an open-top motor car chasing along a track with driver and passenger within. The lower section bears a floral decoration while at the end of the handle is a shield which would be typically filled by a monogram. Later versions of this design were usually cast in solid silver without the added decorations and floral motifs and lacked detail.

This motor car cane is a companion to the silver lifeboat cane from the same Austrian maker.



Silver cane handle depicting a lifeboat with three oarsmen fighting the waves
Austria, 1899
Maker: Geschützt
Handle: silver
Shaft: snakewood with a blonde horn ferrule
Total length: 88.3cm (34¾in)

Cast in silver by the lost wax method, this handle depicts a lifeboat and its crew, heads bent, rowing in a rough sea. An unusual subject for a cane.



Silver horse cane
Austria, c.1850
Handle: silver
Shaft: partridge wood, with a horn ferrule
Total length: 91cm (36in)

The silver handle is an example of very fine Austrian silversmith work from the second half of the nineteenth century. The knob is decorated with vine leaves and volute motifs. Standing on the knob is a solid silver horse thought to be one of the world-famous Lipizzans from the Ballet of the White Stallions. Because of the unique subject of the cane, it is thought, by a previous owner, to have been presented to one of the riders at the Spanish Riding School in Vienna.



Enamel 'cathedral' cane
Vienna, c.1900
Maker: Georg Adam Sheid
Handle: rock crystal, silver and enamel
Shaft: ebony, with a brass iron ferrule
Total length: 90.8cm (35³/₄in)

The handle is made of the purest rock crystal, enclosed in a subtle enamel and silver 'cathedral' cage. The ring rises with a plain fascia, on which the hallmarks are placed, before opening into a wider band with a round profile embellished with a leaf design separating a circular pattern which is echoed in the coloured enamelwork above. The entire silver cage is a repeat pattern, with intricate silver filigree work in a floral pattern, which encases the crystal.



Rock crystal silver cage-work walking cane decorated with green garnets
 Brussels, c.1925
 Makers: Wolfers Frères
 Handle: silver-gilt
 Shaft: ebony, with copper and iron ferrule
 Total length: 88cm (34³/₄in)

Set with green garnets, this splendid handle features a masterful cage-work design of geometric arches in silver-gilt, which grow like scales from the base and eventually transform into a net which encloses the rock crystal. Two silver-gilt bands descend from the ring which bears the 950 hallmarks, to form two arched ribbon motifs on the side of the cane.



**Stylised cane handle in the shape of the dirigible airship *Norge*
France, c.1926
Maker: Gustave Keller
Handle: silver
Shaft: black lacquered hardwood shaft with a brass iron-tipped ferrule
Total length: 92.7cm (36½in)**

This is a rare and unusual cane, depicting the dirigible airship *Norge* in a dynamic design made of silver. It is marked with a head of Mercury wearing a winged hat and signed GK, the maker's mark and initials of the famous French jeweller Gustave Keller. It was a representation of a dirigible airship named *Norge*, making the first ever manned flight travelling over the Arctic ice cap, from the European to the American continent.

NOTE: The Italian airship, *Norge Derigable*, carried out what many deem the first verified trip of any kind to the North Pole. It was also the first aircraft to fly over the ice cap between Europe and America. The expedition was led by polar explorer Roald Amundsen, the airship's designer and pilot Umberto Nobile and the American explorer Lincoln Ellsworth. The Aero Club of Norway financed the trip which was known as the 'Amundsen-Ellsworth 1926 Transpolar Flight'. Setting off from Norway, on 12 May 1926, the crew went on to Alaska to complete the mission. A few years later Umberto Nobile attempted a second mission to the North Pole, and on the way back he lost eight crew and the *Norge Derigable* itself.



Jewelled cane depicting a greyhound
Austria-Hungary, nineteenth century
Handle: ivory, sapphire
Shaft: malacca
Total length: 92cm (36¼in)



Oscar de la Renta and Baron Alexis
de Redé at an Oriental ball
Paris, 1969
(©Jack Nisberg / Roger-Viollet / The Image Works)

One of the most notable pieces in the A&D Collection, this cane comes from the collection of Oskar Dieter Alex von Rosenberg-Redé, 3rd Baron von Rosenberg-Redé (1922–2004), a prominent French banker, aristocrat, connoisseur, collector and socialite who was hailed as ‘the best host in Europe’ by Nancy Mitford. Alexis de Redé was born in Zurich, Switzerland, on 4 February 1922, the son of Oscar von Rosenberg, a Jewish banker from Austria-Hungary, who became a citizen of Liechtenstein and was given the title of Baron de Redé by the Emperor of Austria in 1916. This was a genuine title, though it did not appear in the Almanac de Gotha, and, inevitably, Nancy Mitford and others questioned its validity. Alexis’s mother was descended from the von Kaullas, a German-Jewish family, who had been part owners of the Bank of Wurttemberg with the kings of that country.

Baron de Redé came from a line of aristocratic bankers and was best known for his restoration of the Hôtel Lambert in Paris. He was married for appearances to his cousin Patricia López-Huici, which allowed him to have homosexual relationships. His great love was Arturo López-Wilshaw, an extremely wealthy Chilean, who gave him this cane, a gift Redé treasured until his death in 2004.

The cane features an ivory handle, shaped like the head of a greyhound and encrusted with tourmaline sapphire cabochons and other coloured stones. Below the handle is a gold collar inscribed with the name: *Arturo López-Wilshaw*.



Silver enamelled ram's head on a crystal opera knob
Austria, c.1860
Handle: enamel, crystal, silver
Shaft: kakawate, with metal ferrule
Total length: 93.9cm (37in)

This cane is topped with a crystal and silver enamelled opera knob depicting a ram's head at one end and, at the other end, a rose quartz cabochon surrounded with green, black and ochre enamel. The silver setting of the knob is chiselled with geometric designs in black, green and ochre enamel, and volutes—a scroll-like motif found in the Ionic order of capitals.



Franz Bergman cane depicting a Zulu chief
Vienna, c.1900
Maker: Franz Bergman
Handle: ivory, silver
Shaft: malacca
Total length: 95.8cm (37¾in)



Franz Bergman was a famous Austrian designer and engraver, known for his Vienna bronzes. Here we see a rare example of his work on a walking cane with a carved ivory handle depicting the expressive head of a Zulu warrior or chief wearing a headdress, earrings and collar of engraved silver.

Bergman's mark, a distinctive 'B' in a vase shape, can be seen on the silver ring just below the collar. Austrian silver hallmark.



A South African Simunye Zulu Chief
(© Stock Connection Blue / Alamy Stock Photo)



Pair of 'Sad Pierrot' cane-handled walking sticks
 France, c.1880
 Handle: ivory
 Shafts: black japanned hardwood; the larger cane includes an ornate silver collar and steel-tipped brass ferrule
 Total length: larger cane: 100cm (39½in); smaller cane: 90.2cm (35½in)

These two carved ivory canes feature the head of Pierrot in a characteristic expression of lament. Little is known about their background, but the figure of Pierrot is well known as a stock character of the commedia dell'arte, an Italian travelling theatre troupe popular in the seventeenth century. He is the archetypal sad clown, pining for his love, Columbine, who leaves him for the Harlequin character. He is often depicted with a frilled collar and a conical hat, as with these examples, or a black skullcap.



Paul Cézanne, Pierrot and Harlequin, 1888 (© ICP)



Art Nouveau jester or joker cane
France, c.1900
Handle: silver
Shaft: blackthorn
Total length: 92.7cm (36½in)

Art Nouveau cane with a silver jester handle signed *J. Pinto* and bearing the French silver Minerva punch mark. The sculptor J. Pinto (Antonio Alves, born in Porto in the nineteenth century; he won the silver medal at the Universal Exhibition of Paris in 1889). He was a student of d'Antonio Soaresdos Reis. The knob could have been originally sold as an umbrella handle and then mounted on the blackthorn shaft.



Presentation cane depicting Moses holding the Ten Commandments
Jerusalem, c.1890
Handle: ivory
Shaft: malacca, with a blonde horn ferrule
Total length: 90.2cm (35½in)

This rare ivory-handled cane was presented to Canon Kelk upon his departure from Jerusalem in 1901. The cane's handle is an ivory bust of Moses holding the tablets inscribed with the Ten Commandments. The cane comes with an olive wood box that bears the name 'Jerusalem'.

Canon Kelk died in 1908, having been a long-serving London Society minister in Jerusalem. His full name was Arthur Hastings Kelk, and he had been the vicar of St Stephens, Leeds, former Theological Tutor of Malta Protestant College, and joined CMJ in 1878, aged 42. He served in Jerusalem 1878–1904, London 1901–1904 and Leeds 1904–1908. He was Canon of Cana in Galilee. Canon Kelk's long tenure of the Jerusalem mission came to an end in May 1901. He had held the post for twenty-two years, a longer period than any previous incumbent, during which there were 199 Jewish baptisms in Christ Church. It was a time of increased effort, greater earnestness and satisfactory progress in every way: the old Jewish hostility had lessened.

He was an earnest Christian man, an evangelical churchman of wide and generous sympathies, and an able preacher and speaker. He died in harness, as he greatly desired to do, and was mourned by a large circle of personal friends and fellow workers.



Canon Kelk's house in Jerusalem (Creative Commons)



Silver mohel's walking cane containing circumcision equipment
Vienna, 1853
Maker: Thomas Dub
Handle: silver
Shaft: lacquer, with a horn ferrule
Total length: 102cm (40¼in)

The ultimate tradesman's cane, this museum piece is a silver mohel's walking cane, with the hammered silver handle in the form of a rabbi's head. The rabbi's cap, known as kippah (headgear of male Jews), unscrews to reveal its contents: a silver circumcision bowl, circumcision knife and a brit milah shield, all marked with an *A* (the mark for Viennese 812/1000 silver), 1853 and *TD* (for Thomas Dub, a renowned Viennese silversmith). The knife is additionally marked: '*H. MOSER er NCHF SOLINGEN*'.

In the Jewish faith, male circumcision is mandatory, representing a mark of the covenant made between God and the descendants of Abraham. The book of Leviticus pronounces: 'God spoke to Moses, telling him to announce to the Israelites during their journey to Canan: when a woman conceives and gives birth to a baby boy that on the eighth day, the flesh of his foreskin shall be circumcised'.

In the Bible, the infant boy's father is ordered to make the circumcision himself. As most fathers would not feel comfortable and do not have any training, they employ a mohel. The mohel is trained to carry out and perform the rituals involved in the practice of circumcision. Most mohels are doctors, rabbis or cantors and receive suitable training in this medical and religious procedure.



Rabbi's silver knob walking cane
Turkey or Morocco, c.1880
Handle: gilt with clusters of cabochon rubies, turquoise and semiprecious stones
Shaft: silver
Total length: 78.7cm (31in)



Cane with the head of Odin or a Viking chief
 Austria, c.1890
 Handle: ivory
 Shaft: snakewood, with brass iron-tipped ferrule
 Total length: 94cm (37in)

This cane bears the carved ivory head of a Viking chief wearing a winged helmet, who could possibly represent Odin, the Norse god of war. The motif of the winged or horned helmet was often seen as a signifier of the 'barbarian' northern warrior. The silver ring bears the initials *BL*.



Chameleon-handled cane
Sub-Saharan Africa, c.1920
Handle: warthog tusk
Shaft: tortoiseshell laminate over a hardwood core, with iron-tipped brass ferrule
Total length: 86.4cm (34in)

A feat of craftsmanship and imagination, this cane features a handle carved from warthog tusk to depict a chameleon resting on a branch of leaves with its tail entwined around one end.

Warthog tusk has a strong curved and oval shape to the base. In this design, the length has been carved to represent a tulip flower. It has been stained or coloured lightly, as the brown grained colour is very even over the surface, but brushed off in certain areas to produce highlights. Date and country of origin are very difficult to ascertain. However, the date would be the first quarter of the twentieth century (c.1920) and made for export. Likely to originate from Sub-Saharan Africa.



Ivory-handled cane in the form of two racehorses
c.1920
Handle: ivory
Shaft: rosewood, with a blonde horn ferrule
Total length: 93.4cm (36¾in)

This excellent example of Art Deco design is carved from elephant ivory and embellished with inlaid black banding. The leading horse's mouth is slightly open and can be seen champing at the bit.



Cane depicting a young boy
London, 1909
Maker: Mappin & Webb
Handle: Royal Copenhagen porcelain and sterling silver
Shaft: thin stained wood with brass steel-tipped ferrule
Total length: 88.9cm (35in)

This exceptionally rare cane is topped with a handle made of Royal Copenhagen porcelain and sterling silver by Mappin & Webb. It depicts the head of a young Danish boy, executed in exquisite detail, wearing a silver hat and secured by a silver collar.

During the seventeenth century, a number of porcelain wares were exported from China to Europe where they sparked a craze for the material. Soon Europeans began manufacturing this 'white gold' themselves; the Royal Copenhagen Factory began production at a converted post office in 1775.



Cane depicting a blind beggar
 Europe, c.1900
 Handle: ivory, with a single glass eye
 Shaft: polished rosewood with a black horn ferrule
 Total length: 97.5cm (37³/₈in)

This cane's handle depicts a blind beggar, an unusual theme for a cane handle, as blindness was traditionally seen as a punishment for sin, particularly fornication and avarice. Blind beggars were treated with scepticism and considered deceitful; people often suspected they could actually see, despite their cry of 'can't see a thing!'

This particular cane was presented to Mr George Brooks by Austin Rudd, in June 1900. Austin Rudd (1868–1929) was a music hall songwriter and performer and is considered one of the nation's greatest comedians. George Brooks (1867–1947) was a monologue performer.

The passage below is taken from *Yarns, or The Captain Told the Mate*, composed by W. H. Wallis in 1901, and performed by the cane's original owner when it was presented to him in 1900:

Our captain knows a lot of yarns, I think they must be true
 And to the Mate he spins the yarns when on the ocean blue
 He told him once there was a man—a builder he by trade
 Who built a chimney twelve miles high and all the bricks he made
 Another man said 'think I could build a chimney much higher than that
 And I'll make the mortar as well as the bricks,
 As sure as my name is Pat'
 He built one up so high, it went beyond the sky
 But they made him take a few bricks off to let the moon go by.

Chorus: The Captain told the Mate. The Mate told the crew
 The crew told me, so I know it must be true
 You hear some funny tales while sailing on a trip
 That's a little yarn I heard aboard a ship.

CANES WITH PROVENANCE

Stanhope Canes

A stanhope is a viewing lens with a microscopic collodion photographic image attached to the glass. They were the invention of René Dagron in 1857. The lens was exhibited, with great success, at the Exposition Universelle in Paris, August 1889. In 1862 the Stanhope company was manufacturing 12,000 units a day and had 150 employees. Most examples are found in pens or pencils.



Ivory-handled semi-crook stanhope cane, and the two-way lens features an image of the International Exhibition and a reclining nude
France, 1862



Coloured lithograph of the International Exhibition, 1862



View of the International Exhibition as featured on the two-way Stanhope lens

John Francis Crook, Conductor and Composer (c.1847–1922)

After an early career as the organist of St John’s Catholic Chapel in London, he travelled with the English Opera, before becoming one of the most successful composers of burlesque and musical comedy songs, which led him to try his hand at composing original music for stage plays, including *Peter Pan*.

As musical tastes changed, Crook found himself one of the most successful composers of popular burlesque and musical comedy songs, after which he turned his hand to composing original music for stage plays. The best-known example of this is his work for *Peter Pan*. Early print versions of the play include some of the music alongside text and illustrations, the music having been described as being as important as Tenniel’s illustrations for *Alice in Wonderland*.



Gadget cane with a wine corkscrew hidden in the handle; a presentation cane engraved 'John Crook Esquire from the boys Avenue Theatre 1888'
 Birmingham, 1888
 Handle: silver Derby
 Shaft: rosewood
 Maker: J. B. Chatterley & Sons
 Total length: 89.50cm (35¼in)



Music by John Crook



Sheet music 'The Arrival of Wendy' by John Crook

Submarine Telegraph Cable Canes

Telegraph cable canes have handles made from trimmed underwater telegraph cables. Presented as trade gifts or commemorative items to prospective customers, they are curious and highly collectable. As many as 15 telegraph cables were laid on the bed of the Atlantic Ocean in 1900, enabling telegrams to pass between the United States, Canada and Europe.



Cane formed from a piece of submarine telegraph cable
1858

Boston Post Canes

In 1907 the *Boston Post* newspaper commissioned J. F. Fradley & Company to make 700 ebony walking sticks. Each of these walking sticks was awarded to one of the Boston community's oldest living men. These walking sticks did not belong to the citizens themselves but to their particular community, and the walking stick was passed on to the next-oldest citizen when the current custodian moved away or died.

The ebony for the shafts came from Congo, and after six months of curing the shafts were topped with a gold handle inscribed: *Presented by the Boston Post to the oldest citizen of [town's name]*. Women were never awarded the sticks, regardless of their age, until 1930.



Boston Post Cane: Head of the Winthrop, Mass.
(© Bill McCurdy)

The Brooks-Summer Affair

The cane was commonly employed purely as an offensive or defensive weapon, but the most infamous early incident of violence involving a cane was no doubt the occasion involving Representative Preston Brooks, who used a cane made of gutta-percha to attack Senator Charles Sumner. The story has become known as the Brooks-Summer Affair of 22 May 1856, occurring in the United States.



Illustration depicting Representative Preston Brooks, brutally beating Senator Charles Sumner (© Alamy)



Preston Brooks (1819–1857), US politician who was Democratic Representative for South Carolina (©Pictorial Press Ltd / Alamy Stock Photo)



Senator Charles Sumner, c.1861 (© World History Archive / Alamy Stock Photo)

PRESENTATION WALKING CANES

Presentation canes belong to a range of canes, including relic, memento and accidental souvenir walking sticks. These usually commemorated important historical events, such as international world fairs; or notable persons, for instance, Shakespeare, Napoleon or Lord Nelson. In the United States, presentation and graduation canes were also very popular, as were political canes.

Launched at Plymouth in 1798, the second HMS *Foudroyant* was Nelson's flagship from 1799 to 1800. It was converted into a training ship in 1862 and later sold to a German firm for recycling, which resulted in a public outcry. The ship was then bought for £20,000 by George Wheatley Cobb, who planned to turn it into an attraction before it was wrecked in a gale in 1897. When Wheatley Cobb only agreed to pay the salvage company if they managed to get her afloat again—which proved impossible—the company was forced to create a number of marketable souvenirs from the wreck in order to cover their costs.



Oak and copper walking stick made from the salvage of the *Foudroyant* England, c.1900



Lord Nelson (© Alamy)

Inverythan Rail Accident Commemorative Cane

Made from carriage timbers retrieved from the Inverythan rail accident on 27 November 1882, when a faulty girder collapsed onto an 11.8 x 4.5m (39 x 15ft) single-track railway underbridge between Auchterless and Fyvie in Scotland. The engine of the freight/passenger train (five loaded wagons, four carriages) crossed safely, but most of the train fell through the gap onto a road below. There were five fatalities and 15 injured, though the cane indicates five killed and 12 severely injured.



An engraved commemorative cane, constructed from the carriage timbers from the Inverythan rail carriage
c.1882



Illustration of the Inverythan rail accident ('Railway Accident near Aberdeen', *The Illustrated London News* 9 December 1882: pp. 595+)

A Memorial Cane for Wladislaw Spiridion Kliszczewski

Wladislaw Spiridion Kliszczewski arrived in London from Poland in 1837, aged 18. There he became an apprentice watchmaker and later moved to Cardiff where he worked for jeweller Henry Grant in Duke Street. He married his boss's sister and began to be known by his middle name, Spiridion.



An engraved silver knob-shaped cane, inscribed on the handle and bands: 'W. GRANT, DIED at Portsmouth August 1853. W. SPIRIDION Living at Duke Street Cardiff—Died 17th February 1891. JOSEPH SPIRIDION Llanbleddian Gardens, Cardiff—Died Lymington Hants June 7th, 1932'.

c.1853

Handle: silver knob and bands

Shaft: malacca, with metal ferrule

Maker: Unknown

Total length: 91.5cm (36in)

Kliszczewski's inscription from Cathays Cemetery reads: 'In loving Memory of WLADISLAW SPIRIDION KLISZCZEWSKI born at Winiary Government of Kielch Kingdom of Poland 26th December 1819, died at Cardiff 17th February 1891, Also of Rachel his widow born at Portsmouth 27th June 1816, died at Cardiff 9th December 1893'. Sourced from Gordon Hindess, *The Mid-Summer Heritage Walk*.

CONRAD IN CARDIFF: A FRIEND OF JOSEPH KORZENIOWSKI KNOWN AS JOSEPH CONRAD

In the early 1880s Wladislaw befriended a destitute fellow Pole, who spoke no English, and had been taken to him by the local police due to his foreign looks and purposeless wandering.

Similarly, he had fled Poland to escape military service, and had also endured an arduous journey across Europe. Wladislaw gave him some clothes and a pound note, and procured him a job on a ship. In 1885 that man—Andrzej—met a fellow Polish sailor, Joseph Korzeniowski, while in America. Later he learned that Joseph was bound for Cardiff, and he remembered the debt that he owed to the Cardiff jeweller, and asked Joseph to call on Wladislaw. This was the start of a lifelong friendship between Wladislaw and Joseph Conrad. In fact, Conrad would make three visits to the Kliszczewskis', staying at their home at 78 Cathedral Rd., including over Christmas in 1896 where he completed one of his books.

Their friendship was reflected in the letters exchanged between the two friends. These are very sought after by Conrad fans. Strangely, Wladislaw was the only Pole in Britain that Conrad corresponded with.



Portrait of Joseph Conrad (3 December 1857–3 August 1924) (© Alamy)



Cane Classifications



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CLASSIFYING A CANE

Fundamentally, walking canes can be categorised into eight distinct types: country, city, professional, defence, decorative, system, automaton and folk art (which include prisoner-of-war canes). However, as with all classifications, there is inevitably some crossover. A close relation of the walking cane is the umbrella, in some ways the ultimate system cane. The following is an indicative categorisation.

THE COUNTRY CANE

These canes are intended for outdoor use, by those living, walking or shooting in the countryside. Some conceal knives and forks for picnics, a glass vial for tipples or a compass in the knob to help the wearer to navigate to his destination. For many country canes, their functionality is the primary reason for their use: helping the wearer across rough terrain.

Country, or outdoor, canes are often very rustic and made to aid walking along country lanes and over fields. The handles are most often made of stag antler, sometimes carved and with dogs or foxes inlaid into the handle. Some hold the items needed for outdoor activities, such as fishing, bird watching, lawn games, picnics or tipping. There are also canes containing microscopes for a field biologist, and some examples conceal an artist's brushes and paints in the handle.

A country cane depicting woodland flora and fauna allied the cane wearer to his environment. Red deer antler was a perfect material available within the UK and a natural source, but finding the right piece for carving was not easy coming in so many various sizes and shapes. As with the buffalo horn, one can never find two handles alike.

Most antler-handle walking sticks come from young stags because the antler is small, not too thick and fits well with shanks. Older deer have much thicker and larger antlers which are not suitable for stick-making. Staghorn was, and still is, the prevalent medium for country cane handles.

The A&D staghorn collection illustrates a wide range of subjects and types, and depict, or are modelled as, whistles, birds, dogs, foxes, rabbits and children, and mystical and rural scenes.



Typical country cane, with a knob handle containing a compass clad in crocodile leather
Mounted on a white metal collar and malacca shaft
c.1920



Brass telescope forming a T handle
Mounted directly onto a rosewood shaft
c.1920



Country gadget cane concealing a field microscope beneath a silver handle
Mounted on a ebony shaft
Birmingham hallmark, c.1890



Staghorn-handled cane depicting a crouching fox with inset glass eyes
Mounted on a silver collar and malacca shaft
c.1900



Carved wooden-handled cane, featuring a huntsman and his hound
Mounted on a white metal band and a gnarled branch shaft
c.1900



The Black Forest-carved staghorn-handled cane depicting a group of wild bears forming an L-shaped handle
Mounted directly onto a rough knotty shaft
Germany, c.1895

Shooting Sticks

A shooting stick is a walking cane with a handle that opens to form an impromptu seat, first used by hunters around the 1860s. William Mills of Birmingham made a number of Victorian shooting sticks, including a selection sold with a brown hide seat in the shape of a horse's saddle.

The British shooting stick tends to feature a bifurcated handle that forms a simple seat, mounted on a wooden or metal shaft that terminates in a plate foot which has a metal or rubber point to dig into the ground for support.

The shooting stick was probably introduced around the same time as plus-fours became popular. This style of breeches was around 10cm (4in) longer than traditional knickerbockers—hence the name—arriving just below the knee. The design allowed for greater freedom of movement and is seen as traditional country or sporting attire.



A selection of shooting canes. The fourth featured a wicker seat and was made by the Thonet Brothers, Austria. Engraved: 'GEBRUDER H. THONET Stocksessel'.



A more unusual bentwood crook-handled vintage gentleman's shooting stick with a large wooden and a brown leather triangular seat
Metal shaft, lower shaft and the collar slides up and down to hold and release the seat to sit on
Crook handle: 16cm (6¼in) wide
Length: 92cm (36¼in)
Seat: 40cm (15¾in) wide

CITY (OR COURT) CANES

City or court canes were used from the sixteenth to seventeenth centuries in the royal courts. Later they were used by city slickers, who would have selected a country, day, city or night cane to match an occasion. Some city canes feature timepieces; others are perfect for the bordello; some conceal fans, or hold perfume or powder; others contain lighters, small cigarette cases, vestas or bottle openers. There are even some specially adapted for opening train carriage doors. There are canes concealing opera glasses, and even umbrellas—all manner of instruments can be built into a cane.

The city cane was worn by fashionable ladies and gentlemen. It could generally house day-to-day necessities, such as cigars or cigarettes, snuff boxes, perfume atomizers and bottles, watches, opera glasses, pipes or even hidden cameras. A well-dressed gentleman would wear a certain cane in the morning, a day or city cane for business and change canes again for the evening.

The following examples from the A&D Collection represent a range of typical city canes. Day canes generally have a light-coloured wooden shaft, whereas an evening cane is often made of ebony, or other dark woods and materials.



Art Deco sterling silver-handled day cane depicting a swan on a hardwood shaft
(Reminiscing Hercule Poirot's cane in the Agatha Christie series)
c.1920



Gold city day cane with an offset tau handle on a snakewood shaft
c.1920



Ivory-handled cane depicting a hand grasping a working cigarette holder
Mounted on a silver collar and ebony shaft
London hallmark, c.1929



City cane with hinged handle, concealing a Brevete smoker's briar pipe
Mounted on a hardwood shaft
c.1930

PROFESSIONAL CANES

Professional walking sticks indicate the occupation of the owner, whether by profession or trade. Perhaps a bailiff in legal service, a doctor by the entwined snakes of the caduceus, a rat catcher by a rat, a bishop by a mitre and so on.

A Rat Catcher's Cane



Rat catcher's cane, carved from a single branch
c.1890

An Architect's Cane



Leather clad-handled architect's cane housing a compass, a pencil and assorted drafting tools
 Mounted on a mahogany shaft which contains a level, a straight edge, a letter opener,
 a pendulum bob and architectural plans
 Sweden, 1892



The letter opener bears the inscription (in Swedish): *Till vor v.n Ernst Muller / Kongress Stockholm 1892* ('to our friend Ernst Muller Congress in Stockholm 1892')

A Funeral Director's Cane

Traditionally, a funeral director would walk ahead of the hearse, a custom harking from the Middle Ages, when the Head of the College of Arms would walk in front of the cortège. The funeral director's was a tall (1.2m/4ft) cane, held near the upper section of the shaft and used like an army band leader's stick, first landing with the ferrule and then pushing the handle forward in a pendulum motion.



Funeral director's cane with a black obsidian crystal ball top mounted onto a silver collar that sits into an ebony hardwood shaft. Swaine Brigg Hallmarked
 Length: 91cm (35³/₁₆in), the pommel is 4.8cm (1⁷/₁₆in) wide with a brass ferrule
 Typical of canes used by undertakers when they wore full black and walked in front of the coffin
 London, c.1906



A modern funeral procession depicting Barry Albin-Dyer, funeral director from Bermondsey, London, leads funeral cortège (© Alamy)

MEDICAL CANES

Professional canes often denote their wearer's occupation. Physicians in the eighteenth and nineteenth centuries never left their homes without their walking canes. However, in time, medical canes were also made for public use. Some held medicine or pills, while others were made especially for the hard of hearing, or those with failing sight who needed to be publicly visible.

Ear Trumpet Canes

Ear trumpets were used for the partially deaf from as far back as the seventeenth century. The tip of the earpiece was placed in the ear canal, and as sound waves entered the wide dome the sound was amplified, making it easier to hear. Electric hearing aids did not come into general use until the beginning of the twentieth century, with the invention of the carbon microphone.



Large tortoiseshell ear trumpet cane, engraved:
'ACOUSTICON'
Mounted on a brass collar and bamboo shaft
c.1890



The traditional tortoiseshell ear trumpet cane, and a brass
hearing aid-horn trumpet cane, compared



Rare brass hearing aid-horn trumpet cane
Mounted on a malacca shaft
Signed by Fanck-Valery, 25 Bd des Capucines, Paris
c.1880

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A Phrenology Cane

Phrenology is the scientific theory developed by German physician Franz Joseph Gal (1758–1828) which claimed to determine a patient’s character traits through studying and measuring the shape of the skull. It was during the Victorian era that phrenology was taken seriously and became documented in literature and novels of the period. Many people would consult phrenologists for advice on various matters, such as hiring personnel or finding suitable marriage partners. As such, phrenology as a brain science waned but developed into popular psychology in the nineteenth century.



Phrenologist's cane showing a map (with key) of areas of the brain
Mounted on a silver collar and ebony shaft
c.1890

Blind Canes

A white cane was seen as a tool for independence, becoming a symbol to others of a sight-impaired citizen. The origin of the white cane has its beginnings in those years flanked by the two World Wars. James Biggs of Bristol lays claim to having invented the white stick after losing his sight in 1921. Feeling threatened by traffic, he painted his walking stick white to be more visible to motorists at night.

In 1931 Frenchman Guilly d'Herbemont began a national white stick campaign for the sight-impaired. The British Broadcasting Company introduced the concept of white sticks for the sight-impaired; meanwhile in North America, Lion Clubs International had a similar movement. Today the white cane is internationally recognised—a crucial but straightforward device.



**White cane with an amethyst milord handle and rock crystal banding
Mounted on a white painted hardwood shaft
c.1920**

Map Canes

Map canes were sold to tourists at American Legion conventions, world fairs and similar meetings, usually with a crook handle. An almost indiscernible tab halfway along the shaft is pulled down, and a map unfurls to show all the city's streets and points of interest. Some pull out from the hollow shaft.



Knop-handled gadget cane

Map Title: *Plan de l'exposition Universelle avec ses abords ETMOYENS DE CIRCULATION 1889. Dressé et dessiné par Louis Trinquier.*

Mounted on a tinted wooden shaft

Map Illustrator: Louis Trinquier-Trianon

France, 1889

Being made of paper, the map is very fragile and is a rare example of a 'souvenir' cane

NOTE: The map is unwound from the shaft, depicting a part of Paris from the Trocadero to the Invalides Hotel. This type of 'souvenir' cane, made in part from paper, is very fragile and as such they did not survive in multiples, making this example very rare.

The Exposition Universelle of 1889 was an historic fair held in Paris, from 6 May to 31 October 1889. It was held during the 100th anniversary of the storming of the Bastille, and commemorated the commencement of the French Revolution. In fact the exhibition included a reconstruction of the Bastille and its surrounding neighbourhood. The fair was devised as a showcase for scientific and technological advances. However, it also included exhibits of items from the past, including objects from prehistoric times.

Map illustrator Louis Trinquier-Trianon was born in Lausanne in 1853 and died in Paris in 1922. At the age of seventeen, he left his family and his instructors in the art of painting. He wanted to explore the famous places of the great battlefields. He settled in Strasbourg and later in Metz. He did his military service in France. After he was discharged from service, he followed his passion and became an illustrator, poster designer, draughtsman and topographer at the drawing school of the army's geographic service. Due to his abilities and longstanding cooperation, he was appointed professor. In 1907, he became director of this drawing school. He also worked under the pseudonym Trianon, and was an illustrator for various magazines such as *La Vie Moderne*, *La Caricature*, *Le Monde Illustré*, and *Le Figaro Illustré*. Trinquier-Trianon also illustrated many luxury volumes. He was also appointed Knight of the Legion of Honor.

Vesta Canes

Vesta canes were the smoker's gadget canes, with matches included. Most vestas were attached to a watch chain. They contained matches, which were ignited by striking the match phosphor tip on the corrugated plate or surface. There are some superb examples of vesta canes in the A&D Collection, both stylish and functional.



**A combined vesta, cigarette case and whistle silver tau-handled cane
Mounted on a bamboo shaft
England, c.1900**



Ivory automated vesta-handled cane depicting an albatross with inset glass eyes
Mounted on a bamboo shaft
Matches are kept inside the beak, and the strike is under the beak. The beak is opened by a button on the white metal collar.
c.1900



Compact lady's vesta cane with deep blue enamel and gilt cage-work handle, the cagework modelled in a richly decorative overall design
Mounted directly onto a narrow snakewood shaft of rich patination
c.1900

NOTE: The cage-work is modelled in a richly decorative overall design featuring Minerva, around the handle, and a temple in the background. Two putti are depicted playing with a cloth on the lid of the vesta, the cloth seemingly unveiling a skull set upon a stack of books. The vesta is lined in a luxurious velvet fabric. This is a cane of exceptional quality, a jewel in the A&D Collection.

Camera Canes

This is a cane-handled camera Ben Akiba by A. Lehmann, 1903, from Berlin. It was invented by Emil Kronke, and patented on 3 June 1903 in France. The camera body is nickel and silver, 16 x 20 mm on roll film. There is storage space in the handle for three extra spools of film (with 3 spools), and body no. 255. It is an extremely rare original cane; height with camera measures 86.5cm (34in). Literature on the subject can be found in Michel Auer's *Kameras gestern und heute* and Eaton S. Lothrop's *A Century of Cameras*. It is not in the A&D Collection. There are later similar examples, but most walking canes in this category were simply tripods for attaching the camera.



Cane Handle Camera Ben Akiba by A. Lehmann, 1903
(© 2020 by AUCTION TEAM BREKER, Cologne, Germany)
(www.Breker.com)



**A camera system stick, opening to form a camera tripod
c.1914**

NOTE: The tripod is released by unscrewing the ferrule and crook handle. The tripod is mounted with a No. I Autographic Kodak JR. model A, c.1917 folding bellows camera. The camera is a medium format film folding bed camera made by Eastman Kodak Co., Rochester, NY, USA, and produced from between 1914–1927 with a quantity of 800.000+ units. This camera is a rare model and offered many lens/shutter combinations. There are special models of Autographic Jr. cameras with various lenses, shutters and/or improved features or superior finish.

CHEROOT CANNON CANES

Cheroot cannon canes could fire a small ball when the projectile and powder were tapped into the barrel. The ignition was usually accomplished with a cigarette, hence the name.



**A cheroot cannon brass-handled cane, representing a miniature Civil War naval-type cannon, complete with touchhole
Mounted on chestnut shaft, with metal ferrule
USA, c.1890**

NOTE: Folklore says that these canes were sometimes carried by Old West gamblers for self-defence in tight situations. Using a lighted cheroot, it could be applied to the touchhole and the piece could then discharge a small ball projectile.

GREEK OLIVEWOOD CANES

Olivewood canes originated from the Greek island of Corfu. From the late eighteenth and early nineteenth century Corfu represented the first taste of the East to many tourists, closer to Constantinople than to Venice, and with the curious mixture of cultures. The backbone of the island's economy was olive trees, and many visitors would take a keepsake of their stay home with them, hence olive wood items from Corfu became an important souvenir. Those items that achieved the highest international visibility were the walking sticks created at this time. Olivewood canes from Corfu, are usually—but not always—incribed 'κερκυρα'. Many depict the stylised heads of horses and faces of Corfu men.



An olivewood L-shape-handled cane, formed from one piece of wood, depicting the head of a saddled horse with a bridle, while on the shaft below the handle is a bearded priest
Corfu, c.1895

SPANISH MAKHILA CANES

The makhila walking cane is a traditional Basque walking stick, which made out of an engraved medler wooden shaft, with a handle woven in leather, usually with a lanyard attached at the bottom of the grip. The usually has a flat knob or pommel, made from horn, which is said to resemble a traditional Basque shepherd's beret. The knob and hand-grip when removed reveals a hidden spike, or short spear. The shaft is generally made at a length suitable to the owner, commonly either to sternum-height or hipbone, of a length of about 1 to 1.4 m (3.3 to 4.6ft).

The stick can be swung by the handle for a fast, light strike. Alternatively, it can be employed the opposite way with the pommel as a bludgeon. With the concealed spike the cane can be used with lethal effect as a thrusting weapon or in a last resort as a spear.

The most famous makhila makers were the Anciart family and the Bergara family. In 1926 Joanes Bergara married Marie-Jeanne Anciart—and all makhilas were marked 'Anciart Bergara'. Today, the family Anciart Bergara is the only one remaining to make makhila in the traditional way. Today the family continues to manufacture the canes in Larressore.



A makhila cane with horn knob with a woven leather grip, nickel silver fittings and a decorative shoe and ferrule; the handles screw off to reveal the sharp defensive point
Signed & dated 'Anciart Larressore'
Medler wooden shaft showing grown scars
Basque, Spain, 1918

NOTE: The medlar is a small tree, two to three meters high but which can sometimes grow to six meters. It grows wildly, scattered among forests, woods and hedgerows, mainly in south-western Europe. Its latin name 'Mespilus germanica' is a due to its possible German origins, but was apparently first introduced into Europe from northern Persia or from the Balkans. Its fruit is like a wild apple which may be eaten, over-ripe, after the first frosts. It is reputed for its medical properties particularly concerning intestinal disorders.

WATCH CANES

Watch canes generally emerged around the middle of the seventeenth century, but it was not until the nineteenth century that watches were produced in quantity, especially from Switzerland, and then created by jewellers and silversmiths, as walking cane handles.

The watch canes wound by using a key before 1890, and after which they use a button winder on the side to tighten the driving spring and adjust the hands. Predating the canes, the first watch wound with a key was manufactured by Patek Philippe in 1868.



**A unique large cut-glass scent bottle-handled cane, combined with a silver watch adapted to form the stopper
Mounted on a silver collar-mounted and piano-lacquered hardwood shaft, with a black horn ferrule
Austria, c.1890**

NOTE: There are no date or maker's marks. This one is similar to a watch illustrated in Catherine Dike's *Cane Curiosa*, page 89, which is England, c.1920.



Top left: An Art Deco silver Vertex watch-handled cane
 Mounted on a hardwood shaft
 The cover slides to reveal the watch face; the watch is
 wound from the button on the side
 Swiss-made movement
 London, c.1930

Top right: A fine silver watch-handled cane; the white
 enamel face is signed 'Brevete', typically bezel twin hatch
 outer ring with a decorative hatch outer ring to face
 Mounted onto a thick hardwood shaft
 Swiss movement
 Europe, c.1900

Bottom left: A decorative system silver watch cane, fitted
 with a blue engine-engraved enamelled cover and a white
 enamel face
 Mounted on a malacca shaft with brass and steel ferrule
 England, c.1910

NOTE: Thommens Uhrenfabrik AG used the name Vertex
 for its products marketed in the UK. By 1929 this name had
 been officially registered. Thommens fashioned Art Deco
 timepieces in the 1920s and 1930s.



A lady's cane, with a compact in the handle, featuring enamelled engine-engraved watch case handle and cover, revealing a vanity mirror and watch in silver gilt interior
Mounted onto a hardwood shaft, retailed by Asprey & Sons of Bond Street
Europe, c.1905

There is a small selection of Holuska watches in the A&D Collection mounted in malacca cane shafts. Most mechanisms were wound by turning the cane handle and adjusting the time by pulling out the handle. Some used a watch key to wind and adjust the hands as in the following example.



A gold knob-handled walking cane clock: brass movement, spring driven, cylinder escapement with partial shock-proofing, wound via a watch key with gold knob handle
 Mounted on a malacca cane
 Vienna 'L. Holuska, Patent'
 Vienna hallmark, glazed cardboard dial
 Austria, c.1880

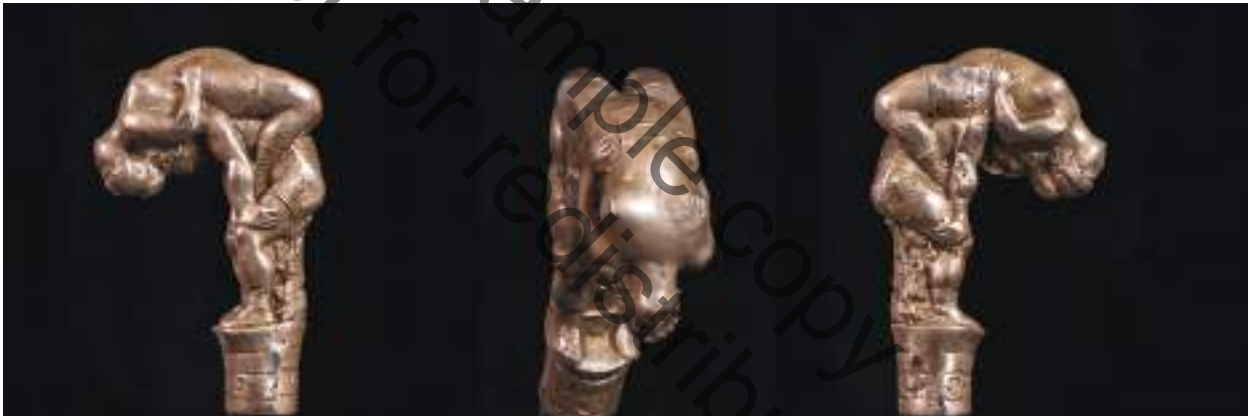
SQUIRTER CANES

Water-squirting canes, sometimes called ‘spitting sticks’, come with various shaped handles, adapted using a rubber or glass tube, or a reservoir built into the cane shaft and activated by pressing a button on the shaft. Most seem to have been made in France. They were used to store water, perfume or acid (vitriol) as a defensive weapon, or were filled with water merely to tease children. Generally, a jet of water or liquid is emitted from the handle as an unexpected surprise.

It would appear that squirter canes were used as a communication device—perhaps to make people laugh, or to irritate others. They were made from a silver-coloured white pot metal or even, possibly, Britannia metal, which was very inexpensive when first made or cast in the 1880s.

Pot metal—which is also known as monkey metal, white metal, or die-cast zinc—is a colloquial term that refers to most alloys of low melting-point metals which manufacturers use to make castings quickly and inexpensively. Britannia metal is a type of pewter alloy, favoured for its silvery appearance and smooth surface (the composition is typically about 92% tin, 6% antimony, and 2% copper). As squirter canes were of inferior quality, very few have survived intact today, making them rare items.

The late cane collector Catherine Dike stated that the most recent US patent for a squirter cane was filed in 1948, comparatively late. These squirt gun canes came in various forms, the rarest probably being in the shape of a nude reclining woman on the back of a man. This erotic cane features Atlas holding a bare-chested woman on his back. The unaware spectator gets a surprise when they receive a squirt from the silver-plated handle of this humorous erotic cane, the squirt springing from between the legs of the female figure.



Erotic squirter cane, featuring Atlas holding a woman on his back
Mounted on a bamboo shaft
Possibly France, c.1900

There are several erotic versions in the collection, some surprisingly risqué given the moral sensitivities of the day. It could be that in some circumstances these canes would be used for flirtatious or mischievous means, another means of making sexual contact with the object of one’s fancy.

However, squirter canes are not erotic, but more generally their knobs were modelled on dogs, being a favourite domestic pet, or as a man’s head. The A&D Collection also includes a great variety of squirter cane subjects, the elephant being among the rarest subject to find in this genre.



Silver-handled squirter cane depicting a young marquis or aristocrat
Mounted on a bamboo shaft
c.1900



Silver-handled squirter cane depicting a miller's head
Mounted on a brown bamboo shaft, with metal ferrule
France, c.1900



Rare silver-handled squirter cane depicting an elephant's head
Mounted on a light bamboo shaft, with metal ferrule
France, 1900



Metal cast-handled squirter cane depicting a Moor's head
Mounted on a silver ring and bamboo shaft
Hungary or France, c.1900



Top left: Silver-handled squirter cane depicting the Moon made to look like a human head grimacing, with a fly on its forehead
Mounted on a malacca shaft, with a horn ferrule
France, c.1885



Top right: Polychrome-handled cane depicting a sailor smoking a cigarette
Mounted on a hardwood shaft
France, c.1900



Bottom right: A rare wooden-handled cane depicting a monkey with inserted glass eyes wearing a silver collar and shirt front
Mounted on a hardwood shaft
France, c.1900



A silver-handled squirter cane, being one of the most common squirter cane handles, featuring a Chinese man with the queue hairstyle, activated by lifting up the pigtail, to release the water which then spurts from his mouth France, c.1900

DEFENCE CANES

Defence canes conceal all manner of weapons—guns, swords, daggers—and were occasionally used in place of a cudgel or a shillelagh. Some Masonic examples hide swords, whereas others conceal spikes, pistols or spring-loaded daggers.

Sword Canes

Sword canes comprise a hidden blade inside a hollow shaft. Most sword canes reflect the style of the period in which they were made. Equally, the decoration, quality and style of their blades, and the mechanisms and manner of concealment, are an indication of the date of manufacture.

The sword or blade is most often hidden within a bamboo shaft. Of course, bamboo naturally lends itself to such a design, and wooden cane shafts were often carved to resemble bamboo. Some were made in two halves and joined together. The finest sword canes were concealed in malacca shafts, but a variety of other woods were also used.

Typical sword canes allow for the sword to be drawn upward from the shaft. The wearer holds the handle with one hand and the shaft with the other and pulls to expose the blade. The most exceptional mechanism of release has a cam-like device holding it locked so that a simple twist will release the blade when pulled sharply. Replacing the blade turns the handle a half-turn anticlockwise, locking the blade securely. Many variations of this locking device can be found, highlighting the skill and ingenuity of the cane-maker.

The first sword canes were made for the aristocracy by sword cutlers, and the carrying of a sword was a privilege reserved for the nobility. During the sixteenth century, sword canes were often bequeathed in a person's will. Although in 1661 a French law had prohibited the use of sword canes, they remained popular because it was felt that the streets were unsafe. Initially, a mandatory element of gentlemen's style, by the eighteenth and nineteenth centuries a fine sword cane was seen as the *pointe finale* of a gentleman's wardrobe.

Blades and Shafts

Most blades featured in canes resemble swords, but some are four-sided foil blades. The broader blades are etched, engraved, blued and gilded, and highly decorated to demonstrate the cutler's fine art. Mid-nineteenth-century blades are fairly flat and rectangular in section, while those of the late nineteenth and early twentieth centuries are almost square. Other types include single-edged, oval double-edged, flat hexagonal double-edged, diamond-shaped, triangular and rapier.

As blades were items of international trade, they are rarely an indication of the origin of a cane. The best clues to the year of fabrication can be found in their decoration unless damaged by rust or cleaning and polishing.

The exceptional decorative engraving was generally bestowed on double-edged or single-edged blades within canes, and the more elegant sword canes with triangular blades from the eighteenth century. The best of these blades were blued and bore gilt decorations and engravings of floral, military or musical themes—there is a similarity between these and the engraved designs found on good-quality sporting guns.

One age indicator is a straight line across the blade from where the bluing portion of a blade extends to just at the upper third of the sword's length. Such examples can be dated to pre-1820. However, if the bluing ends with a decorative scroll, the cane is likely to date from between c.1820 and the middle of the nineteenth century. From this date onwards, the more exceptional blades were decorated in bright designs, often without bluing, or they were blued and gilded in highly ornate patterns, reflecting the tastes of the second half of the century and beyond.

Before the mass production of the second half of the nineteenth century, sword canes were hand-produced by sword cutlers who regularly employed other artisans to finish the handles with ivory, silver or gold ornamentation. After the second half of the nineteenth century, blades were manufactured and signed by prominent companies based in Toledo (Spain), Solingen (Germany), Wilkinson (England) and Klingenthal and St-Étienne (France). However, most of these factories made only the blades, later expertly mounted in canes by local artisans.

It is very rare to find an American blade in a sword cane. It is more likely that these canes were made up of an American shaft and an imported blade. Generally, sword canes found in the United States had their blades marked *Toledo* or *Solingen*. It was not customary for American manufacturers to sign their blades as they did in Europe. One school of thought is that the American blades were not of fine enough quality for the makers to wish to add their mark.

Gun Canes

It is thought that gun canes first appeared shortly after the invention of gunpowder, but they did not appear in Europe until around the sixteenth century. They are concealed weapons designed to keep the user safe by offering an advantage over an assailant who carries a sword or cudgel.

Initially, the design of gun canes reflected gun designs of the period. In early gun canes, the gun barrel curved up from the middle section and was then held horizontally so that the user could place the butt or handle of the cane under the armpit with the sight being placed forward toward the end of the barrel. Of course, this action revealed the user's intentions, so in later gun canes the entire shaft was styled as a typical cane handle.

In the United States, early settlers were still making and using flint lock guns, while in Austria they had perfected powerful air gun canes. It is recorded that George Washington sent Benjamin Franklin to Europe to buy air guns for his army but abandoned the purchase due to the prohibitive expense and lack of blacksmiths able to carry out repairs.

While walking canes concealing daggers or sword blades were commonplace in the nineteenth century, the introduction of the percussion-cap firing system between 1810 and 1830 made the idea of a 'cane gun' a practical proposition. The British gunsmith John Day patented a mechanism in which the downward pull on a hammer, concealed within the cane, dropped the hammer. The design was so successful it became the industry standard.

The airgun was later incorporated into a walking cane and produced in England from 1848. In parallel with the arrival of the airgun came the cap and ball canes. In the United States, the most widely acclaimed cap and ball canes were being produced by the Remington Arms Company from 1858. These were the creation of J. F. Thomas, who attained a patent on 9 February 1858. Remington went on to also produce a cartridge gun until 1889. The dog head model of the Remington gun canes, in both cap, ball and cartridge types, was made for .22-calibre short or .32-calibre short rimfire cartridges, being discontinued in about 1910. The Remington gun cane has always been the most beautiful and desirable of all gun canes, with one example in the A&D Collection.



**Rare gutta-percha Remington gun cane, .4-calibre percussion, with a beaded site, and screw-on ferrule
Mounted on gutta-percha shaft
c.1859**



Rare gutta-percha Remington gun cane



A selection of gun canes

A Selection of Gun Canes

In 1887, Marcelin Daigle patented a repeating rifle gun cane, examples of which are extremely rare because few were ever made. While there were many other types of gun canes manufactured, most were of the single-shot type. In Europe, the most popular were the rifle and shotgun canes made in the mid-nineteenth century by Dumonthier. Dr. Roger N. Lambert was the first American to file a patent in which the ferrule was spring-loaded and popped down and out, thus as the handle was pulled down the barrel moved back to reveal the trigger.

Other examples of gun-activating mechanisms prior to 1900 are of German design, and entirely conceal the weapon in the handle. The gun could then be cocked by pulling a lever down from under the handle's grip, cocking the firing pin and ejecting the trigger. Some canes, such as the 'pepper boxes', enclose a 6-shot chamber with an attached dagger. The element of surprise is enhanced, looking to all intents and purpose like an innocuous walking cane until the handle is unscrewed to reveal the dagger and gun.

This four-barrel black powder pistol cocks on removal from the shaft. Then when the trigger is depressed, the cylinder slams backwards, and all barrels are fired *simultaneously*. Near the back of the cylinder are a French maker's marks.



French percussion gun and dagger cane with a staghorn handle
Mounted on a silver collar, signed 'Paris Brevete' and malacca shaft
c.1850

With most gun canes, one could not activate the firing mechanism with just one hand; something Frenchman C. Joriot changed in 1921 when he invented a pistol that could fire two cartridges, with an activator hidden in the soft leather handle. Using one's right thumb on the side of the handle a spring could be activated, releasing the entire shaft from the breach, leaving just the pistol in the bearer's hand. The same pressure activator could fire up to two cartridges.

Such weaponry canes were also made for Indian maharajahs and could be incredibly ornate, often inlaid with gold and silver. In Britain in 1867, 'walking stick blow tubes' for shooting vermin, birds and rabbits were advertised in the press.



A typical ornate weaponry cane inlaid with gold and silver and made for presentation to an Indian maharajah
 The gun cane breaks down into a multitude of different weapons: a rifle, a handgun, two daggers one of which could be made into a short spear
 The trigger is concealed in the handle as is the shot in the hinged butt
 c.1830

Gadget Defence Canes

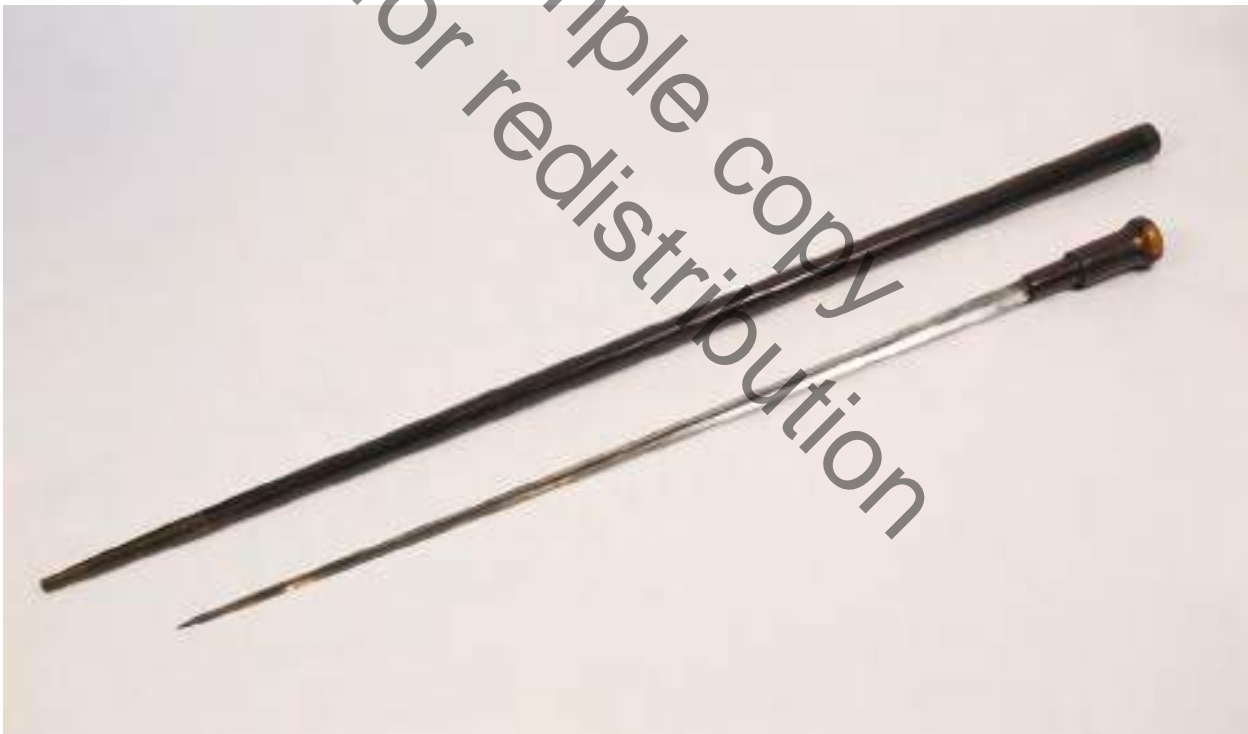
Gadget defence canes were made to be worn for both protection and support. The examples from the A&D Collection show a bludgeon, a knobkerrie, a flick stick, a sword stick and others with hidden and deceptive defence capabilities.



Heavy bronze knobkerrie (bludgeon cane) depicting a Venetian man's head wearing a pointed hat
Mounted on a lacquered hard wooden shaft
c.1890



Rare wooden flickstick cane depicting a man's head with inserted sulphur eyes
The dagger activated when the cane is vigorously shaken so flicking out and locking in position as dagger base is spring-loaded;
the small collar band is missing
Mounted on a hardwood shaft
c.1880



Typical carriage sword cane with lignum vitae handle, concealed in a hollow shaft, with engraved blade
Mounted on a lignum vitae hollow shaft
c.1760

Country roads in the eighteenth century were unlit and dangerous, and sword canes were carried by coachmen as essential protection, in case of robbery. In addition, they would also keep a set of loaded pistols, to assist in the event of an attack.



**Gadget bludgeon cane with a metal knob featuring articulated spikes when activated
Mounted on a black painted bamboo shaft
c.1890**

This cane is activated by a button on the collar, and the pulling down of the ring, whereupon the spikes snap out. It is a French patent in 1882.

N^o 2727

A.D. 1895

Date of Application, 7th Feb., 1895—Accepted, 19th Mar., 1895

COMPLETE SPECIFICATION.

Improvements relating to Walking-sticks and Umbrellas.

I, HUGO KRILIK, of 93 Alexandrinenstrasse, Berlin, in the Empire of Germany, Merchant, do hereby declare the nature of this invention and in what manner the same is to be performed, to be particularly described and ascertained in and by the following statement:—

5 My invention relates to walking-sticks and umbrellas.

According to my said invention I arrange in the interior of a hollow walking-stick or an umbrella a piece of indiarubber or like material. This piece is removable and provided with a handle so that it may be used as a defensive

10 weapon.

In the accompanying drawing

Figure 1 represents a view, partly in section, of a stick furnished with a piece of indiarubber.

Figure 2 is a view of the elastic piece pulled out.

Figure 3 is a view of the stick, the upper part being shown in section.

15 As best shown in Figure 2 the elastic piece *a* is secured to a handle *b* which fits with its lower part into the hollow stick *c* and serves at the same time as a handle for the latter, as will be clearly understood from Figure 1.

In order to prevent the handle together with the elastic piece falling accidentally from the stick I provide on the part of the handle fitting into the stick a spring *d* 20 (Figure 2) which is adapted to engage with a groove *e* in the stick. This connection is severed by turning the handle *b*.

Of course the before-described holding device may be constructed in any other desired manner and may also be dispensed with altogether. In like manner the shape of the stick and the connection of the elastic piece *a* with the handle *b* is 25 optional.

It will moreover be understood that the removable elastic piece may be arranged in an umbrella as well as in a walking stick.

Having now particularly described and ascertained the nature of my said invention, and in what manner the same is to be performed, I declare that what I 30 claim is:—

A walking stick or an umbrella of any desired material with a removable piece of elastic material, such as indiarubber, or the like.

Dated this 7th day of February 1895.

35 HASELTINE, LAKE & CO.,
45, Southampton Buildings, London, W.C., Agents for the Applicant.

London: Printed for Her Majesty's Stationery Office, by Darling & Son, Ltd.—1895

[Price 8d.]

Patent 2727 is included in the A&D Collection
For Improvements Related to Walking-sticks and Umbrellas, A.D. 1895
Registered by Hugo Krilik

'My invention relates to walking-sticks . . . I arrange the interior of a hollow walking stick or umbrella a piece of India rubber or like-material. This piece is removable and provided with a handle so that it can be used as a defensive weapon (cosh).'

So lethal were some weapon canes that during the nineteenth century (a time of much civil unrest on the streets of France) the French government made it illegal to carry a cane. One cane patented in 1883, appropriately named *La Terrible*, contained three sets of double razor blades which sprang from its disguised metal shaft, ripping the hands of anyone trying to grab it. Similar canes, *La Diabolique* and *La Redoutable*, were considered so dangerous they were illegal to trade or use.



Staghorn-handled weapon cane
To arm the weapon, the handle pulls back, releasing sharp metal barbs along the shaft
Mounted on an embossed silver collar and hardwood shaft
c.1870

DECORATIVE, DRESS AND FASHION CANES

Decorative canes often denoted high status, fashioned in Art Nouveau or later Art Deco style. They might be jewelled, made of porcelain or solid gold or silver. The best, however, were made of ivory, tortoiseshell or rhino horn, because of their comparative rarity and exotic nature.

Most decorative canes existing today date from between the mid-nineteenth and the early twentieth centuries. During this period they were sold as fashion accessories or designed as fashion items, based only on the imagination of highly skilled artists and artisans. They came in a variety of forms and materials, including gold, silver, ivory, bone, wood, enamel, porcelain, gemstone or even glass. The finer materials were heavily employed in the decorative walking cane handles created by such designers as René Lalique.

More decorative canes are seen with plain shafts, and highly decorated handles, crafted from a variety of materials. Shafts and handles made entirely from ivory or tortoiseshell were the most expensive and are consequently among the rarest. Silver-handled decorative canes were widely produced during this time. Some were hallmarked, especially if made in England or Europe, while in the United States, they were marked sterling silver—as they are today. Many were finely chased sterling or had gold knob handles, often inscribed and used as presentation pieces.

Silver knobs were cast in the form of animals, and human figures, or as elaborate crook handles. The Art Nouveau period, although short-lived, produced some of the most beautiful, imaginative and highly sought-after canes. Many cane handles were carved from base materials or horn, having an ornate gold or silver inlay and with an engine-turned collar to add a touch of style. Generally, gold-handled canes were for evening use, as were elegant ivory-topped, ebony-shaft canes.

A few examples of jewel-handled canes

Silver-gilt milord-handled night cane, decorated with cabochons of turquoise, garnet and split seed pearls, alternately
Mounted on a snakewood shaft with metal ferrule
Austria, c. late nineteenth century



Silver-gilt milord-handled night cane, decorated with cabochons of turquoise and pearls, alternately on a spiral design
Mounted on an ebony shaft with metal ferrule
Austria, c. late nineteenth century

Ladies' solid tortoiseshell knob-handled cane, with fine inlaid rose-cut diamonds forming a six-pointed star, and further stones forming a ring at the base of the handle
Mounted on a richly patterned snakewood shaft
Austria, c.1920



Small silver ladies' T-shape-handled night cane decorated profusely with cabochons of garnets
Mounted on an ebony shaft with a metal ferrule
Austria, c.1895



Thomas Brigg & Son, London umbrella on a Foxe's frame, with caged polished agate stone knob and white metal banding

'Remember for most women a walking stick was a cane with fabric attached'

—Author's Quote

Mounted on a decorated shaft with cabochons of turquoise and garnets, alternately, including a smaller agate ball at the ferrule

Handle: Austria, c.1900

Ivory was the favoured medium for cane carvers, who fashioned intricately carved handles in every size and shape imaginable, many being made in Dieppe, France. Porcelain handles were initially also very popular. They were produced by Meissen and Sèvres, and are highly desirable due to their extraordinary beauty and rarity, but often collected unmounted. Due to their fragility, most porcelain handles have suffered damage over the years.

Not all eighteenth- and nineteenth-century porcelain was marked; many porcelain handles were made in Paris and unmarked. Many of the studios in Paris produced unmarked white wares made at Limoges or even Sèvres.

Fabergé and Tiffany produced handles encrusted with diamonds and jewels, as well as enamelled engine-turned knobs. Many of these walking canes could be considered wearable works of art. In fact, Fabergé was famous for its intricate enamel and diamond handles, while Tiffany produced elegant gold examples, with ebony or tortoiseshell shafts.

Porcelain-handled canes form a primary category in many cane collections. Some devoted porcelain collectors also collect the handles separately, affixing them loosely on display stands. Once mounted onto a shaft, the porcelain marks are forever hidden. The A&D Collection includes many porcelain handles mounted as complete canes.

A few examples of Porcelain Canes



Cane with opera-shaped handle in Meissen porcelain, in the shape of a veiled woman, enveloped in flowers
Mounted on a malacca shaft
Germany, c.1895



Cane with opera-shaped handle in Meissen porcelain, in the shape of a man, enveloped in flowers
Mounted on a malacca shaft
Germany, c.1880



Cane with porcelain tau-shaped handle modelled as a woman's head wearing a hat and floral scarf
Mounted on an ebonised hardwood shaft fitted with a polished brass ferrule
Germany, c.1890

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SYSTEM AND GADGET CANES

System and gadget canes can be defined as a cane with more than one purpose, featuring a hidden or secondary function. They were available in many varieties, worn by surgeons, tailors, soldiers, sailors, painters and decorators, all concealing hidden tools. For example, a gardener's cane might contain a pair of shears to remove dead heads from flowers, or hide a saw for removing unwanted branches, Whereas, more amusingly, other canes housed musical instruments.

Gadget canes were widely reproduced for years as it's all too easy to find a good handle and then to construct a fake gadget cane. The A&D Collection contains some true examples from the early nineteenth to the twenty-first century, some of which are highlighted below.



Ivory knob-handled cane illustrating a hand holding a document and featuring a draper's measure marked along the hardwood shaft
Lifting the knob extends the length of the shaft
c.1890



French silver-handled walking cane, made for a physician and containing within the handle a range of bloodletting fleams encased in tortoiseshell
Mounted on an ebony shaft
c.1860

Horn-handled vesta cane, featuring a brass rail carriage key revealed only when the handle is unscrewed
The handle also hides a vesta, accessed through one of the hinged silver cap ends
Mounted directly onto a stained bamboo shaft
c.1900



Early cutlery picnic gadget cane
Gadget canes prior to 1830 are rare, so this one with a knife and fork hidden in a briar shaft, with a presentation to 'A FRIEND' engraved and dated on the silver knob handle is a fine example
c.1812



A gadget cane, concealing men's toiletries: a razor, spare blades, shaving soap and brush, contained in a pigskin-covered chrome-plated metal cylinder mounted on an oak shaft
c.1920



Extremely rare candle system cane, with an Art Deco-style metal ball-shaped handle, which opens to reveal a glass-covered candle. Holes in the bottom ball provide an air supply to the candle which is sheltered by the glass tube
Mounted on a bamboo shaft, as seen in *Cane Curiosa* by Catherine Dike, page 145
c.1920



Surveyor's walking cane, with a silver knob and a three-part boxwood rule hidden in the rosewood shaft
c.1923



Small brass telescope cane with leather-covered handle, featuring a removable brass knob which conceals a magnetic compass and a four-part brass telescope
Mounted on a pen-worked bamboo shaft, depicting Chinese scenes
c.1900

Not for sample copy
redistribution

TORCH CANES



Pewter-handled electric lamp gadget cane
The system remodelled for modern batteries
Light on and light off
Germany, c.1894

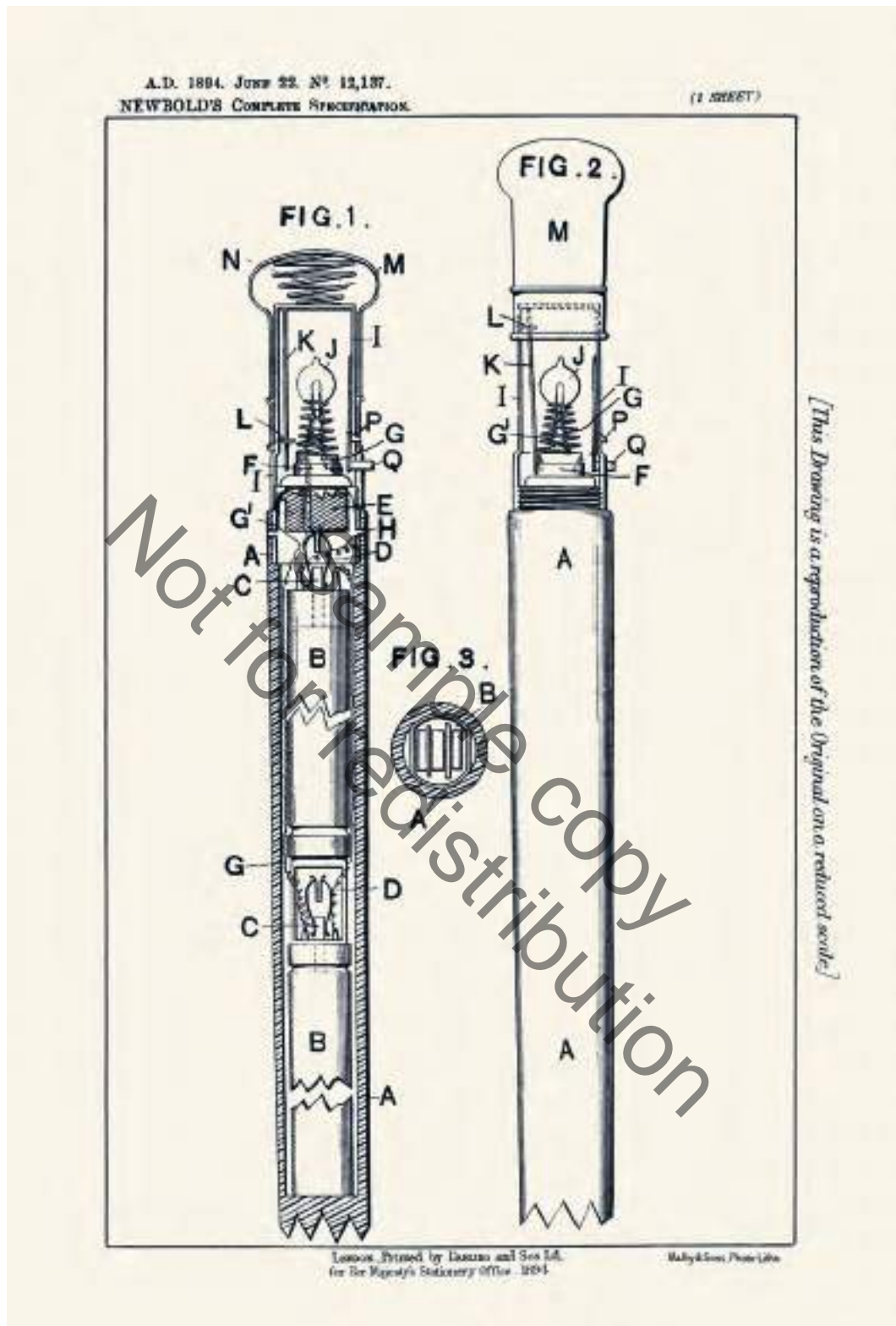
NOTE: The mechanism and the knob are in pewter with a porthole made of balloon-shaped glass and screws/unscrews to illuminate/switch off. The cane relates to a German patent, the letters of which can be seen on the last ring. It is still in working order because it has been remodelled to accommodate modern batteries.



Bakelite-handled cane concealing a battery-operated torch
Mounted on a hardwood shaft
c.1930s



A crook-handled torch cane with Bakelite bulb cover mounted on a bent-wood cane shaft
The torch is activated by twisting the platted collar
Together with a straight torch cane also activated by turning the Bakelite cover on a simulated snakewood shaft
England, c.1920s



This cane is of similar design to Patent No. 12137, included in the A&D Collection
 'For Improvements Connected with a Combined Walking Stick and Electric Lamp Appliances. A.D. 1894'
 Registered by Harry Newbold, Silversmith for Brigg
 Electric patent, Germany, 1894

'My invention relates to fitting an electric lamp with a primary battery or accumulator into a walking stick, and to provide the head or knob of the stick with an automatic action contact maker in order that the electrical contact can be made.'

N^o 12,137

A.D. 1894

Date of Application, 22nd June, 1894—Accepted, 11th Aug., 1894

COMPLETE SPECIFICATION.

Improvements connected with a Combined Walking Stick and Electric Lamp Appliances.

I, HARRY NEWBOLD, of 143 Rue St. Antoine, Paris, France, Electrician, do hereby declare the nature of this invention and in what manner the same is to be performed to be particularly described and ascertained in and by the following statement:—

5 This invention relates to fitting an electric lamp with a primary battery or accumulator in a walking stick, and to providing the head or knob of the stick with an automatic actuated contact maker in order that electrical contact can be made on the head or knob being released and springing up under the action of an enclosed spring, and for breaking contact when the head or knob is returned by
10 pressure.

For the purpose of my invention, I bore an ordinary stick or cane to a given depth from one end, and insert into said hollow, a celluloid or other casing having flat sides to leave spaces for the conducting wires to lodge in. The celluloid casing, of which there may be two, arranged end to end by suitable thimbles or ferrules,
15 each being provided with an acid injection nozzle coverable by an inverted glass, or other cap to prevent (should the stick or cane be turned end for end) the acid from escaping. The casings contain the usual primary battery or accumulator media and are coupled up for intensity with their conducting wires in connection with the platinum of a glow lamp and with a shoulder of a closing plug respectively.

20 Where the glow or incandescent lamp is situated, is a semi circular screen for the attachment of a spring cap, said screen also serving as a reflector. The screen is slotted for pins or studs of the cap to slide in and by which the cap is guided. The screen is closed at top and has a tongue depending therefrom, this being passed through an ear projecting inwardly from the cap to draw the tongue away
25 from the shoulder of the closing plug to break contact when closing the cap, and for putting into contact during the release of the cap for completing circuit, and producing the incandescence of the lamp.

The invention will be clearly understood by reference to the annexed drawings.

30 Figure 1 is a part sectional elevation of the upper part of a walking stick or cane with the cap closed and the tongue out of contact with the shoulder of the closing plug.

Figure 2 is a view with the cap extended, and the tongue in contact with the shoulder of the closing plug.

35 Figure 3 is a transverse section through the line *a, a*, and showing the spaces by flattening the sides of the celluloid, or other casing, or casings.

A is the walking stick, or cane. B the casings containing the ordinary primary battery or accumulator media shaped to fit therein. C, C, the acid charging nozzles; D, D, the glass inverted covers on same.

E closing plug; F shoulder thereon of conductable metal in connection with the
40 lamp by the wire G, G¹ being a wire from the other terminal of the lamp to one pole of the battery, or an accumulator. H is the other conductable wire in connection with the screen I partly surrounding the lamp J as the other conductor through the tongue K, which from its attachment to the closed end of the screen, can be drawn towards and from the shoulder F by the ear L of the cap M, this
45 forming the head or knob of the stick or cane. N is a spring for forcing the cap M upwardly to uncover the lamp.

P is a catch on the cap M to retain the cap in a closed condition when pushed down and closed, which catch can be released by a pressure on the outside stud Q.

[Price 8s.]

2

N° 12,137.—A.D. 1894.

Newbold's Combined Walking Stick and Electric Lamp Appliances.

for the spring N to shoot the cap up, and the tongue K to then make contact with the shoulder F, and complete circuit.

Having now particularly described and ascertained the nature of this invention and in what manner the same is to be performed I declare that what I claim is :—

The arrangement of lamp appliances forming part of a walking stick, or cane by which combination electrical contact can be automatically made and broken on the opening and closing action of a cap head or knob, as set forth and substantially as shown on the annexed drawings.

Dated this 22nd day of June 1894.

H. GARDNER,
166, Fleet Street, London, Patent Agent,
Agent for the said Harry Newbold.

London: Printed for Her Majesty's Stationery Office, by Darling & Son, Ltd.—1894

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THE AUTOMATON CANES

Automaton canes include moving parts within their design, which fascinate both children and adults in equal measure. During the nineteenth century, automated objects of all sorts were a common source of entertainment and thus found their way into cane design. Animal and human heads that could stick out their tongues, roll their eyes, open their jaws and flap their ears were especially popular. They were activated by pushing a small button behind the head or on the cane's shaft and had a significant impact on the viewer. 'Squirter' canes fall into this category but, as explained previously, can be either amusing or defensive.

Some amusing canes are discreetly flirtatious, with winking eyes, whereas others are purely intended to entertain children. Some even celebrate the macabre, with a moving human skull, perhaps as a companion for a medical student? This is a category that can be irresistible to any collector, and the following are illustrative examples from the A&D Collection.



Amusing 'Red Indian Brave' cane, with inset glass eyes on an ivory handle
 Mounted on a silver collar
 Activated when tipped, at which point the tongue comes out
 London, 1940



Amusing ivory cane depicting a black man
Mounted on a silver collar and hardwood shaft
When activated, the eyes roll and the mouth opens
England, c.1890

An interesting collection of three wooden automaton canes from the same stable, all of which are carved in a Black Forest style. Their origin is probably Bavaria.

Carved wooden cane depicting a rooster, with inset glass eyes
Mounted on an ivory disc and malacca shaft
When activated, the head moves and the wings flap
c.1900



Carved wooden cane depicting an elephant, with ivory tusks and inset glass eyes
Mounted on an ivory disc and malacca shaft
When activated, the ears move
c.1900



Carved polychrome wooden cane depicting an owl, with inset glass eyes
Mounted on a malacca shaft
When activated, the owl flaps its wings
c.1900



Ivory cane depicting a chick emerging from an egg
Mounted on reeds
When activated, the chick's head pokes out from the shell
London, 1909





Ivory cane depicting a bearded Cossack, with glass eyes
Mounted on an ivory washer and hardwood shaft
When activated, the Cossack rolls his eyes and pokes out
his tongue
c.1890



Ivory cane featuring a duck, with inset glass eyes
Mounted on a hardwood shaft
When activated, the duck opens its beak
and pushes out its tongue
c.1920



**Rare ivory-handled, fully clockwork automaton cane modelled as the head of Mephistopheles
Mounted on a silver collar and malacca shaft
England, c.1870**

NOTE: A clockwork movement created within the handle can be wound from a turning device fitted to the shaft below the handle, and a further button, when depressed, sets the automaton in motion, causing the lower jaw to drop down and open, the tongue to protrude, and further the glass eyes set within the head to roll backwards and forwards. This automaton cane is a rare example of a clockwork mechanised piece, whereas many similar canes function on a ratchet system—where a trigger is released, or a button pressed. This cane’s mechanism uses a ‘wind-up’ system to create movement.

GLOVE-HOLDING CANES

It is believed that most automated canes were exclusively manufactured in Vienna in the nineteenth century. It is possible, however, that some ivory models were of French origin. Most glove-holding canes were modelled as animal heads, designed to move their jaw or ears when activated by a lever beneath the chin. The concept being that when attending a function, you handed in the gloves and the cane together to the cloak room attendant.



Silver glove-holding cane depicting a duck, with red glass eyes and black pupils
 Mounted on a metal ring ebonised shaft with metal ferrule
 When activated, the duck opens its beak and shows a silver tongue
 London hallmark, 1911



Ivory glove-holding cane depicting a dog, featuring inset glass eyes
 Mounted on an engraved silver collar and rosewood shaft
 When activated, the dog's jaws open
 London, c.1900
 Most ivory glove-holders were of French or English origin



Wooden glove-holding cane depicting a hare, featuring inset glass eyes
Mounted on an embossed silver scalloped collar (engraved: 'W.A.B From his Class, Dec 1903') and hardwood shaft
When activated, the hare's mouth opens

SABBATH OR SUNDAY GOLF CANES

The name 'Sunday cane' arises from the fact that golfers, who could not play golf on Sundays in parts of the United States, would carry a cane whose handle was a golf head and practice their shots in secret.

As with the genre of children's canes, there are numerous examples of golf memorabilia collections including canes. Of the examples of Sabbath or Sunday canes in the A&D Collection, the earliest is dated Paris 1907, engraved on a silver lozenge.



Sunday canes with lead-weighted heads
Fruitwood, hickory and hardwood shafts
USA, c.1920



A fine J. Henderson (Wick and Airdrie GC 1905-1906 and 1914) decorative face persimmon socket-headed Sunday golf walking stick
Provenance: The late John Hanna Golf Collection



Some fine examples of
Sunday Canes
Provenance: The late John
Hanna Golf Collection

MUSICAL CANES

Canes holding or comprising musical instruments are part of the gadget cane ‘family’. They date as far back as the 1500s and are known to conceal violins, clarinets, flutes, dulcimers and horns. Musical canes are among the rarest canes, particularly the violin cane, complete with its bow hidden inside the shaft. However, musical canes do not just conceal their instrument; they are the instrument—by virtue of being convertible into fully portable musical instruments.

Flute canes, as well as other wind instruments, were very popular and, in many cases, much more accessible than their stringed counterparts. Harmonica canes, or canes that hid a tin whistle, were more common, offering entertainment at any time.



Stephan Koch recorder/wooden flute cane
Vienna, Austria, c.1820s
Material unknown, probably fruitwood

NOTE: This is one of just two known nineteenth-century walking cane recorders.



A selection of musical canes from the A&D Collection:

1. Harmonica walking cane made from a dark hardwood, c.1880
2. The ukulele cane made mainly in hardwood with the cover in metal from bent tin, with a brass knob to hold the parts together, USA, c.1920
3. Stephan Koch, walking stick recorder/wooden flute cane made of fruitwood, c.1820
4. Black Forest music box cane made from hardwood, with a bear climbing a tree, c.1860



**Black Forest music box cane showing a bear climbing a tree
Austria, Bavaria or Switzerland
The mechanism is wound by a simple clock key and button
Germany, c.1860**



A second selection of musical canes from the A&D Collection:

1. Harmonica walking cane
2. Flute walking cane with fruitwood shaft, c.1880
3. Ukulele cane made of tin plate with a timber inset plate to carry the strings and form the sound board, c.1920
4. Trumpet cane



A third selection of musical canes from the A&D Collection:

1. Flute walking cane of ebony with silver fittings, c.1900
2. Flute walking cane of hardwood and ivory, c.1840
3. Street musician's harmonica cane of hardwood with the harmonica concealed in the handle, c.1900
4. Art Deco street musician's harmonica cane of ebony and silver-plated brass; the harmonica portion can be detached, c.1920



**Trumpet cane with a horn knob, screwed onto a hollow hardwood shaft with brass plated fittings comprising the horn, mouthpiece and short pipe joining the mouthpiece to the internal brass pipe works (except the horn, the mouthpiece, the connecting tube are hidden inside the shaft and accessed by screwing off the knob)
A brass ferrule, iron-tipped
England, c.1900**



**Very rare flute cane in the key of C. Made from one smooth mahogany piece, with wooden knob handle, copper and steel ferrule
Signed 'Paul WALCH—BERCHTESGADEN'
Germany, c. 1820**

Note: This rare flute cane contains a key hole system: 1 key, round flat flap set into the instrument with raised touch piece. Two vent holes below the E-flat key. The upper end is trimmed back to shoulder to receive a ferrule. The present brass ferrule may be original but now is much too large. The upper end of the instrument appears to have been shortened, purpose unknown.

Mark Maximum: (rosette)/PAUL WALCH/BERCHTESGADEN/C. Provenance: Sadie Huntington, Pittsfield, Massachusetts, 2 Nov. 1939. From the Dayton C. Miller Collection.

*Berchtesgaden (German pronunciation: [ˈbɛʁçtəsˌɡaːdn̩]) is a municipality in the German Bavarian Alps. It is located in the south district of Berchtesgadener Land in Bavaria, near the border with Austria, some 30km south of Salzburg and 180km southeast of Munich. To the south of the city, the Berchtesgaden National Park stretches along three parallel valleys.



A fourth selection of musical canes from the A&D Collection:

1. Tin flute walking cane, England, c.1880
2. Pitch pipe cane
3. Hardwood crook-handle walking stick with individual brass pitch pipes, c.1920
4. Mahogany flute, c.1865

Jascha Heifetz playing a walking stick violin
'WANDELSTOK-VIOOL' (© GETTY)





Violin gadget or dance master's cane comes apart to reveal the sound board, strings, bridge and tuning pegs
The hidden bow is stowed inside the casing, the strings with a bridge and tuning keys; the Fritz handle reattaches to form the chin rest
A watch key can be used for tuning the strings
Total length: 87cm (34¼in)
String length: 33cm (13in)
c.1800



'Transverse flute' walking cane made of fruitwood

A one-piece wooden flute with an octagonal ivory knob; below the handle is a silver ring with a clevis for a carrying cord, the six holes for a working transverse flute and a single wooden key

It is an original piece because it is made to be played with the left hand; the section ends with a brass-iron ferrule where two holes open to produce the required resonance (it was part of a music instruments museum in Paris)

Handle/knob: 4.5cm (2in) diameter

Length: 88cm (34⁵/₈in)

Brass iron ferrule: 13cm (5¹/₈in)

France, c.1790



Clarinet walking stick by Ulrich Ammann, 1766–1842
Clarinet/flute designed as a walking stick
Ulrich Ammann, Toggenburg, Switzerland, c.1800
Fruitwood and boxwood, carved; bone handle and brass closure
Marked 'AMMANN'; a similar object can be found in the German National Museum in Nuremberg (Inventory No. MIR484)
Total length: 87cm (34¼in)
(Auctioned on Wednesday 3 April 2019 at Koller international Auctions, based in Zürich, Switzerland)
Switzerland, c.1790

NOTE: Ulrich Ammann was known throughout Europe as a maker of flutes, clarinets and bassoons, and remembered for his 'stick flute' clarinets, which had a dual purpose doubling-up as a walking stick. Although thought lost, many stick flute examples have survived and can still be played.

A recital on an Ammann clarinet at Canemania 2016 in Geneva can be viewed at www.canemania2016geneva.com (*Stück Ammann Klarinette* Parts 1 & 2).

WRITING AND DRAWING CANES

Before the advent of the fountain pen, writing with ink while travelling posed a problem. John Sheldon's patent pocket escritoire (travelling inkwell, vesta and seal set) was an attempt to rectify the problem with a portable pocket office.

The pencil, pen and inkstand (called a surveyor's, solicitor's or scribe's stick in the nineteenth century) was a solution, but one can't visualise a serious professional taking his cane apart in this way.

From the 1850s, a few low-cost pen, pencil and inkstand combinations were being sold as souvenirs at major public events; for example, the London Crystal Palace Exhibition of 1851. The example included a little peephole with a view of the exhibition in the handle.

Other examples of pen and pencil combinations were Georgian Penners, whereby the handle acted as the inkpot. For professionals, some canes had a sturdy sandbox containing fine sand for drying the ink.

There were also several artist's canes containing watercolour palettes, mixing receptacles, a water bottle and brushes, which were very practical. Some canes converted into a painter's easel, held notepaper or letter scales or acted as book rests and contained knives for cutting paper. Canes containing a pencil, however, proved the most enduring and were also used by the racing fraternity.

Writer's Canes

The writer's cane had a hinged or screw-top handle that opened to reveal a pot where ink could be easily stored. Below the pot, the cane has sufficient storage for rolled sheets of paper, including a pen, penknife, eraser, graphite pencil, sealing wax, metal-sheathed candle and a match container. When the knob is closed, it reverts back to being a walking cane.

Pencil Canes

Canes and umbrellas containing a hidden or 'magic' pencil were popular with women, and the racing fraternity, and the following are several examples.



Gadget Escritoire Writing Set Cane and Watch
Including a protective wooden case
Length 103cm
Germany, c.1850



Gadget escriptoire writing set cane and watch

The watch is concealed under a cover, opened by pushing the button release

The interior fittings include a mirror, two glass ink bottles with gilt metal lids, a penknife, a gilt metal pen, a cylindrical metal-container with leads and a seal stick with a perpetual calendar, a candle and vesta containing match strikes

A very special gadget cane. This gilt metal and lacquered walking cane is attributed to J. A. Lewn. The head is in octagonal faceted form, engraved in the Rococo manner with foliage and scrolls. The top comprises an internal lifting lid to reveal a single fusee watch movement lacking dial, with maker's/retailer's label under the movement for 'J A Lewn Jewellier Neue Friedrich's Str. No. 79. Berlin'.

The main lid lifts to reveal an interior mirror and fittings, including two glass ink bottles with gilt metal lids, a penknife, a gilt metal pen, a cylindrical metal-container with leads and a seal stick with a perpetual calendar. Within the handle is a hinged compartment containing a small candle and a vesta for matches.



The hinged compartment containing a small candle and a vesta for matches



Gadget escritorio writing set cane and watch
Two glass ink bottles with gilt metal lids, a penknife, a gilt metal pen, a cylindrical metal-container with leads and a seal stick with a perpetual calendar and the watch key
Length 103cm
Germany, c.1850



Umbrella with a pencil holder, activated by pulling the ring
The cedar wood pencil is held in a silver pencil case and is simply pulled out to use and then slipped back
Bamboo shaft
England, c.1895

Patent No.12240 is included in the A&D Collection
For Improvements in the Head Fitting of Umbrellas Walking-sticks, and like, A.D. 1889
Registered by Charles Dumenil, Silversmith for Brigg

'My invention relates to the improvement the head fitting . . . adapted to receive a pencil or the like therein, and to eject the same by the resilience of a spring as soon as a detent is drawn back'.



Art Deco system cane, with a silver top and shagreen-covered handle
Mounted on an ebony shaft
The pencil is ejected by pulling the ring
c.1920

Pounce Pot System Canes

Pounce pots were used to store pounce. This was a finely ground powder made initially from either crushed bone of cuttlefish, pumice or a gum sandarac resin. Later sandstone or talc was also used. The tops of pounce pots were generally saucer-shaped and perforated, allowing the contents to be shaken gently over the surface of writing paper. They had two functions: first, to smooth the paper or parchment, which could have a greasy finish. By rubbing pounce into the surface, it helped so that the ink would not bleed. Second, it was sprinkled over the wet ink to absorb any excess hence speed up the drying time. Remember, this was a time before blotting paper was invented.



**Pounce pot system cane with hinged handle, holding an inset pot
Mounted on an ivory collar and malacca shaft
England, c.1890**



Pounce pot system cane
Mounted on a hardwood shaft
Handle unscrews to reveal the container
England, c.1900

Portable Watercolour Canes

To the Victorian, watercolour painting was important for both the amateur hobbyist and professional painter. Besides the Winsor and Newton paint boxes, it was useful to be able to carry a light paint box just to capture a rare image. Hence a number of artist's walking sticks were available.



Artist's cane, containing a range of Winsor and Newton watercolours, brushes and water
Registered lozenge: 16 November 1871
Mounted on a malacca shaft
c.1880

FOLK ART, OR ART POPULAR, CANES

Folk art canes are handmade and generally carved from one single piece of wood, cane or branch. Unlike the more formal or professionally made walking canes—even the early pilgrims' and Black Forest canes were undoubtedly made by very skilled tradesmen—these folk art canes were one-offs by untrained artists. Many display magical or mystical symbols along the shaft, or feature patterns recounting an event of historical significance. One such example is in the alligator canes of America, which were made as tourist souvenirs.

The A&D Collection has grown without any particular attempt to focus on art popular canes; however, over the years, it was inevitable that such a thematic area developed. Some art popular canes make amusing companions.

This cane depicts a woodland imp with inset glass eyes. Imps were said to wander wild in the woods, getting into mischief, and were exceptionally good at playing tricks on people.



Handmade cane in fruitwood, depicting an imp
c.1900



Hand-carved Green Man cane
c.1900

NOTE: This cane typifies art popular, with its interpretation of the mystical Green Man. The root wood design shows animated faces with inset glass eyes, carved sympathetically into the gnarled bumps and crevices of the wood's natural form.



Cane with an offset handle, depicting a locust sitting on a branch
c.1900



A small selection of the many art popular canes in the A&D Collection



Early country cane carved from a single gnarled hardwood branch root, depicting a chained hound
c.1850



Florida alligator cane
c.1900

NOTE: In the late nineteenth century, Florida was still a frontier, with large, unpopulated areas of land. The alligator motif adorned nearly every kind of tourist object produced. A Florida publication dated 1875 contains an advertisement for the Damon Greenleaf Jewellery Store in Jacksonville that states it sold, 'walking canes of all kinds of Florida wood—Orange Wood'. The advertisement indicated the goods were locally made. The trade certainly lasted until the First World War.

Almost without exception, all creatures from the natural world have been portrayed or interpreted in some way by cane carvers. Snakes were one of the most popular animals featured, their form lending itself to interlacing the walking cane shaft.

Folk Art Walking Canes with Black Forest Attribution

The name *Black Forest* is a trademark for various wood carvings relating to items made in Austria, Switzerland and Bavaria. Most particularly in Bavaria, wood-carvers produced furniture, desk items, smoking pipes, nut-crackers, cane stands and cuckoo clocks often depicting forest animals, trees and foliage but predominantly bears. Many farmers in the region produced canes for their own use and to sell to tourists. Strangely, most of the indignant trees found in that area were not suitable for walking sticks, but linden, pear, maple and walnut woods were suitable for carving. Certainly, some of the carved wooden automatic canes were from the region and could be attributed as Black Forest canes.

Switzerland started its famous wood-carving industry in the town of Brienz in 1800, and by the end of the century Swiss wood-carvers had become world-renowned, starring at many international exhibitions in the nineteenth century, including 1851's Great Exhibition in London. There were many wood-carvers for cuckoo clocks, furniture and hall stands but none are reputed to have specifically produced canes, though some beautiful cane stands were created.



**A typical Black Forest carved wooden-handled cane depicting two gnomes with inset glass eyes, intertwined within a tree
Mounted on a silver collar and malacca shaft
Bavaria, c.1900**

CULTURAL CHARACTER CANES

'Black man' canes can be split into two distinct types. One is exaggerated and cartoonish in design, featuring unflattering caricature-like faces of men and women. Sometimes called 'minstrel' canes, they include 'reluctant beheaded', or *décapité récalcitrant*, canes, which depict a black male head. Their original appeal dates from around Abraham Lincoln's Emancipation Proclamation, indicating resentment at the changing of American society under the newly issued presidential proclamation declaring 'that all persons held as slaves' within the rebellious states 'are, and henceforward shall be free'. The second type within the genre is ethnic canes, depicting black men or women in fashionable, sympathetic, well-crafted style, sometimes depicting Asian, Middle Eastern or Arabic men and women. Many of these were made as travel souvenirs and explore themes of romance and discovery, which became highly fashionable in the late nineteenth century.

Handle depicting an Asian man with knotted hair, cast in bisque, missing earrings
Mounted on a brass collar and ebony shaft
c.1900



Handle depicting a West African Arab wearing a red Kufi cap,
carved in ebony and featuring glass eyes and ivory teeth
Mounted on a brass collar and ebony shaft
c.1920



Handle showing a Moor's head wearing brass earrings and a red cap, with glass eyes
Mounted on an ivory collar and intricately carved Indian ebony shaft
c.1900



Bisque handle depicting a young Chinese man
Mounted on a brass collar and hardwood shaft
c.1890





Finely carved polychrome ivory knob depicting a stylish black gentleman wearing a hat and cravat
Mounted on an embossed silver collar and hardwood shaft
Engraved: *'Relic of Brighton Chain Pier Dec 4, 1896'*
The shaft is possibly formed from one of the pier's timbers (the pier suffered structural damage in the Great Storm of 1987)

Hardwood handle carved in the likeness of Othello
Birmingham silver mark with rubbed date mark



Carved horn handle showing a young African boy with tight curly hair, glass eyes and skullcap
Mounted on a white metal collar and bamboo shaft
c.1900





Polychrome handle showing a Zulu chief wearing a traditional feathered headdress, with glass eyes
Mounted on a floral collar and bamboo shaft
c.1900



Folk art staghorn handle carved to show a whole alligator attacking an African American figure, with glass eyes, hands and feet
The carving is in the Jacksonville style
Mounted on a sterling silver engraved collar and rosewood shaft
c.1890

NOTE: A similar cane appears on page 277 of *Canes of the United States* by Catherine Dike.

Ebony black man cane in the form of a gentleman's crook, with applied silver eyebrows, nose and ears, featuring ivory teeth and glass sulphur eyes
Silver mark 900
Italy, c.1880





Ivory knob-handled cane, representing an iconic Japanese samurai with a ponytail
Mounted on an embossed silver collar and round ebony shaft, probably imported from Japan and later attached to the cane
Chester, England, date mark 1886

This cane features an iconic image of a Japanese warrior, with the timeless sumo wrestler's hairstyle, a 'chonmage'—whereby the front of the head was shaved and the remaining hair bound into a bun or topknot. The style was originally adopted to keep the samurai's helmet secure in battle.

CHILDREN'S UMBRELLAS AND CANES FOR LITTLE PEOPLE

This is a small but fascinating section of the A&D Collection, and certainly worthy of a mention. Interestingly, they were not prohibitively expensive to procure, even when new, but good examples tend to be relatively scarce and difficult to find. It is likely they were thrown away once the child had grown up, being thought unworthy of being kept.

Walking canes authentically designed for and used by children were in widespread use for only a comparatively short span of time, relative to the whole history of the walking cane. To confuse further, there are several walking sticks around, of reduced size, which should not, strictly, be identified as children's canes. Although children's parasols were evident before the 1850s, which was some time before children's canes were being sold.

Many of the trade advertisements in the 1880s advertised children's canes and missies' parasols and umbrellas. These include swagger sticks, ornamental batons, salesmen's samples and canes designed for adults of petite stature. The salesmen's samples are interesting, and we have a number of specimens in the Collection, but the little examples could also have been made for dolls.

The following is an extract from *Wyman's Commercial Encyclopaedia of Leading Manufacturers of Great Britain*; it discusses the sale of children's canes from Aaron, Sons, & Co., umbrella manufacturers at 18 Jewin Street in London, and No.1, Coppinger's Row in Dublin, in the late 1800s.

The umbrella and walking-stick department is on the ground floor. Here every variety of cherry, orange, myrrh, lemon, and pimento canes, along with many other rare and curious specimens, is displayed. On the first floor are the sunshade show-rooms, the counting-house, and the departments for braces, mufflers, and silk handkerchiefs,—these last-mentioned branches have been recently introduced, and have been found to be a very successful development. . . . The umbrella department contains a very varied show of these goods. Here are umbrellas for every purpose—for carriages, for ladies, gentlemen, and children; the 'Clynch', the 'Park', the 'Olympia', and the 'Self-opening' umbrellas are well-known specialities of this Firm.

The identification of a small cane as a real example of a child's cane is imprecise because there is no exact firm definition of the characteristics common to this area of collectable walking canes except the feel. Thus, an example will be assumed to be a child's cane, especially when proved in some way by firm provenance. In this respect, the following is an excellent late example of one, made by a grandfather for his grandson.



**A present from a grandfather to his grandson
Horn-handled child's cane depicting a swan's head,
complete with glass eyes
Mounted on a hardwood shaft with metal ferrule
Total length 58cm (23in)
c.1930**

There are several identifying tips and rules of thumb to be found that can provide some further aid when distinguishing children's canes from other varieties of miniature canes. The typical length of a child's cane was about 49.5 to 66cm (19.5 to 26in). Nevertheless, children's canes are more likely to be identified as smaller versions, imitating adult designs: swagger sticks and ornamental batons. In addition, they can also be recognised in the main by picturing them against a full-size adult walking stick. As another guide, canes belonging to a person of significant small stature may be smaller, but of a sturdier design, clearly able to support some weight and show real evidence of everyday use.

In the A&D Collection, there are some excellent miniature examples of notable fashionable canes that were available at the time: the Brigg miniature ivory cockatoo cane, a porcelain-handled cane, some gadget school canes—containing an array of items (pencil, pen, inkwell and a rubber) are good examples of this. Many ivory-handled smaller canes can also be found in the collection, with crook-shaped handles, or Indian or Chinese carved canes with pierced shafts.

Unusual, intricate and petite ivory children's cane, with finely detailed pierced detail and carving, decorated with dragons, figures, floral patterns and leaves
Make up of joined ivory sections
India, c.1860



Boxed novelty children's gadget cane, featuring a bird head handle with penholder and pencil revealed when separated into three parts
 Mounted on a hardwood shaft
 c.1920



Children with canes (Photograph from the A&D Collection)



A young boy holding a cane (Photograph from the A&D Collection)

As explained, many child-size canes were downscaled versions of full-size canes. Some were used in the photographer's studio while others were worn on special occasions.

A selection of four children's canes:

1. Ivory-handled child's cane depicting a red Indian warrior, with a hairpiece
Mounted on hardwood shaft
c.1900
2. Ivory children's walking stick carved to imitate bamboo
c.1900
- 3., 4. Two embossed silver-topped children's canes
One mounted on an ivory shaft, the other on a hardwood shaft
c.1900



A miniature porcelain-handled cane, on a bronze collar
Mounted on a hardwood shaft
c.1900



The children's cockatoo cane contrasting with the full-size Brigg automaton cane
Note the miniature version does not animate, but is clearly meant to imitate



A country cane depicting a young boy wearing a hat
Made of a complete hazelwood shaft
c.1900





Early children's primitive folk art cane, featuring a peg doll, with articulated arms and legs, glass eyes and button tunic, made in rosewood or fruitwood c.1830s



A collection of children's canes in a small Black Forest cane stand

SALESMEN'S SAMPLES

Salesmen's samples are a bit shorter than children's canes and will show few signs of wear; they were created as scaled-down versions of real products and used to demonstrate features to retailers or potential customers. These miniature examples were popular in the late nineteenth and early twentieth centuries, as they were easily transportable by travelling salespeople. It also allowed dealers to display a variety of items in their showrooms that could then be ordered directly from a manufacturer. Generally, salesmen's samples are very accurate and demonstrate the full functionality of the final product. Often, the examples were carried in a specially designed briefcase, which sometimes contained several versions of the same item in a range of colours, styles or finishes.

Salesmen's samples were manufactured by major companies, such as Avon, John Deere, General Electric, Sears and even unexpectedly by Coca-Cola. Products adapted for miniature salesmen's samples, apart from canes, included plumbing and kitchenware, stoves, sewing machines, cash registers, tractors, books, dolls, perfumes, light bulbs, suitcases, shoes, telephones, steam engines, rugs, gates, coffins and much more.

The A&D Collection would be incomplete without some examples of genuine salesmen's samples. The following represent some of the best in the collection and are elegant, exquisite pieces of miniature craftsmanship.



Canes for the smallest of people—a doll's house set of walking canes



Salesmen's sample of a miniature cane
Exquisite detail, too large for a doll

Sample copy
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Cane Handle Motifs



MYTHOLOGICAL CREATURES*The Serpent*

The serpent, or snake, is one of the oldest and most extensively featured mythological symbols. The name is derived from the Latin *serpens* (meaning a crawling animal or snake) and is associated with some of the earliest rituals known to man, representing either good or evil, depending on the circumstance.

Satan is portrayed as a serpent in the New Testament Book of Revelation, and serpents have been worshipped in almost every continent at some point in history, being accepted as a god or supreme being. From Africa's steamy jungles to the icy wastelands of northern Europe, the fertile Mesopotamia crescent to the desolate wilds of Australia, the serpent has been worshipped, feared and adored.

The Lion and The Snake

Lordly Lion, who was seeking for his prey, by chance saw a Snake basking in the sun when being rather sharp-set by hunger, and disappointed in his object, he, with a haughty air, spurned the grovelling reptile with his paw, as not being agreeable to his stomach.



Ivory handle formed as a lion crouching on a tree trunk, encircled by a snake
Mounted on a malacca shaft, with metal ferrule

A gold cartouche on the embossed silver collar depicts a sheaf of corn, a bull, a sheep, a shovel and a plough

A bull's head is engraved in the cartouche on the collar beneath the handle

Engraved: 'George Gray, The Moat Farm, Tunbridge Wells', indicating its provenance as a presentation piece for a farmer c.1811

NOTE: This cane depicts a lion conquering a snake with its mighty paw—after the image by James Northcote.

Ivory handle depicting a lion astride a log, subduing a snake
Mounted directly onto a malacca shaft
c.1900



The Snake and the Vulture

Both the snake and the vulture were trademarks of the first pharaohs of Egypt; their successors referred to them throughout the dynasties. This symbol of them together indicates the arising of kundalini, the snake being kundalini, and the vulture signifying ascension.

The snake and the bird are alike in that they are 'born' twice: first as an egg, then as a creature, illustrating the fundamental idea of rebirth. In India, the vulture is called *dvija*, meaning 'to be twice-born'.

Finely carved ivory handle showing a vulture, with inset glass eyes and red tongue, being encircled by a snake
Mounted on an ebony shaft with brass ferrule
c.1900





Well-carved ivory handle in the form of a hand grasping a serpent
Mounted on a silver collar and malacca shaft on a stepped bamboo shaft
c.1890

The hand seen here—grasping hold of the snake—symbolises the story of Adam and Eve, from the Bible's Book of Genesis. According to Christian belief, the snake represents temptation and evil and is the servant of Satan. Equally, it is a symbol of rebirth; the snake is able to shed its skin and be, figuratively, reborn (an analogy of Christ's death and resurrection).

Mythological Beings

Bacchus was the manifestation of the Greek god Dionysus, being the god of agriculture and wine. He was the mystical son of Zeus who wandered the earth, aiding people to plant vines and make grapes into wine.



Bacchus, god of wine, forming a finely carved ivory knob, sitting astride bunches of grapes and holding a reed pan flute, with a silver collar
Mounted on a hardwood shaft
France, c.1895



Finely carved ivory knob representing the mythological character Medusa
Mounted on a small silver fretted collar and ivory washer, atop a hardwood shaft
c.1920

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CREATURES OF THE FOREST AND SAVANNAH*Monkeys and Apes*

Monkeys, chimpanzees, humans and all primates are very popular themes and depictions in cane handle design. Primates are mammals that are identified by their advanced intellectual development, such as the ability to grasp with hands and feet and having forward-looking eyes. Some primates, including great apes and baboons, are naturally terrestrial as they move on the ground, as opposed to arboreal by living in the trees; however, all species of primates can climb trees. Some millions of years ago, our primate ancestors evolved differently, with defining characteristics, branching into many species within different groups, such as gibbons, orangutans, gorillas, chimps and of course humans. Because of Darwin's thesis on evolution, the Victorians were fascinated and interested by all apes, especially chimpanzees, as it was newly proved that humans were a recent common ancestor. Here are just two examples from the A&D Collection.



Two well-carved monkeys with glass inserted eyes, one sitting on the other's shoulders, on an engraved silver collar
Mounted on a malacca shaft with a brass ferrule
England, c.1920



Darwinian imagery with a carved wooden chimpanzee investigating a human ivory skull
Mounted on a silver collar on a malacca shaft
England, c.1900

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Giraffes



**Ivory-handled cane depicting a giraffe
Mounted on a coriander shaft
France, c.1920–1930**

NOTE: Probably commissioned by a French colonial. The French had many colonies in Africa. Notice that the decoration is carried down the blonde part of the shaft, mimicking the pattern of the giraffe's head.

Reptiles



Ivory handle featuring a salamander, with inset glass eyes
Mounted on an 18k-gold collar on an ebony shaft
c.1930



Ivory Art Deco L-shaped handle depicting a crocodile, with
inset glass eyes, a rare subject
Mounted on a silver collar on an ebony shaft
c.1920

Big Cats

The A&D Collection has an exciting array of lions, large cats and tigers; the following is a very small sample.

The lion often symbolises ceremony or rank, attributing such traits as courage, nobility, royalty, strength, stateliness and valour, and has been historically regarded as the ‘king of beasts’.



Top left: Large finely carved ivory L-shaped handle depicting a stalking panther, with inset black glass eyes
Mounted on a decorative collar, with blank cartouche, and hardwood shaft
c.1920

Top right: Ivory handle showing a lioness fighting a troupe of baboons
Mounted on a narrow ivory collar and ebony shaft
c.1890

Bottom left: Carved wooden handle depicting a tiger, with inset glass eyes
Mounted on a silver collar and malacca shaft
c.1900

Elephants

Elephants and mammoths were depicted as petroglyphs as long ago as the Stone Age. Appearing in mythology, symbolism and popular culture, revered and respected in religion and war, the elephant has long been portrayed in pictures, sculptures, music, film and architecture, but it is still a comparatively rare subject among cane handles.

The Asian elephant appears in religious traditions and mythologies; whereas the African elephant is seen as the wise chief who impartially settles disputes among the forest creatures in African fables, and the Ashanti tradition holds that they are human chiefs from the past.

In the Hindu cosmology of ancient India, Ganesh is always depicted as an elephant and is a Hindu symbol of wisdom. Even in Christianity, elephants are symbols of temperance, patience and virtue. Many cultures have adopted the elephant as a representation of reliability, pride, royalty and dignity.

The elephant is understandingly a popular walking cane subject in the A&D Collection, so here are two examples.



African elephant
Mounted directly onto a rosewood shaft
c.1920



Ivory tau handle featuring two Indian elephants forming the handle
Mounted on an embossed silver collar and ebony shaft
c.1900

Bears

Men once considered themselves connected with bears, and many myths reinforce the evidence that bears played an essential role in the mental and spiritual life of early humans. The earliest known religions were those of the bear cults. Evidence of ritual burials and reverence of bear remains has been seen in nearly every culture in the world. This makes the bear a fitting subject for walking cane handles, as a motif of carved Black Forest furniture and other objets d'art.



Ivory pistol-grip handle featuring an unusual subject: a polar bear capturing a struggling seal
Mounted on an embossed silver collar and ebony shaft
c.1920



Ivory handle depicting a brown bear playing with its cub
Mounted on a silver collar and stepped bamboo shaft
c.1900



Black Forest carved wooden pistol-grip handle depicting a bear stealing honey from a pot
Mounted on a brass collar and rosewood shaft
c.1900

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CREATURES OF THE EARTH, SEA AND SKY

As cane production expanded in the nineteenth century, handles became increasingly idiosyncratic, often featuring animal heads.

Farm Animals

This is not an easy subject to collect, but there are a few interesting examples.



Large wooden handle depicting a realistic carved wooden ram's head, with horns modelled from cow horn and inset glass eyes
Mounted on a silver collar and ebony shaft
c.1915



Ivory handle depicting a cow, with glass eyes
Mounted on a brass collar on a malacca shaft
c.1930



Cast-silver handle depicting a rooster
Mounted directly onto an ebony shaft
c.1920



Polychrome handle in the form of a cockerel or rooster,
with inset glass eyes
Mounted on a brass collar on a hardwood shaft
Probably France, c.1900

Pigs, Warthogs and Boars

Pigs are considered the smartest barnyard animal. They can be trained just as quickly (oftentimes more rapidly) than dogs. Because few get to spend any time with these amazing creatures, they underestimate pigs' intelligence.



Wooden knob handle depicting a warthog, with red glass eyes
Mounted on a silver collar and ebony shaft
Germany, c.1900



Silver handle with finial depicting a boar or warthog's head
Inlaid red glass eyes and oak leaves
Mounted on a rustic bramble shaft
Germany or Austria, c.1900



**An amusing English walking stick, representing recumbent pork pig
England, c.1900**

NOTE: The high quality of this elephant ivory piece representing recumbent pork is unusual; it is 12 cm high x 8 cm to the side and 4 cm at widest. There is a 3 cm high embossed silver collar with English marks; it is on top of a sound ebony shaft with a copper tip. As explained previously, pigs are considered highly intelligent and can be trained just as quickly as dogs.

Horses

More than 6,000 years ago, when the horse became domesticated, it transformed the world. Their use turned tribes into empires, travelling great distances became possible and cultures and languages raced around the known world.

Practised from the fifteenth century, horse racing has an extensive history. It was so popular with aristocrats and the royalty of British and European society it earned the title 'the sport of kings'. Unsurprisingly, cane handles depicting horses and jockeys were popular with racegoers and equine enthusiasts.



Ivory offset handle modelled as a medley of three wild horses in motion, with glass eyes
Mounted on a deep gold collar and fruitwood shaft
c.1900



Top left: Elephant ivory handle depicting a horse (possibly a Suffolk horse), with inset glass eyes and bridle with reins
Date mark: Birmingham, 1923/1924

Top right: Cast-silver offset handle depicting two race-horses without nosebands and a jockey's hat at the rear
Mounted directly onto an ebony shaft
c.1920

Bottom left: Finely detailed ivory handle depicting a pony wearing a harness, with glass eyes
Mounted on an ebony shaft
c.1920



Ivory Art Deco knob handle depicting a jockey
Mounted directly onto a beech-stained shaft
c.1930

Dogs

Research has concluded that the domestic dogs of today evolved from the wolves that first developed a relationship with humans on the hunting trail. Man's best friend has provided protection, companionship and assistance since the days of the earliest human settlements.

Mythology portrays the dog as being brave, powerful and vigilant. In Greek mythology, Orion, the hunter, is often accompanied by his faithful dog, Sirius, and the goddess Artemis is depicted with her divine hunting dogs. In South Africa, a dog-like creature was an ancestral spirit that gave fire to man. In Japan and China, images and sculptures of dogs traditionally stand guard at temple doors. With all these associations in mind, it is hardly surprising that the dog became a favourite motif for cane handles, and the A&D Collection also contains many excellent examples.



**Ivory knob handle depicting a King Charles spaniel or Bassett Griffon, with inset glass eyes
Mounted on a silver collar and malacca shaft
c.1900**



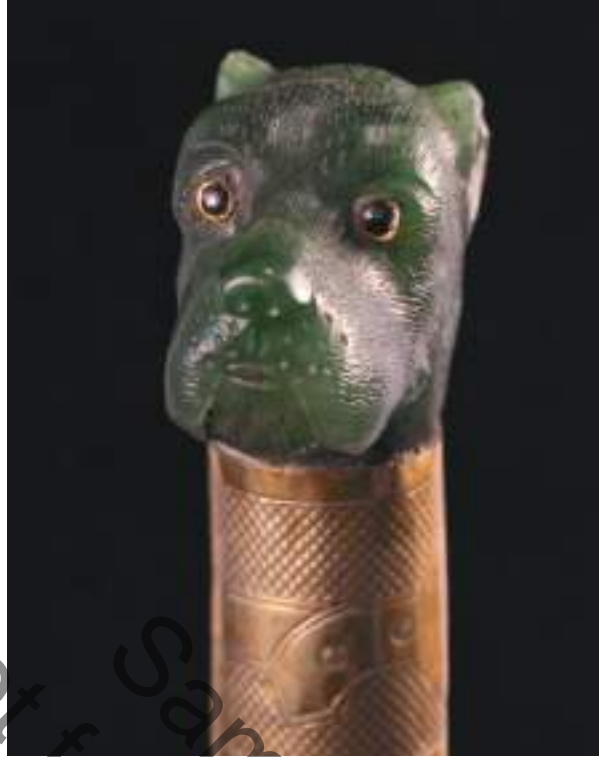
**Very large ivory handle depicting an Irish or Red Setter, with inset glass eyes
Mounted on an embossed silver collar and hardwood shaft
c.1900**



Selection of some of the ivory dog-headed canes in the A&D Collection



Ivory handle depicting a lying hound
Mounted on a silver collar and malacca shaft
c.1900



Nephrite handle depicting a dog, with inset glass eyes
Mounted on a deep gold collar and rosewood shaft
France, c.1880



Ivory handle depicting a begging spaniel with a pipe in its mouth
Mounted on a silver collar and ebony shaft
London, c.1915, with indistinct hallmarks



Carved wooden handle depicting a hound wearing a shirt and hat, with inset glass eyes
Mounted on a silver collar and rosewood shaft
London, c.1895

Cats

In Europe, the cat is a symbol of spiritual power and freedom, whereas in Japan, cats are bad luck. The black cat is linked with evil and cunning in the Celtic world and linked to the supernatural Djin in Arab folklore. Unlike the dog, they were valued by their humans, not for their companionship, but for their ability to hunt mice, rats and other vermin. Walking canes with cat-shaped handles were something of a trend in the late twentieth century; some examples from the A&D Collection can be seen here.



Carved ivory knob handle modelled as a cat, with green glass eyes
Mounted on a silver collar with rosewood shaft
c.1920



Carved ivory knob handle depicting a finely modelled cat playing with two mice, sitting on a tree trunk, with glass inset eyes
Mounted on a silver collar and ebony shaft
c.1900



Carved pressed golden horn cat-topped walking cane
Mounted on segmented horn rings and a metal core shaft
c.1930



Automaton cane with carved wooden handle depicting a cat, with glass eyes
Mounted on a brass collar and hardwood shaft
When the button is pushed, the head moves sideways and the tail waves
c.1900



Carved wooden handle depicting a trio of cats, with inset glass eyes
Mounted on an integrated wooden shaft
The cats stick out their tongues when the button at the rear is pressed
c.1900

Not for redistribution
Sample copy

Aquatic Life

Large horn handle in the form of a salmon
Mounted on a brass collar and fruitwood shaft
c.1920



Contemporary semi-crook horn handle displaying a
highly detailed carved and coloured brown trout
Mounted on a hazelwood shaft
c.1940



Carved horn knob handle depicting an octopus
holding a crab
Mounted on a silver collar and hardwood shaft
c.1900



Ivory handle modelled as a seahorse
Mounted on a silver collar and hardwood shaft
London, c.1915-1916



Carved wooden handle depicting a trout
Mounted on a hardwood shaft that features two fishing
competition badges
c.1925-1927



Carved ivory handle depicting a dolphin swimming
among waves
Mounted on a malacca shaft
c.1890





Carved black horn handle depicting a male walrus, with ivory tusks
Mounted on a brass collar and hardwood shaft
c.1920

Frogs and Toads

For the ancient Egyptians, the frog was a symbol of life, signalling fertility in an otherwise barren landscape of the floodplains in the wake of the annual Nile floods. Frogs have also appeared in folklore and fairy tales, such as 'The Frog Prince'.

In classical times, the Greeks and Romans regarded the frog as a symbol of fertility, harmony and extravagance. Frogs have been the subject of fables attributed to Aesop, and proverbs in many cultures. As a culinary delicacy they are still eaten in some parts of the world (perhaps best known in France), while in Australia, a fondant dessert is known as 'frog cake'. It is notable, however, that as a subject in walking cane handles, the clear majority are found to originate from Japan.



Ivory knop handle featuring a toad, with inset glass eyes
Mounted on a silver collar and malacca shaft
c.1900



Black horn handle featuring a frog, with inset glass eyes
Mounted on a silver collar and hardwood shaft
c.1900

Insects

Ivory barley twist–shafted cane with a fluted round handle containing a sitting gilt-bodied wasp
England, c.1900



Ebony pistol-grip handle depicting a beetle
Mounted on an engraved silver collar on an ebony shaft
c.1900



Horn handle depicting a butterfly
Mounted on a silver collar on a black japanned shaft
c.1920



Snakes

Fear of snakes is one of the greatest and most widespread phobias, yet many people have never seen one. Research advocates that humans have evolved to sense and fear snakes and spiders. Strangely, psychologists have found that both adults and children detect images of snakes remarkably faster than other non-threatening objects, such as frogs, flowers or caterpillars. Such evidence might suggest that this ability helped early humans to survive in the wild.

As snakes were a common feature of myths and religious practices, they became an important subject in art popular, or folk, cane design, and indeed on a range of sophisticated walking canes.



Cast-silver handle featuring a hooded cobra, with inset green eyes
Mounted directly onto an ebony shaft
c.1920



Cast-silver handle featuring a python, with inset black glass eyes
Mounted directly onto a rosewood shaft
c.1920

Birds

Birds have always aroused man's admiration, seemingly free from the bounds of the earth. Artists and makers have been capturing them as their subjects for centuries. It is therefore not surprising that birds are a favourite subject for cane handles. The following are a selection from the A&D Collection's bird population.



Carved wooden handle depicting a mallard duck, with glass eyes
Mounted on a silver collar and rosewood shaft
c.1920



Gold handle depicting a snipe
Mounted on a hardwood shaft
c.1920



Finely carved ivory handle depicting a swan nesting on foliage
Mounted on an engraved silver collar and ebony shaft
Engraved: 'W. Wyatt Hon Sec Miss Maddens XI, 1894'



Polychrome handle depicting a swan
Mounted on a gilt collar and hardwood shaft
Possibly a marriage from an umbrella handle
c.1920



Silver handle depicting an eagle with glass inset eyes holding a pea in its mouth
Mounted straight onto hardwood shaft
Argentina, c.1900



Ivory offset handle depicting a turtle dove
Mounted on a silver collar and hardwood shaft
c.1900



Ivory offset handle depicting a nightjar
Mounted on a gold collar and rosewood shaft
c.1900



Cast-silver handle depicting a vulture
Mounted directly onto an unusual hardwood
c.1900

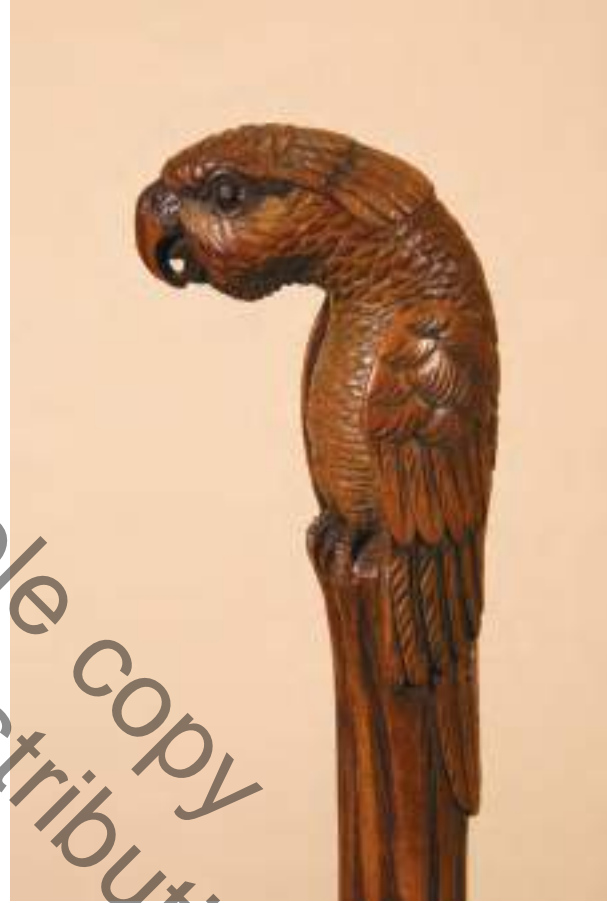
NOTE: Nightjars have very small feet and long, pointed wings; their soft plumage is camouflaged against the bark. Unusually, some nightjar species perch along a branch, rather than across it, concealing them from predators.

Parrots

In 1499, traders began transporting large numbers of parrots from Africa, India and Java to the capitals of Europe, where they were purchased as house pets by merchants and patricians. Two hundred years later, the first European aviaries opened, giving the public the chance to see these exotic birds in the flesh. Not long after, owning a parrot became a trend amongst the rich in the eighteenth century, primarily inspired by the aviaries of the French 'Sun King' Louis XIV at Versailles.



Large fruitwood handle depicting a cockatoo or parrot, with inset glass eyes
Mounted on a silver collar and malacca shaft
Austria, c.1900



A small ladies' silver parrot head-handled cane, with inset light blue eyes
Mounted on an ebonised hardwood shaft, black horn ferrule
England, c.1920



A well-carved parrot head-handled cane, with inset glass eyes
Mounted on a hazelwood shaft
England, c.1920



A finely carved ivory cockatoo or parrot, with inset glass eyes
Mounted on an ivory shaft
England, c.1910

Owls

Nocturnal, mysterious and beautiful, the owl has exceptional skill. Sometimes associated with darkness, but also with perception. In ancient Rome, Athena—often shown with an owl—was the goddess of wisdom and prophecy, while the early Christians saw owls as an evil omen and identified them with Lilith, the defiant wife of Adam. Ancient Welsh culture linked owls with fertility, believing that a pregnant woman who heard an owl hoot would have a natural labour.



Ivory round knob handle, in the stylised form of an owl, with glass eyes
Mounted on a gilt silver collar and hardwood shaft
c.1920



*Top left: Ivory handle depicting an owl, with glass eyes
Mounted on a gold embossed collar and ebony shaft
Signed on the panel: 'W. Leach, Newark Nov. 28, 1994'*

*Top right: Art Deco ivory handle depicting an owl with
glass eyes
Mounted directly on to an ebony shaft
c.1920*

*Bottom left: Ivory handle, in the form of an owl
Mounted on a gift silver embossed collar and hardwood shaft
Dedication on the panel: 'To Arthur Prior from his friends
on the Ilford Guardian June 27th, 1903'*

FICTIONAL CHARACTERS

Samuel Pepys, the great diarist, saw Mr Punch in Covent Garden on 9 May 1662, which was performed by the Italian puppet showman Pietro Gimonde from Bologna, otherwise known as Signor Bologna:

Thence to see an Italian puppet play that is within the rayles there, which is very pretty, the best that ever I saw, and a great resort of gallants.

Bologna used marionette puppets, controlled from above using wires or strings, and performed within a portable shed.

Punch is such a whimsical, diverting vagabond that even those who have witnessed his crimes are irresistibly seduced into laughter by his bizarre antics and his cynical bursts of merriment which render him such a strange combination of the demon and the buffoon.



Two ivory handles, depicting Mr Punch on a potty, on a brass collar; and Mrs Punch with an embossed brass collar, both mounted on black hardwood shafts
c.1900



Art popular cane, depicting a kneeling Mr Punch with glass eyes
c.1890



Pulliciniello, the Commedia dell'Arte servant
Engraving by Jacques Callot, c.1622
(© Victoria and Albert Museum, London)

Ivory handle depicting Mother Goose with glasses
Mounted on a silver collar and hardwood painted black
shaft
c.1900



Ivory handle depicting children hiding in a wicker basket
c.1900



Ivory handle depicting a hound dressed as a woman with headscarf carrying a basket with puppies
Very much a Red Riding Hood character—a dog, not a wolf
c.1890



Two wooden handles, featuring Jemima Puddle-Duck and Peter Rabbit from Beatrix Potter
Jemima mounted on a hardwood shaft
Peter mounted on a malacca shaft
England, c.1898

Ivory handle, featuring a Kate Greenaway girl
Mounted on a hardwood shaft
England, c.1885



NOTE: The hugely popular and recognisable Kate Greenaway girl was a favourite image in the nineteenth century and the clear inspiration for this cane handle.

Ivory handle depicting Little Boy Blue
Mounted on a brass collar and hardwood shaft
c.1910



NOTE: 'Little Boy Blue' was a popular English-language eighteenth-century nursery rhyme. The earliest version printed version of the rhyme is in *Tommy Thumb's Little Song Book*, c.1744.



Kate Greenaway's
A Young Girl Dressed for Christmas

Three examples of walking cane handles depicting Doctor Syntax.

**Boxwood handle depicting Doctor Syntax
Mounted on a black japanned shaft
c.1890**



**Pressed horn handle depicting Doctor Syntax
Mounted on a black japanned shaft
c.1880**



**Ivory handle depicting Doctor Syntax
Mounted on a black japanned shaft
c.1890**



NOTE: William Combe's 1809 poem *The Tour of Doctor Syntax in search of the picturesque* tells of how curate, Dr. Syntax, sets off in search of the ideal picturesque landscape, only to be continually waylaid by absurd inconveniences. The book was published in 1812.

Thomas Rowlandson's coloured engravings inspired the poem. It seeks to ridicule the artistic ideas behind the charming and its often-ostentatious supporters.

The poem describes Dr. Syntax, a curate, who sets off to seek most perfect and striking landscapes. His quest is continually frustrated by emotional and ludicrous problems.

In the poem, the ill-fated Dr. Syntax stumbles into a lake during his attempt to reach the picture-perfect position to sketch a fittingly ruined castle.

He is further inconvenienced by a charging bull and driven to distraction by the sheep's never-ending bleating.

**Doctor Syntax Sketching the Lake, by Thomas Rowlandson
England, 1812 (© Alamy)**



Cudgel defence cane, depicting Dr. Sloper without his hat
c.1900



NOTE: Dr. Sloper was a Victorian comic strip character and the hero of *Half Holiday*, a weekly comic strip first appearing in 1884. The comic social climber who poked fun at English for their national customs was a household name and favourite until 1920.

Ivory handle depicting the Man in the Moon
Mounted on a silver collar and ebonised hardwood shaft
London, 1919



Ivory handle depicting the Man in the Moon with a wasp on his head
Mounted on a malacca shaft
c.1900



Boxwood handle, in the form of a cat in a hat
Mounted on a mallaca shaft
c.1890



Carved boxwood cane, depicting Robin Hood with glass eyes
Mounted on a gold collar and hardwood shaft
c.1910





**Ivory handle, featuring the Hunchback of Notre Dame
Mounted on a malacca shaft
France, c.1900**

NOTE: The French romantic gothic novel by Victor Hugo was published in 1831 and was called *Notre-Dame de Paris*, or *Our Lady of Paris*. The English editor Frederic Shoberl named the novel *The Hunchback of Notre Dame* in 1833 because the gothic genre was more popular than romance at the time.



Carved ivory handle with the figure of legend William Tell holding his crossbow, on a silver collar mounted on a hardwood shaft
Austria, c.1900

NOTE: William Tell, according to Swiss legend, was a peasant living in Bürglen in the canton of Uri. Legend has it that to save his family's life he was made to shoot an apple from his son's head, having been arrested for threatening the governor's life. At the time, the peasants were defying Austrian Rule and the story is part of the uprising during the thirteenth and fourteenth centuries.



An early theatre poster of Mr. Toad from *Toad of Toad Hall* by A. A. Milne



Ivory handle depicting Toad of Toad Hall
 Mounted on a decorative silver collar, and a japanned hardwood shaft, with brass steel-tipped ferrule
 England, c.1930

NOTE: *The Wind in the Willows*, by Kenneth Grahame, was published in 1908 and is one of the best-loved children's novels of all time. The book is a collection of mysticism, adventure, morality and fellowship events, centring on four main humanised animals, Toad, Rat, Mole and Badger, but in particular Toad of Toad Hall, a wealthy addictive playboy, who always craves excitement. It is set by a river in the Thames Valley in a rural English Edwardian period. In 1929 the playwright A. A. Milne adapted the story in part for the stage as *Toad of Toad Hall*.



Queen of Hearts, from *Alice's Adventures in Wonderland*, ivory pommel carved as an imperious-looking queen wearing a heart pendant
Mounted on a silver collar (hallmarked London 1926 and with maker's mark MS) and ebony shaft tipped with metal ferrule



Ivory-handled cane depicting the Mad Hatter
Mounted on a Malacca shaft with silver collar inscribed: 'PRESENTED TO JAMES ARNALL ESQ BY THE OFFICERS & MEN OF ISLINGTON POLICE STATION FOR HIS COURAGE IN GIVING ASSISTANCE TO POLICE ON 16TH APRIL 1900'
1900

NOTE: *Alice's Adventures in Wonderland* was published in 1865, by Charles Lutwidge Dodgson, under the pseudonym Lewis Carroll. The story is of a girl called Alice who fell down a rabbit hole into a world populated by fantastical creatures, including the Mad Hatter and the Queen of Hearts.

FRUIT

As with the language of flowers, some vegetables have a hidden meaning.

In China, the pea pod is a symbol of fertility, new life, and great things to come. Also, as a metaphor, two peas in a pod refers to people being like each other.

Being almost spherical in shape, the apple signifies totality. It is symbolic of earthly desires, or of indulgence in such desires. The apple was the forbidden fruit of the Golden Age; therefore, from the mouth of the supreme being, it was a warning against the exaltation of materialistic desire. As a symbol it can mean love, knowledge, wisdom, joy, death or luxury. The apple can have an erotic association with a woman's breasts or with the core sliced in half representing the vulva.

The walnut has a structure like that of the human brain, and is associated with knowledge, inspiration and understanding. It is the oldest tree food known to man.



An open ivory pea pod with inserted freshwater pearl peas handle on a brass collar
Mounted on a bamboo shaft
England, c.1900



Two examples of cane and umbrella handles in the form of polychromed apples
Both are probably made of Bakelite or other similar plastics
England, c.1930



An open carved-ivory walnut shell is
showing the walnut inside, on a silver collar
Mounted on a bamboo shaft
England, c.1900

FLOWERS*The Language of Flowers*

To the Victorians, flowers contained hidden messages and symbolism. Acacia symbolised hidden or concealed love. Begonia were used as a warning or to beware of something, pink carnations depicted motherly love and daffodils represented unrequited love. Gardenias showed that there was a secret, but passionate love, whereas purple hyacinths were symbols of repentance or apology. Roses, as they still do today, symbolised love for the Victorians, and therefore make for a very suitable subject for walking cane handles.

Two examples of canes with floral designs from the A&D Collection. Floral patterns on cane handles gave the walking cane a distinctively feminine feel and attraction.



A richly carved tall ivory handle with a lavish display of roses, on a silver collar
Mounted on a malacca shaft
c.1900



A small carved ivory knob of a climbing rose, on a silver collar
Mounted on a malacca shaft
c.1900



Victorian print of a rose bouquet (© L. Prang & Co.)

HANDS

A universal gesture, the handshake conveys a number of meanings, from courtesy and unity to power and love. Single or clasped hands are commonly found on cane handles and often allude to such themes as Freemasonry, prayer or seafaring.



Ivory hand holding an agate ball with a silver-gilt collar mounted on a rosewood shaft
c.1895



Carved ivory unclenched hand with a cuff and crossed ferns mounted directly onto an ebony shaft
c.1900

This cane exemplifies the Victorian phenomenon of 'fern-fever', or pteridomania. Fern motifs were applied to everything from pottery, glass and textiles to architecture and walking canes.



Sailor's cane in the form of a hand clasp ing a rod carved out of lignum with an ivory engraved cartouche on a brass ferrule mounted on a hardwood shaft
c.1895

This cane represents authority—the sceptre was replaced by a short stick, which disappears into the clenched fist.



Ivory carved pair of hands mounted directly onto a hardwood shaft
c.1900

NOTE: This cane was possibly designed to indicate to a fellow Freemason that you were a member of the craft.

Ivory ball knob sitting directly on a well-carved ivory hand grasping a stepped bamboo shaft
c.1890



Ivory carved woman's hand with a decorative mushroom leaf motif finial on a hardwood shaft
c.1895





Intricately decorated carved boxwood cane shaft with the left hand elevating the first two fingers
c.1880

Similar gesture on the right-hand gesture is used for benediction, and literally means 'speak well'.

EROTIC, OR RISQUÉ, CANES

Many walking canes from the Victorian era, some of which are represented in the A&D Collection, are erotic, or maybe risqué. This is surprising given the morals of the time, which reflected sexual repression and sometimes ignorance. Translations of *The Arabian Nights* by Edward Lane and other authors were secretly and avidly read. It could be that in some circumstances these canes were flirtatious or mischievous, much like love notes sent secretly to make romantic or sexual contact, or, as soldiers in the First World War called them, *billets-doux* (a French expression meaning sweet, or soft, tickets—short love letters).

Victorian morals suggest repressed and prudish behaviour, but judging by some of the walking cane designs they wore and walked with, they were more sexually aware and promiscuous than perhaps one knew. They were generally ignorant of sexual matters, unlike their Georgian ancestors, who felt that it was a woman's right to be sexually satisfied. However, naked women carved in ivory were a popular motif, as were couples intertwined.

Some cane knobs are hinged, opening to reveal extravagant fornication scenarios. The phallus was also a favourite theme, as was the handle modelled as a woman's lower leg and those showing female genitalia. The bordello cane concealing a whip or 'cat of nine tails' may have suggested the wearer's hidden passions.

Often a subject restricted to the underground world, prostitution has significant cultural and economic consequences. France is probably most notorious for the brothels and cabaret shows, infamous during the eighteenth and nineteenth centuries, that are associated with the end of the Revolution, Napoleon's conquests and La Belle Époque. It is perhaps no surprise that the country best known for romance was fundamental in expanding the trade of prostitution, the world's oldest profession.

It seems that before more accessible versions of erotica were available, the imagination was carried in the hand, in the form of a cane handle.



Erotic cane with a carved ivory prostitute scantily dressed and a hat with rosary, second half of nineteenth century
With one hand she pulls up her dress and pushes up a bare bosom; with the other hand, she grasps the hat
The handle is fitted on a smooth silver collar and a black varnished shaft
Length of handle: 10cm (4in); total length: 96.5cm (38in)
England, c. 1890

This shows a lady of the night with her knickers pulled down at the collar and revealing her wares. Although an English cane, the carving is probably French from Dieppe.



Ivory handle depicting a woman scantily dressed, inscribed: 'Lilly'
New Orleans in style of dress
Mounted on black japanned hardwood shaft
Probably American, c.1900

NOTE: Such subjects were often depicted wearing long striped stockings and corsets with high-heeled shoes. This cane is likely to be of American origin as it indicates dollar notes and gambling chips, with aces on the shaft, but it was purchased as a French cane, c.1890.



A woman in striped stockings in New Orleans's Storyville red light district (1912), attributed to E. J. Bellocq
(© Wikimedia Commons)



Scantly dressed woman depicted in ivory sitting perched on a wine or beer barrel with a gilt collar
Mounted on an ebony shaft with an ivory ferrule
France, c.1900



Ivory-handled erotic cane, featuring a figure in a submissive sexual position
Mounted on a malacca shaft
c.1900

Phallic ivory-handled cane
Mounted on a silver collar and a black jappanned hardwood shaft
England, c.1900



Ivory handle, featuring a Victorian lady's leg, showing her stockings and her pantaloons or undergarments
Mounted on a silver collar and ebony shaft
England, c.1900



NOTE: Pantaloons (also referred to as *pantalettes*) are loose, pants-like undergarments that covered women's lower halves in the late 18th and early 19th century. To the Victorians, a lady's ankle was extremely exciting, sexy and provocative.

Ivory handle, featuring a reclining scantily dressed woman
Mounted on a silver collar and ebony shaft
c.1920



BELLS AND WHISTLES

The whistle has been used for thousands of years; early examples were made of bone or wood. Ancient Greeks used whistles to help maintain the stroke of galley slaves, and English Crusaders used them to signal orders to their archers. Whistles carry signals vast distances and remain useful and relevant today. Bell appeared with the advent of metallurgy in ancient China, around 2000 BC. They remain one of the most important percussion instruments in the world.

The A&D Collection has only one example of a bell walking cane but has a wide variety of whistle canes. Most are featured on country and city canes, while a few are hidden; for example, the boatswain pipe which is only revealed once the handle is removed. There is a selection of whistle canes for use both in the countryside (to summon your dog) and in the city (to hail a cab).



Nickel-plated shop bell cane mounted on a turned wooden knob handle. used possibly to gain attention when shopping, with the striker on a leather cord and the shaft protected against wear
Mounted on a hardwood shaft
c.1900



Art Deco cane with an ivory band, whistle and finely carved hound with glass eyes
Mounted on an ivory spacer collar and rosewood shaft
c.1920

Lignum vitae music hall whistle cane
Mounted on a hardwood shaft
London, c.1890



Brass L-shape-handled country whistle cane, depicting a strolling panther and pull-out 'metropolitan whistle'
Probably by J. Hudson & Co.
Mounted on a gnarled wooden shaft
c.1890





Whistle cane, traded by Thomas Brigg & Sons of London, with their mark and the silversmith's mark, Charles Cook London, 1911



Art popular country whistle cane, with boxwood carved hand and whistle
Mounted on a carved barley-twisted shaft
c.1890

POLITICS, WAR AND THE MONARCHY

Famous Historical Characters



Art popular cane of Queen Victoria to commemorate the Queen's Jubilee held on 20 June 1887 on the occasion of the fiftieth anniversary of Queen Victoria's accession on 20 June 1837
It's a well-executed and proportioned amateur carving in oak



An art popular cane, the head carved in the form of Benjamin Disraeli, standing with one hand tucked into his coat and the other holding an Act of Parliament
Total length: 84.5cm (33¼in)
Nineteenth century

NOTE: Benjamin Disraeli, titled the 'Earl of Beaconsfield', was the Conservative leader from 1874 to 1880, and again in 1868.

Disraeli was the only Jewish British Prime Minister to date. He coined the phrase: 'There are three kinds of lies: lies, damn lies and statistics'.

Benjamin Disraeli had many interests, being both a Politician, an author and bon viveur; his lasting fame is for being a Conservative statesman. The acts he introduced improved both educational prospects and working people's lives.

Until 1858, Jews were barred from Parliament. The son of Jewish Italian essayist Benjamin 'Dizzy' Disraeli, from the age of 12, was given an Anglican upbringing and education, which permitted Disraeli to follow a career in politics that, as a practicing Jew, would have ordinarily excluded him.



Ivory handle, featuring a bust of Horatio Nelson, the British admiral who led victory at Trafalgar
Mounted on a silver collar and ebonised hardwood shaft
Note that his right arm is missing
c.1900



Ivory handle, featuring a bust of Arthur Wellesley, 1st Duke of Wellington, who defeated Napoleon at Waterloo
Mounted on an ebony shaft
c.1900



Ivory handle featuring a bust of Napoleon Bonaparte, the French statesman and military leader from 1804 until 1814/15
Mounted on a silver collar and ebony shaft
c.1900



Ivory handle, featuring a bust of Herbert Plumer, 1st Viscount Plumer, First World War British general, known as one of the most exceptional commanders on the Western Front
Mounted on a silver collar and malacca shaft
c.1920

Subversive and Political Canes

From time immemorial, whether for religious purposes or by reason of war, symbolism and the media have been used as a means of propaganda to shape the public's attitudes. By 1918, it had already become clear that propaganda was a reality of modern society and the most effective forms of propaganda were aimed at the domestic population. During the First World War, the German government had direct control over propaganda and the media that led it; eventually, it was directed by the military.

In America, the use of political canes was part of folk law. However, in Europe the use of political and the subversive canes came into fashion after the fall of the French monarchy, when canes became a sign of allegiance. This was not confined to political groups, but ranged from homosexual alliance, through to freemasons carrying a triangular-shafted cane, all to aid recognition in the streets.



**Pewter German reservist's cane, depicting a soldier in Prussian attire
Mounted a metal thread-covered shaft with original tassels
Germany, c.1914**

First World War Canes



Cast propaganda white metal cane, depicting a French soldier strangling a German officer
Mounted directly onto an ebony shaft
c.1914



Patriotic carved ivory handle depicting Horatio Herbert Kitchener, 1st Earl Kitchener of Khartoum and Broome Mounted on a silver collar and malacca shaft c.1920



War Poster 'Britons, your King wants you. Join your country's army! God save the King' World War I, 1914 (© Alamy)

NOTE: The title page of *London Opinion*, 1914, shows the iconic picture credited with encouraging millions of men to sign up to fight. But it is now thought that no such poster was actually produced during the war; it only became well known after the conflict ended.

The Boer War

The Second Boer War (1899–1902) was fought between the British Empire and the Dutch settlers of two independent Boer republics—the Transvaal Republic (South African Republic) and the Orange Free State. It was a lengthy war involving large numbers of troops from many British territories. It ended with the Boer republics converting to British colonies. These republics were later absorbed into the Union of South Africa. Together with the earlier first Boer War (1880–1881), the two wars are collectively referred to as the Boer Wars.

Boer Prisoner-of-War Camps on the Island of St Helena

During the Second Boer War, the British took over 20,000 prisoners, resulting in the overcrowding of the prisoner-of-war camps they had established in South Africa. As a result, it was decided that prisoners would be moved to Bermuda, India, Ceylon (Sri Lanka) and to Deadwood Camp on the island of St Helena in the South Atlantic.

Among those imprisoned on the island, there were many skilled craftsmen who made a variety of objects which were displayed in an exhibition in 1900. These include model carts, carved boxes, pipes and walking canes made with makeshift tools (table knives and umbrella wire would be used as saws, and lumps of stone stood in for hammers). These would be sold at market, many marked with references to where and when they were made.



Selection of Boer prisoner-of-war canes

Three are dated and inscribed: '*St Helena POW 1901*', the other is marked as 1902, the final year of the conflict



Two Boer prisoner-of-war walking sticks
Carved with a lion, representing England and Queen
Victoria, while a crouching bearded hunter represents Paul
Kruger and the Boers
Inscribed: 'St Helena 1901'





Boer prisoner-of-war carved walking cane showing a hand holding a ball, possibly a testicle, representing the origin of the phrase 'you've got me by the balls'
The shaft engraved: 'St Helena'
c.1902



Sample copy
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Boer prisoner-of-war walking stick
The shaft carved to resemble bamboo
Engraved: 'J. H. Wiese, 28 MEL St Helena, P.O.W. 1901'

Prisoner-of-War Canes

The prisoner-of-war cane (as with folk designs generally) was hand-carved from scavenged scrap materials, to pass away endless downtime in captivity, and sold to fund extra food. Between battles, soldiers needed to fill their spare time and making canes and memorabilia became a popular pastime. They were made of battlefield junk, and were destined to be taken home as mementoes of war.

Although prisoner of war objects and memorabilia have been collectable since the Napoleonic Wars, this field of collecting has been largely unexplored by cane enthusiasts. Though it can be an exciting and inexpensive area, good examples with sound provenance are hard to find. The most fascinating examples are usually prisoner of war canes from the Boer War era, of which the A&D Collection has a few examples.

The first prison to house French prisoners during the Napoleonic Wars was built at Norman Cross in 1796, some five miles north of Peterborough, Cambridgeshire. Conditions were harsh and crowded, and disease killed more than 1,700 inmates between 1797 and 1814. As a means of providing a small income to supplement their rations, many prisoners made ornaments, models, canes and toys to sell. The materials used include straw, wood, bone and even human hair. They would have sold most of their work to British military officers.



Two examples of First World War prisoner-of-war canes featuring a wounded soldier and a bearded man
Fruitwood, c.1914/1918



One-piece wooden walking stick carved 'From the Vale of Inkerman, Crimea'
c.1854

Personal Treasures: First And Second World War Trench Art

During both the First and Second World Wars, a number of objects were made by soldiers in the trenches using waste material from the battlefields—shell casing, spent bullets and shrapnel. These objects are wonderful repositories of memory from these conflicts and are fascinating to behold. While some made matchbox covers and vases, others made walking canes, of which a few examples can be found in the A&D Collection.



**Offset handle featuring a bullet married onto a bamboo shaft
c.1918**



**Tau-handled walking cane formed by stringing a series of bullets on a metal core
c.1915**



Walking cane featuring a 20mm bullet with attached cap badge and British Royal emblem
Mounted on a hardwood shaft with metal ferrule
c.1943

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Sample copy

*Second World War Canes***The Yalta Conference Cane**

The Yalta, or Crimea, Conference was held in February 1945, at the end of the Second World War when the heads of government of the United States, the United Kingdom and the Soviet Union met to discuss Germany and Europe's post-war restructuring. Each state was represented by President Franklin D. Roosevelt, Prime Minister Winston Churchill and Premier Joseph Stalin, respectively. The conference convened near Yalta in Crimea, Soviet Union.



Bone-handled caricature cane, depicting Adolf Hitler
c.1945



Yalta Conference folk art cane, depicting President Franklin D. Roosevelt, Prime Minister Winston Churchill and Premier Joseph Stalin, and Hitler, above the ferrule
c.1945



The Anatomy of the Cane



The word *cane* was first applied to the walking stick after about 1500, when Malacca palm was introduced. After the 1600s, canes became highly fashionable for men and were often very elaborate, made of ivory, ebony and whalebone, as well as wood. They usually featured decorated and jewelled knobs and iron or brass ferrules to prevent the foot of the cane from splitting.

As with any specialist object, the cane comes with its own set of specialist terminology. Though they reflect the rich tradition of this centuries-old craft, the names used for the fundamental parts that make up a complete walking cane, together with the array of the materials used, can be confusing even to the most avid cane enthusiast.

The purpose of this chapter is to impart some basic knowledge, to explore the materials that were used and the techniques that made up the cane maker's art. It's important to remember that a number of different trades were employed in manufacturing the walking cane components: designers, carvers, silversmiths, jewellers, metalworkers and woodworkers, and many more.

Although the workmanship, materials and decoration of the cane handle can give some indication of age when trying to assign a date to a walking cane, the shaft and ferrule can prove to be of equal importance. As a general rule, all shafts before 1930 were tapered. It's also worth noting that umbrella handles, mounted onto new shafts or those post-1930, tend to be straight.

Regarding the shaft, which was made out of many different materials, the finest were malacca and snakewood. A vast amount of other materials were used, from bamboo through to fruitwoods. In most cases, the client chose the handle to which a shaft was then added. The cane was adjusted or fitted according to the person's height, ensuring that the top of the cane was in line with the bottom of the wearer's wrist bone.

A cane is termed a *marriage* if the handle has been acquired separately from the shaft, or made from parts of other canes. Fashion is fickle, and the shaft and ferrules would often be changed to reflect current trends, while the handle—usually the most valuable part—would be retained.

Only time, the handling of many walking canes and conversing with specialists will give the collector the true feel of a cane's age and provenance. Armed with this information, it may be possible to tell the likely source of manufacture from the materials used and to be able to discern the genuine article from a marriage or a fake.

Handles depict a wide variety of themes, from the erotic to an assortment of animals. These include dogs, cats, birds, fish, reptiles, insects and even elephants. Some handles depict heads and faces of distinguished personages or characters. Canes have been made from telegraph cable, others to commemorate or remember specific events, such as a rail disaster or a wrecked ship. Sometimes a cane carries a political symbol, as during an American presidential election.

Fabergé and Tiffany produced the most celebrated decorative canes, and renowned retailers, jewellers and designers later followed their example, especially during the Art Deco and Art Nouveau periods. Most often these elaborate designs were exclusive to the dress cane category. Many were true works of art, with handles made of precious jewels, intricately carved ivory, inlaid enamel and hand-painted porcelain.

As a guide, please refer to chapter 4 page 274 regarding cane shafts and chapter 8 regarding cane handles and to give an indication for the types of materials and their properties used in the manufacture and construction of walking sticks.



Cane shapes developed in fashion from 1651 to 1930

THE EVOLUTION OF THE CANE HANDLE

1600 to 1800

From around 1600 to 1800, cane handles were usually extensions of the shaft, shaped as elongated knobs—these tended to be cylindrical, flaring or in a scrolled shape. The only other notable form was the French style of ‘opera handles’ of the seventeenth to mid-nineteenth centuries.

Handles from this period were generally made of ivory and polished bone or wood, while some were made of brass, gold or silver. They were not especially ornate, with polished ivory being the most popular material used during this time.

1800 to 1840

Between 1800 and 1840 the classic cane handle shape evolved from a straight or cylindrical knob into a bulbous, turned knob, most often made of ivory. These handles consisted of a slightly bolder, swelling form, transforming from the classic mushroom shape to more pear-shaped knobs towards the end of this period. Some of these handles were also formed out of wood, horn, gold or silver, depending on the fashion of the day among the aristocracy and newly emerging middle classes.

Between the end of the eighteenth century and about 1840, the antler grip appeared. This distinctive shape was made from the portion of the antler nearest the skull. It utilised the natural ‘rosette’ as a decorative feature with the shank of the antler protruding about 2.5cm (1in) or so, smoothly polished and generally fitted with a small cartouche of silver, gold or brass, that featured the owner’s initials, name or even a silver coin. These beautiful country canes were in high demand among the hunting community, with many bearing motifs and symbols, such as foxes and hunting dogs.

1840 to 1865

By 1840 the bulbous knobs that had dominated the earlier periods had generally disappeared. Handles were now being set at right angles to the shaft, and the L-shaped handle emerges as the prevailing style. Handles continued to be made mostly out of ivory or bone, while some were of gold and silver and later gutta-percha and horn.

During the early 1850s, the modern curved or crook handle was introduced. This form had the advantage of freeing the hands as it could be hooked over one arm. Some of these curved handles ended in a flat cut metal cap. In Britain and Europe, the L-shaped or rounded L shape, sometimes with metal, ivory or bone end caps, was most popular while in the United States, the knob still prevailed.

1865 to 1920

Cane handles during this period show no distinct style until about 1890, when the beautifully eclectic examples in the Art Nouveau style begin to appear. These remained popular until about 1915 or earlier, when we start to see the emergence of the Art Deco style, which was all the rage in the 1920s.

Popular styles during this era included flaring and swelling knobs of gold or gold plate and L-shaped handles made of antler. American silver handles were now being marked with the word *sterling* while gold handles started to show the karat markings. European gold and silver, however, continued to display the requisite hallmarks.

The use of mother-of-pearl becomes more noticeable in the latter half of the nineteenth century while gold-handled canes were very popular from approximately 1870 to 1910. As they were often presentation pieces, handles were invariably engraved with inscriptions on a flat panel surrounded by decorative scrolls and floral designs.

Handle Styles

In order to determine the correct name for a cane handle, it is important to know how each style can be identified. There are often subtle differences in defined styles, so it's the general shape that matters. The wide range of names for each style—such as crook or umbrella for the classic 'tourist' shape—is partly due to the fact that many manufacturers and retailers in the latter part of the nineteenth century invented their own names for their handles as a marketing ploy.

The Umbrella Handle

Few consider an umbrella handle as peculiar, and yet owing to the varieties of taste and frequent changes in style no one thing requires so many substances for raw material, according to John P. Herr, with Follmer Clogg & Co. Some imagine an umbrella handle is merely a piece of wood, but there are numerous kinds of woods as well as other materials used for umbrella handles. Glance over the following list and you may get an idea of the variety.

Gold, silver, platinum, zinc, iron, natimony, lead, pewter, brass, tin, wood, rubber, copper, paper, china, velvet, silver, paint, cheese, milk, glass, grass, mud, wax, sand, powder, ivory, vegetable ivory, stone, slate, bakelite, celluloid, coal, agate, petrified trees, amber, sea shells and the leathers, fur, horns, hide, hoofs, skin, tusks, teeth, bone and in fact some part of every animal from Armadillo to Zebra, not excluding reptiles, fishes and birds.

Of horns we have had rhinoceros, antelope, deer, steer, buffalo, goat, etc—every horn except those of the devil and his are questionable. Ivory tusks from elephant, boar, walrus, mastodon. Skins from all animals. The reptiles supplying alligator, crocodile, snake, lizard, gila-monster, tortoise shell ad infinitum. Birds furnish claws. Thus we have seen eagle claws from the northwest, chemically hardened, clutching most every variety of ore known.

If the reader has in mind some animal which they imagine has not been turned into a handle, let him avoid the most peculiar, the porcupine for large quantities of porcupine quills have been used, tightly glued into a cluster to form a post.

Now, while we have gone into more detail concerning the contributions from animals, nevertheless, we could give just as specific a treatment of any of that long list of materials used. Of the woods used for example we could write a full book. Every state of the Union and every country of the globe is represented, and from battlefields and historic points come relics and souvenirs. Some are fakes. Mr. Herr gives two examples.

On the cold, foggy Labrador coast grows a scrub tree, the wood of which goes to Philadelphia. There a couple of men make handles and canes with alligators carved thereon. These are then sold to dealers in sunny Florida, who in turn retail them to visitors who bring them North as souvenirs of orange wood carved by the Indians.

Among some canes which were cut in New Jersey was a strangely marked one whose peculiarities were noticed and commented on in the factory before being sent out to a dealer. Years afterwards this same cane came back from an individual, much worn but easily recognizable, with the following story:

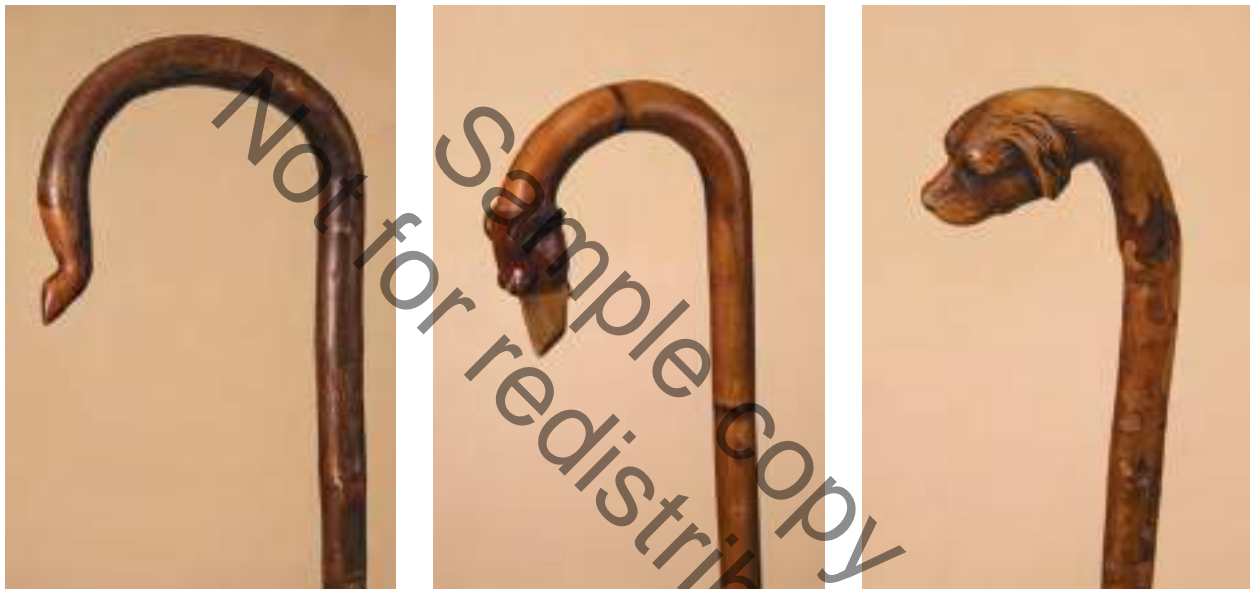
'This cane was cut from the flag pole of Ft McHenry, near Baltimore, from which pole floated the flag on that memorable bombardment in 1814, the sight of which inspired Francis Scott Key to write the Star-Spangled Banner'. The individual's further instructions were that it should not be allowed to get out of the possession of some responsible party until an umbrella had been completed, making a handle out of the cane, and returning the unused part. Whose was the imagination in this particular incident?

Excerpt taken from 'Hallmarks Database and Silver Research', www.925-1000.com

A GUIDE TO HANDLE TYPES AND SHAPES

1. Tourist/crook/umbrella—inverted J shape
2. Derby—the shape of a wave
3. Opera—inverted L shape
4. Fritz—similar to a Derby, named after Friedrich, king of Prussia from 1740 to 1786
5. Offset—the shape of the number seven
6. T shape—in the shape of a T
7. Knob/knop—round-shaped handle
8. Pommel—a rounded knob on the end of the handle of a sword, a dagger or an old-fashioned gun
9. Milord knob—elongated shape generally found in the English piqué handle
10. Pistol grip—shaped like the handle of a pistol or gun
11. Skittle-shaped handles

Tourist/Crook/Umbrella



A shepherd's crook or 'market stick'

A tourist, crook or umbrella handle
An inverted J shape in the form of a
silver boar finial
After 1860

A semi-crook or modified crook handle

A shepherd's crook is a tall stick with a large crooked handle for pulling sheep out of ditches, a feature commonly seen on walking canes as a 'market stick'.

A thumbstick and wading stick handle is a naturally occurring shape and is held by hooking the thumb over the bottom of the 'V'. The handle is usually at roughly shoulder height, and the stick is held with the arm crooked so that the elbow is pointing downwards.

Derby and Opera



Fritz



Gold and tortoiseshell Brigg vesta and cigarette holder cane on a bamboo shaft with a Fritz-shaped handle

This is a modification of the Derby handle. However, the Fritz-style handle also makes room for the thumb to wrap around the intersection of the handle and the shaft for a steady grip. But it doesn't include the added hook at the end of the handle.

Offset



T Shape

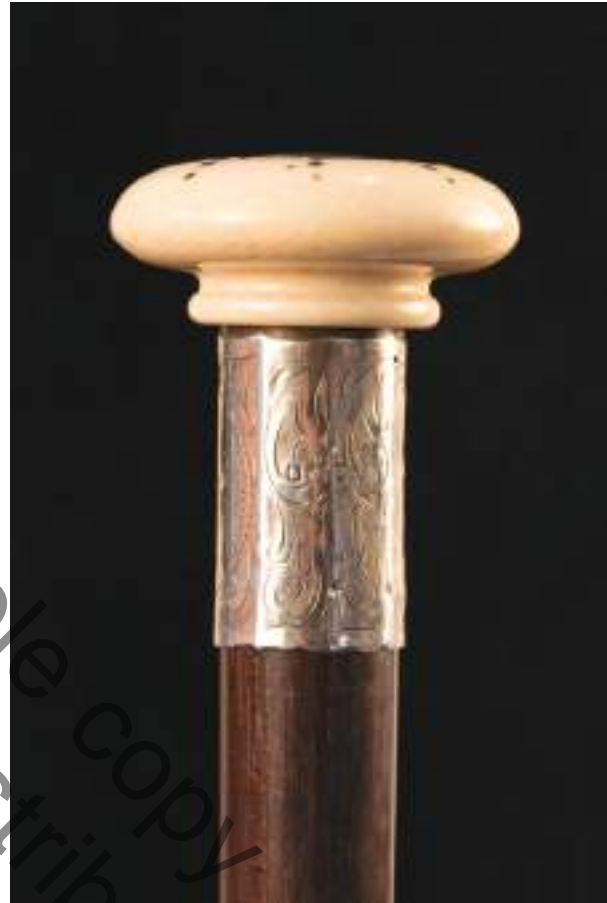


Knob/Knop

A knob-shaped handle is a ball-shaped handle which is designed to be leaned on in the middle of the palm. The A&D Collection has a number of examples, specifically a Japanese ivory-handled cane of a man's head that fits perfectly into the palm of one's hand.



Knobstick
Meiji period (1868–1912)



A button knob-shaped ivory-handled cane



A root knop-shaped handle
A traditional, one-piece country stick, each with a unique, rounded handle, grown from coppiced hardwoods or from bamboo



Selection of character handles often in the shapes of people, animals and birds



A bulbous silver knob handle

Stags grow and shed a pair of antlers every year. When used in a cane handle, the antler offers five different cuts or styles. The Y shape is used for thumbsticks, while the crown is standard for hip-height walking sticks and the other parts are used for knob sticks and hiking staffs.



Antler-handled country canes

Milord



Two pear-shaped knobs, one tortoiseshell diamond knob and a piqué milord knob



Elongated milord horn knob
Brigg, Paris, c.1900





Selection of Art Deco milord handles in ivory, square-shaped silver, rock crystal and pink quartz



A ball-shaped, engine-turned engraved purple-enamelled shaped knob mounted on a hardwood shaft
c.1920

Pistol Grip



Pistol-grip ivory handle

Skittle-Shaped



Skittle-shaped handles
The second is from an umbrella

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WALKING STICK SHAFTS

Early quality cane shafts were also made malacca, fruit woods, bamboos or rattans. Later in the seventeenth century, we find oak, maple, chestnut, walnut, rosewood and ebony being used.

With the advent of whaling in nineteenth-century shafts of whalebone, teeth or jaws, or shark vertebrae threaded on to a metal rod, were being used. It was much later from the middle of the nineteenth century that we find more exotic timbers, including snakewood. Even cabbage was used as a cane shaft.

As canes became more sophisticated, a wide variety of other materials, including other organic material was used in cane shafts. This included ivory, rhinoceros horn, oryx horn, kelp, narwhal and the vertebra from a variety of marine animals. As covering for the shafts, hide from the bellies of stingray, sharks and dogfish called shagreen was used. While shafts were sheathed and made in solid tortoiseshell, stingray tail, baleen, bovine or strangely even a phallus (bull penis), when materials were short supply, even paper and leather rings were used threaded on to a metal rod and varnished.

In the nineteenth century 'relic canes' became popular both in Europe and America. These were fashioned from various timbers, the woods from the wreckage of piers, trains, ships, flagpoles, fortifications, commemorating a specific event, death or day. Finally, while beech, ash, hazel, chestnut and blackthorn are the most common traditional types of wood for making country walking sticks, a wide range of exotic wood was used for high-end quality walking wane shafts, such as malacca, snakewood and ebony. There is a comprehensive list of timber used for making walking sticks and shafts in Chapter 8.

Country and Art Popular Canes

Many distinctive timbers are suitable for making county walking sticks. In fact, any available, appropriate branch or root was used. However, there are typical trees that are more commonly used, each type of wood having its own unique properties; hazelwood makes walking sticks of great character which complement horn and antler handles. It is noted for the variety of shimmering colours in its bark, ranging from dark brown to silver, which also contains flecks of many colours.

Ash wood is distinguished from other woods by having an elegant silvery-grey colour. Ash wood is used to make the British traditional rustic walking stick. With a straight grain and beautiful appearance, it is an extremely tough and resilient timber. Usually, the bark is customarily left unvarnished, save for small areas in need of extra protection, like the tips of the prongs on a thumb stick, or handle of a knob stick.

Beech wood is used for its workability, toughness, resistance to wear, strength and bending capabilities. Its colour is a typically pale cream which makes it very easy to stain, while the straight texture, which has a fine to medium uniform grain, gives beech wood canes and shafts an elegant, less rustic finish.

Generally, most beech wood walking sticks are made from planks, cut into square rods before being then machined into a round shaft. Beech is perfect as most timbers with contorted grain would not be suitable for walking sticks with shafts stiff enough for support. Chestnut wood is considered, one of the most durable woods for making walking sticks, initially being introduced by the Romans. Chestnut trees have been managed for coppiced timber in the south of England for centuries. When young, it has a coarse-textured straight grain, which makes the coppiced wood very suitable for the making of walking sticks. The shafts are then either peeled or steamed if making a smooth-surfaced walking stick is required, or the bark is left on for a more rustic appearance.

Blackthorn wood for walking sticks is hard to beat as it has vibrant colour and attractive texture. Blackthorn is a low and thorny tree that features a very dark brown shaft that produces one of the most beautiful natural walking cane shafts. Despite being of low height, the timber eyelet itself is hardwearing and robust, traditionally used for making sturdy and durable sticks.

There are rich historical and mythological connotations to wood. In Ireland, it is said that leprechauns are supposed to live in blackthorn bushes, while it is said that the patron saint of Ireland, Saint Patrick, once sheltered under a blackthorn bush, awaking to find it covered in flowers. The miracle occurred on Christmas day, and every year thereafter it is told, up until the blackthorn was destroyed in World War 1.

COLLARS OR BANDS

A collar or band on a cane has a functional as well as an aesthetic purpose. It not only strengthens the joint between the cane handle and the shaft, but it is often engraved with the owner's name or other information giving an indication of the age, origin or manufacturer. Collars were rarely seen prior to the middle of the eighteenth century or on metal-handled canes.

EYELETS

Protective eyelets can generally be found around a hole through the cane which allows a cord or tassel to be fixed into the cane. Primarily made of silver, brass or ivory, their shape, size, quality and location can be another indication of the age and quality of the cane. Eyelets were used on canes from about 1700 to 1850.

SWIVELS AND CLEVISES

These are rare but generally found on early walking canes in the eighteenth century instead of an eyelet, to attach a wrist cord or tassel. In a larger form they have an historic use on ships, in war, in industry and in farm equipment as they have a versatile use in attaching ropes.

Fundamentally, a clevis or swivel fastener comes in three parts. It's basically a fastening or attachment method which is made up of a clevis, clevis pin and tang. The clevis is a U-shaped piece that has holes at the end of the prongs to accept the clevis pin.

Most of the clevises found on canes will simply consist of a small eyelet to cover the hole and a U-shaped metal piece with a hole to accept the pin which is capped to keep it in place. The strap is then threaded around the metal strap.



A rather deep collar attaching the handle to the shaft



A typical gold eyelet on a malacca cane



A typical silver swivel cane
An early eighteenth-century silver-mounted hardwood gentleman's walking stick, domed pommel, tapering grip chased with lappets above a collar, the shaft with broad ferrules, walking spike tip c.1720

FERRULES

Most walking canes feature a ferrule, which is the only part of the cane that meets the ground. They can be made of iron, brass, bone, ivory, silver or horn and are designed to protect the shaft against wear and tear. Although early sticks were often made without ferrules, it quickly became apparent that without a protective foot to shield the cane from puddles, mud, snow or unpaved roads, the cane would split and deteriorate rapidly.

As time went by and roads were paved, the ferrule length grew. Though they can vary, eighteenth-century ferrules are about 9 to 20cm (3½ to 8in) long. Most were made of brass and often decorated with simple lines or dots. Generally, these ferrules were made with a tapering sleeve of brass, and could also have a long iron tip. After about 1850 the length generally reduced to 5cm (2in), but some could still reach 10cm (4in). As a rule, the longer the ferrule, the older the walking cane.

The ferrules in early canes were usually made by a blacksmith. With the dawn of the industrial revolution, machine-turned ferrules were created, for the most part, made of brass with an iron tip attached for better protection. Just like replacement soles on shoes, it is not unusual to see replaced metal, ivory and horn ferrules.



Forged defensive ferrule, with scalloped edge



Spanish makhilas cane with iron ferrule for rocky mountain terrain



Typical horn ferrule



Old brass ferrule with brass nail tip



A pointed ferrule for icy conditions or defence



Long iron forged ferrule



Long brass ferrule with metal tip pre-1850



Two ferrules for an icy grip or muddy surface, the first of brass with a pronounced iron tip and a simple inscribed line design, the second with an ivory ferrule



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*From the Dawn of Time to
Twentieth-Century Sophistication*



EARLY MAN AND THE USE OF PRIMITIVE WOODEN TOOLS

Apes have been well documented making and using sharpened sticks with which to hunt small mammals and termites, offering an insight into the evolution of the hunting behaviour and characterisation of early hominids, who lived six million years ago. Some researchers have also observed wild chimpanzees on an African savannah fashioning sticks into 'spears' with which to hunt smaller primates.

Digging Sticks

During the Palaeolithic era, the use of a stick for digging started to develop. *Digging stick* is the name given to a variety of wooden implements used principally by subsistence cultures to dig out underground food, such as roots, tubers or anthills. Such sticks would also have other uses in hunting and domestic tasks.

The tool would have been a short, sturdy stick with the tip shaped into a sharp point and hardened by being held briefly in a fire. Maybe some digging sticks were fashioned with handles for pulling or pushing, and could well be thought of as a precursor of modern agricultural hand tools.



Yanomami man using a traditional digging stick in Brazil, South America (© Alamy)



Bonobo/Pygmy chimpanzee (*Pan paniscus*) digging with stick, Sanctuary Lola Ya Bonobo Chimpanzee, Democratic Republic of the Congo (© Alamy)

Wooden Spears

The use of spears dates back at least 600,000 years, but the oldest spears are nothing more than sharpened sticks. The use of a long spear, however, enabled early man to hunt from a safer distance. It is argued that early primitive man simply outran the animal he was chasing until it was exhausted, but he still needed a spear to kill the prey without getting too close.

ANCIENT SOCIETIES, CITY-STATES AND EMPIRES

In a thesis on the origin, development and use of the walking cane, it is worth a retrospective look at the early modern human settlements.

Ancient Egypt

Tutankhamun's Walking Cane

This gold staff was discovered between the two outermost shrines within the burial chamber of the tomb of King Tutankhamun. The staff is tubular and hollow throughout its length; the top or handle is adorned with a depiction of the king as a young man. Here he wears the Khepresh Blue Crown, headwear probably to related special ceremonies that included being dressed in a *shendyt* (a kilt-like garment). The illustration shows him standing with his arms slightly raised, his hands turned backwards in an unusual gesture.

The significance of this staff is unclear, but other staffs or sticks found in the tomb were likely to be instruments of authority, to be carried on official occasions. Tutankhamun's tomb, in fact, contained 130 walking canes, some showing signs of use.

There is widespread evidence of advanced woodworking in ancient Egypt. Woodworking is depicted in many ancient Egyptian drawings and on furniture. Ancient Egyptian woodworkers invented the art of wood veneer and used varnish for wood finishing. While different native woods were initially used, what followed was deforestation in the Nile Valley and the need to import timber, notably Lebanon cedar and oak.



Tools and weapons of the Australian aborigines
Handcoloured copperplate engraved by Sasso from Giulio Ferrario's *Ancient and Modern Costumes of all the Peoples of the World*, Florence, Italy, 1844 (© Alamy)



An African adversary carved
on the lower end of a ceremonial cane,
from the tomb of the pharaoh Tutankhamun
(© Alamy)

Ancient Greece

Rod of Asclepius

Farming was the main occupation in ancient Greece, but the Greek landscape was very difficult to farm. Olives were either picked by hand or knocked out of the trees with wooden sticks. Of course, as with other cultures, the staff or stick (originally farming implements), was used as a weapon too.

In ancient Greece, some of the gods were depicted with a staff in hand. The Greek god Asclepius (associated with healing and medicine) wields a serpent-entwined rod or staff, known as the Rod of Asclepius. This symbol has continued to be associated with medical treatment and general health care, yet the symbol is often confused with the staff of the god Hermes, the caduceus.

Many theories have been proposed about the Greek origin of the symbol and its implications. The staffs have also been widely construed to, like the serpent, convey notions of resurrection and healing, while another view—not necessarily incompatible—is that the staffs were walking canes associated with itinerant physicians. Some claim the origin of the single serpent is linked to a parasitic worm, mentioned in an ancient Egyptian text (1500 BC), which was extracted by the physician winding it around a stick until the entire animal had then been removed. Others claim that the snake is a species of rat snake.

Whereas the Rod of Asclepius carries a staff with a single snake wrapped around it, Hermes—the god of trade and a messenger of the gods—bears a staff which has two snakes coiled around it, symbolising diligence and prudence, both necessary characteristics in promoting trade. The two symbols merged in antiquity and are now familiar as a medical motif.



The Rod of Asclepius
(MaJo Ox from the Noun Project)



Apollo (left), Asclepius (centre) and Asclepius's daughters



The Staff of Caduceus
(David from the Noun Project)

Ancient Rome

Woodworking in all settled civilisations is essential. For the Romans, it provided the only significant material for buildings, transportation, tools and household items. Wood was also the source material for pipes, dye and waterproofing materials as well as being burned for heating.

The vine staff or centurion's staff was a vine wood rod about 1m (3ft) long and used in the ancient Roman army and navy. The staff was the mark of the centurion: both as an implement in the direction of drill and manoeuvre and to beat wayward soldiers or sailors under his command. It was also worn and displayed by *evocati* who held an equivalent rank. This punitive tool used for punishment morphed into a sceptre and soon became a symbol of empire, reflecting the rapid development of the centurion from a combat officer, promoted from the ranks among the soldiers, to significant military and imperial administrators. They were offered good pay and imperial prestige for giving support to Rome's ruling elite.

Meanwhile, the ceremonial baton was handheld, short, thick and stick-like, generally made from wood or metal. Even today it is the universal sign of a field marshal or a similar very high-ranking military officer and is carried as a part of their dress. The baton is distinguished from the swagger stick in being thicker and effectively without any practical function. Unlike a staff of office, a baton can't be rested on the ground. Unlike a royal sceptre, a baton is typically flat-ended, not crowned at one end with an eagle or globe.

Relay races are common in running, orienteering, swimming, cross-country skiing, biathlon and ice skating, most commonly with a baton clasped in the fist. Participants hand over the baton at different stages in a race. However, in Roman society, a short, stout, white baton was the symbol of the imperial mandate given to a Roman military envoy or ambassador.

It is possible that the Spartan cypher rod, *scytale*, also had a related military status, pre-dating the Roman baton, but the first detailed reference is in Plutarch, dating from the Roman period.

Later in Europe, the imperial baton was in some respects reinvented and given to high-ranking officers and commanders in most major European armies during the Renaissance as a revival of classical practice. They were typically presented by the monarch and latterly were often elaborate pieces of metalwork, though earlier portraits show plain batons of wood often longer and thinner than more recent examples.

Batons were also typically carried by monarchs when in military dress. The French kings and Napoleon provided their Marshals of France with ornate batons before the French Revolution. The batons were usually made from blue velvet with metal fleurs-de-lys followed by stars or Napoleonic bees.

Batons rose to prominence again in the twentieth century during the Second World War, when the Third Reich issued their *Generalfeldmarschälle* and *Großadmiräle* with ceremonial batons, specially manufactured by German jewellers, such as Karl Berthold (a fanatical Nazi who cast out his Jewish craftsmen shortly after the regime came to power in 1933).

THE FAR EASTERN CULTURES

Ancient China and the Monkey Pole

The stick or staff is accepted as one of the oldest weapons known to man, coming in third after the fist and the rock. It is deceptive in its simplicity of structure but can be very sophisticated in its use.

The Chinese used early wooden tools and invented the wood plane tool, chalk-line and a vast array of other woodworking tools. They used timber to build a variety of items, such as flower pots, tables and altars, making intricate woodworking joints without glue or nails. Ancient China also utilised the staff as an aid to balance when carrying heavy loads.

The 'Monkey Pole' or 'Monkey King Staff' refers to the legendary character, the Monkey King, from Chinese mythology. The Monkey King's exploits are described in the 400-year-old Chinese classic *Journey to the West*.

The Monkey King was an immortal creature characterised by mischievous acts. His weapon of choice was a rod of iron stolen from the Dragon King of the Eastern Sea. The legend tells how he bound the ends of his staff with gold and engraved it with the words '*Gold-bound wand of my Desires*'. The rod had magic powers allowing it to rapidly change from the size of a needle to a length so vast it could span the distance between Heaven and Earth. It is also said to represent the flexible nature of the Buddhist doctrine, and its capacity to relate to all circumstances both great and small.

Early Japan And the Bō Staff

The original form of the bō staff has been used throughout Asia since the earliest times. The first bō were called *ishibo* and were crafted from branches, often making them unreliable and heavy. The *konsaibo* was a distant variant of the *kanabo*, a spiked or studded two-handed war club. Being studded with iron rendered it too unwieldy for actual combat, and it was later replaced by unmodified hardwood staffs.

Used for self-defence by monks or commoners, the bō staffs were an integral part of one of the martial arts' oldest surviving styles. The staff evolved into the bō with the foundation of *kobudo*, a martial art weapon which was used in Okinawa in the early seventeenth century.

Although the bō was a weapon, it is thought to have evolved from the long stick which was employed to balance buckets or baskets across the middle of the back at the shoulder blades. In many agricultural economies, the long stick (or *tenbin*) remains a traditional farming implement.

During the fifteenth century, the Okinawa people were forbidden to carry weapons in an attempt to prevent uprising and chaos. The samurai rulers held sharp swords that gave them great advantage and power, while the people of Okinawa were defenceless and could only turn to farming tools to protect themselves. This is where it is thought that the bō staff came into use as a weapon.

Weapons of Southeast Asia

In researching the origin of the walking cane, it's important to also look at some of the weapons of Southeast Asia as they relate to staffs, sticks and spears. Their influence, originating from Laos, Vietnam, India, China and Myanmar, arrived during the Neolithic period.

The most common use of these weapons stems from their arrival in the second and third centuries BC, when they were merely long and blunt wooden objects, hence their relevance as another ancestor of the walking cane, and how it developed in the Far East.

Weapons of Silat

The most common weapons of silat are the machete, staff, kris, sickle, spear and *kerambit*. Edged weapons are favoured, the one major exception being the staff. Southeast Asian society, traditionally based around agriculture, sees most of its weapons originating as farming tools. The earliest weapons found in the Indonesian archipelago were sharpened stone tools, such as axes.

Tongkat

The *tongkat*'s literal meaning is 'walking cane'; however, in silat, the word is used as the name for any short stick or club. These sticks are also commonly referred to as *kayu*, which literally translates as 'wood'. Depending on the *kayu*'s shape, it may have been used by a combatant to sweep an opponent off his feet or even capture their weapon. The techniques employed in the skilled use of the stick meant it could also be used in self-defence.

Toya

The *toya* is a long staff, pole or rod, regarded as the most multipurpose of all aggressive weapons by its advocates. Toyas are usually made from rattan, but also from bamboo or steel. A *galah* is a pole used for knocking fruit down from trees or for punting a boat. Such staffs can also be referred to as *tiang* or *kayu*, whereas the longstaff is called *galah panjang*.

Geranggang/Seligi

Fundamentally, the *geranggang* and *seligi* are both primitive spears or javelins made from a long, sharpened bamboo stick. The difference is in the name—*seligi* describes a dart or spear intended to be thrown.

The Sumatrans also made a short lance from *nibong*, or sago-wood. This was buried in ashes and steamed, smoked and charred over a period of days or weeks, toughening the sharpened end in the process. This versatile weapon could be then be thrown or used hand-to-hand. It was said to be able to pierce armour more efficiently than iron.

PILGRIMS AND THE CRUSADES

Pilgrimage in Medieval Europe

The fourth century saw the birth of the tradition of Christian pilgrimages to the Holy Land and Jerusalem, which continued until the siege of Jerusalem in the seventh century when the city fell to Muslim powers, and new pilgrimage routes were established. Rome was also a popular site of pilgrimage and thousands flocked there to pray and do penance for their sins until the upheaval of the Crusades, and finally, the Reformation, which ended this practice in England.

For medieval people, faith was more than an abstract idea; it was tangible in the buildings they constructed, evident in the great cathedrals they built to glorify God and the relics they contained. An integral part of these physical practices of faith was the pilgrimage: a spiritual journey to visit a holy site. Although religion in the Middle Ages was much more nuanced than modern popular culture might imply, Christianity was a pivotal part of medieval society in Europe, and people's everyday lives were an integral part of it, from the way time was measured to the meals they ate.

The pilgrimage to Santiago de Compostela, in the capital of northwest Spain's Galicia region, became more popular than a pilgrimage to Rome. The city is known as the finale of the pilgrim route, and the alleged burial site of the biblical apostle St James. His remains reputedly lie within the Catedral de Santiago de Compostela, consecrated in 1211. The peak of pilgrimage was reached in the twelfth and thirteenth centuries.

The Scallop Shell: The Symbol of the Camino de Santiago Pilgrimage

This famous pilgrimage site in northwest Spain became a symbol in the Spanish Christians' struggle against Islam. Destroyed by the Muslims at the end of the tenth century, it was completely rebuilt in the following century. With its Romanesque, Gothic and Baroque buildings, the Old Town of Santiago is one of the world's most beautiful urban areas.

What is certain is that the scallop shell was renamed as the Santiago Shell because when pilgrims arrived to Santiago, they were given a certificate depicting a scallop shell that confirmed their pilgrimage. In addition, the scallop shell has been worn by pilgrims to show proof of their stay in Santiago. Back in their hometown there was no doubt of their achievements and personal merits. This is how the scallop shell became the 'pilgrim's shell', and it started to signify the culmination of the pilgrimage to Santiago.



The St James's shell, a symbol on the pilgrim route, in Leon (© Alamy)



A pilgrim's walking cane
 Santiago Shell motif in ivory as a handle motif on a deep
 2 1/4 inch silver collar, with a 3/4 inch scalloped band
 Mounted on a hardwood shaft with a 1.5 inch long silver
 ferrule

Length: 40 inches

Inscribed: 'S. Judocus Ten Noode 1767'

Provenance: The Le Grelle family, a family of imperial Flemish
 nobility, and a Catholic Family in a Protestant country

NOTE ON THE INSCRIPTION: Saint Judoc, Saint Joyce,
 or otherwise known as Saint Josse (Latin: Iudocus; tradi-
 tionally c. 600-668 A.D.) was a seventh-century Breton
 noble. Though he was never officially canonised, Saint Ju-
 doc is considered to be a son of Juthael, king of Brittany. He
 renounced his wealth and position to become a priest and
 lived alone for the rest of his lifetime in the coastal forest
 near the mouth of the River Cache.



The cane's long silver ferrule

Pilgrim Staffs

Prior to the twelfth century, the stick or pole was primarily an agricultural implement, and later a weapon for defence or a support to aid journeys over rough terrain. Out of this tradition developed the pilgrim's staff, or the *bourdon*, which is the origin—along with the shepherd's crook—of the bishop's crosier. The pilgrims would carry their bourdon on their journey, having it blessed before their departure for the Holy Land.

As well as offering support on rough or steep terrain, these sticks could also feature hiding places for relics, money or jewellery. Later, the pilgrim's staff evolved into the alpenstock, a stick used in mountaineering with a steel point and hook for extra grip.



Pilgrims' walking canes and hat, Santiago de Compostela, Spain (© Alamy)



The Alpenstock: Or, Sketches of Swiss Scenery and Manners, 1825–1826 (© Alamy)

The Crusades

In November 1095 Pope Urban II preached a sermon that would change the course of history. It sparked a wave of military campaigns, or crusades, led by Christian soldiers in order to win back the Holy Land, and in particular Jerusalem, from Muslim control. This war, which included nine crusades in total, lasted almost 200 years and stretched as far as Spain, Eastern Europe and some islands in the Mediterranean.

During the Crusades, games were invented amongst soldiers to keep up morale, including the 'game of canes', which involved using long canes made of light wood or bulrush in the place of lances to attack one's opponent.

SYMBOLIC PAGEANTRY INTO THE MIDDLE AGES: THE STATUS EMBLEM

While it was thought of as a walking aid or signifier of social status in some circles, in others the cane was an undeniable symbol of power. In the hands of a king, it became a sceptre that represented the power to reward and punish, while if carried by a bishop it pointed to the bearer's status as a shepherd chosen by God to watch over his flock.

With the rise of the guild system in Britain and Europe, canes came to signify the wearer's membership in an exclusive community as well as being a practical object or a mark of wealth.

The Sceptre

As God's representative on Earth, kings and queens were often shown holding a sceptre and a baton, symbols of the power to both reward and punish at will. The act of touching or kissing the sceptre implied the utmost respect for the monarch as well as being an act of obedience.

The Crosier or Bishop's Staff

A crosier is traditionally carried by prelates in the Roman Catholic, Orthodox, Anglican, Methodist and Pentecostal Church. Shaped like a shepherd's crook, the crosier is rich in symbolism. In the Middle Ages, bishops would govern over large areas, sometimes entire provinces, and were considered minor kings. In the thirteenth century a tau-shaped cane became popular, often made of ivory and engraved with mother-of-pearl or gold, which symbolised the beauty of Heaven as shown in the edict 'Win people's minds with the lofty extremity of the cane; govern them with the middle part and punish them with the lower tip'.

Today, a pastoral cane is still carried by the pope and his bishops during certain ceremonies.



The Limoges enamel crosier of Archbishop Heinrich of Finstingen, 1260–1286
(© Alamy)



Silver jewelled bishop's mitre mounted on an ebonised tall wand
175cm long with 6cm wide mitre top
Edward Spencer, Birmingham
c.1920



Devotional finely carved ivory milord handle mounted on a snakewood shaft
England c.1890
One side is engraved with vines between the cross of Christ, the saints and *'The good shepherd with the lamb of God'*



Heavily carved pilgrim's staff, full of religious and holy symbols, figures, saints and animals
Italy, c.1650



Finely carved wooden crozier with Christ reclining and stroking the lamb of God
Age and use have somewhat reduced the length of the cane
With a religious connection possibly used in a service, or even a pilgrim's staff cane
Italy



The Guilds of York

Although not directly connected to the development and use of the walking cane, the establishment of guilds connects Britain to the broader movement in Europe, where the cane was more prominent.

The Weavers of York became the very first recorded trade guild in 1163, paying the king £10 a year for the privilege. By the end of the thirteenth century, they were joined by the glovers, saddlers and hosiers as well as the butchers, drapers and vintners.

With this, the quality and craftsmanship of raw materials and manufactured goods now had to be inspected by the guilds. They also fixed wages and prices and offered apprenticeships.

Guild Identity in Europe

Walking canes and their styles varied in appearance from guild to guild. Some of these sticks were designed to be short and innocuous, while others were covered with steel and copper and inspired fearfulness, but each cane would bear the colours of the guild. Those who wanted to show their elevated status in a guild would carry their canes high in the air during ceremonies. It was considered a grave offence to take a stick away from a fellow guild member, or 'compagnon'; however, the victim of such a theft would have considered it an act of bravery.

The Guild of Freemasons

Between 1040 and 1540, the stonemasons, a highly specialised trade guild, built more than twenty cathedrals in England. They acquired the name Freemasons from the 'free' stone they used for carving. The masons were not linked to just one town but travelled wherever they were needed, which led to a rise in the popularity of the walking cane among guild members. As the guild grew, staffs became a hidden indication of membership, with many canes bearing the symbol of the all-seeing eye or a shaft shaped like a triangle.



Masonic cane with a black ebony knob, engraved with a square and compass on the ivory cartouche, mounted on an ebony shaft
c.1900



Close-up of the all-seeing eye and corinthian pillars in the ceiling mosaic on the coving of the Grand Temple, Freemasons Hall, London (© Alamy)



Ivory L-shaped handle with the all-seeing eye and the hand of fellowship, with Masonic inscriptions, complete with a silver collar, mounted on a rosewood shaft
Birmingham, William Neil & Sons Ltd., 1920



Ebonized cane with a carved ebony handle in the form of a sphinx and silver mounts and featuring Masonic designs of a compass, tabernacle and corn
London, 1905



French seventeenth-century cane belonging to an apprentice member of a trade guild, featuring a Coroso knob with nine sides, mother-of-pearl inlay and a very unusual forged ferrule
c.1650



Hidden 'Tyler's Sword' cane, with a cast silver hand depicting a cougar perched on a tree stalking a bird
The blade is hidden in a bamboo shaft
Toye and Company, c.1914

The Medieval Quarterstaff

Over time, the secular or layman's cane became a weapon. In the eighth century, Charlemagne decreed that duels might only be fought with a cane, though later rulers amended this to swords.

A quarterstaff is a traditional European walking cane and weapon used from the Middle Ages to the nineteenth century. The shaft was usually made of hardwood and would range from 2 to nearly 3m (6 to 9ft) long. This type is perhaps best known from the tale of Robin Hood in which the hero fights with a quarterstaff. It later became a 'short staff' as it reduced in length.



Illustration from the story of Robin Hood
Robin Hood and Little John fighting with quarterstaffs
By Walter Crane (© Alamy)

Symbolic Pageantry

Since antiquity, such rulers as Alexander the Great, Julius Caesar, and Constantine have acted as prototypes for later kings and monarchs, particularly in the style of their symbolic attire which they used to reinforce their imperial status and power. From Charlemagne and Louis IX to the tsars of Russia, the Hapsburgs and the Tudors, each assumed and embellished the emblems of power employed by their predecessors.

Henry VIII's Walking Staff and Unusual Weapons, 1509–1547

Today, Henry VIII is remembered mainly for his many marriages as well as his role in the Reformation which saw England free itself from Roman Catholic rule and become a Protestant nation. Though he played no part in military campaigns, he was very interested in weapons and armour. He was known to have carried a threatening walking staff when he wandered about town checking that his constables were carrying out their duties. By the time he died in 1547, Henry had amassed 55 palaces, 2,000 tapestries, 150 paintings and 8 walking canes.



King Henry VIII at Hampton Court Palace (© Alamy)



Costume Designs for Henry VIII (Theatre De L'Opera, Paris, 1920) (© Alamy)

THE AGE OF ELEGANCE IN EUROPE

Around 1650, more elaborate canes began appearing on the market. The most common was the ivory-handled malacca made from wood that came from the Straits of Malacca, located in Malaysia. The cane was brought back to Britain as an exotic item, the equivalent now of buying something from another planet. The canes were often made in London by Huguenots escaping religious persecution in France; early examples had long iron or brass ferrules to protect the wood against splitting after coming into contact with muddy roads, while the handles were made of ivory with silver piqué work.

From about 1700, men and their canes were becoming more dandified. The wood for the shaft was the same, but the handles were often made of gold and decorated with a tassel. Dandies would pose with canes, rather than swinging them around. Examples can be found in works by Gainsborough and other famous family portraits.



Gilt-metal tau-shaped handle in the form of a Turkish man crossed with a chimera
Mounted on a bamboo shaft
Germany, c.1780

This cane is topped with a gilt-metal tau-shaped handle, in the form of a Turkish man wearing a hat, which transforms into the figure of a chimera—a mythological beast with the head of a lion, the body of a goat and the tail of a serpent. This design, which was very fashionable at the royal court of Louis XIV and Louis XV, is very similar to that of a cane in the collection of Baron Guy de Rothschild.



Cast brass court cane with an opera knob
Mounted on a malacca shaft with long tapered brass ferrule bearing an iron tip
Germany, c.1700

This court cane has an opera knob sculpted to resemble a man with curly hair and a beard. As with the previous cane, this example is similar to a cane from the collection of Baron Guy de Rothschild.



Carved ivory crutch-handled cane depicting a Turk dressed in ceremonial clothing wearing a turban, half man with the body of a merman with a caudal fin
Mounted on a gilt metal collar and malacca shaft with a worn scalloped ferrule
France/Germany, c.1760

Mermen were the counterparts of female mermaids. Like mermaids, they were male human from to the waist and then were fish-like down from the waist.

There is a similar cane in the Bayerisches National Museum in Munich. The shape was later used by porcelain makers. Also illustrated on page 140 of *La Canne Object d'Art* by Catherine Dike.

This cane could be of German origin and carved by Huguenot craftsmen. The capital Berlin was situated in the former duchy Prussian province of Brandenburg and has a strong French Huguenot connection. This is due again to the Edict of Nantes (religious freedom) in France, which King Louis XIV revoked in 1685.

French Huguenots, after being banished, found secure asylum in Brandenburg. There, as Protestants, they would have a sympathetic reception, as the Prussia court was Calvinist and almost French.

ENGLISH CANES FROM THE SEVENTEENTH AND EARLY EIGHTEENTH CENTURIES



Rare important silver-inlaid, ivory milord-handled cane, seventeenth or early eighteenth century, depicting the Tree of Life. Various imagery around the cane includes a central Tree of Life, with five extended branches, an amusing owl sitting on a branch of the tree, large hare, flying parrot, single flying bee, dragonfly, three separate flying birds and two large swans set swimming within a lake with bulrushes. Mounted on a silver collar and malacca shaft, with a long, iron-tipped brass ferrule. England, c.1690

There is a further two matching silver band-style collars to this cane, one at the base of the ivory handle, the second a further 6.5cm (2½in) down from the base of the handle. A silver disc is mounted atop the handle, with an engraved outline of a man, likely to be Charles II (1630-1685) with cord hole through bass of tree and swimming swans.



Piqué silver-inlay on ebony, seventeenth- or early eighteenth-century nobleman's walking cane, rare and very important
ebony with silver inlay configured with a long, cylindrical ebony handle
Mounted on a bamboo shaft
France, c.1710

Wonderfully decorated with silver piqué and elaborately engraved flowers, butterflies, flying birds and vines; central and prominent in the composition, a notable squirrel is sitting on top of an eyelet, suggesting a personal symbol or family-shield component. At the bottom we see a hunting scene—a man with a spear in his hand, blowing a horn, accompanied by his two dogs chasing a deer. On the terrace, there is a silver cartouche adorned with lambrequin and a ducal crown on top, and it indicates noble provenance. The application of the silver piqué inlaid is elaborated with high skills; the detail is extraordinary—the 99 percent of the piqué is intact.

The squirrel symbolize energy focused through its goals. Their constant activity is associated with business transactions and miserly behaviour, and so it is related to the concept of money. The squirrel is seen as a spirit animal gifted with the ability to prepare for the future.

Book of Symbols



Two long-handled canes of flared shape with domed tops—one brass and one silver
Decorated all over with a combination of repoussé and engraved patterns in three defined sections
Mounted on malacca shafts: one with a brass eyelet and both with long brass/copper ferrules
England, c.1690



**Cane with a rolled silver handle of flared shape with mushroom-shaped top
Richly decorated all over with repoussé work of floral leaf patterns
Mounted directly onto a malacca shaft with long brass/copper ferrule
France, c.1710**

Under the reign of Louis the XIV (1610–1643), who was known for his love of luxury, the walking cane was introduced to the French court as an essential accessory, representing the gentleman's counterpart to the lady's fan. However, women soon began to use them too, as an indispensable support to steady themselves while wearing the high heels and towering wigs that had also become fashionable under the Sun King's reign. It also became the fashion for men and women alike to carry long, slender sticks. Louis was said to have never been seen in public without one, something that marked him out from previous kings.

Louis passionately believed that luxury was necessary not only to the economic health of the country but to the prestige and very survival of the monarchy. It was around this time that canes and sticks began to be exchanged as courtly gifts along with the textiles, furniture and jewellery so favoured by the king.



Louis the XIV by Hyacinthe Rigaud (© Alamy)

WALKING CANES DURING THE SIXTEENTH AND SEVENTEENTH CENTURIES

Influenced by the sixteenth-century royal courts of Europe, style and elegance were becoming of growing importance in Britain, where the aristocracy would spend extravagant amounts of money on their clothes. It was at this time the cane first became an essential fashion accessory in the European royal courts. Walking canes from this period tend to be richly decorated, with handles of gold, silver and even rock crystal. The shafts were usually made of ivory, tortoiseshell and mother-of-pearl.

Henry VIII was extremely conscious of fashion and would wear clothes made of the most sumptuous materials, including brocade, buckram, calico, damask, felt, flannel, gauze, lawn, linen, satin, shag, silk, tabbinet, taffeta and velvet. He also had an extensive collection of walking canes, including a walking staff, which had a morning star at the end concealing three matchlock pistols.

During the sixteenth century, Germany produced a number of exquisite sword canes; the earliest examples were made for the nobility by leading sword cutlers. Pilgrims were not permitted to use or carry them because they were not of royal blood.

Around this time, it was common for coffins to include the deceased's walking cane. Another tradition involved breaking the cane in two and throwing it into the grave as a sign of mourning, signifying that the stick was so important to the departed that it could not be used by anyone else.

The sixteenth century also saw the rise of women's canes; these tended to be more delicate and were mainly made of ebony and decorated with mother-of-pearl.

By the seventeenth century, fashion and taste were becoming increasingly important. In France, King Louis XIII (1610–1643) set the tone by dressing in a more sober style, compared with his father Henri IV, and carrying a very simple ebony cane, with an ivory knob and no ornament. The king was known for wanting to meet his subjects standing, feeling that this was less solemn and more personable than the tradition of greeting subjects while seated on a throne, sceptre in hand.

During Louis XIII's reign, aristocrats dispensed with the carrying of a sword. Instead, they favoured a rod, a light handheld stick that could be worn while walking in the Palais Royal garden. This rod could still prove to be a very effective weapon, though some examples were hollowed out and used as a blowpipe to convey sugared almonds wrapped in a love note, or *billet-doux*, in the direction of the chosen lady.



Fashion, clothing in France at the time of Louis XIV
(© Alamy)



Costume of a lady, reign of George III, Louis XVI, 1779 (© Alamy)



A French nobleman (© Alamy)



A woman in floral bonnet, wearing a fichu and pink fur-trimmed coat carrying a cane, after an illustration by Francois-Claudius Comte-Calix Paris, 1869 (© Alamy)



Beautiful, fine quality and rare eighteenth century Georgian French Vernis Martin hand-painted gold mount *billet doux*—a love letter holder from the A&D Collection

WALKING CANES DURING THE SEVENTEENTH AND EIGHTEENTH CENTURIES

When Louis XIV carried a cane, everybody imitated him, though never in his presence as the king was small in stature and carried a cane to detract from his size.

Prestige became a key aim for the individual courtier. One of its manifestations was costume, which could reach outrageous proportions. For example, the cane worn by the Marshal, Duke of Richelieu, was a real work of art and of great value. Nevertheless, its cost was far exceeded by the canes of the finance ministers and some wealthy financiers like La Popelinière or Samuel Bernard. It is said that their walking canes were valued at the time in excess of 10,000 ecus each. Though a symbol of prestige, the cane could still be considered a weapon; corporal punishment administering strokes of a cane were typical punishment for valets, and it was not unusual for courtiers to use their cane to settle an argument during a dispute.

From the early to the mid-eighteenth century, there was a high demand for such fabrics as chintzes and calicoes imported from Asia. Compared to the domestic wool and cotton fabric produced in Britain before the Industrial Revolution, these Asian fabrics had far greater variety in pattern and colour and were regarded as exotic, unusual and utterly desirable. This interest in fashion reached a climax in the Regency period, considered to be the age of British elegance.



Portrait of French financier Samuel Bernard by Pierre Imbert Drevet, after Hyacinthe Rigaud (© Alamy)

Puritan Canes

Though the French court had embraced luxury, British fashions, as with the Spanish, remained much more austere. The social tensions leading to the English Civil War (1642–1651) were reflected in the English fashions of the period which consisted of simple dark, sombre clothes which were made from dark-coloured cloth with little ornamentation. This Puritan fashion was eventually exported to the early settlements in New England.

Puritan canes usually had milord knobs, in either metal or ivory, which influenced American styles to come. They were similar to English piqué canes but without any decoration. The A&D Collection includes a number of examples from this period.

The Fashion of the Lofty Cane

Fashionable women always carried a cane that measured around 1.2m (4ft). These canes were made of ebony, ivory, tortoiseshell, malacca or lacquered woods. The cane was then secured to the wrist with a 'safety' ribbon or strap which passed through a hole in the cane and became known as 'trimming'. These canes had gold or silver knobs inlaid with precious stones in various shapes and designs, such as 'rounds', 'operas', 'crutches' and 'milords'.

Upper-class men often wore a cane as part of their outfit, suspending it by a loop from one of their waistcoat buttons to allow their hands to properly hold snuff-boxes or handkerchiefs. The cane was thus less functional and more for show. Worn this way, the cane became an immediate focal point in terms of aesthetics and perceived value.

One of the styles that developed around this time was a long golden cane, known in French as a *cane à la Tronchin*. These were a recognised accessory of elegance and status carried by older people, judges and men of high social rank. Among young people a rod would be substituted for a cane, being flexible and collapsible, and ideal for bustling in the streets.

One's cane would match one's outfit just as a piece of jewellery or handbag might co-ordinate today. The cane was seen as a symbol of luxury and pleasure and was therefore held in high esteem.

In the theatre, no play or performance would be staged without including a character wearing a cane. But there were casualties; it is recorded that Italian-born French composer, instrumentalist and dancer Jean-Baptiste Lully, who spent most of his life working in the court of Louis XIV of France, was reported to have died of gangrene caused by his cane being dropped on his foot.



Jean-Baptiste Lully (© Alamy)

WALKING CANES IN THE EIGHTEENTH CENTURY*The French Revolution*

France remained a significant influence on walking cane fashions. During the reigns of Louis XV (1715–1774) and Louis XVI (1774–1792), the cane grew considerably in length. The longer length helped the wearer maintain a majestic posture and gait. It also became a necessary addition to the fashion of wearing a wig and high heels.

The discovery of Herculaneum and Pompeii in the early eighteenth century and the systematic excavation which began there had a dramatic effect on fashion. The aesthetics of antiquity, with its linear, geometric and simple shapes, became the height of fashion in interiors, clothes and walking canes alike.

After the great upheaval of the revolution in 1789, there was the Age of Enlightenment. From this period, the cane was no longer associated solely with the nobility and royalty and became a more democratic fashionable accessory for those of all classes to carry. Once a symbol of feudal power, it was now one of equality.



A fashionable woman in flowery chapeau and veil, wearing a fichu and green velvet redingote over a grey silk dress and holding a cane
Paris, 1869 (© Alamy)

Les Incroyables

The *Incroyables* and their female companions, the *Merveilleuses*, were members of a both chic and noble subculture in Paris during the French Directoire (1795–1799). Whether as a release or a need to recouple with other survivors of the Reign of Terror, they greeted the new routine with an outbreak of playful luxury and decadence. These young people wore unbelievable—hence the name—outfits and attended hundreds of balls, starting fashion trends and mannerisms that today might seem exaggerated, or even decadent and self-indulgent.

The *Incroyables* wore white-striped cravats which were bound up to the lower lip, thus providing caricaturists with an easy target for ridicule. To mark their opposition, the revolutionaries turned back their shirt collars to expose their necks.

Around this time the walking cane became shorter again, fashioned like a reasonably simple stick, which could be twirled around. Sometimes animal gut was wrapped around the cane and eventually a straight sabre was hidden inside them.

It has been said that the manners of the *Incroyables* had a significant influence on the dandies of the Regency period.



Les Incroyables, Jean Louis Marais after Carle Vernet, 1796, Paris (© Alamy)



The Incroyables, a coloured engraving, nineteenth century (© Alamy)

THE DANDY AND THE BRITISH AGE OF ELEGANCE

A *dandy*, sometimes known as a *beau*, is a historic term used to describe a man who placed particular importance on his physical appearance, refined language and leisurely hobbies. A dandy could be self-made, especially in the late eighteenth- and early nineteenth-century Britain; coming from a middle-class background, he would aspire continuously to the aristocratic lifestyle.

From the skilfully elegant George Bryan 'Beau' Brummell in the early nineteenth century to the diverse, highly personal flair of the tastemakers who colour the landscape of menswear even today, the dandy was and is primarily a sharply dressed man.

The word *dandy* seems to have come into vogue in London in 1813; it has at times been used to describe someone considered to be superficial, flashy and self-indulgent, and indeed, even today some may agree with this sentiment, but this is not always the case. Instead, the dandy shows that he employs both consideration and imagination in his needs for self-presentation, fashioning an image that will often challenge the status quo and transcend the everyday. Another aspect of true dandyism is that in essence it is luxurious in its simplicity, not fussy or over-decorative.

At the time, it linked clothing with political protest in what becomes a particularly English characteristic during the eighteenth century. In light of these connotations, dandyism can be seen as a stand against the levelling of democratic values, often including a nostalgic loyalty to pre-industrial values, such as the ideals of 'the perfect gentleman' or 'the autonomous aristocrat'.

In 1836 Thomas Carlyle wrote:

Dandy is a clothes-wearing Man, a Man whose trade, office and existence consist in the wearing of Clothes. Every faculty of his soul, spirit, purse, and person is heroically consecrated to this one object, the wearing of Clothes wisely and well: so that the others dress to live, he lives to dress. . . . And now, for all this perennial Martyrdom, and Poesy, and even Prophecy, what is it that the Dandy asks in return? Solely, we may say, that you would recognise his existence; would admit him to be a living object; or even failing this, a visual object, or thing that will reflect rays of light.



'Dandy cane', featuring a silver-framed two-sided vanity mirror
Mounted on a long thin bamboo shaft
From the Ray Moore Collection
France, c.1860



'Dandy cane', featuring a silver-framed two-sided vanity mirror
Mounted on a long thin bamboo shaft
From the Ray Moore Collection
France, c.1860

Beau Brummell and Early English Dandyism

During the Regency period, the leading dandy in British society was George Bryan ‘Beau’ Brummell (1778–1840), a favourite associate of the Prince Regent. Brummell was not a member of the nobility; in fact, as J. A. Barbey d’Aurevilly remarked in 1845, his success was ‘based on nothing at all’. Always immaculately turned out in a plain dark blue coat with perfectly starched linen and an elaborately knotted cravat, Brummell was well known for his sense of style and presentation.

In the mid-1790s Brummell became a celebrity, almost in the modern sense, as a model of elegance and wit. However, his rise was soon accompanied by a fall when his rudeness and gambling debts got him into trouble. Few attributed images of Brummell survive, though a famous caricature remains, depicting him as a threadbare pauper, with old-fashioned clothes and holding a cane whose knob was carved as the head of his once-friend, Prince George.



A caricature of Beau Brummell by Richard Dighton, 1805
(© Alamy)

The Quaintrelle

The female counterpart to the dandy was called a quaintrelle, a dandizette or a dandyess. This term referred to the kind of woman who put personal style, charm and pleasure above all else.

In *All the Year Around* (1869) Charles Dickens commented, ‘The Dandies and Dandizette of 1819–1820 must have been a strange race’.

Later, as the word *dandy* evolved to mean one with a heightened sense of fashion and style, it became used solely for men, as it is today.

FRENCH PROTESTANTS IN LONDON FROM THE SEVENTEENTH TO THE EARLY EIGHTEENTH CENTURIES

In 1665 Louis XIV issued his Edict of Nantes, suppressing Protestantism in France, which led to a mass migration of Calvinists to London. Numbering around 400,000, they were mainly from Paris and Dieppe and settled to form communities in Soho and Spitalfields, where they were largely involved in the textile industry as well as watchmaking, silversmithing and finance.

Piqué Canes

The Huguenots were also known for making *piqué* canes with milord handles, which were often turned on a lathe or carved in ivory with circumscribing ridges and deeply hollowed to prevent cracking. The *piqué* cane is also distinguished by hollow silver pins, which were inserted into drilled holes in the ivory pommel and secured with mastic glue, and the incorporation of textile designs. Usually, there was a silver sleeve beneath the handle with carved grooves and nearly always a fringed or scalloped rim. The knop (handle) was attached to a Malacca shaft, and there were either two eyelets in the handle or shaft for a lanyard, or a silver ring to hold a cord.

The fashion for *piqué* canes did not last, however, and most examples date from 1694 to 1701, though the A&D Collection includes one dated 1651.

Carriage Canes

From the same period, we find many examples of the 'carriage cane' which is distinctive for its length; often carried by footmen, these would regularly extend to 1.5m (5ft) or more, including the long ferrule which was designed as a guard against muddy tracks.



The sign of 'The Running Footman', London, UK, a nineteenth-century engraving (© Alamy)

Examples of Piqué Canes from the A&D Collection

These examples are representative of English piqué canes from the end of the seventeenth century. They are notable for their size and decoration, enjoying the distinction of having retained all their original parts and aged beautifully with the warm patina of over 300 years of age. Due to the fickle nature of fashion, some examples, unfortunately, had their original ferrules replaced by short brass or horn ferrules.



A very early *piqué* Puritan cane with long brass ferrules
Mounted on a plain malacca shaft
Probably the earliest cane in the A&D Collection
England, c.1651



Piqué milord-handled ladies' cane on the original scalloped collar
Mounted on a plain malacca shaft
England, c.1702

Piqué cane with a more complex pattern on the original scalloped collar
Mounted on a malacca shaft
England, c.1720



Physician's Piqué Canes with Pomander

A ball filled with perfume (a pomander) was a medieval invention commonly used by physicians and undertakers to ward off infection and bad odours. In the seventeenth century, it was common to see canes featuring a pomander which could be unscrewed to release the fragrance inside.

Piqué ivory-handled pomander cane with screw-off pierced lid
Generally known as the physician or doctor's cane
Mounted on a silver ring on a malacca shaft
England, seventeenth century





Rare black rhino horn-handled *piqué* cane
Mounted on a scalloped silver collar
c.1700

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Sample copy

Rare twisted-handled *piqué* cane on an escalloped band
Mounted on a malacca shaft
England, c.1720





Early ivory-handled *piqué* cane featuring a William III silver coin of c.1690
Mounted on a malacca shaft
England, 1706



A very stylish *piqué* gold-inlay on tortoiseshell milord-handled cane
Mounted on a thin gold collar
Italy, c.1840

French Piqué Canes

Most examples of English piqué canes have large ivory knobs and silver circlets; however, their French counterparts—of later manufacture—tend to be more delicate and generally fitted with gold or silver pins. Though rare, some of the best examples date from the mid-eighteenth century and were often made from ivory, or occasionally solid tortoiseshell, decorated with minuscule pinheads which created a lace-like effect—in effect, this gave rise to the term *piqué-brodé*, the weaving style often used on polo shirts.



Silver inlay on an ivory milord-handled cane with grape designs and a disc with an engraved image of Bacchus, on a pierced engraved silver collar
 Mounted on a malacca shaft
 France, c.1750

English Silver-Handled Canes

Around the same time as the piqué cane made its appearance, the English silver cane was introduced. Characterized by a similar milord knob, these canes are much rarer than piqué examples and are often collected by those interested in early English silver objects of the period.



Rare milord silver-handled walking cane
Mounted on a malacca shaft
England, 1702



Rare silver-handled walking cane
England, 1704

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Sample copy

THE ART OF STROLLING AND LUXURY SHOPPING IN EIGHTEENTH-CENTURY ENGLAND

Besides being a fashion accessory, the canes worn in the courts offered much-needed support to those indulging in the Georgian fashions of vertiginous wigs and high heels. As Britain's towns and cities expanded during the eighteenth and nineteenth centuries, however, the emerging middle classes developed the pastime of walking, and canes began to take on a new role. Many roads and pavements were still in a sorry state, and it was necessary to carry a strong walking cane with a long ferrule both for support on slippery surfaces and possibly even as a weapon of self-defence.

In 1702 men were required to have a licence to bear a cane; one example reads:

You are hereby required to permit the bearer of this cane to pass and repass through the streets and suburbs of London, or any place within ten miles of it, without let or molestation; provided that he does not walk with it under his arm, brandish it in the air, or hang it on a button: in which case it shall be forfeited; and I hereby declare it forfeited to anyone who shall think it safe to take it from him.

During the eighteenth century, Britain enjoyed increasing wealth, and centres such as London, Bath and York saw an increase in luxury shops to serve the well-heeled gentry. Soon enough, shopping had become both a popular, fashionable and sociable pastime. This coincided with the introduction of new parks and green spaces; suddenly, the cityscape became an exciting place to explore on foot.

In Georgian times, 'toy' shops did not sell objects or games intended for children but instead decorative ornaments, small jewellery, silver boxes, watches and walking canes, much like the 'Old Curiosity Shop' of Dickens's famous novel.



Group of three eighteenth-century canes typical of the period, noted for their long copper/brass ferrules



Yellow gold milord knob-handled cane
Mounted on an orange malacca shaft with a long brass
ferrule
Possibly France, eighteenth century



Tall porcelain milord-handled dandy cane, decorated with a
hand-painted flower
Mounted on a gold collar and malacca shaft with original
brass ferrule
Germany, c.1780–1820



**Tall ebony carriage sword cane
England, eighteenth century**



Carved tau-handled cane depicting a barbet with long ears
Mounted on a three-banded pewter collar and a hexagonal hardwood shaft in one piece with no ferrule
c.1750

Walking in Eighteenth-Century London

Unsurprisingly, many people in eighteenth-century London and Bath who could afford it had their own carriage or hailed a sedan chair, where they could be cocooned away from the street. Those that chose or had to walk carried a vinaigrette either on their person or within their cane handle.



Men's fashion from 1787 to 1841 (© Alamy)

London and Paris

The eighteenth century in France was called the century of enlightenment, a time of new concepts and new ideas. Many of the ideas of the enlightenment had to do with scientific reasoning and reconnection to the natural world. This 'reasoning' was mirrored in the city itself as people began to pay more attention to both the social and political health of the city.

The redesign of Paris took place during Louis XIV's reign; the city was still primarily medieval when he was crowned, with winding narrow streets and inadequate sanitation.

Meanwhile in London, the Great Fire of London of 1666 was a catastrophe, though it did cleanse the city. The overcrowded and disease-ridden streets were destroyed, and a new London emerged.

By the start of the eighteenth century, London was a different place; the streets buzzed with taverns, pleasure gardens, public promenades, shops, gaming houses, brothels, theatres and exhibitions. These new social and cultural spaces, the promenades and the shopping streets, gave rise to new forms of walking.

The main occasions for social walking were Sundays, holidays and at special festivities, although the novel leisure activity of window shopping became an important activity, enjoyed frequently. In London fashionable society promenaded daily, offering a different view of the metropolis than that experienced in a coach or chair.



Amethyst quartz-granite sphere-handled cane
Mounted on a very unusual quadrangular-shaped shaft
formed with different small blocks of Italian marble
A memento of 'The Grand Tour'
Italy, c.1870

With the introduction of better and safer roads, the eighteenth century saw the rise of domestic and international tourism among the wealthier middle classes and gentry. After finishing their education, it was customary for young gentlemen and budding artists to undergo the 'Grand Tour' of Italy from which they brought back a number of antiques and artworks, including walking canes.

Commerce, court, and culture were at the heart of London and transportation across the metropolis for these ends, including leisure, was vital and walking was not always the answer. As early as 1708 there were 700 hackney coaches in London and possibly up to four times as many private carriages. By 1739 there were 1,100 coaches for hire.

The Sedan Chair

By this time the days of the sedan bearer were almost at an end; as the city expanded the journey by sedan was unsustainable, as Horace Walpole explains in 1791:

The breed of chairs is almost lost, for Hercules and Atlas could not carry anybody from one end of this enormous capital to the other.

As a mode of transport, it features prominently in the history of both London and Bath though it was comparatively short-lived. Indeed, it kept one safe from the elements, but its demise was in part blamed on the rise in popularity of the umbrella which also protected its user from the rain.

One would still sport a walking cane, if not just to assist your access, but to bang on the roof to attract and instruct the chairmen to stop or continue as necessary.

Through all this, walking remained the most popular sport through the 1800s. Charles Dickens spent every spare moment walking the streets of London, an activity we are told gave him much of his material for his books.

The Royal Parks

The opening of St James's Park to the public during the Restoration made the promenade a regular feature of eighteenth-century London life. It was Charles II in 1660 who opened royal parks to the public. For the first time, men and women flocked to these amazing spaces to perform, to display themselves, or to meet acquaintances, and to search for partners for their unmarried daughters.

As the Royal Collection Trust explains of a painting in their collection, attributed to the British School, depicting St James's Park and the Mall:

'This royal park was kept open to the public, though chairs, horses and carriages were forbidden except by special permission of the King. It became a favourite resort for all fashionable (and not so fashionable) society'.

The Reality of London in the Eighteenth Century

In line with other European cities, London was not a particularly pleasant place to visit the eighteenth century. Though it was exciting it was also foul-smelling, poorly lit and dangerous. Apart from the condition of the roads, the walking cane was necessary as a defence against criminals.

Crammed into narrow streets, Londoners would empty chamber pots and rubbish bins straight out into the streets, which left passers-by navigating piles of human and animal waste at every turn. And if you were lucky enough to avoid stepping in a puddle, chances are it would only be a matter of time until you'd be pickpocketed or worse. In these conditions, the walking cane became as much necessary support and weapon of self-defence as a fashion accessory.

Law and Disorder

As C.P. Moritz wrote in his *Travels in England, 1782–1886*:

The cream of criminal society were the pickpockets, who were found everywhere—even in the best company—often clean and well-dressed, so that they may be mistaken for people of some standing. In fact, they may be actually so, for there are men who had fallen into poverty just by reason of extravagance and are reduced to this way of living. After them in order of rank come the highwaymen, who travelled on horseback, and in their desire to relieve the victim of his purse, put him in terror with an unloaded pistol. . . . Then came the third, lowest and vilest class of criminal, the footpads. Tragic examples may be read almost daily in English newspapers of poor people met on the road who have been brutally murdered for a few shillings.

London was a criminal's paradise in the eighteenth century, with its dark alleys and tall, shadowy buildings. Murder, robbery and assault were commonplace in these surroundings. There was no real organised law enforcement in place. Policeman patrolling urban areas was something the French introduced, and as such it was considered an affront to the Englishman's liberty. In fact, it was generally common practice for victims of a crime to pursue the perpetrator, often capturing and delivering the offender to authorities by themselves.

The need for personal protection in this period was essential. The wearing of a walking cane not so much a fashion item, but an essential implement for traversing the streets, giving some defensive protection in dark, slippery, ill-lit streets and newly built squares. The cane was a useful weapon to fend off thieves and vagabonds intent on robbery—it could save a man's life, or just help steady the pedestrian walker.



Gin Lane William Hogarth, 3rd state of the 175, engraving showing the iniquitous effects of eighteenth-century London craze for gin (© Alamy)

MEMENTO MORI *The Art of Dying*

Vanity of vanities, saith the preacher, vanity of vanities, and all is vanity.

Memento mori means ‘remember that you have to die’, a Latin expression said to originate from a practice common in ancient Rome, when a general, returning from battle, would receive copious salutations and honours from a crowd of citizens greeting him, in an attempt to control his illusions of grandeur, a slave would exclaim, ‘*Respice post te. Hominem te memento*’, meaning ‘Look to the time after your death and remember you’re only a man’.

Finding its heyday in the darkest and most dispirited Europe during the Black Death, death and the after-life became prominent in the art after that period. We would instead not think about the reality of our death; however, the likelihood of death in Medieval Europe was, unfortunately, a regular feature of daily life. Due to epidemic disease, poor nutrition, famine, primitive health care, unhygienic housing and dreadfully regular and brutal warfare the average life expectancy as low as 30 years.

Perhaps because of this, medieval people did not believe it morbid to regularly consider the brevity of their life span and death certainty.

Memento Mori Walking Canes

This obsession with death during the nineteenth century was exhibited in many ways. It popularised the wearing of the memento mori walking cane; such handles became popular from 1850 in Britain, France, Germany and across to Eastern Europe and America, remaining popular up to the First World War, often worn to denote the loss of a loved one.

The symbolism seen in some of the handles in the A&D Collection portrays the visual motif of the sperm to the worm, with a phallus attached to the skull, indicating birth to death. Memento mori canes are avidly sought by collectors, often the focus of a collection because of the subject’s compelling design and intent. The memento mori cane was a reminder of mortality. The memento mori skull and watch cane is a reminder that time marches on.

Memento Mori in the Victorian Era

From the late sixteenth until the eighteenth century, memento mori rings were made. This custom saw the family of the deceased give gifts of mourning rings or gloves to mourners. In the middle ages, money was set aside in wills to purchase mourning rings for individual family members and friends, indicating the recipient’s importance to the family.

When Prince Albert died in 1861, Queen Victoria wore a widow’s cap and gave instructions for mourning decorations to be hung liberally throughout her kingdom, and Victoria chose to wear black for most of the rest of her life. In the 1860s flowers were not yet part of mourning rituals. Instead, black curtains were hung in the house of the mourners. The wife of the deceased was expected to wear black for at least a year and other family members’ mourning rituals varied according to their relationship with the deceased.

In the late nineteenth century many mourning symbols, including jewellery made of hair and jet, were also made popular by Queen Victoria, who wore the resin-like stone in mourning for King William IV and Prince Albert. The material was lightweight and easy to carve, making it a useful material for the large brooches and necklaces that were popular during the period.

Timepieces

The symbol of a watch or clock set within a memento mori design was hugely popular for its clear reminder that time on Earth grows shorter by every passing hour and minute. Regarding public clocks, they would be decorated with such mottos as *'ultima forsan'*, meaning 'perhaps the last [hour]' or *'vulnerant omnes, ultima necat'*, meaning 'they all wound, the last kills'. Even today, the motto *'tempus fugit'*, meaning 'time flees' or 'time flies', is a popular timepiece motto.

Some of the most famous automaton clocks from Augsburg, Germany, had an image of Death striking the hour; many striking clocks often use automatons which would strike on the hour, and several computerised 'death clocks' revive this old idea. People also carried smaller reminders of their own mortality; Mary Queen of Scots wore a large watch made in the form of a silver skull.

A replica of the watch was given by Mary Queen of Scots to Mary Seaton. This watch may have been intended to occupy a fixed place on a *prie-dieu*, or small altar in a private oratory. The weight is too heavy to have been generally carried or worn.

A similar watch, but not as decorative, is mounted on a walking cane in the A&D Collection; it has a Swiss movement and was made c.1880.



Silver memento mori system clock cane, featuring a skull with movable jaw; the skull opens to reveal a Swiss clockwork design

The winder is an old model

There are two worn marks on the neck, one of which reads 'KM'

Mounted on an ebony shaft, with a metal ferrule

Switzerland, c.1870

Memento Mori in Medieval and Victorian Europe

In the Christian faith, death emphasises the brevity of Earthly pleasures and achievements and focuses one's thoughts on the prospect of the afterlife: 'Remember, Man, that you are dust and unto dust you shall return'.



An ivory memento mori cane, featuring half a woman and half a skull
'The fear of death follows from the fear of life. A man who lives fully is prepared to die at any time'. —Mark Twain
Mounted on a black japanned shaft
England, 1900

The Skull and Crossbones

The skull and crossbones is one of the most iconic symbols, consisting of two long bones crossed together behind a human skull. This design first appeared in the late Middle Ages as a key symbol of death and primarily as a memento mori sign on tombstones.

The symbol of the skull is a very ancient one, probably emanating from ancestor worship. It became widespread through the allegorical *Dance Macabre*, or Dance of Death, from the twelfth century and has appeared on military flags or insignia as a warning of the ferocity of the unit displaying it. By the start of the fourteenth century, it had become associated with piracy; by the fifteenth century, the symbol had developed into its familiar form.

The Knights Templar, active in the twelfth and thirteenth centuries until their demise in 1307, adopted a skull-and-crossbones flag to identify ships belonging to their large shipping fleet. The later Knights of Malta, made up of many former Templars and using the same flag, became known for piracy. So the skull and crossbones, like a pirate's flag, could well predate the Knights Templar.

The insignia was also popular on crucifixes made in Northern Europe during the eighteenth and nineteenth centuries; these crosses were worn on rosaries, placed on coffins, or included as part of larger wall hangings in religious orders, symbolising Christ's victory over death. Many graveyard gates, particularly in Spanish cemeteries, are marked with the skull and crossbones, as are containers holding poison and other dangerous substances; both practices began in the nineteenth century.

According to the correspondence of Reichsführer-SS Heinrich Himmler, the Totenkopf, the unit insignia of the Panzer forces of the German SS-Totenkopf during the Second World War was the skull and crossbones, a reminder that 'you shall always be willing to put yourself at stake for the life of the whole community'.

The skull and crossbones, as an emblem of mortality, is still used as a symbol for fraternal orders, which takes one on a journey from birth to enlightenment, then to the prospects of death, showing one how to die. This obsession with death and the revival of the medieval *Ars moriendi*, of 'the art of dying', gave rise to gentlemen's accessories with the skull and crossbones motif since, shirt prints, braces and even silk skull motifs appear in traditional and contemporary clothes from Saville Row and Jermyn Street to Carnaby and Oxford Streets in London.

These symbols of mortality are also found on vesta cases, watch fobs, snuff boxes and stick pins. Mourning snuffboxes were also popular memorial accessories. The *tabatière de deuil*, or mourning box, was made following the passing of a loved one. The *grande pleureuse*, meaning 'lots of crying' snuffbox was common for the first stage of intense mourning; and the *demi-pleureuse*, meaning 'half crying', was for distant mourning by extended family and friends.

Even today the use of the skull and crossbones or the motif of the entire skeleton find contemporary relevance in the works of such creators as Vivienne Westwood, Alexander McQueen, Stephen Webster, Chrome Hearts and many others. Skull motifs and the like are a perennial favourite from fabric design to jewellery emblems, shoe details to belt buckles.



A patch depicting a skull and crossbones (© Alamy)

Skull Canes

A skull cane was often carried by students of medicine, or persons concerned with death and abstinence, representing the arrogance of life, the passing into death and the resurrection. The purpose of such cane-handle design was to frighten the carrier into remembering their own mortality.

**Amber memento mori cane, depicting a skull with a crown of thorns in silver
Mounted on a rare mahogany-type wood, with an ivory ferrule
Portugal, c.1900**



Walrus ivory memento mori cane, depicting a skull with a ladybird perched on top
Mounted on an ebony shaft and a malachite cushion forming the handle
The ferrule and handle are made of rare fossil walrus ivory
Portugal, c.1900





Ivory-handled cane, depicting a skull and an owl
Mounted directly onto an ebony shaft
Maybe with death, knowledge and wisdom flies away
Austria, c.1900

Not for redistribution
Sample copy

Ivory-handled cane, depicting a carved figure of the Grim Reaper
Mounted on an ebony shaft
France, c.1900



Ivory-handled cane, depicting a First World War soldier wearing a steel helmet
Mounted on a hardwood shaft
c.1915



Ivory-handled medical student's cane, depicting a skull
Mounted on a silver collar and ebony shaft
c.1900





An ivory-handled cane, depicting a skull and a gnome
Mounted on a silver collar and rustic shaft

A Black Forest-handled cane, depicting symbolic image of the underworld and death

The image is a folk law reminder that the netherworld is full of goblins and elves ready to carry you off
Bavaria, c.1895



Ivory cane, depicting a phallus embracing a skull with eight octopus arms intertwining through the skull
Mounted directly onto an ebony shaft
c.1900

NOTE: Symbolic from the sperm to the worm—the passage of new life to ultimate death.

THE NEW WORLD: AMERICA

When the early Pilgrim Fathers alighted from the *Mayflower* in 1620, they came as settlers in a frugal dress carrying walking canes. They were European migrants who introduced the Puritan cane to America along with their plain apparel. Corresponding with the arrival of the Pilgrim Fathers in 1620 in Spanish-speaking South America, the king of Spain issued a Royal Declaration that each Native Pueblo (community settlement) choose a governor to run the day-to-day affairs. Each Governor was given a Cane of Office as a symbol of his command and power. This Pueblo Governors' Cane then passed on to succeeding governors.

A simple ivory Puritan cane
Mounted onto a malacca shaft
c.1700



Canes in Seventeenth-Century America

King Philip's War (or the First Indian War) between 1675 and 1678 was an armed conflict between English colonists and their Indian allies and American Indian inhabitants of New England. It joined a list of uprisings and conflicts between the French, Dutch and English colonial settlements of Canada, New York and New England, and various Indian tribes. Philip III gave a cane with a silver knob to each chief of western Indian tribes. The cane was called a 'vara', which symbolised the power and authority of the king of Spain. President Lincoln did the same in 1863, in thanks to the nineteen tribes which remained neutral during the Civil War.



The Puritan Statue in Springfield, Massachusetts, USA
(© Alamy)



Chief Geronimo, portrait, standing, c.1904
(© Alamy)

Indian chiefs usually carry a stick, decorated with caribou bones or pearls. Upon the death of a chief, his eulogy is pronounced by his successor, holding the stick of the deceased. Such a stick which belonged to Geronimo can be seen at the New York Historical Society.



**An ivory-handled cane, depicting the Red Indian chief Geronimo, with a diamond set gold jewelled wire headband
Mounted directly onto a malacca shaft
Continental, c.1890s**

NOTE: The gold and diamond bar in Geronimo's headband is applied decoration; many other examples feature the same decoration but carved into the ivory itself, but rarely applied as in this example. Although clearly an American subject, Geronimo, as with other characters within this genre: Buffalo Bill, Wild Bill Hickok, George Armstrong Custer and Sitting Bull, were hugely popular in Europe.

American Traditions

Even before the War of Independence, all presidents and gentlemen adopted a sombre dress, with its simple puritan cane—an American style is born. In America the walking cane takes on an extraordinary significance, acquiring a symbolic value. Walking canes would often be given as a gift, to commemorate a special event, in a man's career or public life or to mark a political campaign or occasion, or even to remember a hero.

Abraham Lincoln's Favourite Cane

As Hollis Bowe explains in his article for the National Parks Foundation:

Mr. Douglass at his residence in Rochester, New York, wrote a thank you letter to Mrs. Abraham Lincoln on August 17, 1865. In the letter he thanked Mrs. Lincoln for giving him the late president Abraham Lincoln's favourite walking cane.

The relationship between Lincoln and Douglass was well known. This cane provided a more personal narrative regarding the warmth and respect between these two individuals who both shared a vision of freedom. This was, therefore, a genuine token of thanks by Mrs. Lincoln to Mr. Douglass for his support of her husband as he led the nation through the Civil War.

Benjamin Franklin's Gift to George Washington

Benjamin Franklin bequeathed a cane in 1788 to George Washington with these words:

I give my friend and friend of humanity, my beautiful cane, made up of apple tree with its golden knob shaped as a headdress, symbol of freedom. Had it been a sceptre, he would have deserved it.

The custom of gifting a cane became popular as a demonstration of personal friendship, as a reward to a praiseworthy employee or as a family birthday present from one's children. Presentation canes were a unique treasured item and were handed down to the next generation, gifted to museums or displayed in notable society offices.

It was a long-held tradition, both in America and Europe, for the family of the deceased to bequeath a distribution of the walking canes from a person's collection, as a memento to friends and family members after the burial had taken place, or after the reading of the will.



George Washington by John Trumbull, 1780 (© Alamy)



Colonel Elmer Ellsworth was the first Union officer to be killed in action during the US Civil War. He was shot by the secessionist proprietor of the Marshall House Inn, after removing the Confederate 'Stars and Bars' flag flying from its roof; he recruited and led the 'Fire Zouaves' of the 11th New York Infantry Regiment (© Alamy)

ORIENTAL TRADE: CHINA, JAPAN AND INDIA

Historically, most walking canes were designed and made in Britain and Europe using raw materials imported in vast quantities from Africa, China, India and the Far East. However, in the nineteenth century, there was an increase in imported goods from the East to satisfy the demand for all things oriental. As well as tea, silk, lacquer and porcelain, many walking canes and umbrellas were imported from Indian, Chinese and Japanese merchants. In addition, some cane retailers would commission canes from Eastern makers to sell in their shops.

The London International Exhibition of 1862 saw Japanese objects in significant numbers offered in commercial quantities. Most of the objects were assembled and exhibited by Rutherford Alcock, the British minister in Japan. The show was an enormous success, according to critics, the public and designers. The reception of designs called for reform in Britain, and manufacturers and designers looked to Japanese objects to progress with their own work. By 1867, the Japanese brought their own goods to Paris's Exposition Universelle.

A year later, in 1868, there was a transformation in Japan, and the new Meiji government began a major transformation along Western lines, and accomplished parity with the West. Japan took part in all the following international exhibitions, giving them the opportunity to garner international prestige and acquire the latest technical information.

China



An octagonal rosewood walking cane with inlaid mother-of-pearl and abalone
An unusual China trade-carved rosewood octagonal walking cane decorated with Chinese motifs inlaid in mother-of-pearl, probably made for a European merchant in Canton
c.1800–1830

A finely carved ivory dragon-headed cane with inset glass eyes
Mounted on a silver collar and a hardwood shaft
China, c.1900





Two carved ivory walking canes with L-shaped ivory handles in the shape of a Chinese man and woman in splendid courtly clothes, second half of the 19th century
Chinese carvings are very rare, as most are Japanese



The man is holding a fan in his right hand and a bottle in his left
The handle is fitted on a honey-coloured malacca shaft with a horn ferrule



The lady is holding a fan in her left hand; in the right, the family purse
The handle is fitted on a reddish-coloured malacca shaft with a long metal ferrule

Indochina: Vietnam

Although Vietnam has a long history, it was in 1859 that French troops conquered Saigon. This invasion was triggered by the persecution of Christians from the 1830s in the Vietnamese empire. Following this event, it was in 1862 that this led to the Vietnam emperor Tu Duc to surrender South Vietnam to the French, who then set up their colony of Cochin-China. In 1883 France forced the rest of Vietnam to accept the status of a French protectorate. For administrative purposes the French divided the country into the colony of Cochin-China (in the south) and the protectorates Annam (central Vietnam) and Tonkin (North Vietnam).



Indochina colonial commando opera walking cane
Vietnam, c.1880

The cylindrical silver handle is 10.5cm (4 $\frac{1}{8}$ in) high and 3cm (1 $\frac{1}{4}$ in) in diameter; it is embossed and decorated with scrolls and a dragon a symbol of status. In this cane, the shaft is the core; it is rosewood decorated with minuscule mother-of-pearl pieces depicting pendant blades and flowers. It is exquisitely inlaid in a segment of 50cm (19 $\frac{3}{4}$ in) long, and it has a metal ferrule. The overall length is 95cm (37.5in).

Japan



A carved ivory Japanese dragon curled around an umbrella handle with inset glass eyes on a silver collar
Mounted on a japanned hardwood shaft on a metal umbrella frame
c.1920



Two ivory rats with inset glass eyes sitting on a log with a silver embossed collar
Mounted on an ebony shaft with brass ferrule
Japanese, Meiji period (1868–1912), c.1900



Magnificent cane handle depicting rats eating corn
Mounted on a silver collar and a hardwood shaft
Japan, Meiji period (1868–1912)
c. 1900

France and Japan

The nineteenth century also saw the rise of Japanese art and design in France, where lacquerware and woodblock prints were the height of fashion. Many collectors travelled to the distant island—which only opened to foreigners in 1543 and began trading with the West in 1868—and returned with exquisite objects, such as netsuke, which were incorporated into cane designs.



Multi-metal twin-faced-handled cane showing an Oni* and maybe the god of wealth.
Mounted on an ebony shaft
Japan, c.1900

*Oni: an ogre-like creatures with two horns emerging from his head and fangs.

Indian Silver and Ivory

Indian silver is known for its densely decorated surface design often depicting an animal or floral pattern. This was made using the chasing and repoussé techniques which involved hammering the silver from the inside and outside allowing the motif to be thrown into relief.

Indian silver of the Raj period—when India was under British rule—shows the influence of Hindu, Islamic and European styles on this kind of decoration. These pieces were initially made for the domestic market; however, once Indian silver was displayed at the Great Exhibition of 1852, it soon was in high demand abroad.

In 1808 Hamilton & Co. became the first British silversmith to set up shop in Calcutta under the commission of the East India Company. The pieces they produced, mainly for British consumption, were of polished silver with smooth lines and minimal decoration. It is said that no European royalty would leave India without paying a visit to Hamilton & Co.

Silver piqué-handled cane with ivory inserts
Mounted on a silver collar
India, c.1900



Paisley, or paisley pattern, is an ornamental design using the *buta* (Persian: *بوتہ*) or *boteh*, a teardrop-shaped motif with a curved upper end. Of Persian origin, paisley designs became very popular in the West in the eighteenth and nineteenth centuries, following imports of post-Mughal Empire versions of the design from India, especially in the form of Kashmir shawls, and were then imitated locally. Although the fig- or almond-like form is of Persian origin, its English name derives from the town of Paisley, in western Scotland, a centre for textiles where paisley designs were produced.

Piqué-handle cane with paisley pattern and ivory inserts
India, c.1885



Paisley pattern (© Alamy)



**A carved sandalwood handle walking cane featuring a mythical feline head known as Yali
Mounted with a brass ferrule
India, late nineteenth to early twentieth century**

Cast silver milord handle depicting temple dancing girls
Mounted on an ebony shaft
India, c.1900



Ivory-handle cane depicting an Indian monkey god
Mounted on an ivory base, fitted to a square sectional light wood shaft with a square and flanged long plain silver collar
Europe, c.1890

A hardwood shaft and ivory inlaid walking cane showing a tiger holding prey in its mouth
Visakhapatnam, India, c.1890



Visakhapatnam is a port city and industrial centre in the Indian state of Andhra Pradesh, on the Bay of Bengal.

Chinese Silver

Silver is an abundant raw material in China and has been used for centuries in the production of decorative objects, from boxes to bowls. This began in the Tang Dynasty when silver alloys of lead or tin were cast and hammered into many shapes. This was followed by the Yuan Dynasty when floral patterns, engraved or chased on plain surfaces, became common. It was not until the eighteenth century that exports of Chinese silver to the West started to rival those of porcelain.

By the early nineteenth century, Chinese silversmiths were producing silver cane handles and jewellery, as well as other traditional Western tableware. Many of the English hallmarks were copied, so faithful to their sources were they.

There were many Chinese silversmiths working in Canton, Shanghai, Tientsin and Hong Kong, including such companies as Wang Hing & Co., who were established suppliers of silverware to the New York-based luxury goods company Tiffany & Co. as well as sellers of pieces under their own mark.



Silver milord-handled cane with bats, Chinese characters and a dragon motif around the handle
Mounted on a malacca shaft
China, c.1900

Cast silver tau-handled cane with an embossed floral pattern and Chinese characters
Mounted on an intricately carved round ebony shaft depicting a dragon
China, c.1900





Crystal ball-handled cane, engraved and hand coloured inside in reverse, with village landscape, scenes of people, buildings, trees and Chinese characters
Mounted on a hardwood shaft
China, c.1900



Tiffany & Co.* walking cane depicting the Chinese god of luck carrying a sack, with a silver body and carved ivory head, arms, hands and feet
Mounted on an ebony shaft
Chinese and American, c.1900

*Probably made by Wang Hing, the main Hong Kong Chinese silversmiths who had a special relationship with Tiffany & Co., although their mark is missing.



**Carved ivory-handled cane in the shape of the immortal Liu Hai carrying a toad
Mounted on an embossed and engraved collar and ebony shaft
England and Chinese, 1904**



Top left: Elongated carved bone-handled cane depicting a hawk or an eagle guarding its chicks, with a silver collar mounted on a hardwood shaft
Japan, c.1920

Top right: Ivory-handled cane, depicting the god of longevity
Mounted on an ebony shaft
Japan, c.1900

Bottom left: Ivory mask mounted onto a bamboo root-handled cane
Japan, c.1900



Carved ivory spherical-handled cane featuring a Noh mask with many faces
Japan, c.1920



Japanese carved ivory spherical handle depicting many faces
Japan, c.1920



Cylindrical ivory-handled cane handle with images of samurai
Japan, c.1920



Long-handled carved ivory handle depicting the figure of a Japanese woman dressed in a kimono
Mounted on a bamboo cane decorated with images of birds and women
Japan, c.1920



Ivory-handled day cane depicting the Japanese god of plenty, who is depicted sitting on bales of rice, carrying a large sack of treasure slung over his shoulder and holding a small magic mallet
England and Japan, c.1905



Ivory-handled cane, topped by a boat featuring a carved dragon on its bow and wave design to stern, with passengers, *yokai* and bird on board, possibly a netsuke
Depicting the seven lucky gods of Japan
Japan and England, 1898



Ivory ball knob-handled cane with two faces, one depicting a merchant with a traditional straw hat, and the other a samurai
Japan, c.1900

ART NOUVEAU CANES, 1880–1915

From the 1850s, the Industrial Revolution generated mass production and the growth of consumerism by way of department stores and mail order, but also via universal expositions, in Paris in 1889, in Chicago in 1893 and again in Paris in 1900. In 1902 the cane was selected as the theme for the Exam of Decorative Arts.

Art Nouveau is a decorative and exotic style that has been applied to architecture and all art and objects, including furniture. The Antoni Gaudi buildings in Barcelona are living examples of the Art Nouveau style. A creative genius who was inspired by nature, Gaudi designed every detail of the buildings he worked on, including doors, furniture and ceramic tiles, in the Art Nouveau style; his work is considered modernist. Designers and craftsmen designed walking cane handles in this style to imitate natural forms, as can be seen by examples in the A&D Collection.

Both the Art Nouveau and Art Deco movements emerged as reactions to major world events; the upheavals caused by the Industrial Revolution and beginning of Art Moderne was a celebration of the end of the First World War era. Strangely, whereas Art Nouveau and Art Deco embraced modernist elements, they are easy to distinguish. In the period it is said that woman's high fashion is defiantly French, but without doubt masculine style was typically British, especially by the end of the nineteenth century and into the beginning of the twentieth century.



A cast silver-handled cane, depicting a woodland nymph, dressed in a tulip bonnet with flowing hair
Mounted on an ebony shaft
c.1900



Cast-silver lady's day handled cane, depicting a butterfly, with flowers and flora
Mounted on a hardwood shaft
c.1910

The female form is ever-present in the designs of cane knobs and, as the cane is a sensual object, the marrying of the two associates touch with voluptuous feminine forms—symbolically expressing man’s sexual dominance over the woman as he grabs at the handle of his cane.

In this era, some men placed huge importance on the precision of their physical appearance, from the refinement and tone of language to formal pursuits and leisurely pastimes. A man’s nonchalant presence came to be known as ‘dapper’. This essential drive for precision imposed specific rules on his selection of which cane was correct, depending on the occasion and the time of the day.

The A&D Collection has a number of delightful examples of Art Nouveau walking canes spanning the period from 1880 to 1915.



Typical Art Nouveau sensual silver crook-handled gentleman’s cane, depicting a feminine form with rushes concealing her modesty, and forming a pattern around the handle
Mounted on a rosewood shaft
Germany, c.1900

A silver cage-work and ivory tau-handled cane, depicting a full-length Pierrot figure with ruff and hat, modelled in relief
Mounted on a broad silver wirework collar and hardwood shaft
USA, c.1910



A silver-handled cane, depicting a putti or cherub within a shamrock cup handle, the stem draping around the silver collar
Mounted on a hardwood shaft
c.1900



Silver crook-handled cane, depicting a glass-eyed Chinese dragon final with ivory teeth
Germany, c.1910





**A rare silver-handled cane, by Lucien Gaillard, featuring a woman's head, with hair in the billowing in the wind; a yellow glass cabochon is located in her fringe
Mounted on laurel tree shaft with a metal ferrule
France, c.1900**

NOTE: This knob has been exhibited in 1901 at the Glasgow Fair in the French section. The number 18 is written with the silversmith hallmarks. This knob is presented in Catherine Dike's book *La Canne Objet d'Art*, and in Alastair Duncan's *Paris Salons*.

The following three canes are unusual French Art Nouveau designs, dated from about 1890–1900. As a matter of interest, the cast forms were stored and later sold out, hence why the same designs were reproduced in the 1920s in other countries, such as Hungary or Czechoslovakia.



A silver city cane sculpted with a stylised panther or jaguar lying open-mouthed, and simple foliage
Mounted on a snakewood shaft, with metal ferrule
France, c.1900



A rare silver knob-handled cane, depicting a fantastical animal
The head is represented half-dragon, half eagle, on a body provided with a dragonfly's wings with nervures and articulated legs which end webbed and clawed
Mounted on a snakewood shaft, with metal ferrule
France, c.1900



A silver L-shape-handled cane featuring a lizard or gecko
Mounted on a snakewood shaft
France, c.1900

Not for redistribution
Sample copy

The Epitome of Art Nouveau



A silver-handled Art Nouveau crutch-shaped handled cane, depicting a young girl in high relief, her hair streaming out around the knob and along the crook, embossed with oak leaves and flowers
Mounted on an ebonised hardwood shaft
France, c.1890

A Guide to Social Correctness

In the Art Nouveau era, there existed a guideline of social fashion; it dictated that a rustic cane in gnarled wood, with a leather braid, should be worn in the morning, but not used after 10 a.m. One's taste would be discredited if a rustic cane was worn after that watershed. For business purposes and visits, one carried a day cane. However, if a man wanted to be really fashion-conscious, he would wear a pistol grip cane, with an ivory knob, the shaft made of tropical wood with a square cut. For the evening, a theatre cane would be appropriate, made of precious wood, with a thin and straightforward ivory knob.

Should a man want to show some finesse, then a handle of rhino horn was the ultimate prize, as they were both rare and costly. During this period sculpted heads, rounds or operas were passé, as by this time they had lost their appeal. However, one classical model still remains fashionable: it is the crutch, which one can hold firmly, or can hang from the arm when lighting a cigarette.

One Paris fashion magazine, launched in 1911, offered a competition to define the ideal masculine suit and its accessories—the cane being an essential accoutrement. Even famous Parisian artists of the day, such as Roubille, Cappiello, Sem, Touraine, Prejean, Fournery and Fabiano, participated in this challenge.



Have cane will travel

**A purpose-made travelling cane, with black jappanned lockable tin, the case with a chamois leather handle cover
England, c.1880**

Travelling in the Twentieth Century

In the early 1900s, virtually every vehicle on London's streets was horse-drawn. All commercial deliveries were made by horse and cart, and passengers travelled by horse-drawn buses, trams, or occasionally electric trams which received power from overhead cables. More than 300,000 horses were needed to keep the city on the move.

Most people got around on foot, and the streets were crowded with pedestrians. Only a wealthy minority could afford to travel by private carriage or cab. Light horse-drawn cabs, which could be manoeuvred down London's maze of streets, were fashionable among affluent Londoners.

A horse-drawn 'hail and ride' bus service was introduced back in 1829 but the horse-drawn tram, London's first form of affordable public transport, operating early in the morning for the London working classes, took over in 1870.

By 1915 everything had changed. Horse buses had disappeared, and motor taxis heavily outnumbered horse-drawn cabs. Buses were fully mechanized between 1904 and 1914, newly available with the development of reliable petrol engines and mass production. By the 1920s, the way in which people travelled had changed entirely; motorised buses and cars had replaced almost every horse-drawn alternative.

The more affordable motor car negated the daily walk where one usually sported a cane; instead the umbrella became king. However, the bicycle remained a popular means to travel, especially on trips to the country.



A brass bicycle repair and kickstand cane
Probably originally black japanned finish
France, c.1900

This handy tool consists of three sections: the top section is fitted with a wire which acts as a kickstand. The middle and lower sections transform into a portable tyre repair kit, including a stored tyre pump, a vial for rubber patches, and a vial for glue and repairing tools.

NOTE: This unique and remarkable gadget cane, fashioned of brass, was used by SNCF. French National Railway Corporation railroad workers used bicycles to travel quickly from one point along the line to the other.



Early twentieth-century street scene outside the Bank of England in London (© Alamy)

ART DECO CANES, 1910–1939

From the start of the twentieth century, the world was changing; it looked to simplicity in this emerging modern and technical world. Art Nouveau, although expressive, natural and beautiful, was thought too fussy for the technologically minded future society. 'So, man does not walk much anymore; he just runs and jumps into his car. No time now to carry or wear a walking cane', said Henry Tallon. However, the Art Deco period proved that premature.

The Birth of Modern Style, or Style Moderne

It should be noted that the Art Deco design was not an instant invention that suddenly burst into view in the 1920s. It was crafted well before the decline of Art Nouveau, which met its demise in popularity roughly at the commencement of the First World War. The Deco style was forged at the turn of the century.

For example, Maurice Dufrené, the Art Deco designer, was a founding member of the Société des Artistes Décorateurs. He was part of a group of French designers who were known as the Constructeurs, before the First World War. Dufrené had worked on art dealer Julius Meier-Graefe's La Maison Moderne around 1900, designing in the Art Nouveau style. By 1910, his work adapted more simplified forms employing more substantial materials for construction.

It's also worth mentioning Paul Follot, a French cabinet-maker and Art Deco designer. He designed not only furniture but objects of silver, lighting, textiles, carpets, ceramics and bronze as well as jewellery. He was a student of Eugene Grasset, a master of Art Nouveau who taught design in Paris. He worked from 1901 to 1903 for La Maison Moderne, a gallery run by Meier-Graefe in Paris between 1899 and 1903 and a competitor of Bing's Maison de l'Art Nouveau. It was in 1923 that Follot was appointed the director of design at the Pomone studios of Au Bon Marché before moving to Waring and Gillow's, the English furniture company, Paris office. *A Design Book of Cane Handles and Jewellery* by Roger Foy, with preface by Robert Rey, in the A&D book collection has some interesting early modern cane handle designs.

The Wiener Werkstätte was an enterprise founded in 1897 as a progressive alliance of artists and designers. The Vienna Secession had always placed particular emphasis on the applied Arts. The then-young architect Josef Hoffmann, and his artist friend Koloman Moser, were prompted by the 1900 exhibition, surveying the work of contemporary European designers, to consider establishing a similar enterprise producing some of the earliest Art Deco designs. It was in 1903 that they began to trade with the funding of the industrialist Fritz Wärndorfer. The specially designed facilities for metalwork, leatherwork, bookbinding and woodworking, and a paint shop, grew quickly, producing leather goods, enamel, jewellery, postcards, hats and ceramics.

The examples of Wiener Werkstätte walking canes in the A&D Collection are interesting as they are undoubtedly Art Moderne in form and style. One walking cane marked 'Wiener Werkstätte Josef Hoffmann ca.1908' has a plain silver knob, another is marked and dated 'Vienna 1910' and a third cane is a pure Wiener Werkstätte Art Nouveau cane by Eduard J. Wimmer.



A silver crook-handled cane, depicting an elephant's head, tusks and trunk in relief Mounted on a black japanned wood shaft c.1900

One of two examples of this rare cane in the A&D Collection, a design that was so much before the times.

NOTE: This design bridges the Art Nouveau and Art Deco gap, more masculine than feminine. There are two examples, one more clearly marked with the German WMF Group stamp. Known formerly as 'Württembergische Metallwarenfabrik', the producer made some interesting Art Nouveau canes in about 1900, which appeared more Deco in style, both stylistic and plain.

In effect, Art Nouveau and Art Deco co-existed. The Looshaus at Michaelerplatz 3 in Vienna, designed by the architect Adolf Loos in 1911, shows a clear distinct Art Deco look and feel on both the external and internal designs.



The Looshaus at Michaelerplatz, Vienna, Austria (© Alamy)



Top: The silver mushroom-shape-handled cane, by Josef Hoffmann
Mounted on an ebony shaft with an ivory ferrule
Vienna, c.1908

Bottom: Wiener Werkstätte walking stick with a tortoiseshell handle, cut steel, enamel and chalcedony
Mounted on a rosewood shaft, with white metal and iron ferrule
Vienna, c.1910

NOTE: This cane was well before its time, a quintessential Art Deco cane and very different in style to the other two Wiener Werkstätte examples in the A&D Collection. It shows the early beginnings of the idea of simplicity as opposed to the Art Nouveau's romantic and feminine style, as well as matching the architect Adolf Loos's clean lines.



Art Deco Wiener Werkstätte silver knob-handled cane
Mounted on a ebony shaft
1908

The 1920s Emerges from Its Chrysalis

It is not until moving pictures make their mark, and the Roaring Twenties comes of age with Charlie Chaplin as the little man and Fred Astaire with his dance routines, that the walking cane blossoms.

After the trials and horrors of the First World War and the influenza pandemic of 1919, Europe was at peace again and wanted to forget the war. The 1920s were the 'wild years' of a society which felt, at last, prosperous and frivolous. It was marked by Cubism, a new geometric style, refined and rigorous. The 1925 Paris Exposition of Decorative Arts helped set the modern tone of what was later to be coined 'Art Deco'.

The 1920s was a decade of freedom and pleasure. Behaviours changed, and women were emancipated with fashions celebrating a youthful and boyish appearance. For the first time, women liberated themselves through the way they dressed, in clothes made by Poiret, and some emulated men in both work and leisure. Women embraced the thin, sporty-looking style, with skirts and short hair. At last, women carried a cane, and indeed smoked cigarettes and drove cars.

This period gives a renewed burst of creativity to cane design and manufacture. The range and refinement of materials used for both canes and handles is remarkable. The apparent modesty of these canes is only a façade, as the shapes are clean and straightforward, but this discrete luxury highlighted and celebrated noble and rare materials.

The French discovered African-American music, mainly from the American Black Army Bands—musicians who stayed behind after the end of the War establishing the jazz scene and helping Paris to become a beacon of freedom and tolerance for African-Americans. Parisian club owners fought to get black bands in what became the leading edge of the Jazz Age. Jazz and the Charleston, imported from the United States, became the soundtrack of the 1920s.

Josephine Baker, daughter of a St. Louis housemaid, moved to France in 1925, where she instantly became the main attraction on the Paris nightclub scene. Josephine Baker and her black musical show brought exoticism, unusual objects, décors and style, and indeed took Paris by storm. As recognition for fighting in the Resistance in World War II, Josephine was later awarded Medal of the 'Resistance with Rosette' and the French Legion of



Fred Astaire (© Alamy)



Two dandies posing at the Bates studio in Denver, 1882

Honor Medal. Josephine Baker returned to speak at the 1963 March on Washington and told the crowd she never had a fear of racialism in France, as she did in her own country.

Unfortunately, by about 1927, Paris had lost its glitter, and the cane had fallen out of fashion; the America contingent, mostly broke from the '29 crash, returned to the United States. However, the umbrella would take its place, remaining to this day a key fashion item.



An amusing Jazz Band Art Deco cane

Decorated in a geometric ruler feature of the Art Deco designs, perfectly elaborated using high-quality lacquer, is a representation of a cabaret scene where three performers enjoy the moment playing their musical instruments. We see signs of joy in their tiny eyes as they push their chairs back; they are surely playing jazz, the most suitable music to accompany those crazy years of the post-war; the detail is terrific, the colours are vivid, the quality extraordinary.

Handle: 8cm (3 $\frac{1}{4}$ in) high x 3cm (1 $\frac{1}{4}$ in) in diameter, a truncated cone

Length: 92cm (36 $\frac{1}{4}$ in)

Shaft: black lacquered malacca shaft with a bimetall ferrule

France, c.1925

The term *Années Folles* ('crazy years' in French) refers to the decade of the 1920s in France, so-called because of the prolific social, artistic and cultural collaborations of the period. Cafés around Paris became places where artists, writers and others gathered. On the Rive Gauche (Left Bank) the scene centred on cafés in Montparnasse, and on the Rive Droite (Right Bank) in the Montmartre area.

The term *Art Deco* wasn't actually coined until the 1960s. The name *Modern*, or *Style Moderne*, was used when the French developed the style in the years leading up to the 1920s. However, there is a style of furniture made in America primarily during the 1930s and 1940s, known as *Art Moderne*. Such terms can be confusing until one knows what to look for and how to distinguish the two styles. Visually the latter-mentioned *Art Moderne* style was evident with so many day-to-day applications. These included a wide range of items, from shoes to car

radiator grilles, to buildings like the Radio City Music Hall auditorium, and the spire of the William van Alen Chrysler Building in New York. Art Moderne, sometimes called American Modern, tends to be bigger and bolder in comparison to Art Deco designs although they were definitely an extension of the general movement in design. If they could indeed move, they would be deemed aerodynamic, with teardrop and torpedo shapes being on-trend at the time.

Art Deco was a style that spanned the boom of the Roaring Twenties to the bust of the Depression-ridden 1930s. It can be seen in flapper girl attire, factories, early luxury ocean liners and skyscrapers of the time. The style dominated early Hollywood and the real world of the Harlem Renaissance. Its legacy has affected all forms of design, from the beautiful and decorative arts to fashion, film, photography, transport and product design.

Art Deco Interchangeable Cane Handles

One Art Deco innovation was the interchangeable handled walking cane, meaning your cane could go from day to an evening in a moment. These boxed examples from the A&D Collection give an idea of the range of exquisite commercial interchangeable handles available. When travelling, elegant ladies could carry a variety of handles in their luggage without the need for extra baggage. Similarly, there were numerous boxed umbrella replacement handles and tips together with matching fit-up or end tubes that probably made useful gifts and were easily interchangeable.



Two exquisite boxed interchangeable rock crystal cane handles
Mounted on enamelled and gold collars and
tortoiseshell shafts
c. 1920



A Belle Époque-era sterling silver umbrella, parasol or dress cane handle ornately decorated with intricate guilloché engine-turned engraving and enhanced with gilt vermeil finish
Hallmarked for Schweitzer & Fort, active from 1904 until 1910 at 20 rue Michel-le-Comte, Paris
France, c. 1838

NOTE: The silver is 95% pure and a higher grade than the standard .925 for sterling. The handle is housed in the original presentation box together with eight gilt spoke tips.

Chain-design wooden cane handle by Paul Iribe, the fashion illustrator—the impressed mark is in the shaft under the handle, making this a rare example of his design
Mounted on a hardwood shaft
France, c.1920



Art Deco cane with eggshell inserts in the handle, mirroring the finishes employed in the furniture of the period
Mounted on a hardwood shaft
c.1930



Left: Art Deco ivory L-shape-handled cane, ending in black horn. Decorated with black horn rings, on the collar of a two-piece shaft.



Paul Iribe, fashion illustrator (© Alamy)



A selection of typical Art Deco canes



Ivory-handled hexagonal cane, with dark wood or Bakelite inlays
Mounted on a matching hexagonal shaft with a piano finish, and silver collar
c.1920



Lapis blue stone cane, depicting a very rare motif of an Aztec warrior head
Mounted directly onto an ebonised hardwood shaft
Mexico, c.1920



Ivory-handled cane, depicting a stylised figure of a toucan resting on a perch
Mounted on a silver collar and piano-finished hardwood shaft
c.1920



**A polished red onyx-handled cane—made up of orange and yellow banding
Mounted on a silver collar, shagreen-covered hardwood shaft, with a brass and iron ferrule
c.1920**

Art Deco Characteristics

Art Deco architecture was a representation of scientific progress, that process being the consequential rise and growth of commerce, technology and speed.

The modern opulent style of Art Deco suited the interiors of cinemas, the architecture of train stations across the United States and ocean liners, such as the famous *Queen Mary*. It survived the Depression due to its decorative practicality.

THE STRUCTURE OF ART DECO

As Art Deco was founded on standard geometric shapes which drew on Greco-Roman classicism, it was also influenced by the recognisable architectural forms of Babylon, Assyria, ancient Egypt and Aztec Mexico—notably their ziggurats, pyramids and other monumental structures. The Machine Age developed streamlined designs from aviation, the radio and the skyscraper.

Art Deco was marked by Cubism. The designs were characterised by zigzags, triangles, chevrons and stepped forms, as well as sweeping curves and the iconic sunburst motif.

Materials

As outlined earlier, during the 1920s new materials used in canes were also much in evidence in the furniture of the period, as could be found at the 1925 Paris Exhibition: aluminium, stainless steel, plastics, lacquer and inlaid wood. Art Deco continued with the use of high-quality Art Nouveau materials, such as moulded glass, horn, ivory, ebony, silver and pearls. In addition, Art Deco introduced exotic items like shark-skin, zebra-skin, and even eggshells.

Plastics

The earliest materials with similar qualities to plastic were horn and tortoiseshell; the first recorded mention was by the Horners Company of London in 1284. The 1820s saw the use of vulcanised rubber, gutta-percha, Parkesine and cellulose.

There was in 1862 a display of Parkesine, the predecessor of celluloid, at the Great International Exhibition in London. In 1899 Krische and Spittler in Germany were awarded a patent for Casein plastic produced from milk and artefacts introduced at the Plastics Universal Exhibition in 1900. Between 1900 and 1929, early synthetics, Casein, Bakelite and Ureas all became available. In 1929 Bakelite Ltd received its largest-ever order for phenolic moulding powder for the casing of the Siemens telephone.

1925 Paris Exposition of Decorative Arts

For those looking back at the early twentieth century, to the period known as the Roaring Twenties, a radiance in the arts centred in and around Paris. The war was over, and victory had been won after almost 50 years of German occupation. Great thinkers congregated in the City of Light, finding a sense of liberty and progressive thought different to the cultures from where they came. Amongst those that inhabited post-war Paris were some of America's greatest artists and writers: Ernest Hemingway, F. Scott Fitzgerald, Aaron Copeland and Josephine Baker, to name but a few. 'It's not so much what France gives you', said Gertrude Stein from her flat on the rue de Fleurus, 'it's what it doesn't take away'.

When the decorative arts exhibition was conceived, the government had decided that it would take place sometime in 1914. However, as discussions progressed, the date for the opening of the fair was pushed back to 1916, then 1917. The emergence of the First World War pushed the date back even further. It was not until 1921 that the funding was complete. In addition, supporters of the fair had to persuade the fans of the colonial exposition to delay their opening, initially planned for 1924.

Held in Paris in 1925, the *International Exhibition of Modern Decorative and Industrial Arts*, or *Exposition Internationale des Arts Decoratifs et Industriels Modernes*, was intended by the French government to act as a showcase for the Style Moderne, displaying new architecture, interior decoration, furniture, glass, jewellery and

a wide range of other decorative arts arising across the world. It was the first time that the concepts of the avant-garde in the fields of architecture, applied arts and techniques were ever presented.

The fair spanned both sides of the Seine, situated on a site situated between the esplanade of Les Invalides and the entrances of the Grand Palais and Petit Palais. Over 20 different countries represented 15,000 exhibitors, and it was visited by 16 million people during the seven-month run.

The *Exposition Internationale des Arts Decoratifs et Industriels Modernes* was expected to be a showroom for French taste and to lead the way in evolving a new international style. Just as French artists and craftsmen had set the standards for taste in the fine and decorative arts since the time of Louis XIV, post-war Paris intended to define the new elements of the emerging style that would be known as Art Deco. The 1925 Exposition saw the French change their attitude toward colonial craftsmanship. For instance, African fabrics, once seen as the work of a primitive culture, were enthusiastically incorporated into the Art Deco design.



**An Art Deco travelling cane numbered in a leatherette case
France, c.1920**

With so many excellent examples of canes from this era in the A&D Collection, it's difficult to make anything but a small representative selection. This was indeed the golden age of the cane, and the most creative period in the autumn of the walking cane's passage through time.

To most collectors, the walking cane had run its last race at the start of the First World War. The A&D Collection indicates that the Art Deco cane did not reach its zenith, or run out of steam, until the late 1920s. The examples indicate that although some were less ornate, or of simple geometric lines, the period produced some beautiful enigmatic walking canes.

The Egyptian Revival

The Egyptian Revival and its effect on the fashion and architecture of the 1920s moulded itself effortlessly to the art of the day and remains relatively unaffected by today's archaeological findings in Egyptology. In fact, it took on a parallel life of its own, nourished by myths, symbols and associations. Egyptomania was borne from the publication of Howard Carter's diary of King Tutankhamun's tomb and contained detail examples of ancient Egyptian styles; once published internationally, Europe, Great Britain and America fell in love with all things Egyptian.



Top left and right: An Egyptian Revival ivory cane, with skittle-shaped handle in the form of a sarcophagus, with burial mask engraved with hieroglyph decoration and filled with various colours, to enhance definition
Mounted on a hardwood shaft
England, c.1925



An Egyptian Revival cane, with an amethyst cartouche with gilded metalwork
Mounted on a rosewood shaft
c.1923

A Selection of Art Deco Canes



**A fine and unusual Art Deco pink coral-handled cane, the handle encased in a gilt metal cage
Mounted directly onto an ebonised hardwood shaft
c.1920**



**American sterling silver-handled cane
Mounted on a hardwood shaft
c.1920**



Egyptian Revival damascene Fritz/Derby-handled cane, embossed with gold symbols and hieroglyphs on a black ground
Mounted on a hardwood shaft
England, c.1930



Two distinctive Art Deco ebony canes with square shafts: a day cane with a crook-handled and a long ivory ferrule and a night cane with ivory inserts and a horn ferrule
c.1920



An Egyptian Revival enamel-handled cane, with a smoky quartz cartouche mounted on a rosewood shaft
England, c.1923



A group of three distinctive Art Deco canes:

1. Odeon-style square ebony shafted night cane with ivory cap, shagreen handle with ivory and ebony spacers, with an ivory ferrule
2. Art Deco walking cane with a gold and jasper stone handle mounted on a malacca shaft with a horn ferrule, c.1925
3. Dress cane with an engraved silver and green enamel-handled with a rose quartz cartouche and a shagreen covered shaft with a hone ferrule, France, c.1920

Silver-handled dress cane with a rose quartz cartouche
Mounted on a shagreen-covered shaft
c.1920



An Art Deco dress cane, depicting a snakeskin parrot's
head, glass eyes and an ivory beak
Mounted on a ebony shaft
c.1920



Dress cane with a square ivory handle
Mounted on an ebony shaft
c.1922



The ivory-handled Odeon-style square dress cane, with
spacers and ferrule
Mounted on an ebony shaft
c.1920

Art Deco ivory-handled cane, depicting a girl's head with a stylised medieval wimple hair cap being typically Art Deco Mounted on an ebony shaft c.1920



Art Deco shagreen milord-handled dress cane, with ivory band and button Mounted on a malacca shaft c.1920



Triangular ivory-handled dress cane Mounted on an ebony shaft England, c.1920



Octagonal ivory-handled dress cane, with inlaid gold, twisted wire
Mounted on an ebony collar and round malacca shaft
c.1920



Snakeskin-handled cane, depicting a terrier, with ivory teeth, spacer and button eyes
Mounted on a malacca shaft
c.1920



A clear cherry knob-handled cane, depicting a mastiff
Mounted on a rosewood shaft
USA, c.1920



Shagreen pistol-handled cane
Mounted on a malacca shaft
c.1922





Silver-handled gadget cane, comprising a cigarette case
Mounted on an ivory collar and malacca shaft
c.1920



Shagreen crook-handled cane
Mounted on a shagreen-covered shaft
c.1920s



Shagreen crook-handled cane
Mounted on a malacca shaft
c.1920s



Large ivory heavy-handed cane, depicting a woman's head with an ebony cloche hat
Mounted on an embossed metal collar and ebony shaft
France, 1925

Laminated snakeskin crook-handled cane, depicting a duck, with glass eyes and an orange Bakelite beak
Mounted on a malacca shaft
c.1920s



Ebony-handled cane, depicting a duck with an ivory beak and collar with glass eyes
Mounted on an ebony shaft
c.1920s

Typical Art Deco square ivory crook-handled cane
Mounted on a square shaft
USA, c.1920



Clear, bright cherry Bakelite crook-handled cane
Mounted on the ebony shaft
c.1925





Marbleised celluloid- and Bakelite-handled cane with the loop to hold a scarf
Mounted on an ebony shaft
c.1925



Ivory Art Deco cane, depicting a clenched fist
Mounted on an ebony spacer and tapered shaft with an ivory ferrule
c.1920



Monotypic crook-handled city cane, in pepperwood and enhanced with silver
Mounted on a pepperwood shaft
France, 1920



Rosewood, silver-covered, pistol grip-handled cane
Mounted on a rosewood shaft, with metal ferrule
France, 1930



**Art Deco gadget cane with a parallele piped handle, featuring Macassar ebony, mirrors and glass, functions as a periscope
Mounted on a tapering acacia koa wood shaft with an ivory ferrule
c.1920**

NOTE: This cane is an optical device. The mechanics work wonderfully, without wear or cracks, and the condition is perfect.

**A silver and enamel Art Deco gadget dress cane, the handle removable, revealing a silver perfume bottle with glass stopper
Mounted on a hardwood shaft
c.1920**

GREAT INNOVATORS OF 1920S FASHION

Paul Iribe: Fashion Illustrator

Paul Iribe was a member of Paris's bohemian clique, a diverse group of characters connected to the arts or elite society. He kept the company of Misia Sert and her husband, the Spanish painter José-Maria Sert; Jean Cocteau and his lover, the French actor Jean Marais; Serge Lifar, a member of Diaghilev's Ballets Russes and perhaps the most famous of all, couturier Coco Chanel.

This libertine group was rife with emotional and sexual intrigues, creativity fuelled by drugs and alcohol. The writer Sidonie-Gabrielle Colette harboured an inherent distrust of Iribe. She wrote, 'Iribe coos like a dove making it all the more interesting, because you will find in old texts that demons assume the voice of Venus'.

Iribe's involvement with Coco Chanel was very intense, as Chanel liked that Iribe's provocative wit and professional drive matched her own. Theirs was a romantic liaison and a bond of like-minded souls who shared the same right-wing politics.

Iribe was a member of the Worshipful Company of Fan Makers, the livery company in the City of London; the entry reads, 'Fashion artists who designed fans, especially those advertising dresses and perfumes'.

Coco Chanel

In spite of her modest childhood in the South of France, Coco Chanel's life in the early 1900s saw her mixing with Paris's most famous; from aristocrats and the super-wealthy to the greatest artists of the day, she was at the epicentre of the fashionable elite. With her fashionable haute couture, she liberated women from the domination of terrible corsets. However, she was tragically unlucky in love. Supposedly her first love, Captain Arthur Edward 'Boy' Capel, married someone else, dying in a car accident in 1919. Chanel also had love affairs with Paul Iribe, the poet Pierre Reverdy, the composer Igor Stravinsky and the Duke of Westminster, among others, but she never married.



A model wearing an outfit designed by Gabrielle 'Coco' Chanel in 1926 (© Alamy)

The Female Dandy

The world of Art Moderne in the 1920s saw the dawn of the flapper girl, a liberated figure dressed in calf-revealing skirts and lower necklines, wearing full make-up with a bobbed hairstyle. In sharp contrast to this softer feminine fashion was the female dandy. Whereas men were the most identifiable dandies in history, women were not excluded from the world of dandyism. The female dandy was a classic, known as the *quaintrelle*. The term originated from the word *quaint*, a more sophisticated term from its origin: *dandyess* and *dandizette*.

Marlene Dietrich, both on-screen and in public, was famous for her suit and tails. Similarly, the painter Tamara de Lempicka, a stunning Polish émigré, who famously befriended Picasso, favoured unusual tricorne-style hats. These women were, in fact, plagiarising men's fashion and dress. The *quaintrelle* symbolised women's new-found independence of expression, emulating a male form of dress, adopting the cane as a symbol of masculine authority.

Through the 1920s on into the beginning of the 1930s Marlene Dietrich exemplified a beautiful example of the female dandy. As Dietrich explained: 'I dress for the image. Not for myself, not for the public, not for fashion, not for men', summarising the allure of the *quaintrelle*—her attire wasn't meant to please others, only herself.

Unlike the male dandy who was most concerned with his style, the female equivalent especially in the Art Deco period emphasised a life of passion through her personal style, pastimes and genuine charm.



Marlene Dietrich, c.1930s (© Alamy)

The Makers of the 1920s

The following outlines a general list of retailers, jewellers, architects, designers and artists who produced seminal work during the Art Deco period. Some are still well known even today, whereas some are forgotten. Many are jewellers, designers and even architects and therefore not directly involved in the making of Art Deco canes, but their influence would have been present in the direction of cane design at this time.

Jewellers

Tiffany
 Cartier
 Van Cleef & Arpels
 Boucheron
 Chaumet
 Mellerion dits Meller
 Karl Johann Bauer

Artists, Designers and Sculptors

Henri Émile Martinet
 Maurice Daurat
 Georges de Feure
 Maurice Dufrène
 Irmgard Bieler
 Antoine Dubois
 Miroir Brot
 John La Farge
 Du Bois
 Choiseul
 Thomassin
 André Breton

Fashion and Accessories

Georges Lepape
 Alfred Hamel Fabrics
 Goldsmith
 Hermès
 Louis Vuitton
 René Lalique
 Cazal
 Barclay
 Duc Maugé
 Sulka
 Brummel
 Thomas Brigg and Son
 Godet
 Eliza Jane Howell
 Verdier
 Bataille
 Marot
 Charles Rennie Macintosh
 Adolf Loos
 Magasin Antoine

The A&D Collection contains some classic examples of designs from the Art Deco period. The collection has a wide array of canes made from hand-carved wood, bamboo, ebony, ivory, narwhal tusk, animal horn and bone, as well as examples made from Bakelite, gold, silver, glass, enamel and cloisonné with a sprinkle of precious gemstones.

Boucheron

Frédéric Boucheron was a pioneer of design. The jeweller opened his first shop in 1858, moving residences in 1893. His stunning craftsmanship and decadent designs, demonstrated by the use of fine gold metalwork, often interlaced with diamonds of the highest calibre, quickly drew Paris's fashionable elite to his door.

Boucheron's creative craftsmanship saw almost instant acclaim—in 1867 the jeweller was awarded both the Grand Prize for Jewellery at Paris's International Exposition, as well as a Legion of Honour by the French government, the first of many awards for the jeweller.

Quickly becoming an international fashion brand, with branches opening in London and New York from the 1900s, Frédéric Boucheron died in 1902. After his death, his son Louis Boucheron continued to grow the business, and in a world where industry and fashion were at the forefront of global culture, the company found international acclaim for style and quality, expanding to the Middle East and South America by the mid-1930s. The brand embraced high fashion, and became synonymous with the then on-trend Art Deco and Art Nouveau designs that were directing every facet of the fashion and design industry of the era.

Continuing the family legacy, Fred and Gérard, Louis's sons and in turn his grandson Alain Boucheron carried the brand to the iconic trademark we know as Boucheron today. The jeweller's contemporary collections are imbued with a sense of nostalgia, a nod to the classic designs of Alain Boucheron's great-great grandfather, and innovative founder: the great Frédéric Boucheron.



Boucheron nephrite jade and agate cane handle
Paris, c.1910



The Umbrella and the Parasol



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The Oxford English Dictionary defines *umbrella* as ‘a device consisting of a circular canopy of cloth on a folding metal frame supported by a central rod, used as protection against rain’.

No book on walking canes would be complete without exploring the object that fundamentally went on to replace the walking cane. In fact, the umbrella is really a gadget walking cane with a dual purpose, and therefore has significance in the continuing history of the walking cane and its relevance as an item of fashion today.

The walking cane and umbrella come together in George and William Lund of London’s patent for ‘An Improved Manufacture or Arrangement of Umbrella Casing applicable also as a Walking Stick’ registered in 1897, patent number 3340. ‘This invention has for an object, constructing of a hollow walking cane, of veneer wood . . . the dimensions and shape being such that an umbrella of compact form can be pushed in and contained within’. The ultimate gadget cane: an invention that led to the demise of the walking cane.

The umbrella was invented more than four thousand years ago, and there is even evidence of examples in the artefacts of Egypt, Assyria, Greece and China. These early umbrellas or parasols were primarily designed to provide shade from the sun, but it was the Chinese who first applied wax and lacquer to their paper parasols to make them useful in the rain. This customisation developed into the modern-day umbrella. The history and development of this perennial gadget of fashion are outlined in the following paragraphs.

ANCIENT CHINA

Probably the earliest reference to a collapsible umbrella in ancient China dates to the year A.D. 21, when Wang Mang had one designed for a ceremonial four-wheeled carriage. It is known that in the second century an official called Fu Qian added what appears to be a collapsible umbrella with bendable joints to Wang Mang’s carriage. This enabled the canopy to be extended or retracted. Interestingly, an example of a first-century collapsible umbrella was recovered from the tomb of Wang Guang at Lelang Commandery. However, it might be that the Chinese collapsible umbrella was a concept that is centuries older than Wang’s tomb. The Zhou Dynasty bronze castings are of elaborate bronze-socketed hinges with locking slides and bolts; these could easily have been used for parasols and umbrellas.

An even older source of the umbrella is perhaps described in the ancient book of Chinese ceremonies, called *Zhou-Li (The Rites of Zhou)*, created 2,400 years ago, which directs that upon the imperial cars the dais should be placed. The illustration of this dais contained in *Zhou-Li*, with the description of it in the explanatory commentary by Lin-hi-ye, would identify it as an umbrella.

Perhaps strangely, the Chinese character for umbrella is 伞 (*sǎn*), being a pictograph resembling the common umbrella in design. Some researchers have speculated that its invention originated with tying large leaves to bough-like ribs branching out to form the parts of an umbrella. Others have asserted that the idea was probably derived from the tent, which remains in form unaltered to the present day.

On one occasion, 24 umbrellas were carried before the emperor when he went out hunting, the umbrella serving in this case as a defence against the rain rather than the sun. The Chinese invention was later taken to Japan via Korea and introduced to Persia and the Western world via the Silk Road. Both the Chinese and Japanese traditionally used a parasol, often near temples; the parasols remained similar to the original ancient Chinese design.

A Song Dynasty Chinese divination book that was printed in about A.D. 1270 features a picture showing a collapsible umbrella that is precisely like the common umbrella used in China today.

ANCIENT EGYPT

John Gardner Wilkinson, nineteenth-century traveller and Egyptologist, references an engraving of an Ethiopian princess travelling through Upper Egypt using a chariot. The image has a kind of umbrella fastened to a stout pole rising from the centre of the chariot—displaying a close affinity to what are now termed chaise umbrellas. According to Wilkinson’s narrative, the umbrella was used throughout Egypt, partly as a mark of distinction, but more on account of its practical use than its ornamental qualities.

ANCIENT GREECE

In ancient Greece the parasol, or *skiadeion*, was an essential accessory to a stylish lady in the fifth century BC. Aristophanes even notes it among the everyday articles in female use, decorated with a fourth-century BC painting credited to Nikias. It shows the figure of a woman, 'and by her stood a female slave, bearing a parasol', though a man with an umbrella would have been considered effeminate.

Cultural changes among the aristocracy of Greece sparked a short period, of just over forty years, when the umbrella, or parasol, was popular with men. Vase iconography also indicates witness to a transition from men carrying swords, then spears, then staffs, then canopies, to eventually carrying nothing. The parasol at this time was a signifier of a luxury lifestyle. During the time they were used, the Greek style was inspired by the Persian and Lydian nobility's way of dressing—loose robes, with long decorated hair, gold, jewellery and perfume.

ASSYRIA

In the sculptures found at the ancient Assyrian city of Nineveh, a reference to a parasol appears frequently. Austen Henry Layard gives an illustration of a bas-relief representing a king in his chariot. This image shows an attendant holding a canopy over the king's head. This example shows a curtain draped behind, but is otherwise exactly like those in use today. It was reserved exclusively for the monarch.



Nineveh ancient Assyrian city, of Upper Mesopotamia (Mosul Iraq), capital Neo Assyrian Empire (Assyria 2500–612 BC) (© Alamy)

ANCIENT ROME

It is likely that the popularity of the parasol in Greece spread to Rome, where women wore them, along with a few men, seeking to protect themselves from the heat by means of the *umbraculum*. At that time the parasol was formed from skin or leather and capable of being lowered at will. It appears to have been a post of honour among the maid-servants to be the chosen bearer of the parasol for one's mistress. There are also frequent references to the umbrella in the Roman classics.

ANCIENT INDIA AND BURMA

The *chhāta*, or 'umbrella', used by the Indian and Burmese princes was very cumbersome, requiring a principal attendant from the royal household to manage it. In Burma (Java's capital) it seems the umbrella formed a part of the king's reputation, as he was also called the 'King of the white elephant and Lord of the 24 umbrellas'. In correspondence dated 1855 the king of Burma directed a letter to the Marquis of Dalhousie in which he wrote: 'His great, glorious, and most excellent Majesty, who reigns over the kingdoms of Thunaparanta, Tampadipa, together with all the great umbrella-wearing chiefs of the Eastern countries'.

SIAM

In Siam, the envoy extraordinary appointed by the French king to the king of Siam wrote an account of



Hand-coloured Japanese wood block print from the A&D Collection

his time there in 1687. His name was Simon de la Loubère, and he called it the *New Historical Relation of the Kingdom of Siam*, translated in 1693. According to his work, the use of the umbrella was explicitly granted to only a few subjects chosen by the king. In his account, he explains how the umbrella that had several circles (as if two or three umbrellas were fastened on the same pole) was only allowed to be worn by the king, whereas the nobles carried a single umbrella with painted cloths hanging from it.

A form of Siamese monk, the Talapoins, are noted to have used umbrellas made of a palm-leaf, cut and folded so that the stem formed the umbrella's handle.

THE UMBRELLA COMES TO EUROPE

Apparently, the umbrella came to Europe via Greece, Italy and Turkey. Legend also has it that the Normans brought the umbrella to England; presumably there was some fashion of canopy regalia in 1066, but there is no real research to support this. Nevertheless, umbrellas were in everyday use in France in 1620. By the 1700s parasols had already evolved into a woman's fashion item, designed and decorated to match each promenade dress or walking suit, and they were clearly defined as sunshades, and not for rain or snow.

For many years the associate of the umbrella, the parasol, had been a sign of high rank and elegance. A parasol, less elegant perhaps, is described as follows in Defoe's 1719 novel *Robinson Crusoe*:

I covered it with skins, the hair outwards, so that it cast off the rain like a pent-house, and kept off the sun so effectually, that I could walk out in the hottest of the weather with greater advantage than I could before in the coolest.

Because of this association, the first massive umbrellas were called 'Robinsons', a name they retained for years, both in England and France. They were constructed of oiled cloth, or leather stretched over whalebone ribs, and weighed about ten pounds, far from an easy implement to manoeuvre above your head in heavy rain.

A century earlier Ben Jonson referred to the umbrella by name in a comedy produced in 1616, and it occurs in Beaumont and Fletcher's *Rule a Wife and Have a Wife*, where Altea says:

Are you at ease? Now is your heart at rest? Now you have got a shadow, an umbrella, to keep the scorching world's opinion. From your fair credit.

In the early eighteenth century, it was mentioned by Swift in the *Tatler*, 17 October 1710, in 'The City Shower':

The tuck'd up seamstress walks with hasty strides,
While streams run down her oiled umbrella's sides.

Gray speaks of it in his *Trivia; or the Art of Walking the Streets of London*:

Good housewives all the winter's rage despise,
Defended by the riding-hoods disguise:
Or underneath th' umbrella's oily shed,
Safe through the wet on clinking pattens tread.
Let Persian dames th' umbrella's ribs display,
To guard their beauties from the sunny ray;
Or sweating slaves support the shady load,
When Eastern monarchs shew their state abroad;
Britain in winter only knows its aid,
To guard from chilly showers the walking maid.

It was also cited in *Gays Trivia*, 'The Art of Walking the Streets of London', published in 1712, in a passage which indicates the use of the umbrella exclusively by women, by confirming the 'surtout' is recommended for men to keep out rain.

By various names, in various countries known,
Yet held in all the true surtout alone.

Be thine of kersey firm, though small the cost;
Then brave unwet the rain, unchill'd the frost.

It has often been claimed that umbrellas were introduced to England by Jonas Hanway in about 1750, but this is incorrect. In the *Female Tatler* for 12 December 1709, there occurs the following announcement:

The young gentleman belonging to the Custom House, who, in the fear of rain borrowed the umbrella at Will's coffee-house, in Cornhill, of the mistress, is hereby advertised that to be dry from head to foot on the like occasion, he shall be welcome to the maid's pattens.

Furthermore, at Woburn Abbey there is a full-length portrait of the beautiful Duchess of Bedford, painted about 1730, representing the lady as attended by a black servant, who holds an open umbrella to shade her with. Writing from Paris in 1752, Lieutenant-Colonel Wolfe, later General Wolfe, says:

The people here use umbrellas in hot weather to defend them from the sun and something of the same kind to save them from the snow and rain. I wonder a practice so useful is not introduced in England.

Meanwhile, as an example in R. L. Chambers's *Book of Days*, he explains the general use of the umbrella by 1758:

When Dr. Shebbeare was placed in the pillory, a servant stood beside him with an umbrella to protect him from the weather, physical and moral, which was raging around him.

It is most likely that it was Jonas Hanway who was the first man in London to carry an umbrella regularly. For doing so he was pelted by coachmen and chairmen who recognised that the new fashion could endanger their own means of livelihood. In the eighteenth century the only covered transport was the private coach or sedan chair, and rainy and inclement weather was much to the operators' advantage. While Jonas Hanway was initially met with ridicule, other gentlemen quickly saw the wisdom in carrying such a practical implement and adopted it as a signature accessory. An excerpt from R. L. Chambers's *Book of Days*, vol. 1, 1864, explains Hanway's supposed reasoning for his adoption of the tool at the time:

Just about that time, Jonas Hanway, newly returned from Persia and in delicate health, by which of course, his using such a convenience was justified both to himself and the considerate part of the public. 'A parapluie', we are told, 'defended Mr. Hanway's face and wig'. For a time, no others than the dainty beings then called Macaronies ventured to carry an umbrella. Any one doing so was sure to be hailed by the mob as 'a mincing Frenchman'.

Early English examples of umbrellas were made with oiled silk. When wet, their rods and ribs were particularly cumbersome and inconvenient, making them difficult to open and close; equally, the materials made the article itself very expensive. In 1787 in Cheapside a manufacturer advertised a pocket umbrella, a product that seemingly offered a solution, making 'all kinds of common umbrellas prepared in a particular way, that will never stick together'.



Caricature by George Cruikshank (1792–1878) entitled *The Umbrella*, 1820 (© akg-images)

Drains, gutters and downpipes were a rare sight in eighteenth-century Britain. In the main, water generally ran off the roof into the street; occasionally it would flow out through the mouths of grotesque gargoyles situated at each corner of the building. The umbrella offered yet another solution to getting doubly soaked on a wet day. There were downsides to the original designs, with Regency umbrellas unreliably waterproof, coloured with dye, and oiled, they occasionally dribbled and spattered clothes. All this meant that they were used more for sunshade than rain in their formative years.

However, by the late eighteenth century, English society had accepted the umbrella as a general accessory and the trend spread across Europe, with the French embracing it with remarkable elegance, using it as much as a sunshade as for rain. With each new, more graceful umbrella design came improvement.

The revolutionary events that shook France between 1787 and 1799, and the Napoleonic Wars that followed, were of significant disruption to the fashion business. Whalebone prices were always a reflection of the fashion market demand; when it declined so did the profitability of the whalers. It was its very lightness, strength, elasticity and flexibility that had made whalebone so perfect for stay-makers and corsetiers. As much as the thicker parts of the whale bone carcass were used for knife handles, carriage and bed-springs, fishing rods and carriage whips, the thinner and lighter whale bone was used as frames for military headgear, including the iconic guardsmen's busbies and bearskins.

With the need for something light, flexible and strong, the Germans sought to imitate the Chinese combination of copper, nickel and zinc, known as *paktong*. Metallurgy had much improved and alloy ribs were employed, with nickel silver particularly popular.

Nevertheless, nothing could compete with whalebone in umbrella design, until in 1852, when Samuel Fox of Sheffield patented a superior 'Paragon' design umbrella steel frame, significantly reducing the weight of an umbrella.

It is thought the very first steel umbrella ribs were actually designed in America. However, it is certain that they were the first successful version. It is also suggested that French artist Pierre Duchamp was the first to conceive the idea of using light steel tubes in umbrella design, inspired by the hollow quill of a feather in 1846.

Finally, at the end of the 1800s came the development of the Fox steel ribs and frames, and with them today's umbrella was born.



Anglo-Gallic salutations in London, or, practice makes perfect, 1822
Artist: George Cruikshank (© Alamy)

PARASOLS AND UMBRELLAS IN NINETEENTH-CENTURY LONDON

In the early nineteenth century, at the start of Queen Victoria's long reign, parasols were plain. From about 1850 tassels and frills grew in popularity and adornments grew more ostentatious and frivolous. Frills, bows or ruffles were added to match a dress. It was, of course, only the wealthy and middle class that could afford to use parasols as a regular accessory. The poor might wear a simple parasol for church or a Sunday afternoon saunter.

It was not until almost 1850 that the parasol began to be more elaborate in design; as they grew in popularity designers added tassels and frills, bows and ruffles which Victorian ladies embraced as another way to exhibit their style. With pale complexions in fashion, a parasol became an everyday staple to keep the sun off one's face. It was, of course, only the wealthy who were able to indulge in fanciful canes. It was in this era that the marquise parasol was developed, with a small hinged handle which could be tilted at any angle and used in open-top carriages. Queen Victoria had a carriage parasol lined with chain mail to shield her from assassination attempts. Even those without such threats could purchase an umbrella as a weapon for self-defence. The Official Catalogue of the Great Exhibition of the Works of Industry of All Nations of 1851 lists: 'A new patent parasol, travelling umbrella, with folding handle, stiletto or defensive'. Mr Boss of Bury Street was making regular parasols and umbrellas but also offered a combination model with the stiletto tip for travelling in dangerous places.

Carriage parasols were more elaborate than the plainer walking parasols which were made of everyday fabric and had longer, cane-type handles. Ladies with limited means used large cotton umbrellas called 'gamps', their name coined from Sairey Gamp, a character in a Charles Dickens novel. A combined umbrella and parasol, the *en-tout-cas* was recommended for travelling, as was the *parapluie*.

The fashion plates depicted ladies with just a parasol and no handbag. Purses, often called reticules, only grew in popularity in the mid-1800s. Large pockets were sewn into women's voluminous skirts, and they also carried baskets. In the winter their muffs served as a storage space, and more affluent ladies would often be accompanied by a maid who carried her accessories or shopping. Meanwhile, city gentlemen would carry an umbrella merely as an accessory, never once unfurling it.

Most internal porches in the 1800s included racks with two horizontal parallel arms, enabling the storage of open parasols and umbrellas as regular opening and closing could cause damage, and it allowed them to dry out. Parasol handles at this time were generally straight, although some sported crooked handles. A plain parasol might have a wooden or metal pole with a bone handle, while the most expensive examples display carved ivory shafts, decorated with inlaid jewels and gold banding. Cheaper versions would have carved horn and silver filigree inlays. As the Victorian era progressed, handles grew longer. The carriage parasols came into use with a hinge in the middle to allow the parasol to fold down, as well as to ease movement in small spaces.

October 1850 Fashions

These days, umbrellas can be divided into two camps: fully collapsible umbrellas, in which the metal pole supporting the canopy retracts fitting neatly into a small bag, and non-collapsible umbrellas in which the support pole is spring-loaded and will spring open upon the touch of a button.



Victorian woman posing with an umbrella, 1890 (© Alamy)



A late Victorian family group with an umbrella (A&D Collection)



Chelsea Embankment & Albert Bridge, London (© Alamy)

THE ULTIMATE GADGET CANE, 1900–1924

As discussed, the umbrella is a gadget walking stick, used as a rain covering and occasionally as a weapon. It became more popular in Britain and America for those who liked to follow the traditional way of dressing, continuing the custom of carrying a rolled umbrella under the arm regardless of the weather. However, many men turned back to canes instead. At this time wooden or silver-handled umbrellas and canes were the preferred styles. However, this time women too walked with canes, preferring a cane with a rope loop hooked over the wrist; they were both a fashion accessory for the young and a necessary tool for those less able-bodied.

The A&D Collection contains a wide selection of umbrellas and parasols, so it is only possible to give a brief historical view of the vast range and types of handles that make up the complete umbrella. They reflected the latest fashions, some being unique, but many were totally interchangeable with the walking cane handles of the day. Apparently, the ladies' parasols and umbrellas were smaller, more feminine and matched their attire; while umbrellas for men were more robust and masculine in use and appearance. The following are some examples of common umbrella and parasol handles from the Collection.



A man in classic Edwardian style with a rolled umbrella,
1924



A Bakelite umbrella handle, depicting a tortoise with gilt
metal feet and head
Mounted directly onto a bamboo shaft
c.1930

A stylised wooden umbrella handle, depicting an owl with glass eyes
Integral with the hardwood shaft
c.1920



An ivory knob umbrella handle
Mounted on an ivory shaft and tips,
of a black silk canopy
England, c.1915



A finely detailed ivory umbrella handle, depicting a smiling girl's head wearing a bonnet
Mounted on a turned ivory and brass collar and hardwood shaft
c.1915



A smart silver umbrella handle, depicting an eagle with glass eyes
Mounted on a bamboo shaft
c.1930



A Bakelite umbrella handle, depicting a realistic apple
Mounted on a brass collar and hardwood shaft, with
black silk canopy
c.1930



A polychrome, Czilinsky-carved umbrella handle,
depicting a pheasant with glass eyes
Mounted on a hazelwood shaft
c.1915



An umbrella handle, depicting two intertwined
budgerigars with glass eyes
Mounted on branches forming the shaft
c.1920



A carved wooden umbrella handle, depicting an
elephant with ivory tusks
Mounted on an ivory collar with ivory-tipped ribs
and a hardwood shaft
c.1925



A bamboo umbrella handle, depicting gilt metal and turquoise flowers
Mounted on a bamboo shaft
c.1930



A malachite egg umbrella handle, with a centre band of rock crystal
Mounted on a gilt collar and bamboo shaft
c.1920



A solid tortoiseshell knob-shaped umbrella handle, with scrolled gold swags
Mounted on a rosewood shaft
c.1920



A wooded, glove-holding umbrella handle, depicting a King Charles spaniel
Mounted on a shaft, incorporating decorative puppies on the rib tips
c.1920



A wooden umbrella handle, depicting a spaniel peeking through a hole. Mounted on a short rustic handle, with ivory final and a brown silk canopy. c.1930



An umbrella handle, depicting wild red cherries. Mounted on a rustic branch shaft. c.1930



A wooden umbrella handle, depicting a rabbit with glass eyes. Mounted on a brass collar and hardwood shaft. c.1920



An Art Deco ivory knob-shaped umbrella handle inlaid with shagreen. Mounted on a braided gold wire collar. c.1920





A finely carved ivory umbrella handle, depicting a lady in hat
Mounted on a black wooden shaft, with ivory finals on the frame and a black silk canopy
c.1920



A very stylish Art Deco ivory fluted twist knob-shaped umbrella handle
Mounted on a hardwood shaft, with ivory collar and finals with a mauve silk canopy
c.1920



A pistol-grip Bakelite umbrella handle, depicting an owl
Mounted on a metal shaft
c.1930



An umbrella handle, depicting an Alsatian with glass eyes
Mounted on an ivory collar and wooden collar and ivory finals
c.1920

A carved ivory umbrella handle, depicting a young girl with a bonnet
Mounted with a brass collar on a hardwood shaft
c.1900



An umbrella, depicting two entwined glass-eyed ivory turtle doves
Mounted on a hardwood shaft
c.1920



An exquisite silver-topped polychrome carved Japanese ivory umbrella handle, depicting a geisha
Mounted on an ivory shaft
c.1920



A carved polychrome decorative crook parasol handle, depicting a dog climbing out of a branch, integral with the hardwood cane shaft
c.1930

A carved ebony umbrella handle, featuring a black man with inset glass eyes, with ivory teeth and sporting a silver fez and a stylised silver dress collar
Mounted on a metal-framed umbrella shaft
English London mark, 1909



An umbrella handle, depicting a West Highland Black Terrier, incorporating decorative puppies as finials
Mounted on a metal shaft and frame
c.1930



A looped buckled silver umbrella handle, acting as a scarf rest
Mounted on a metal shaft and frame



A finely cast silver crook umbrella handle, depicting a Borzoi dog head with glass eyes
Mounted on a metal shaft and frame
Germany, c.1930

A bamboo root umbrella handle, depicting an ivory owl with inserted glass eyes perched in a tree
Mounted on a wooden shaft with metal frame
c.1930



A silver umbrella handle, depicting a foot
Mounted on a hardwood shaft with metal frame
c.1920



A tapered silver milord silver engine-turned mauve guilloché umbrella handle
Mounted on a rosewood shaft
c.1920



A solid tortoiseshell umbrella handle, depicting a page boy's head carved from solid tortoiseshell
Mounted on a silver-gilt collar on a tortoiseshell shaft, with a yellow silk canopy
Vienna, c.1900



UMBRELLAS AND PARASOLS BEFORE 1900

As early as 1786, Samuel Sangster is mentioned as a cane merchant at 94 Fleet Street. Whether he already occupied the address is not certain, but the address is mentioned as being in the family at least since 1802, the year Sangster, a dealer in sticks and canes, insured his business against fire. He also appears as a stick and cane manufacturer in the list of members of the Society for the Encouragement of Arts, Manufactures and Commerce, extended to 31 December 1818.

Sangster developed parasols 'for the fête, promenade, or sea-side', according to *London as It Is Today*. 'The most important was the "sylphide" parasol, which was light and graceful [. . . that] may now be seen in all the most fashionable drives and promenades in and about London'. Such was the demand that 'the manufacturers have supplied no less than sixty thousand' parasols. But one is not to forget that Sangster's were also 'the patentees of the much-approved Alpaca Umbrella, of which upwards of seventy thousand have been sold'. Whereas umbrellas had, for a long time, been made using cotton or silk, the alpaca umbrella used alpaca cloth to better withstand the friction and wear that the mechanism but on it. At the Great Exhibition of 1851, William and John Sangster were awarded a prize medal for 'silk parasols and umbrellas of excellent quality, together with for their application of alpaca cloth to the coverings of parasols and umbrellas'.



Sangster advertisement



An ivory-handled sylphide parasol with patent mark, in working condition
Mounted on a metal centre tube and ribs, with an ivory ferrule, and an alpaca canopy
c.1860





An ivory elephant umbrella handle
Mounted on a thick polished maple shaft and ivory ferrule, with a silk canopy
c.1915

A silver-topped umbrella, with large citrine cartouche
Mounted on a solid tortoiseshell shaft, with wooden end, brass metal-tipped ferrule, and silk canopy
c.1915



Ivory-shafted umbrella, with a gilt silver handle
Mounted on a wooden shaft, with brass ferrule, and silk canopy
c.1915





A figuratively worked handle made of finely carved ivory in the shape of a veiled Oriental, Moor or Arab
Mounted on a fine rosewood shaft and metal frame, with ivory tips, covered with black fabric, and rubber strings
Length: 51cm (20in)
Germany, c.1900



A rare Brigg squirter umbrella depicting a silverfish
When the button is pressed, it releases a stream of water startling the guest
Mounted on a bamboo shaft with hardwood final, a metal ferrule, with a silk canopy
c.1900



A magnificent solid tortoiseshell Brigg umbrella, featuring gold mounts and bands inscribed with the name 'Alix', with orange silk canopy
Includes a protective leather sleeved case
c.1900



**A crook-handled 'Whangee' ladies' parasol
Mounted on a bamboo shaft with a tangerine silk canopy
c.1950**

NOTE: In the classic UK TV series *The Avengers*, airing originally from 1961 to 1969, the character John Steed, played by Patrick Macnee, is can be seen with bowler hat and his classic Brigg 'Whangee' umbrella.



**A fine Brigg ladies' umbrella, featuring a knob-shaped handle of solid tortoiseshell
Mounted on a tortoiseshell shaft with a pink guilloché gold band decorated with pearls
The handle comes with its own protective leather case cover
c.1920**



The fine Brigg ladies' knob-shaped handle's protective case



Brigg umbrella, semi-crook handle, in the rare form of a snake with green inserted glass eyes, and a hidden silver-topped cedar pencil
Total length: 93cm (36½in)
England, c.1900

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*Contemporary Walking Canes:
Alive and Popular Today*

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The canes in this chapter illustrate the skill and imagination of the present-day cane maker. They are destined to become future antiques and represent worthy additions to any cane collection.

KEITH COWIE

Keith Cowie lived in Banbury near Oxford, working from a large workshop next to his house. Although he maintained a private collection of antique canes, most of the antique canes he sold were reassembled marriages, especially the system canes. However, his main business was the modern silver-topped cane, where he was very successful, making canes for Dunhill and Harrods, as well as undertaking private commissions. It is possible that a lot of the silver-handled canes he made were taken from moulds he had prepared from antique ivory canes. Nevertheless, they are exceedingly good quality canes and worth collecting.

Keith was an accomplished craftsman and carver, so it is possible that the three examples shown were his own work. He would only have added genuine contemporary carved handles to canes carrying his silver mark.

Keith registered his own hallmark in Birmingham. The peak of his output in contemporary or modern canes was between 1980 and 2000.



Contemporary lignum vitae grip handle, carved as a hedgehog with inset glass eyes
Mounted on a silver collar and bocote shaft
Keith Cowie KC, Birmingham, Date Mark 1998



Contemporary silver and lignum vitae knop handle depicting an elephant
Mounted on a silver collar and bocote wood shaft
Keith Cowie KC, Birmingham, Date Mark 1998



Top left: Contemporary knob handle depicting a rat
Mounted on a silver collar and stained maple shaft
Keith Cowie KC, Birmingham, Date Mark 1998

Top right: Contemporary cane depicting a bear
Mounted on a rosewood shaft
Keith Cowie KC, Birmingham, Date Mark 1989

Bottom left: Contemporary cane depicting Mr Punch in
silver-gilt handle
Mounted on a Rosewood shaft
Keith Cowie KC, Birmingham, Date Mark 1996



**Commemorative silver-handled cane for the wedding of Charles, Prince of Wales,
and Lady Diana Spencer
Mounted on a hardwood shaft**

NOTE: There were several walking canes made to celebrate the wedding, which took place on Wednesday, 29 July 1981, at St Paul's Cathedral, London.

THE COUNTRY CANE TODAY

The art of stickmaking survives in the British Stickmakers Guild (BSG) which was formed in 1984 by a small group of people who were interested in the very ancient craft of making or collecting walking sticks and canes. In 2019 there were around 2,100 members both in the UK and around the world. There remains a growing number of craftsmen and companies making everyday walking sticks as well as individual designs in exotic woods, horn, stone, crystal, acrylic, silver, gold and more. Many are custom-made walking sticks, with different handles, different shanks or shafts, both traditional and modern or a mix of designs.

A wide variety of canes are to be found on sale at a craft, game and country shows. They vary from beagling or wading sticks, coppice knobs, thumbsticks, wooden hiking staffs or crook walking sticks. Ramshorn- and staghorn-handled canes are still fashionable. Many also offer unique carved walking sticks with models of birds, fish and wildlife mounted on hazelwood shafts. Bill Low is a contemporary country cane maker who is active and working today.



A cane depicting a duck, by Bill the Stick Maker, a master cane maker
(© Bill Lowe / www.billthestickmaker.com)

FASHION CANES TODAY

Not surprisingly even after the era when the cane was king, many people still like to dress for show, and there are modern dandies maintaining that tradition. Even today there is a growing worldwide demand for quality walking sticks, canes and handmade country sticks, together with stylish umbrellas and parasols. Admittedly, the companies still making luxury canes are fewer in number, but are supporting a growing number of clients, both women and men seeking to make a fashion statement.

These firms include Swaine Adeney Brigg Ltd in England; Boris Palatnik in America; Alexandra Sojfer of Paris; and Cleofe Finati, Il Marchesato and Cavagnini Peltro in Italy. In London, Alexander McQueen and Brooks Brothers have produced and sold individual walking sticks. To illustrate the art of the cane surviving, and that the demand lives on, the following are some of today's magnificent examples, from modern, stylish well-dressed men, and women, sporting a walking cane.

Alexander McQueen, UK

The acclaimed British fashion designer and couturier Alexander McQueen CBE worked as chief designer at Givenchy between 1996 and 2001, founding his own label in 1992. McQueen was the youngest ever designer to be named 'British Designer of the Year', winning the title four times between 1996 and 2003. Explaining what style meant to him, McQueen said 'Fashion should be a form of escapism and not a form of imprisonment. I find beauty in the grotesque, like most artists. Give me time, and I'll give you a revolution'.



Gold dandy skull cane, Alexander McQueen, London
(© Alexander McQueen)

Alexandra Sojfer, France

Alexandra Sojfer makes exquisite walking sticks, umbrellas and parasols of the finest materials. These include precious woods, such as ebony, snakewood and Macassar ebony, and animal skins, such as dogfish, crocodile and ostrich. Cheesecloth, organza and silk satin are used for umbrella canopies. Sojfer revisits ancient forms through the association of unexpected materials. For example, the combination of dogfish, sharkskin, ivory or shell-inlaid olive tree handles, and Swarovski crystal-inlaid ebony.



Umbrella handles, Alexandra Sojfer, Paris
(© Alexandra Sojfer)

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Boris Palatnik, USA

Boris Palatnik was born in 1950 in Saint Petersburg, Russia. He is a professional sculptor and creator of walking sticks. Palatnik left Russia to live in the United States in 1989 and established a small sculpture-design business. By the end of the 1990s, Palatnik was concentrating on designing walking canes, working in cast metal using the lost wax technique, which allows him to create many sophisticated art forms. His studio designs walking canes, gun canes, sword canes and hiking staffs.



Functional Art, Boris Palatnik (© Boris Palatnik)

Cleofe Finati, Italy

Archetipo was founded in Gemona del Friuli in 1992 by Cleofe Finati. The brand creates men's high-fashion formal wear, including canes and umbrellas. Many of the Archetipo designers started their careers in prestigious tailor's workshops, from which they learned the art of creating. Some were trained in prestigious painting and sculpture workshops; others learned their craft in the field of fabric design.



Cleofe Finati, catwalk (© Cleofe Finati)

BROOKS BROTHERS, USA

Founded in 1818, Brooks Brothers is the oldest gentleman's clothier in the United States. It is synonymous with ready-to-wear style, suitable for all ages. Popular throughout the centuries, Abraham Lincoln is said to have been an early customer of the brand, whereas Hollywood's Clark Gable got married to Lady Ashley in a Brooks Brothers suit in 1949. Today Brooks Brothers own more than 125 stores around the world, and the company still produces a selection of beech wood canes with resin handles, mostly depicting animals.



Beechwood cane topped with resin boxer dog head, Brooks Brothers (© Brooks Brothers)

Cavagnini Peltro, Italy

Italian brand Roberto Cavagnini was founded in 1999. Their ethos speaks of passing on the style of past eras to the next generation. With a focus on pewter, founded by the union for the material, Cavagnini's canes are made by hand in the studios of Ghedi in the province of Brescia.



Siren cane, Cavagnini Peltro (©Cavagnini Peltro)

Il Marchesato, Italy

Founded in 1978, the company manufactures umbrellas and luxury canes, taking great care in the selection of fabrics, all of which are made in Italy. Gold-plated brass and fibreglass are used for their umbrellas' ribs and most of their shafts. All fabrics are treated with a durable water repellent and double-resin coated—making them not only of the highest calibre in terms of design and quality, but also practical in even the rainiest of climates.



An Il Marchesato flowered luxury ladies' umbrella with a double canopy umbrella finished in a luxurious satin polyester fabric
Features a fuchsia exterior cover with a large-flowered print over a light fawn background interior
Mounted on a gold handle and frame with an elegant fastening closure, 24-karat gold-plated
Italy, 2019

THE WORLD OF FASHION

The walking cane still makes an appearance as a style statement in the hands of some of the world's most famous celebrities and features prominently in many fashion-house collections.



Ralph Lauren, runway, Fall 2012 Mercedes-Benz Fashion Week (© Getty Images)



Madonna at the 56th Grammy Awards at the Staples Center in Los Angeles, 2014 (© Getty Images)



Cara Delevingne attends The 2019 Met Gala
(© Getty Images)



Menswear, Paris Fashion Week, 2019 (© Getty Images)



Italian fashion editor Anna Piaggi at Christian Lacroix Spring-Summer 2007 Haute Couture Fashion show in Paris (© Getty Images)



Audrey Hepburn in *My Fair Lady*, styled and photographed by Cecil Beaton, holding a fine gold-topped walking cane (© Getty Images)



Leonardo DiCaprio as Gatsby in *The Great Gatsby*. (© Alamy)

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*Cane Handles:
Common and Exotic Materials*



Canes and their handles have been made from a great variety of materials over the centuries. These include wood, reeds and bamboo from all over the world as well as such materials as paper, ivory and bone, and even man-made materials, such as glass, metal and gutta-percha.

Generally, while you will find carved wooden cane handles, most shafts are traditionally made of a sturdy variety of timber, although even ocotillo cactus and Jersey cabbage have been used to fashion cane shafts.

Besides the noble metals of platinum, rare palladium, gold and silver, it is possible to find examples in cast iron, copper, bronze and mixed veneers and timbers. In addition, many materials and techniques were used to form inlays for handles.

IVORY

Prized by sculptors and craftsmen alike, ivory has been the most popular medium for cane handles for centuries. Ivory-handled canes are easily distinguished from bone, antler or horn. However, in the past, cane-makers often used the tusks and teeth from a wide range of animals, such as boar, walrus and whale, so it can sometimes be difficult to tell the difference between these and true ivory from an elephant, hippopotamus, walrus, narwhal or sperm whale.

Synthetic ivory, made from celluloid and polyester resin, is also frequently used. This appears white and creamy like natural ivory, unless stained. Synthetic ivory can be easily distinguished from natural ivory under exposure to ultraviolet blue light: the synthetic ivory will absorb the light, emitting a dull blue, while natural ivory turns a brilliant white.

The A&D Collection contains many diverse examples, and the following handles give some indication of the scope and variety.



An interesting cane depicting the four main continents using facial images: America, Europe, Africa and Asia
Originally polychromed
Mounted on an ebony shaft
c.1925

Handle depicting a medieval man in a cloth cap with a wasp sitting on his nose and a plaited wire collar and hardwood shaft
c.1900



Cane with a memento mori-style handle depicting putti holding a skull mounted on an ebony shaft
c.1900



Ivory figural seal handle, carved as the head of a man with a soft hat and a moustache, now mounted on a slender shaft with plaited wire collar
Nineteenth century



L-shaped carved ivory handle in the form of a dwarf directly mounted onto a rosewood shaft
c.1890



Magical L-shaped carved ivory handle, depicting a goblin peering out of an oak tree with his hand holding an acorn, on a long embossed silver collar mounted on an ebony shaft
Germany, c.1880

Reminiscent of the poem 'Goblin Market', composed in April 1859 and published in 1862 by Christina Rossetti
Rossetti claimed that the poem, which is interpreted frequently as having features of remarkably sexual imagery, was not meant for children



Carved ivory handle with an unusual Dickensian character head, fitted with a silver banded collar onto an ebonised hardwood shaft
England, c.1900



'Dickensian school teacher', ivory carved head forming an L-shape-handled cane fitted with a silver banded collar onto an ebonised hardwood shaft
England, c.1900



Long Dieppe ivory cane handle, in the form of a baby in swaddling clothes, directly mounted on a rosewood shaft
c.1895



Handle with an ivory bust of William Shakespeare on a silver collar mounted on an ebonised shaft
c.1900



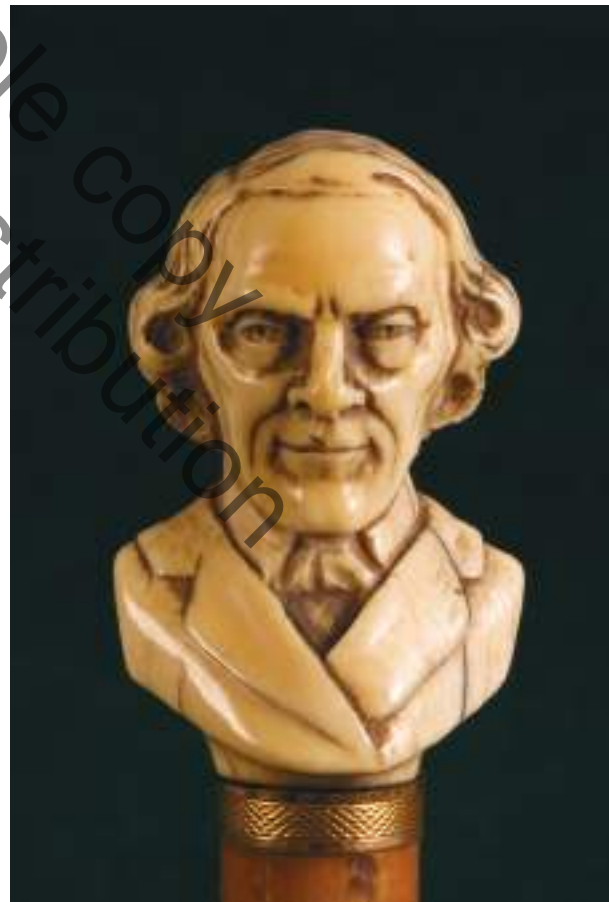
An ivory Scotsman handle with inserted glass eyes, wearing a *tam-o'-shanter** on a silver collar mounted on a bamboo shaft
c.1890

*The traditional Scottish bonnet worn by men. The name derives from Tam o' Shanter, the eponymous hero of the 1790 Robert Burns poem.





Very finely carved ivory handle modelled as the head of a boxer dog, with one ear up and one down, inset glass eyes and with a gold lower tooth exposed
With a gold collar and fine hardwood shaft
England, c.1890



Ivory bust of William Ewart Gladstone with a gold collar mounted on a malacca shaft
c.1900

Ebony or Wooden Handles with Ivory Inserts

The collection includes a group of canes with inserted ivory faces mainly surrounded by ebony, though some follow the Japanese style of inserted masks. The following selection comprises examples that originate from France, Italy and Germany.



Finely carved ebony jester with an inserted mask-like ivory face and glass eyes and an embossed silver collar mounted on an ebony shaft
c.1900



Ivory-faced old woman or man, with an ebony cowl and an ivory collar mounted on a rosewood shaft
c.1900

Ivory medieval old woman with inserted glass eyes, dressed in an ebony cowl or hood, with a silver collar mounted on a rosewood shaft c.1900



Black ebony raven with glass inserted eyes and an ivory beak, wearing an ivory hat with a black feather sitting on an ivory shirt collar, with a white metal collar, mounted on an ebony shaft c.1900



Ivory carved girl's face inserted into the mouth of a carved wooden hare with glass eyes, with a brass collar mounted on a rosewood shaft c.1890



Ivory carved bust of a racing driver, arms folded, with a gilt brass collar, mounted on a stained bamboo shaft c.1920



Dieppe, France: The Home of Ivory-Carving in Europe

During the seventeenth century, Dieppe was considered one of the major ports in France. It became a centre for importing elephant tusk which, in turn, made the town famous for its ivory carvings. Many craftsmen created objects that depicted or represented the sea, because it played such an important role in the town. These objects included cane handles.



A delightful pair of finely carved cane handle Dieppe figures—
a woman taking a drink of water and a woman mopping her brow
Mounted onto second-hand ebonised shafts
France, c.1890



The third matching finely carved ivory handle is of a man taking snuff
Mounted also onto a second-hand ebonised shaft
Dieppe, France, c.1890



Dieppe ivory carving of a mother with children
France, c.1890

Ivory: A Controversial Subject

During the nineteenth century, London was a centre for the trade in ivory. It was thought that in 1899 the world's annual consumption of the material amounted to some 680 tonnes (1,500,000 lb), which amounted to around 70,000 elephants every year. Ivory poaching continued into the twentieth century and today only 425,000 African elephants remain in the wild. Though it was made illegal to kill elephants in 1989, many are still being poached for their tusks.

CITES (the Convention on International Trade in Endangered Species of Wild Fauna and Flora) is an international agreement between governments. Its aim is to ensure that international trade in specimens of wild animals and plants does not threaten their survival. In 2018, the CITES law was about to be introduced, banning the sale of all ivory, regardless of its age, in the UK. To date, it is still unclear exactly when the UK ban will come into force but the legislation is expected to be placed before parliament as soon as possible. Trade in raw ivory is already illegal in the UK, but buying and selling items made from the substance is largely unrestricted provided they were made before 3 March 1947.

In the United States on 6 July 2016, a new CITES law was introduced, creating a near-total ban on commercial trade in African elephant ivory. It's important to note that the new regulations do not restrict personal possession of ivory. If you already own ivory—an heirloom carving that's been passed down in your family, or a vintage musical instrument with ivory components, those pieces are yours. In theory those items created long ago are permitted, but it's difficult to obtain a certificate to export or import ivory or similar materials.

PRECIOUS STONES

Shafts made of precious stones are very rare. The few known examples are made of malachite and lapis lazuli, the latter being extremely rare. When it comes to walking cane handles, the most common precious gems used for decoration are ruby, diamond, emerald and sapphire. These are often complemented by semi-precious stones, which can sometimes be considered more valuable to the owner, depending on the associations they carry or the luck they are thought to bring. Identifying the different types of stone using gemology—the branch of mineralogy that deals with natural and artificial gemstones—will help collectors and enthusiasts discern the history, symbolism and value of a cane.

Rock Crystal

Rock crystal (also known as pure quartz) is the term used to refer to all clear and colourless quartz. It is traditionally used for hardstone carvings (for example, the Lothair Crystal in the British Museum).

Amethyst

Amethyst is an intensely purple variety of quartz which is no longer considered rare but is still highly prized. The term *amethyst* originates from the ancient Greek words for 'not intoxicate' and it is thought that the wine colour of the stone may have been considered an aid in warding off the ill effects of alcohol. Since then it has been associated with humility, peace of mind, virtue and acquiescence, and is often used for jewellery and ceremonial objects. Though it is relatively inexpensive, it is far more brilliant than many other purple gemstones, ranging from the lightest to darkest shade.

Citrine

Citrine is a gemstone that varies in colour from yellow to orange. Naturally rare, it can also be created by heating amethyst.

Rose Quartz

Rose quartz is traditionally associated with romance and is believed to soothe matters of the heart as well as offer protection from negative influences.

Tiger's Eye

Tiger's eye (or tiger eye) is a chatoyant (cat's eye) gemstone of a golden or rust colour with a lustrous sheen. A variety of microcrystalline quartz, tiger's eye and the related blue-coloured mineral hawk's eye achieve their silky appearance from the intergrowth of quartz crystals and altered amphibole fibres turning into limonite.

Limonite

Limonite is an iron ore made up of hydrated iron oxide-hydroxides and can vary in colour from bright lemony yellow to greyish brown.

Bloodstone

Bloodstone, or 'blood jasper', is also known as *heliotrope* ('sunstone' in Greek). Usually dark green in colour with flecks of red, the stone is a variety of jasper or chalcedony. It was thought to have many magical properties, including the ability to turn the wearer invisible, to bring rain or solar eclipses and its ability to preserve youth and health.

Chrysoprase

Chrysoprase, chrysoprase or chrysoprasus is a kind of chalcedony containing small quantities of nickel. Its colour varies from pale to intense green; darker varieties are often referred to as 'prase'.

Aquamarine

Aquamarine, meaning 'seawater', can be light blue, dark blue, blue-green and green-blue. The Greeks and the Romans referred to it as 'the sailor's gem', as they believed it could ensure safe passage and ward off seasickness.

Blue Chalcedony

Blue chalcedony is considered to be a stone that bestows strength, endurance and beauty on the wearer. It is also thought to provide protection from magic and political upset, and is mentioned in the Book of Revelations as being the third foundation stone in the city of heaven.

Turquoise

Turquoise is an opaque semi-precious stone of a brilliant blue shade. Prized by the Aztecs and Persians alike, the rarest forms have been used in a number of ceremonial and decorative objects as well as jewellery. It was first imported to Europe in the seventeenth century after its discovery in Turkey, from which it derives its name.

Garnet

Garnet is a deep red gemstone usually associated with the planet Mars and the pomegranate fruit, whose seeds it is said to resemble. In fact, the name derives from the Latin word for *seed*, 'granatum'. It is often associated with inspiration and energy, loyalty, devotion and sincerity and is prized for its uniform shade.



A tiger's eye ball-knob ribbed-handled cane
c.1920

Jade

Jade comes in a range of different shades, from white and pink to emerald green and even orange and brown. The term *jade* actually refers to two distinct minerals, jadeite and nephrite, which are very similar in appearance. Used in jewellery and ornaments for over 7,000 years, jade is particularly prized in China and Japan as well as Russia, where it was included in several of Fabergé's designs.

Malachite

Malachite is a green mineral that is associated with fidelity, patience and new life. The ancient Egyptians referred to a place in the afterlife where there would be no pain or suffering as the 'Field of Malachite'. Its name derives from its resemblance to the leaves of the mallow plant.

Ruby

Ruby is a prized gemstone associated with fertility and wealth. Traditionally red in hue, a ruby can also be pink; the most valuable examples are referred to as blood red or pigeon blood rubies.

Lapis Lazuli

Lapis lazuli was one of the most popular stones used in jewellery among the ancient civilisations of the Mediterranean. The name comes from the Latin word for stone, *lapis*, and the Arabic word for blue, *azul*. Its brilliant blue colour led to it being used to decorate the ceilings of temples in Persia, Greece and Rome, symbolising the heavens above. It was also of considerable value to artists, who had to grind it down to a pigment in order to achieve ultramarine blue, until the colour was first artificially manufactured in 1834.



One rare example in the A&D Collection of a walking stick entirely made of lapis lazuli with a metal rod core holding the sections of the shafts in place c.1900



An exquisite lady's cane with lapis lazuli round knob and extended handle with two gold bands decorated with split seed pearls, on a malacca shaft
c.1912

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Amber

Amber is fossilised tree resin, and is used as a gemstone in jewellery. Amber cane handles are very rare and hard to find; many of them are of Russian or German origin. There are two examples of amber cane handles in the A&D Collection: an amber skull cane with a silver crown of thorns and another, not depicted in this book. Amber as a material dates back to Neolithic times when even then it was valued as a precious stone, and in folk medicine, it is supposed to have healing properties.



An amber memento mori cane, depicting a skull with a crown of thorns in silver
Mounted on a rare mahogany-type wood, with an ivory ferrule
Portugal, c.1900

PORCELAIN

Porcelain cane handles generally date from the eighteenth and nineteenth centuries, mainly from factories in Europe, such as those in France, Germany and England, but rare examples were also manufactured in China. Typical European manufacturers were Meissen and Nymphenburg in Germany, Chelsea and Bow in England and Chantilly in France.

The French also made porcelain handle knobs from a kind of soft-paste porcelain produced in the French town of Saint-Cloud from the late seventeenth to the mid-eighteenth century. *Soft-paste porcelain* is a term used to describe the type of low-fired ceramic material of bone china, Seger porcelain, vitreous porcelain, new Sèvres porcelain, Parian porcelain and soft feldspathic porcelain. It is also used to describe clay bodies mixed with glass frit, a material employed in the making of decorative figures and domestic wares in eighteenth-century Europe. Porcelain wares were first made in China, hence the catch-all name of 'china'. Chinese porcelain is less vitrified and therefore softer than its modern European counterpart, which was developed in Germany in the early eighteenth century.

Resembling Asian porcelain, milch, or 'milk', glass was a more affordable option that originated in ancient Rome and became a speciality of Venice during the Renaissance. Though it was mainly manufactured in Orléans in France in the mid-seventeenth century, it was in Germany that 'milk glass' handles were made during the eighteenth century, as well as Bohemia.



Milord milch glass knob-handled cane
Mounted on malacca shaft
c.1720



Milord St Cloud porcelain knob in the typical colours white and blue
Around the classical design of that factory, a double frieze at the bottom and a flower on the top of the knob
The knob is connected with a brass collar to a malacca shaft with a horn ferrule
France, c.1720

Wedgwood

The Wedgwood company was founded in 1759 by Josiah Wedgwood, who is now considered to be the ‘father of English potters’. The youngest of twelve children, he was born in Burslem, Staffordshire, in the heart of the English potteries. He served his apprenticeship as a potter prior to setting up his own business. After he manufactured a cream-coloured tea and coffee service for Queen Charlotte (wife of George III), she allowed him to style himself as ‘Potter to Her Majesty’ and to call his new creamware ‘Queen’s Ware’.

Wedgwood was also known for creating ‘Black Basalt’, a type of fine black porcelain that was hailed as the most significant development in the history of ceramics since the discovery of porcelain in China nearly 1,000 years before. The company employed many famous artists, such as George Stubbs, to design bas-reliefs in their signature neoclassical style.

Wedgwood cane handles are rare and usually date from about 1900; there are three examples in the A&D Collection.



An unusual dark grey Wedgwood handle with applied cream white decorative panels and a charioteer and chariot on the top, with further overlaid gilt decorative mounts, the handle fitted directly onto an ebonised hardwood shaft
England, c.1900

GLASS

During the late nineteenth and into the early twentieth centuries, glassmakers in the United States and Europe often ended their workday by creating a range of objects from leftover materials, known as 'friggers'. They created many items for their own use and enjoyment, or experimented merely with a view to improving their skills and techniques. These creations included glass chains, sock darners, doorstop turtles, bells, horns, pipes and even canes.

Despite their fragility, these unique glass canes could be used for walking, and they were often used ceremonially, in parades. Very few of these pieces were ever signed by their maker. Most extant examples are green or aqua coloured, perhaps made from leftover window or bottle glass. There are examples of Bristol Blue glass canes and others attributed to Nailsea, which feature an attractive spiral shaft.

There are generally two types of glass canes. The first was fashioned from a substantial length of the glass, and often featured decorative twists along the shaft as well as a crook or L-shaped handle. It was not unusual for the inner core of glass to be encased in an outer layer (or layers) of different coloured glass. The second type of glass walking cane was formed as a hollow rod or baton with a rounded knob handle. This form was generally made with clear glass and decorated with spiralling stripes of assorted colours along its length.



A selection of twisted and decorated crook-handled Bristol and Nailsea glass canes

René Lalique

René Jules Lalique was a prolific glassmaker, renowned for producing more than 1,000 designs for objects in glass and other materials, such as gold, moonstone and coral. His cane handles are generally unsigned, but his striking 'Fleurs' design can often be seen at auction while others remain unique.

OTHER MATERIALS FROM NATURE**Paper**

Paper canes appeared on the market for a brief period in the second half of the nineteenth century when there was a shortage of exotic woods. During this time several new manufacturing processes were patented; one method employed paper washers of different colours, which were held tightly together on a steel rod.

Kelp

Kelp is a kind of seaweed which grows to great lengths in shallow ocean waters. Cane makers would use the plant's broad leaves and hollow shafts, threaded over bamboo and sun-dried to give a wrinkled skin-like finish. A widely used material, kelp can often be found in canes with nautical themes.

Coquilla Nut

Coquilla nut, or vegetable ivory, is derived from the fruit of a South American palm (*Attalea funifera*). The nut is generally 7.5 to 10cm (3 to 4in) in length, very hard, and of a richly streaked brown colour which can become highly polished. Its hard grain and similarity to ivory led to it being used as a material for carvings, including those found on cane handles.



A coquilla nut handle shaped like an egg with a frog hidden inside
c.1900

Shagreen

Shagreen is the name given to the skin from the back of a shark or stingray which was used extensively in European furniture and decorative objects in the nineteenth century. The finest examples feature large spots and come from the *Dasyatis Sephen* ray which lives in the Indo-Pacific ocean.

Rhino Horn

Rhino horn was and still is one of the most precious organic materials used in canes. Today it is literally worth more than its weight in gold due to the high demand for it as an ingredient in traditional Chinese medicine. The core of the rhino horn is black, while the edges of the inverted funnel-shaped, broader base are generally honey-toned.

Mother-of-Pearl

Mother-of-pearl, also known as nacre, is a composite material found in the outer layer of pearls and the linings of some mollusc shells. Its lustrous sheen and strength are particularly prized for use in decorative objects as well as cutlery, marquetry and cane handles.



Rhino-horn cane milord knob on gold collar mounted on a hardwood shaft



Mother-of-pearl handle fashioned as a smiling moon with inset glass eyes, mounted on an ebony shaft c.1920

Gutta-percha

Gutta-percha refers to the rigid natural latex produced from the sap of the trees of the *Palaquium* genus. In the nineteenth century, gutta-percha was used for a range of domestic and industrial purposes, including cane shafts and as insulation for underwater telegraph cables.

Coral

Coral is a term that refers to the calcified remains of a marine animal, the polyp corallicum, which grows in a branch-like formation. Mainly composed of calcium carbonate, the most sought after examples are a brilliant hue called coral red, which can become highly polished, and have been used for jewellery since prehistoric times. Most coral comes from the Mediterranean and the Pacific Ocean near Japan and Taiwan. Though red is highly prized, coral can also be white, pink or even black.

Narwhal Tusk

Narwhal canes are extremely rare and were usually owned only by royalty or aristocracy. The unique spiral form of the tusk is actually a tooth and can grow up to 2.44m (8ft) long. These objects were seen as extremely mysterious and gave rise to the legend of the unicorn, whose horn was said to have magical and healing powers, which made it a highly desirable material for a cane shaft.



Rare coral knob sculpted as an inverted dog playing in leaves and curls, on a silver ring, and a skinny laurel tree shaft, with a metal ferrule
Italy, c.1850



A silver-capped-handled typical presentation narwhal walking cane
Engraved 1871

Tortoiseshell

Generally made from the shell of the loggerhead sea turtle, tortoiseshell canes were among some of the most expensive of their kind. In order to create a whole shaft out of tortoiseshell, it was necessary to have six pieces of the original thirteen plaques that can be found on the loggerhead turtle; these could not be blended with pieces from other animals, as there would be variations of colour and tone. Often only a thin veneer of shell would be used to make a cane more affordable. Shells with lighter tones were considered more valuable.

In the eighteenth century, the Dutch East India Company imported massive amounts of this material, and Amsterdam became a centre for the production of tortoiseshell combs, knives, fans and walking canes.



A carved solid tortoiseshell cane handle, depicting a child's head, with diamond eyes, wearing diamond gold earrings, a twisted gold wire necklace and cross, on a gold wired collar mounted on a rosewood shaft
c.1900



An ivory L-shaped handle depicting three dogs with inserted glass eyes: a mastiff, a spaniel and a whippet, mounted directly onto a tortoiseshell laminated shaft
c.1900

METALS**Niello**

Niello is an alloy made of silver, lead and copper, and a small amount of sulphur. It could be used as an inlay on engraved and etched metal which allowed for delicate and detailed designs. This sophisticated technique originated in ancient Rome and was later picked up by Renaissance craftsmen who made boxes, cups and belt buckles. In the late eighteenth century craftsmen in Tula, Russia revived the craft and it is still produced today in India and the Balkans.

Britannia Alloy

Britannia alloy was first produced in Great Britain and can be easily cast in sand, plaster of paris, metal or rubber moulds. It is typically found in pewter containers and inexpensive cane handles where it is prized for its bright colour.

Monkey Metal

Monkey metal, or pot metal, or, is a colloquial term for alloys of metals with low melting points. This white metal is generally used to make fast and inexpensive casted designs.



Art Deco crook-handle smart city cane on a bamboo stepped shaft
France, c.1920



A niello Fritz handle cane
Russia, c.1900

SYNTHETIC MATERIALS

Bakelite

Bakelite, the first entirely synthetic plastic, was invented in 1909, by a Belgian chemist named Leo Baekeland. Lightweight and hardwearing, Bakelite revolutionised the manufacturing of consumer goods; it could be moulded into almost any shape and the finished product had a sleek and luxurious feel. As well as cane handles—for which the ‘cherry amber’ style was preferred—Bakelite was used for telephones, lamps and even chess sets.



A cherry amber Bakelite knob carved in the style of a bull terrier with black glass eyes
c.1920



A carved Bakelite parrot knob handle with inset glass eyes
c.1930

Lucite

Lucite, a clear acrylic plastic, was developed in America in the 1930s. Less expensive to produce than Bakelite, Galalith and Catalin, it soon made these materials almost obsolete and became the most popular plastic for costume jewellery and umbrella and cane handles.



A lucite cane handle with an embedded scorpion, with rock crystal-like characteristics

TECHNIQUES

Scrimshaw

Scrimshaw is the term used to refer to whalebone, baleen or other materials carved by whalers during idle hours at sea. Mostly dating from the 'Golden Age of Whaling', these objects, which included cane handles, were made in the nineteenth century and often depicted nautical themes, such as knots, compasses and waves. Sometimes they were combined with fragments of wood or tortoiseshell for decoration. It is thought that some examples originate from whalebone taken to shore by sailors and then carved and fashioned into cane handles by craftsmen on land.



Engraved tooth, with rings of whalebone and baleen, mounted on a shark vertebrae shaft
c.1880



A warthog/boar tusk mounted in silver
Engraved 1888



A prime example of a carved whalebone and sperm whale
ivory sailor's walking stick
The handle is in the form of Turk's head band commonly
called a sailor's knot
c.1890



A typical nautical sailor's knot cane made of cord
Although not a Scrimshaw, it is a typical whaler's sailor's
cane with a Turk's head band commonly called a sailor's
knot above the shaft
c.1875

NOTE: A lovely example of this type of macramé knotwork
with very minimal damage and a bimetal ferrule.

Cloisonné, or Shippo

Cloisonné is an ancient technique of inlaying enamel that was first developed in the Middle East and quickly spread to China and Japan, where it was much revered. The method eventually reached Europe via missionaries working in central Asia in the early to mid-fourteenth century and became a key technique in the decorative arts of Russia and France. Traditionally, a multi-coloured glaze is baked onto a metal surface in an intricate design. Once fired, the enamelware surfaces are polished over and over again until the surface has been rendered perfectly smooth. This method has been applied to create a variety of beautiful cane handles and even shafts.



Silver champlévé cane, St. Petersburg 1878

The handle is a silver enamelled cylinder; it is marvellously fashioned in the raised enamel champlévé technique with a scrolls pattern, organized in three cartouches, coloured with: red, white, green and two shadows of blue enamel
The terrace has its own design as a whirlpool with the same kind of scrolls; the detail and fineness suggest high skills elaboration

Silver marks: Stamped are two oval cartouches with trademarks; one is the traditional 'Kokoshnik 48 / ЯЛ (assayer) Yakov Lyapunov', active in St. Petersburg; the other mark is 'MK' for the silversmith

Silver enamelled, the cylindrical handle mounted on an ebony shaft with a copper ferrule



Russian cloisonné enamel Fritz handle, often referred to as 'Russian enamel fritz' handle, no marks
Notable for its bright colours
c.1890



A Japanese cloisonné enamel handle on a long neck mounted on a hardwood shaft
The cane contains various samurai and Japanese social symbols of Kamon* designs which were traditionally used to indicate social class
Meiji period (1868–1912)

*The term *Kamon* refers to a crest used in Japan to indicate one's origins



City cane with a small round Japanese cloisonné handle with extremely elegant and precise enamelling
c.1900

An elegant Art Deco day cane with a Japanese cloisonné enamel handle on a long neck mounted on a hardwood shaft
Japanese Kamon symbols were used in the design
c.1930



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Parquetry & Marquetry

With walking sticks, it is difficult to find true examples of parquetry which are patterns of squares. While, in contrast, marquetry, which is patterns of flowers or inlaid pictures, is more likely to be represented by Japanese Shibayama with its inlay of flowers, birds and insects. Tunbridge ware and bouille work are also forms of decoratively inlaid wood and metal inlay and a form of marquetry.



A selection of canes, including a typical Shibayama cane handle, silver and ivory inlay handles, a marquetry airplane, a Tunbridge boxed inkwell, and a geometrical wood-patterned day cane

These are all different forms of parquetry and marquetry. Shibayama is a form of marquetry, while the airplane and the silver inlay are examples of marquetry. The silver inlay also could be classified as bouille work. Bouille work, seen in the seventeenth and eighteenth centuries in France, is also a marquetry or inlay process perfected by the French cabinetmaker André Charles Bouille. It comprises veneering furniture with tortoiseshell inlaid primarily with brass and pewter in elaborate designs.

Tunbridge Ware

Tunbridge ware is a specialist technique of inlaid woodwork similar to marquetry, typically seen in boxes or other small decorative objects. It originated in the spa town of Royal Tunbridge Wells in Kent during the eighteenth and nineteenth centuries and consists of arranging many tiny pieces of different coloured woods like a mosaic to form a vignette. Tunbridge ware canes are extremely rare but there are many examples of marquetry canes produced at the end of the nineteenth and in the early twentieth century.



**A very rare Tunbridge ware cane revealing a nutmeg grater; the handle splits into three sections
One of two examples in the A&D Collection
c.1900**

There are several nutmeg-grater gadget canes in the A&D Collection. These canes carried a nutmeg in the handle or cane shaft.

Nutmeg was highly coveted and revered by wealthy and fashionable people, so much so that by the late eighteenth century, they carried around their nutmeg graters that were small enough to fit in a pocket so they could add a dash of it to anything at any time, which was usually punches, toddies, ales, wines, syllabubs and flips.

Shibayama

Similar to marquetry, Shibayama is a technique that involves inlaying pieces of shell, semi-precious stone, ivory, bone, horn or tortoiseshell into ivory, wood or lacquered surfaces. However, instead of being smoothed or flush to the surface, in Shibayama wares, these materials tend to protrude in high relief to create an appliqué-like design. Dating back to the nineteenth century, this method was favoured by the Japanese aristocracy and merchant classes. It was introduced to the West at the Paris World Exposition in 1867 and became known as 'oriental mosaic art'. A year later Japan opened its ports to foreign visitors and Shibayama souvenirs could be freely traded, resulting in a number of cane handles being made.



Two Shibayama canes, one with a round knob, the other with an L-shaped handle, depicting monkeys and frogs holding onto a lotus fruit



One of the most excellent examples of Shibayama work on an ivory-handled lady's cane c.1920

Damascene

Damascening is a technique that involves inlaying or interlacing different metals together to create detailed patterns. This usually involved applying gold or silver to a darkly oxidised steel background, which was thought to resemble the rich tapestries of damask silk. The method became popular in Europe around the fifteenth century, with Toledo in Spain becoming the main centre of production.

Lost Wax Method: Precious Metals

The lost wax method was fundamental to ancient Egyptian and Roman as well as Renaissance sculpture and is still used today for casting in bronze. The technique allows the sculptor or artisan to create an intricately detailed wax model which can then be recreated faithfully through a complex process in bronze or other metals. The lost wax method was employed to create a number of silver or solid gold cane handles, whereas hollow cane handles would be cast as two separate halves.



Toledo or damascene ball-shaped handle on a hardwood shaft
c.1900



The lost wax casting of a spaniel chasing a fox in solid silver on an L-shaped handle on a stained hardwood shaft

Engine Turning

Engine turning is a technique that uses a machine to inscribe a series of delicate symmetrical patterns onto a metal surface, such as guilloché. This method was often employed as a finish on aluminium, but any metal can be treated in this way to create an intricate design. Occasionally a translucent enamel made from ground coloured glass would be applied on top of the guilloché metal, as can be seen in a number of Fabergé eggs from the nineteenth century. The technique was very popular in the late Victorian and the Edwardian eras and was used on a variety of feminine walking cane handles, which could contain watches and make-up.

A fine example of engine-turned enamelled work on the handle of an elegant ladies' Edwardian day cane with a rose design depicting everlasting love. Mounted on a simulated bamboo ivory shaft c.1910



Appendices

Appendix 1: Historic Cane and Umbrella Manufacturers

Appendix 2: Ferdinand Czilinsky and the Family of Walking Cane Handle Carvers

Appendix 3: The History of Kappa Alpha Psi Fraternity, USA

Appendix 4: The Compagnons du Tour de France

Appendix 5: Stickfighting or Italian Stick-Fencing

Appendix 6: International Exhibitions

Appendix 7: Patents

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APPENDIX 1: HISTORIC CANE AND UMBRELLA MANUFACTURERS

The main cane manufacturers were based in London, Paris and Vienna; there were some 60 walking cane shops in London alone. The significant makers included Tiffany & Co. in New York; Thomas Brigg & Sons and Swaine Adeney in London; Magasin Antoine of Paris; the Meyer family in Hamburg and Berlin and Fabergé in St. Petersburg.

In addition to the major players in the industry, there were many jewellers and designers producing canes for an exclusive clientele. They included such names as the Wiener Werkstätte, Wolfers Frères, Georg Adam Scheid, Gerrard & Co. and Franz Bergmann.

Thomas Brigg & Sons

Brigg & Sons of London were probably Britain's most prestigious cane and umbrella retailers in the nineteenth century, with outlets in most European capitals. Besides their domestic production, they imported handles from all over the world and had them mounted in London on canes and umbrellas.

In 1828 Thomas Edward Brigg, the son of a feather maker, opened up shop in St James's as an 'umbrella, cane and whip maker'. By 1881 the firm numbered fifteen employees, and in 1884 they were awarded their first royal warrant as umbrella-makers to Queen Victoria. In 1894, William Henry Brigg was involved in a patent with Charles Henry Dumenil for the 'improvements in the combination of pencils and the like with walking sticks'.

At the turn of the century, the firm was at the height of its fame, with a shop on l'Avenue de l'Opéra in Paris, which brought additional royal patrons, among them the king and queen of Spain. By 1914 Brigg umbrellas were being sold in Barcelona, Berlin, Biarritz, Brussels, Buenos Aires, Florence, Madrid, Naples, Nice, Palermo, Rome and Vienna.

Among their most famous clients was the Cubist painter Amédée Ozenfant, who sadly lost his Brigg umbrella on the Paris métro a day after buying it, and Neville Chamberlain, who took one to his ill-fated meeting with Hitler in Munich in 1938. Two years later the company was forced to close their Paris showroom as a result of the German occupation. In 1943 they merged with Swaine & Adeney to become Swaine, Adeney, Brigg & Sons Ltd.



A squirter umbrella with a silverfish handle
Mounted on a bamboo shaft
Brigg & Sons, c.1900



A solid tortoiseshell twisted milord-handled cane
Mounted on a gold matching scalloped collar and ebony shaft
Brigg & Sons, c.1900



An evening ivory-handled cane by Brigg depicting a bat and a mongoose
Mounted on a gold collar with ebonised hardwood shaft and horn ferrule
c.1880

NOTE: The carving is Japanese, in netsuke work and stamped *BRIGG*. A similar cane is illustrated on page 106 of *In Good Hands: 250 Years of Craftsmanship at Swaine Adeney Brigg* by Kathrine Prior.



A silver-handled cane featuring a crested parrot or cockatoo
Mounted on a bamboo shaft with a brass ferrule
Maker's mark of 'Charles Henry Dumenil'
Swaine Adeney Brigg, London hallmark 1899



Brigg silver-handled cane with an owl knob with large
glass eyes
Mounted on a black painted ebony shaft
Brigg & Sons, 1921



Carved ebony-handled cane featuring a figure with glass eyes and silver top hat
Mounted on an ebony shaft, concealing hinged match safe vesta
Brigg & Sons, c.1900

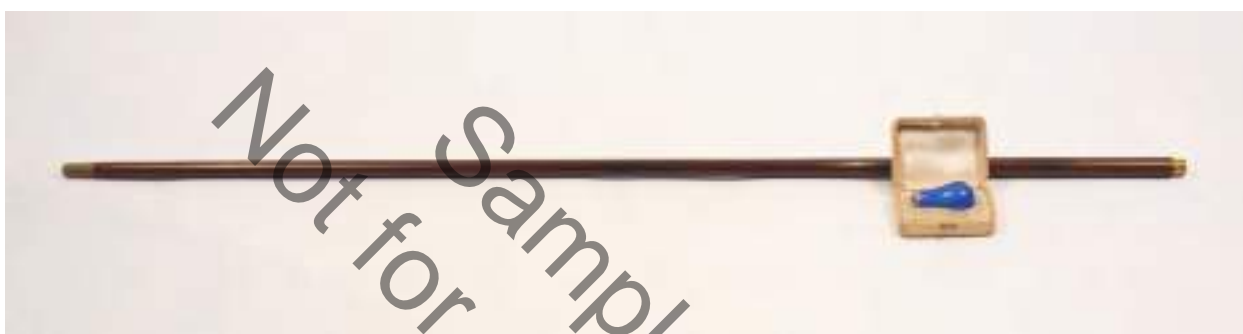
M. Cazal

M. Cazal was a famous French maker, known for his elegant accessories and one-of-a-kind canes and umbrellas. He exhibited at the Great Exhibition in 1851 and created parasols for Empress Eugénie. He patented a specialised spring in 1839, which is found in most Cazal parasols.

Fabergé

The House of Fabergé was founded in 1842 in St. Petersburg, by Gustav Fabergé, who took the opportunity to add an accent to his name. It was later inherited by his son Peter Carl Fabergé, who was a talented businessman. The firm soon became the official Russian Imperial Court Jeweller and supplied jewellery to the international aristocracy, such as the royal families of Sweden, Norway and Great Britain. Fabergé won copious awards, such as Russia's St. Stanislav and St. Anna prizes, the Bulgarian Commander prize and the French Légion d'Honneur.

The firm comprised many different workshops; however, these were united in 1887 in Moscow while those in St. Petersburg continued to work independently, though exclusively for Fabergé.



A blue engine-engraved, boxed-handled Fabergé cane with a diamond and split pearl gold band
Mounted on a separate screw-fitted rosewood shaft
Russia, c.1900



White guilloché engine-turned knob-handled Fabergé cane with yellow gold festoons of leaves and a pink quartz cartouche
Mounted on a gold enamelled collar and ebony shaft
Russia, c.1890-1898

Heinrich Christian Meyer Jr.

The importation of the Meyers canes at the present time into the United States has swallowed up their competition.

Their cane products are found everywhere. Light French rattans, heavy English crabsticks, curiously carved Brussels thorns, and even the choice Alcasian orange-sticks, have disappeared. The speciality always succeed, and the walking-stick manufactured now for thirty years, in the manufacture of canes. Great quantities and varieties of materials are consumed.

Heinrich Christian Meyer Jr. was a merchant and manufacturer in Hamburg who began selling walking canes from the age of eight. He founded his own walking cane workshop at the age of 19, which became known for its products in whalebone and rubber as well as canes and umbrellas which are now very rare.

The Great Exhibition of 1851: Note the Mention of H. C. Meyer Junior

Held at the Crystal Palace in Hyde Park in 1851, the Great Exhibition of the Works of Industry of All Nations was a ground-breaking six-month exhibition that became the first of many grand displays of culture and industry across the world. John Tallis's account of the fair makes specific mention of certain walking sticks and their makers, including H. C. Meyer junior; see page 509, Appendix 6: International Exhibitions.

Harper's New Monthly Magazine: Note the Mention of Meyer's Canes

The next fundamental account of walking sticks appeared in *Harper's New Monthly Magazine*, 'About Walking Sticks and Fans' published in June 1870 (pages 221 to 224). Much of the historic content can be found with reference to Tallis's *History and Description of the Crystal Palace and the Exhibition of the Worlds Industry in 1851*, vol. 1, chapter 33, pages 207 through 214, regarding walking sticks and their manufacture. Quoting from *Harper's New Monthly Magazine*, "The staff for old age is immemorial. "What animal", asked the Sphinx, "walks upon four legs in the morning, two at noon, and three in the evening?" Oedipus solved the enigma: "Man, creeps in the morning of life, walks erect at noon, and supports his infirmities upon a staff in the evening of his days".

The main section in the article starts concerning 1851 (idiom has been amended slightly due to its highly anti-Semitic tone):

Since 1851 commerce in ordinary walking-sticks has more than quadrupled. In Hamburg, Berlin, and Vienna the present central for export the manufacture employs many thousands of work-people. Its control is in the hands of the Meyer, members of one family of German Jews, are at its head in Austria and Germany proper, and by management peculiar to their race have absorbed all competition. First gaining ascendancy at home by the style and cheapness of their wares, they next assailed foreign markets. In Bombay they undersold the Chinese dealers. Scattering thin light bamboo rods along the overland route to India, the native productions in Egypt and Arabia gave place to the more convenient Viennese manufacture. The French occupation of Algiers introduced their graceful walking-sticks to the Moorish gentry of Northern Africa. Paris began to adopt them. Madrid, Naples, and even London followed. They drove the English canes out of the Brazils, and on the western coast of South America, where Belgian manufactures had enjoyed immemorial monopoly, they found a demand which taxed all their resources to supply. Curiously enough, California, in the use of the Viennese walking cane, preceded the Eastern States. Mine-explorers and gold-diggers of the Sierra Nevada country gave on to fashion in New York and Chicago. The importation of the Meyers canes at the present time into the United States has swallowed up, their competition. Their cane products are found everywhere. Light French rattans, heavy English crab-sticks, curiously carved Brussels thorns, and even the choice Alcasian orange-sticks, have disappeared. The speciality always succeeds, and the walking-stick, manufactured now for thirty years in the manufacture of canes great quantities and varieties of materials are consumed.

Henry Howell & Co.

Henry Howell & Co. billed themselves as the world's largest manufacturer of walking sticks, operating from a 5,574sq.m. (60,000sq.ft) factory in London's Old Street, which employed 550 people. The company offered a range of ivory canes featuring hippo ivory handles and was known to collaborate often with H. C. Meyer of Hamburg.



Elegant Japanese damascene knob-handled cane
Mounted on a hallmarked sterling silver collar, with an inset button marked 'Howell', and a stepped partridge wood shaft
Hallmarked London, 1933



Still from a 1912 film of the Old Street factory,
unloading pimiento trees
(<http://www.eafa.org.uk/catalogue/215257>)



Early twentieth-century walking cane, the ivory pommel carved as the head of a man, above silver collar (lacking almost all of its previous gilding) hallmarked London (date letter rubbed), maker's mark for Howell & Co., and the numeral 4, bamboo haft inset with Howell London gilt button, metal ferrule, 91.5cm (36in) long



Henry Howell & Co catalogue 1832



An early twentieth-century walking cane, the ivory pommel carved as a frog and gripping on to the haft, silver collar hallmarked 'Birmingham 1903' and with makers mark for Howell & Co., briar haft, a metal ferrule, 83cm (32⁵/₁₆in) long overall

R. F. Simmons Company

R. F. Simmons Company was founded in 1873 by Robert Fitz Simmons in the United States. In 1875 a partnership was formed which included Joseph Lyman Sweet, Simmons and Edgar L. Hixon with each investing \$2,500 in the new business. In 1887 the organization had expanded from just under a dozen employees to more than 200, with offices in New York and agents in Rio de Janeiro, Buenos Aires, Montevideo, Berlin, Barcelona and Sydney. Simmons was best known for their watch chains at first, but later they also produced a great number of chatelaine pins, eyeglass chains, fobs, bracelets and elegant walking stick handles.

Swaine Adeney

In 1798 James Swaine purchased a whip-making business on London's Piccadilly and rapidly established himself as a purveyor of quality, resulting in his royal appointment to His Majesty King George III and to his sons, the Prince of Wales and the Dukes of York, Clarence, Kent, Cumberland and Cambridge. The company continued to flourish under George IV and William IV, and in 1845 Edward Swaine took his nephew into partnership, and Swaine Adeney was born. In 1851 Swaine Adeney displayed a number of products at the Great Exhibition, where they won a number of prizes, leading to their name being known all over the world. This was probably due to the founder's belief in 'honest material and the finest craftsmanship'.



A crook-handled traveller's luggage cart cane
Mounted on a shaft with two wheels and brass fittings that allow one to conveniently secure and transport heavy suitcases, including bone ferrule
From a Belgian hotel, room No. 14
Belgium, c.1900

Swaine Adeney produces a similar one but more a shopping aid.

Tiffany & Co.

Tiffany & Co. was established in 1837 by Charles Lewis Tiffany and his friend John B. Young, who intended to open a small stationery and luxury goods store in New York. It soon became the first American school of design and by the 1870s it had been the leading silversmith and jeweller in the United States. Tiffany & Co. also made a number of highly collectable walking canes, including the Nast Eagle walking stick, which was produced from 1905 to 1915.

Examples of Tiffany & Co. canes can be seen on pages 15 and 364.

APPENDIX 2: FERDINAND CZILINSKY AND THE FAMILY OF WALKING CANE HANDLE CARVERS

Swaine Adeney commissioned a number of animal heads from Ferdinand Czilinsky and his sons, who were also based in London. Known for their skill in wood and ivory, the family made a number of handles for walking sticks and umbrella handles shaped as common British countryside creatures, such as foxes, otters and horses, as well as more exotic animals like chimpanzees, parrots and gorillas.

In researching Czilinsky and the family of carvers and their relationship with Swaine Adeney, I discovered the Harding family's ancestral pages showing a direct link to the Czilinsky family. They mention the wedding of Thomas Harding and Gladys Czilinsky. Gladys's mother is thought to be Edith Mahala Phillips, born in 1883. In 1910 she married Ferdinand Czilinsky, a carver in wood and ivory. The family business supplied wood, and ivory handles in the form of a wide variety of animal heads. As an example, in 1930, a dozen of Czilinsky's assorted small walking stick heads cost around 20 shillings. One walking cane with a Czilinsky handle now sells for hundreds of pounds.

Ferdinand Czilinsky's father and his family were employed from 1920 to 1940 by Swaine & Adeney as outworkers and later Brigg. However, the family were known from the late Victorian period to supply carved wooden goods mostly, hazelwood and some ivory handles in the form of animal heads marketed by Brigg that could be attached equally to either umbrellas or walking sticks.

The examples that follow are mainly of their extensive work for Swaine Adeney, from the A&D Collection.

Records show how two generations of Czilinsky's appeared at the Old Bailey in February 1903, no stranger to the law; Czilinsky's father had appeared prior to this appearance. He is described as having a strong native foreign accent and as a carver in wood and ivory with a business in Islington, sued for £1. 9s. 6d, being a quarter's rents.

According to *The Echo*, Thursday, 15 January 1903:

At the Clerkenwell Police Court to-day Ferdinand Czilinsky (67) a carver, of 6, Tytherton-road, Tufnell-Park, was charged on remand with attempting to murder Police Constable Hyde, by stabbing him on the right hand. Ferdinand Czilinsky (23) and Emile Czilinsky (28), both ivory carvers, and sons of the older prisoner, were charged on remand with assaulting the police officer.

The circumstances of the charge will be fresh in the minds of our readers. Police constable Hyde went to arrest the elder prisoner for non-payment of rates, and when the officer at length gained entrance to the room Ferdinand Czilinsky lunged at him with a sword, cutting his right thumb, afterwards saying he would have shot him if the officer had not been so quick. P. C. Poole, said that Czilinsky senior was so violent, that he had to be carried downstairs. During the descent he repeated the threat to shoot the officers.

John Flitney explains the details of the crime further on the Flitney family blog:

Ferdinand Czilinsky the elder was charged with feloniously wounding George Hyde with intent to murder, to do grievous bodily harm, and to disable with intent to resist apprehension. Ferdinand Czilinsky the younger and his brother Emil were charged with assaulting a constable in the execution of duty, obstruction and unlawful wounding. By the time the case came to court the charge against all three had changed to unlawful assault of a police officer in the execution of his duty.

The trial provides many interesting snippets about Ferdinand senior's working life and his rather quarrelsome nature. His counsel described him as 'one of the most expert carvers in London', and argued that much of the commotion on the night of 31st December 1902 was caused by the police tripping over boards of pearwood stacked in the hallway. In the ensuing melee, Police-constable Hyde also had an unhappy encounter with something he described as a rapier. This was probably one of the narrow blades typically used in sword sticks.

Appendices

After the commotion of the trial, Ferdinand junior and Emil continued to work with their father until his death in 1907. His eldest son August had struck out by himself and at the time of the 1891 census, he was working on his own account as a carver in wood and ivory from his house in Mile End. By the time of the 1911 census two of his other sons, Alfred and Percy, were working alongside him as carvers in wood.

The following is a selection of canes on carved on Hazelwood shafts carved by the Czilinsky family, from the A&D Collection, the all-in-one polychrome versions being the most desirable and the rarest being a tiger.



Typical selection of Czilinsky dogs plus a cat for good measure
A setter, a cat with blue glass eyes, a pointer or hound, a bulldog or boxer and a whippet on Hazelwood shafts except for the setter; the dog breeds are not easy to fully identify



A selection of countryside animals: a fox on a Swaine Adeney umbrella, a rabbit, a pheasant, an otter and another fox with glass inset eyes on a hazelwood shaft
c.1910-1940



A more exotic collection: a donkey; two primates, represented by the chimp and the gorilla as an umbrella handle plus a parrot, all with glass inset eyes and on hazelwood shafts c.1910–1940

August Czilinsky and his two brothers, Emil and Ferdinand Jr., and father, Ferdinand, carved animals, but mainly dog-headed canes for the prestigious West End London cane and umbrella retailer Swaine Adeney and Brigg and Paragon S. Fox & Co. Limited up to 1940.

The Cream of the Czilinsky Family Collection



A Brigg ivory-handled cane with automaton cockatoo, carved by the Czilinsky family Mounted by Charles Cooke, on a silver-gilt collar—one of their rarest and best-known works England, c.1927

NOTE: Ferdinand Czilinsky submitted his Patent for a Cockatoo Head cane in 1902 for the ‘Improvements in Pen and Pencil Cases for all Kinds of Walking Umbrellas and Sunshade Sticks’. This Patent was in line with the craze, both in the Victorian and Edwardian era, for canes with popup pencils.

These novelty canes were very expensive, costing between 30 and 40 pounds, at the time. It can be assumed that these exclusive gadget canes with an automatic mechanism were bought to attract the attention of a lady, and it could be used to flirt or even amuse family and friends.



A Brigg ivory-handled cane with automaton donkey, carved by the Czilinsky family Mounted by Charles Cooke, on a silver-gilt collar—one of their other best-known works England, c.1925



A rare Brigg ivory-handled cane—shaped as a black spaniel or Barbet (a French water dog) England, c.1899



Czilinsky polychromed horse with inserted glass eyes. A fine example of a hazel-shafted cane carved by Ferdinand Czilinsky and his family of walking cane-handle carvers, England, c.1925

Not for redistribution
Sample copy

APPENDIX 3: THE HISTORY OF KAPPA ALPHA PSI FRATERNITY, USA

Many Masonic, fraternal and sorority bodies in America still use canes as part of their symbolic custom. As an example, the Kappas' signature walking cane is decorated with three thin stripes, and one solid stripe—symbolic of the Father, Son and Holy Ghost, with the blood of Christ, while the crook-shaped handle resembles the letter J for Jesus. Originally the cane was paraded as a mark of manhood and carried by young men keen to impress the adult members of their community.

Members of Kappa Alpha Psi fraternity have worn or carried such canes since the beginning of the fraternity in 1911, when new initiates of the fraternity would be seen carrying their canes in Tennessee. From 1950 the 'Kappa Kane' was used for 'cane stepping', where brothers could tap or twirl the cane in complex choreographed routines. Stepping caught on among other African American fraternities and sororities during this time.

In the mid- to late 1960s the undergraduates of Kappa Alpha Psi fraternity began to decorate the step canes with the colours of the society—crimson with a cream stripe.

In the 1950s and 1960s, the Kappa Kane was 75 to 90cm (30 to 36in) long, enough for the Kappa Alpha Psi brothers to perform a routine called 'taps', beating the ground in time with the step show. By the 1970s cane 'stepping' had evolved into cane 'twirling', a form of object manipulation where one or two hands, the fingers or even by other parts of the body twirled the cane.

Kappa Alpha Psi graduates were continually striving for better, more complex routines, but the long cane was more suited to tapping than the new twirling discipline. By the 1970s the new shorter cane had been introduced and is still used to this day, as can be seen in this recent photo of Kappas stepping.



New initiates of Kappa Alpha Psi fraternity, Alpha Delta chapter at Fisk University in 1968
Notice the patterned stripe of the canes (© South Field Kapsi)

APPENDIX 4: THE COMPAGNONS DU TOUR DE FRANCE

The French guild of craftsmen and artisans, the 'Compagnons du Tour de France', dates from the Middle Ages. It is tradition, as part of their technical training, to take a 'Tour de France', travelling around France and conducting apprenticeships with master craftsmen. For students of the craft, the guild is a mentoring network where they can learn skills while experiencing community life and travel.

Apprentices stay at local residencies. Each of these is run by a *mère* (mother) and a *maîtresse* (mistress), responsible for the well-being of their residents. With approximately 80 locations across France, some small dwellings with just five people to larger communities of over 100 people living together.

It has long been forbidden to quarrel, misbehave or to show disrespect to the hosts on tours, or at the society's home, Compagnon House. Among other rules were: to remove one's hat on entering; to keep oneself neat and tidy and never swear, spit or sing vulgar songs. All such regulations were intended to nurture young guild members into honest and educated men, worthy of new skills and membership of the guild. These rules are still maintained today, even if current regulations seem less constraining.

At the end of the companions' training a ceremony takes place, similar to Masonic ceremonial customs in Freemasonry today (such as the Members of the Royal Arch in English Chapters, and the 4th Degree in Freemasonry are similarly called companions). The apprentice presents a masterpiece to a board of compagnons. The masterpiece will reflect the apprentice's trade. Once accepted, the apprentice becomes a *compagnon itinérant*, given a compagnon name and presented with a new tall walking stick that is made to the height of the compagnon's heart. Many of these masterpieces are still displayed at the Musées du Compagnonnage in Tours and Paris.



Dauphiné la Fidélité, Compagnon Passant House Carpenter, by Leclair (c. 1820)



Journeymen of the Tour de France, the feast of St. Anne, July 2011 (© Alamy)

APPENDIX 5: STICKFIGHTING OR ITALIAN STICK-FENCING

Italian Stick-Fencing

References to the traditional use of the stick in Italian martial arts and the descriptions and images of warriors with a stick from pre-Indo European cultures can be found throughout the Italian peninsula. Italian manuscripts cite stick fencing as key in medieval combat, together with sword fencing, combat involving daggers and spears and unarmed fighting. An early example from 1409 can be found in *Flos Duellatorum*, meaning *Flower of Battle*, written by Magistro Fiore De Liberi, a knight, diplomat and itinerant fencing master. The use of the stick in fencing is illustrated in Italian literature and was further developed in the early nineteenth century, classified alongside sword fencing, using either one hand, two hands or a walking stick.

Sicilian Stick-Fighting: Bastone Siciliano

Liu-bo is an ancient martial art of Sicilian origin and is one of the martial arts which originated in Italy. The source goes back to fighting with the Sicilian stick, introduced in the island around 1200. The stick, in addition to its everyday use as a support implement, was used in Sicily as a weapon to attack and defend oneself. This style of fighting was better known as the *paranza*. Peasants and shepherds, therefore, used the Sicilian stick technique to protect themselves from possible attacks by brigands, handing down defence techniques through generations.

The best-known master of this ancient art was Vito Presti, born in Barcellona Pozzo di Gotto in 1914. In 1970, as one of the few connoisseurs of this art still alive, Presti was contacted by a researcher, seeking information on the value of the ancient customs and traditions of Sicily. It was through this exploration that the Sicilian staff was rediscovered and re-appreciated, thanks also to its promotion in gyms of the Sicilian territory. This martial art is currently known as Liu-bo. The two syllables that make up the name respectively indicate the nickname of its founder, Letterio Tomarchio, called Liu, and the Japanese term *bō*, which means 'stick'. Tomarchio, an expert judo teacher, had the chance to learn the techniques of this martial art from his father, and despite being an experienced fighter, realised that the blows he had launched at his 70-year-old father were powerless against his father's use of a simple broomstick. The idea to formulate a martial art wholly based on the use of the stick was born.

Today there are schools and regional tournaments throughout Sicily and in a few other parts of Italy. Usually, in competitions, contestants wear protective gear, while the masters of the art tend to fight unprotected. The discipline is today recognised by the National Educational Committee (CSEN) and promoted throughout the Peninsula.



Students from the Traditional Italian Knife and Stick Seminar at Forteza (© Fortezafitness)

APPENDIX 6: INTERNATIONAL EXHIBITIONS

The Great Exhibition of 1851

Held at the Crystal Palace in Hyde Park in 1851, the Great Exhibition of the Works of Industry of All Nations was a ground-breaking six-month exhibition that became the first of many grand displays of culture and industry across the world.

John Tallis's account of the fair makes specific mention of certain walking sticks and their makers. Parts of this passage were directly plagiarised by *Harper's New Monthly Magazine* from John Tallis's account of the Exhibition:

TALLIS'S HISTORY AND DESCRIPTION of the CRYSTAL PALACE,
and the Exhibition of the World Industry in 1851.

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One of the distinguishing characteristics of the Great Exhibition was its vast comparativeness. Nothing was too stupendous, too rare, or too costly for its acquisition; nothing too minute or apparently too insignificant for its consideration. Every possible invention and appliance for the service of man found a place within its all-embracing limits; every realization of human genius, every effort of human industry might be contemplated therein, from the most consummate elaboration of the profoundest intellect to the simplest contrivance of uneducated thought. . . .

4 Staining . . . Ivory, horn, and bone, also largely used for sticks and umbrella handles, and give, in their preparation for these purposes' employment to a considerable number of workmen.

Before proceeding with the review of the contributions of the several nations, attention is claimed to the fact that London, Hamburg, Berlin and Vienna, are the chief seats of the manufacture under consideration, and that by a curious coincidence the principal makers in three of those cities bear the name of Meyer or Meyers. Two of them, namely those residing in London and Hamburg, were present by their works in the Great Exhibition, but the third of Vienna, did not exhibit. The manufacture of sticks in England is in an exceedingly flourishing condition. The principal London maker alone sells annually above 500,000 sticks of various descriptions. The specimens exhibited by English manufacturers comprised many instances of the employment of walking sticks for containing various implements alluded to in the introductory matter. Besides which were to be found a walking stick which served the purpose of a miniature wine cellar and larder; one which contained a voltaic battery which continually subjects the owner to an electric current; one to contain guide maps, and two or three others convertible into seats, umbrellas, and other instruments. The British colonies exhibited a vast variety of specimens. From Western Africa was a stick, or rather staff of honour usually carried before the African chiefs. The Indian courts. . . .

The chief specimens sent from this . . . country consisted of articles made of elongated ram's horn, and conglomerated tortoiseshell. In 1847 there were in Paris one hundred and sixty-five manufacturers of walking sticks, and riding and driving whips employing nine hundred and sixty-two work people, who produced goods valued at £140,320. About nine-tenths of these articles are exported. The most important display of walking-sticks was, however, unquestionably that in the Hamburg department, contributed by H. C. Meyer, jun., who it appears is the most extensive stick-maker in the world. His collection contained about five hundred varieties, comprising most of the known materials. The Austrian collection was also very extensive, and exceedingly good in point of workmanship. Belgium offered a small but neat display, as did also the Grand Duchy of Hesse, and Wurtemberg. Sardinia and Tuscany were also represented, as well as Switzerland, and Prussia; a few specimens of stick manufacture being supplied by each of these countries. China was more magnificent, contributing curiously carved bamboos, elaborate sceptres, and other ingeniously wrought specimens, exceedingly rare and interesting. But it is in the raw material that the commerce of the country is more particularly represented, large quantities of which are annually exported. From Canton alone 1,200,000 sticks of various kinds were exported in 1846, consisting chiefly of different kinds of canes and bamboos, but comprising also laurel-sticks, stems of the tea-plant, and the root of the fig-tree of the Pagodas.

International World's Fairs

The next international world's fair to take place was the Exposition Universelle in Paris in 1855, which was an attempt to outdo the British. This was followed by the International Exhibition of 1862 in Britain, a small international exhibition in Dublin in 1865 and another world's fair in Paris in 1867. This last established Paris as the leader in world's fairs and significantly changed the look of all subsequent exhibitions. Held to commemorate the centennial of the French Revolution, the Paris Exposition Universelle of 1889 produced one of the modern

world's great iconic images: the Eiffel Tower, a cast-iron tower that, at 300m (1,000ft) high, was the tallest structure ever erected.

In 1873 the Vienna Weltausstellung was held, marking the 25th anniversary of the coronation of Emperor Francis Joseph I and the country's recovery from its previous political and economic setbacks. The United States held its first major world fair in Philadelphia in 1876 to celebrate the centennial of the American Revolution in 1776.

These fairs were historical events with widespread impact. They helped proliferate ideas and developments in science and technology around the world, rapidly speeding up the progress of the industrial revolution.

The next fundamental account of walking sticks appeared in *Harper's New Monthly Magazine*, 'About Walking Sticks and Fans', published in June 1870; see pages 221 to 224.

APPENDIX 7: PATENTS

The A&D Patent Collection consists of numerous patents, mostly relating to the improvement of parasols and umbrellas. There are also some patents included relating to the development of walking canes in between 1887 and 1904. The collection demonstrates the move from the cane to the umbrella during this period.

Patents 1887–1904

772,2 89. MEASURING-STICK. Ebenezer Newman, London, England. Filed Oct. 9, 1903. Serial No. 176,443. (No model.)

'Claim. –1. In a measuring-stick, the combination of a hollow stick, a tube free to slide in the stick and bearing a measuring-scale, a gaging-arm adapted to slide into the tube when not in use and to be set at right angles thereto when in operation and means for fixing it rigidly in the latter position when desired, substantially as set forth.

2. In a measuring-stick the combination of a hollow stick, a tube free to slide in the stick and bearing a measuring-scale, a plug sliding in the tube and a gaging-arm hinged to the plug and free to be received by the tube or set at right angles thereto, substantially as set forth.

3. In a measuring-stick the combination of a hollow stick, a tube free to slide in the stick and bearing a measuring-scale, a plug sliding in the said tube, and a gaging-arm connected with the plug by a slot and pin and free to be received by the tube or set at right angles thereto, substantially as set forth.

4. In a measuring-stick the combination of a hollow stick, a tube free to slide in the stick and bearing a measuring-scale, a plug sliding in said tube, and a gaging-arm connected with the plug by a slot and pin, the slot having a cam-face on its lower side to engage the pin and the arm being free to be received by the tube or set at right angles thereto, substantially as set forth'.

'Ebenezer Newman & Co. entered a total of eight marks at the London Assay Office, all being "E.N." in an oblong punch. The dates of entry were 2nd May 1883, 15th December 1886, 11th October 1888, 1st November 1889, 25th September 1890, 6th November 1899 and 10th September 1903'.

Source: *Official Gazette of the United States Patent Office*, vol. 112, part 2, 11 October 1904

In the A&D Patent Collection relating to umbrellas and walking sticks, there is a large batch of patents dated from 1889 to 1900, mainly relating to the improvement of umbrellas which were going to replace the walking stick as the ultimate gadget cane.

However, there are a number relating to the walking stick and the handle which deserve mention. The most important of all is Patent 12,240; the concealed pencil with the ring pull to release the pencil.

In 1879, the silversmith Charles Henry Dumenil (1853–1921) registered his mark 'CD' at the Goldsmiths' Company. In 1894, jointly with William Henry Brigg, he patented 'Improvements in the Combination of Pencils and the like with Walking Sticks and the like'. The artist Augustus John owned one such walking stick (in full-bark Malacca) with a hidden pencil.

N^o 12,240



A.D. 1889

Date of Application, 1st Aug., 1889

Complete Specification Left, 1st May, 1890—Accepted, 12th July, 1890

PROVISIONAL SPECIFICATION.

Improvements in the Head Fittings of Umbrellas, Walking-sticks, and the like.

I, CHARLES DUMENIL, of No. 16, Broad Street, Golden Square, in the County of Middlesex, Manufacturing Silversmith, do hereby declare the nature of this invention to be as follows:—

My invention relates to improvements in the head-fittings—that is, the handle fittings—of umbrellas, walking sticks, and the like, adapted to receive a pencil or the like therein, and to eject the same by the resilience of a spring as soon as a detent is drawn back.

But it not unfrequently happens that when the detent is released the pencil is expelled so vigorously that it is missed and falls on to the ground, involving the inconvenience of stooping to pick it up.

The object of my invention is to obviate this, and I effect my purpose by fitting the inside of the tube with a number of spring fingers which bear upon the pencil, and act as brakes when the detent is drawn back, so that the pencil-top is protruded for a sufficient distance only.

15 Dated this 1st day of August 1889.

PHILLIPS & LEIGH,
Agents for the Applicant.

COMPLETE SPECIFICATION.

20 Improvements in the Head Fittings of Umbrellas, Walking-sticks, and the like.

I, CHARLES DUMENIL, of No. 16, Broad Street, Golden Square, in the County of Middlesex, Manufacturing Silversmith, do hereby declare the nature of this invention and in what manner the same is to be performed, to be particularly described and ascertained in and by the following statement:—

25 My invention relates to improvements in the head, or handle, fittings of umbrellas, walking sticks, and the like, in so far as they may be adapted to receive a pencil, or its equivalent, to be ejected therefrom when required for use by the resilience of a spring set free by the withdrawal of a detent; and consists in the adaptation of spring fingers to the pencil-tube, which fingers operate as a brake upon the pencil, to the extent of preventing its being thrown out of the handle as soon as the detent is released, or of being dropped if the stick be turned upside down.

30 In order that my invention, and the means by which it is to be carried into practical effect, may be thoroughly understood, I will now describe them in detail, referring in so doing to the accompanying figures which are to be taken as part of this specification and read therewith.

Figure 1 is a sectional elevation of the head-fitting of an umbrella handle made according to my invention.

Figure 2 is a sectional elevation illustrating the action of the invention.

35 Figure 3 is a transverse vertical section taken on the line A—B of the previous figure.

Figure 4 is an elevation illustrating the application of my invention to a walking-stick.

Figure 5 is a perspective view of the loose tube.

40 A is the top of the stick; B is the tube. C is the pencil; and D, the spring. E is the pencil-top; and *e*, a collar thereupon. F is a spring detent adapted to engage with the collar *e* for the purpose of keeping the pencil in the tube. G is a loose tube. It

[Price 6d.]

Patent 12,240 A.D. 1889 (Charles Henry Dumenil); relating to the improvement of the handle of both umbrellas, walking sticks and the like adapted to receive a pencil or the like

Dunneill's Improvements in the Head Fittings of Umbrellas, Walking-sticks, and the like.

is large enough to surround the pencil. *g, g* are the spring fingers. *k* is a slot in one side of the tube. It is provided for the purpose of allowing the tube to pass the detent *F*. *i* is a second slot in which the stud *j* enters for the purpose of limiting the traverse of the tube.

The operation of my invention is as follows:—

When the detent is released, the spring *D* moves the tube and pencil into the position illustrated in Figs. 2 and 3. The pencil is held by the fingers *g, g* in the protruded position indicated. 5

The loose tube *G* may be dispensed with; and the spring fingers be fixed upon the pencil-tube *B*. The spring would then bear upon the pencil instead of upon the loose tube. 10

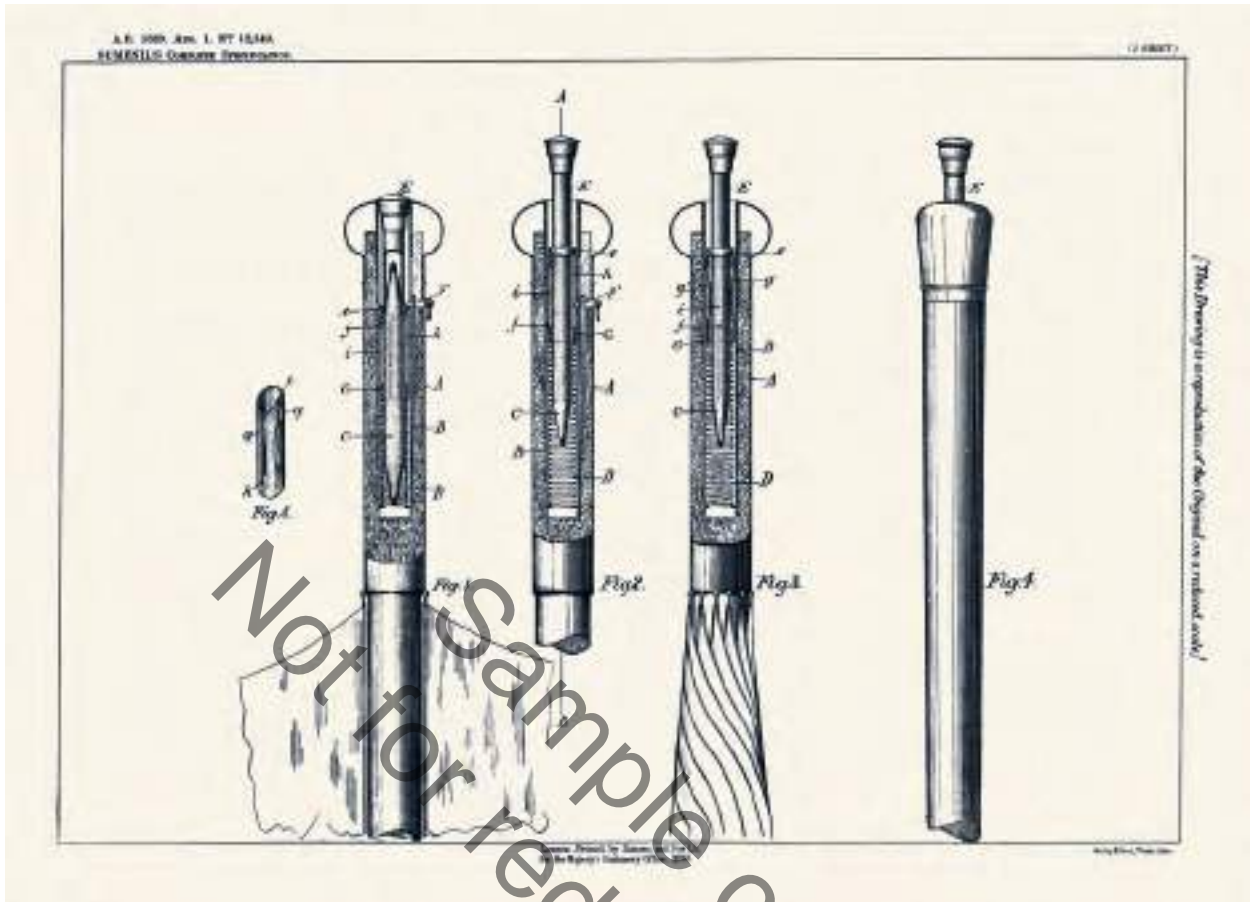
Having now particularly described and ascertained the nature of my said invention, and in what manner the same is to be performed, I declare that what I claim is:—

1. The combination in a head-fitting, of spring and spring-fingers, as set forth. 15
2. The combination in a head-fitting, of spring, loose tube, and spring fingers, as set forth.
3. The combination in a head-fitting, of spring, collar, detent, and spring fingers, as set forth. 20

Dated this 1st day of May 1890.

PHILLIPS & LEIGH,
22, Southampton Buildings, Chancery Lane, W.C., Agents for the Patentee.

London: Printed for Her Majesty's Stationery Office, by Darling & Son, Ltd.—1890.



N° 12,137



A.D. 1894

Date of Application, 22nd June, 1894—Accepted, 11th Aug., 1894

COMPLETE SPECIFICATION.

Improvements connected with a Combined Walking Stick and Electric Lamp Appliances.

I, HARRY NEWBOLD, of 143 Rue St. Antoine, Paris, France, Electrician, do hereby declare the nature of this invention and in what manner the same is to be performed to be particularly described and ascertained in and by the following statement:—

5 This invention relates to fitting an electric lamp with a primary battery or accumulator in a walking stick, and to providing the head or knob of the stick with an automatic actuated contact maker in order that electrical contact can be made on the head or knob being released and springing up under the action of an enclosed spring, and for breaking contact when the head or knob is returned by
40 pressure.

For the purpose of my invention, I bore an ordinary stick or cane to a given depth from one end, and insert into said hollow, a celluloid or other casing having flat sides to leave spaces for the conducting wires to lodge in. The celluloid casing, of which there may be two, arranged end to end by suitable thimbles or ferrules,
15 each being provided with an acid injection nozzle coverable by an inverted glass, or other cap to prevent (should the stick or cane be turned end for end) the acid from escaping. The casings contain the usual primary battery or accumulator media and are coupled up for intensity with their conducting wires in connection with the platinum of a glow lamp and with a shoulder of a closing plug respectively.

20 Where the glow or incandescent lamp is situated, is a semi circular screen for the attachment of a spring cap, said screen also serving as a reflector. The screen is slotted for pins or studs of the cap to slide in and by which the cap is guided. The screen is closed at top and has a tongue depending therefrom, this being passed through an ear projecting inwardly from the cap to draw the tongue away
25 from the shoulder of the closing plug in break contact when closing the cap, and for putting into contact during the release of the cap for completing circuit, and producing the incandescence of the lamp.

The invention will be clearly understood by reference to the annexed drawings.

30 Figure 1 is a part sectional elevation of the upper part of a walking stick or cane with the cap closed and the tongue out of contact with the shoulder of the closing plug.

Figure 2 is a view with the cap extended, and the tongue in contact with the shoulder of the closing plug.

35 Figure 3 is a transverse section through the line a, a, and showing the spaces by flattening the sides of the celluloid, or other casing, or casings.

A is the walking stick, or cane. B the casings containing the ordinary primary battery or accumulator media shaped to fit therein. C, C, the acid charging nozzles; D, D, the glass inverted covers on same.

40 E closing plug; F shoulder thereof of conductable metal in connection with the lamp by the wire G, G² being a wire from the other terminal of the lamp to one pole of the battery, or an accumulator. H is the other conductable wire in connection with the screen I partly surrounding the lamp J as the other conductor through the tongue K, which from its attachment to the closed end of the screen, can be drawn towards and from the shoulder F by the ear L of the cap M, this
45 forming the head or knob of the stick or cane. N is a spring for forcing the cap M upwards to uncover the lamp.

P is a catch on the cap M to retain the cap in a closed condition when pushed down and closed, which catch can be released by a pressure on the outside stud Q.

[Price 8d.]

Patent 12,137 A.D. 1894 (Harry Newbold, Paris); relating to the fitting of an electric lamp and a battery/accumulator in a walking stick; PDF 3357/3358 a very early patent for the torch cane used in WWI

2

N^o 12,137.—A.D. 1894.*Newbold's Combined Walking Stick and Electric Lamp Appliances.*

for the spring N to shoot the cap up, and the tongue K to then make contact with the shoulder F, and complete circuit.

Having now particularly described and ascertained the nature of this invention and in what manner the same is to be performed I declare that what I claim is:—

The arrangement of lamp appliances forming part of a walking stick, or case by which combination electrical contact can be automatically made and broken on the opening and closing action of a cap head or knob, as set forth and substantially as shown on the annexed drawings.

Dated this 22nd day of June 1894.

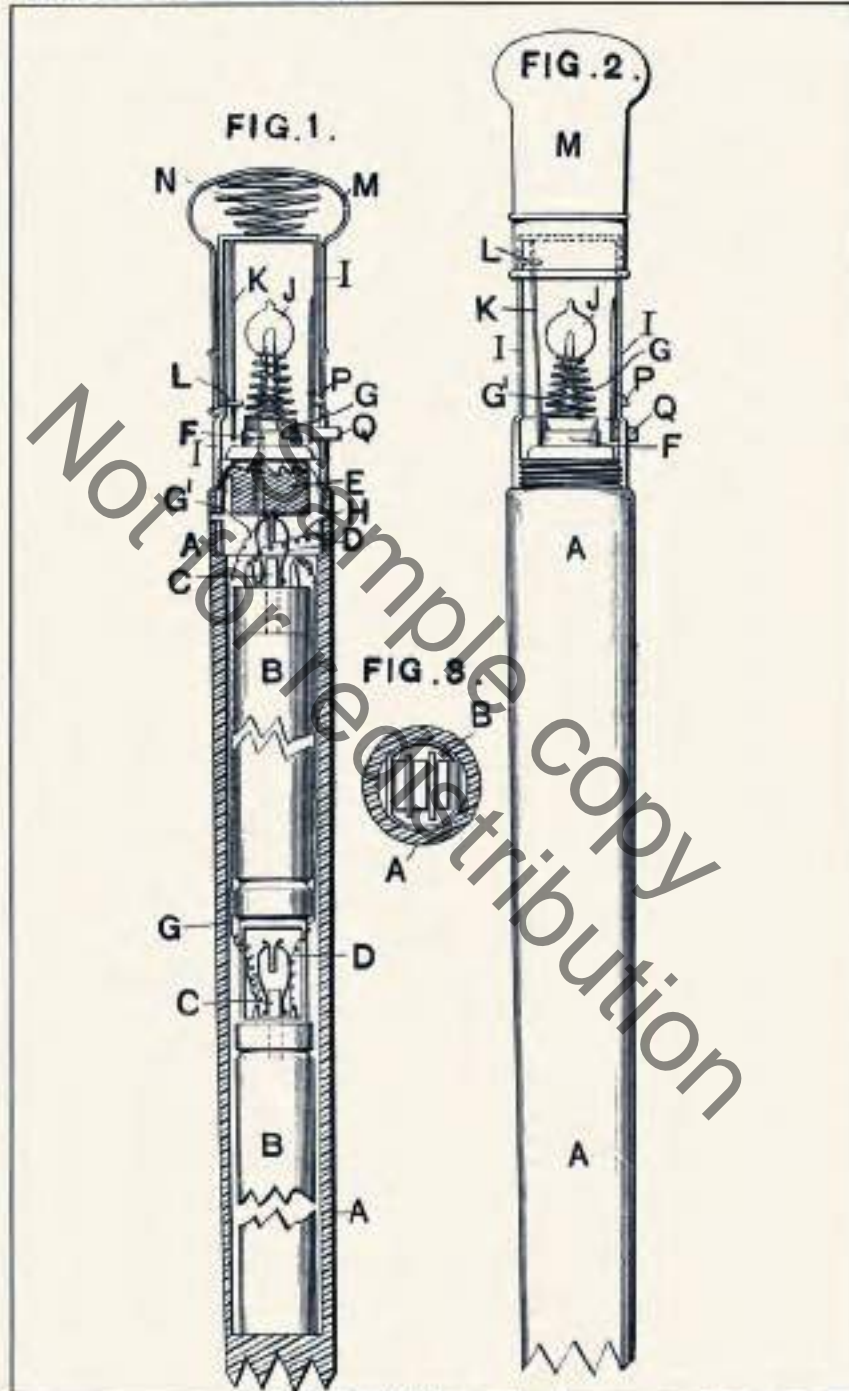
H. GARDNER,
166, Fleet Street, London, Patent Agent,
Agent for the said Harry Newbold.

Printed for Her Majesty's Stationery Office, by Darling & Son, Ltd.—1894

Not for Sample copy
redistribution

A.D. 1894. JUNE 22. N^o. 12,137.
NEWBOLD'S COMPLETE SPECIFICATION.

(1 SHEET)



[This Drawing is a reproduction of the Original on a reduced scale.]

London, Printed by Denton and Son Ltd.
for Her Majesty's Stationery Office, 1894.

Maly & Sons Photo-Litho.

N° 2727



A.D. 1895

Date of Application, 7th Feb., 1895—Accepted, 18th Mar., 1895

COMPLETE SPECIFICATION.

Improvements relating to Walking-sticks and Umbrellas.

I, HUGO KROLIK, of 93 Alexandrinenstrasse, Berlin, in the Empire of Germany, Merchant, do hereby declare the nature of this invention and in what manner the same is to be performed, to be particularly described and ascertained in and by the following statement:—

- 5 My invention relates to walking-sticks and umbrellas.
According to my said invention I arrange in the interior of a hollow walking-stick or an umbrella a piece of indiarubber or like material. This piece is removable and provided with a handle so that it may be used as a defensive weapon.
- 10 In the accompanying drawing
Figure 1 represents a view, partly in section, of a stick furnished with a piece of indiarubber.
Figure 2 is a view of the elastic piece pulled out.
Figure 3 is a view of the stick, the upper part being shown in section.
- 15 As best shown in Figure 2, the elastic piece *a* is secured to a handle *b* which fits with its lower part into the hollow stick *c* and serves at the same time as a handle for the latter, as will be clearly understood from Figure 1.
In order to prevent the handle together with the elastic piece falling accidentally from the stick I provide on the part of the handle fitting into the stick a spring *d* (Figure 2) which is adapted to engage with a groove *e* in the stick. This connection is severed by turning the handle *b*.
- 20 Of course the before-described holding device may be constructed in any other desired manner and may also be dispensed with altogether. In like manner the shape of the stick and the connection of the elastic piece *a* with the handle *b* is optional.
- 25 It will moreover be understood that the removable elastic piece may be arranged in an umbrella as well as in a walking stick.
- Having now particularly described and ascertained the nature of my said invention, and in what manner the same is to be performed, I declare that what I claim is:—

A walking stick or an umbrella of any desired material with a removable piece of elastic material, such as indiarubber, or the like.

Dated this 7th day of February 1895.

35 HASELTINE, LAKE & Co.,
45, Southampton Buildings, London, W.C., Agents for the Applicant.

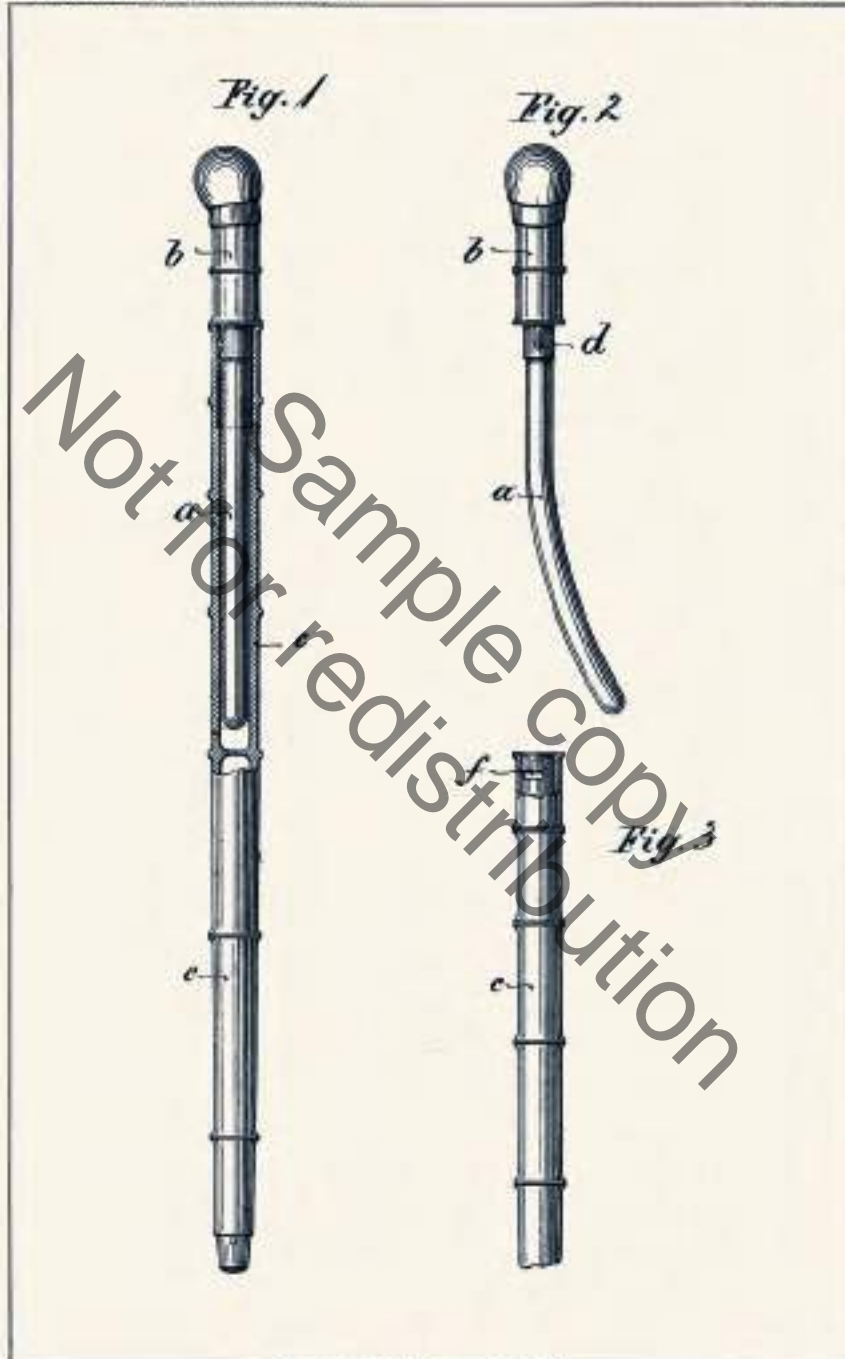
London: Printed for Her Majesty's Stationery Office, by Darling & Son, Ltd.—1895

[Price 8s.]

Patent 2727 A.D. 1895 (Hugo Krolík, Berlin); relating to a hollow walking stick or umbrella with a removable handle concealing a defensive weapon an Indian rubber cosh

A.D. 1895. Pat. 7. N^o. 2727.
KHOLIK'S COMPLETE SPECIFICATION.

(1 SHEET)



[This Drawing is a reproduction of the Original on a reduced scale.]

London. Printed by HARRIS and Sons Ltd.
for the Majesty's Stationery Office. 1895.

M. J. G. & Co., Photo-Litho.

N^o 3340

A.D. 1897

Date of Application, 8th Feb., 1897

Complete Specification Left, 8th Nov., 1897—Accepted, 24th Dec., 1897

PROVISIONAL SPECIFICATION.

**“Improved Manufacture or Arrangement of Umbrella Casing
applicable also as a Walking Stick.”**

We, GEORGE LUND of 16 Edward Square, Kensington, Gentleman, and
GEORGE WILLIAM LUND of 12 Marlborough Hill, St. Johns Wood, both in the
County of London, Civil Engineer do hereby declare the nature of this inven-
tion to be as follows:—

- 5 This invention has for object, constructing a hollow walking stick of veneer
wood or of veneer and thin strong metal as a liner thereto, the dimensions and
shape being such that an umbrella of compact form can be pushed in and be
contained within the stick ready for use when withdrawn and opened out, the
stick being a separate article.
- 10 We purpose using a knob or fold fit only to the stick but a screw head can be
adapted particularly if the metal liner be part of the stick.

Dated this 8th day of February 1897.

H. GARDNER,

Patent Agent, 196 Fleet Street London.

Agent for the said G. & G. W. Lund.

15

COMPLETE SPECIFICATION.

**“Improved Manufacture or Arrangement of Umbrella Casing
applicable also as a Walking Stick.”**

We, GEORGE LUND, of 16 Edward Square, Kensington, Gentleman, and
20 GEORGE WILLIAM LUND, of 12 Marlborough Hill, St. Johns Wood, both in the
County of London, Civil Engineer, do hereby declare the nature of this inven-
tion and in what manner the same is to be performed to be particularly described
and ascertained in and by the following statement:—

- 25 This invention has for object, constructing a hollow Walking Stick of veneer
wood or of veneer and thin strong metal as a liner thereto, the dimensions and
shape being such that an Umbrella of compact form can be pushed in and be
contained within the stick ready for use when withdrawn and opened out, the
Stick being a separate article.
- 30 We purpose using a hinged handle to the Stick but a screw head can be
adapted particularly if the metal liner be part of the Stick.

Our invention will be clearly understood by the annexed diagram of a hollow
Walking Stick A shown in section and of veneers or of metal liner and veneer
exterior with a removable head B and enclosing a closely rolled up Umbrella C.

[Price 8d.]

Patent 3340 A.D. 1897 (George and Willaim Lund, London); this relates to the construction of hollow walking stick of veneer wood with a thin metal liner to conceal an umbrella of compact form; the ultimate walking stick umbrella

2

N^o 3340.—A.D. 1897.

Improved Manufacture or Arrangement of Umbrella Casing, &c.

Having now particularly described and ascertained the nature of this invention and in what manner the same is to be performed we declare that what we claim is:—

A hollow Walking Stick of wood veneer or of metal covered with wood veneer and in which an Umbrella can be enclosed as described and substantially as shown.

The 8th day of November 1897.

H. GARDNER

Patent Agent, 166 Fleet Street London.

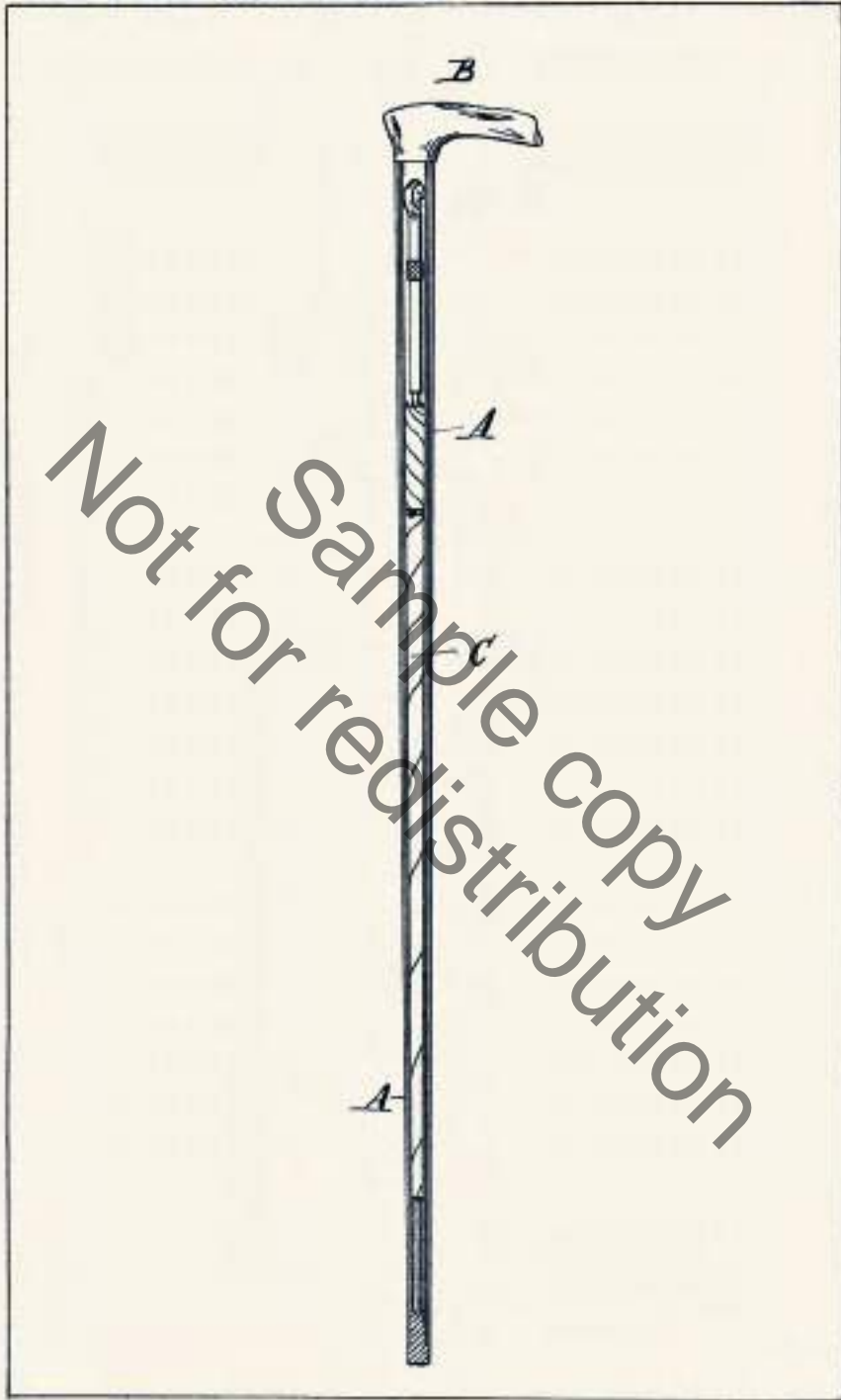
Agent for the said:— George Lund and George William Lund. 10

Bedhill: Printed for Her Majesty's Stationery Office, by Macrossan & Co., Ltd.—1908.

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A.D. 1897. FEB. 8. N: 3340.
LUND & brother's COMPLETE SPECIFICATION.

(1 SHEET)



[This Drawing is a reproduction of the Original on a reduced scale.]

Sample copy
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Maly & Sons, Printers

N^o 9153



A.D. 1899

Date of Application, 1st May, 1899—Accepted, 24th June, 1899

COMPLETE SPECIFICATION.

An Improved Means of Suspension for Sticks, Umbrellas, and the like.

I, JACQUES MÜLLER, Merchant, of 73, Markgrafenstrasse, Berlin, Germany, do hereby declare the nature of this invention and in what manner the same is to be performed, to be particularly described and ascertained in and by the following statement:—

5 The subject matter of this invention is an arrangement, on umbrellas sticks and the like, by which these articles may be suspended when not in use. The arrangement is intended to supersede suspension by the handles, which in most cases are of unsuitable form for this purpose, as well as the loops which hitherto were frequently attached to them, over which it will have the advantage of greater
10 efficiency and more especially of not being visible when not in use, and not incommodating the carrier.

The annexed drawing shows one form of execution of this arrangement.

Fig. 1 showing the arrangement when out of use.

Fig. 2 when ready for use.

15 Just above the handle a longitudinal slot *a* is formed in the stick, in which a hook turning on a pivot *e* is lodged, the head of the hook being turned towards the handle. The hook is guided between two strips of metal *c* arranged at right angles to the covering plate *d* of the slot and which have fastened to them, at their end opposite to the covering plate, a spring *f* which, pressing against the
20 hook causes its bent part, (when released) to protrude from the slot *a* and a correspondingly placed slot in the covering plate. An extension of the shank of hook *b* projecting beyond the pivoting point *e*, a small spring-catch *g* is arranged, the head of which projecting through a slot in the covering plate *h*, and lodging with a narrow ledge against the extension of the hook, will fix the
25 suspension hook *b* in the slot *a*, keeping the spring *f* compressed. This is the position of the mechanism while the stick or umbrella is in use. If the catch *g* is withdrawn, hook *b*, being thus released will be forced by the pressure of the spring, into the position indicated in Fig. 2, and may thus be used for safely suspending the article fitted with it. When the hook is pressed back into the
30 slot it will be fixed automatically in its original position by the catch springing forward and once more catching into it.

The arrangement may be modified in various ways as regards its details, but its characteristic feature is always a hook-like arrangement which is concealed while the stick or umbrella is in use and which after releasing a bolt-like catch
35 is automatically forced out by a spring and which may serve for suspending the article.

Having now particularly described and ascertained the nature of my said invention, and in what manner the same is to be performed, I declare that what I claim is:—

40 In sticks umbrellas or the like a suspension arrangement consisting of an oscillating hook *b* concealed in a longitudinal slot *a* near the handle, and which

[Price 8s.]

Patent 9153 A.D. 1899 (Jacque Muller, Berlin); relating to a concealed spring-loaded hook to suspend a walking stick or umbrella when not in use

2

N^o 9153.—A. D. 1890.

Müller's Improved Means of Suspension for Sticks, Umbrellas, and the like.

under the influence of a spring *f* arranged behind it, on releasing a catch *g* will be forced with its bent part out of the slot sufficiently far to permit of its being used for suspending the article provided with it.

Dated this 1st day of May 1890.

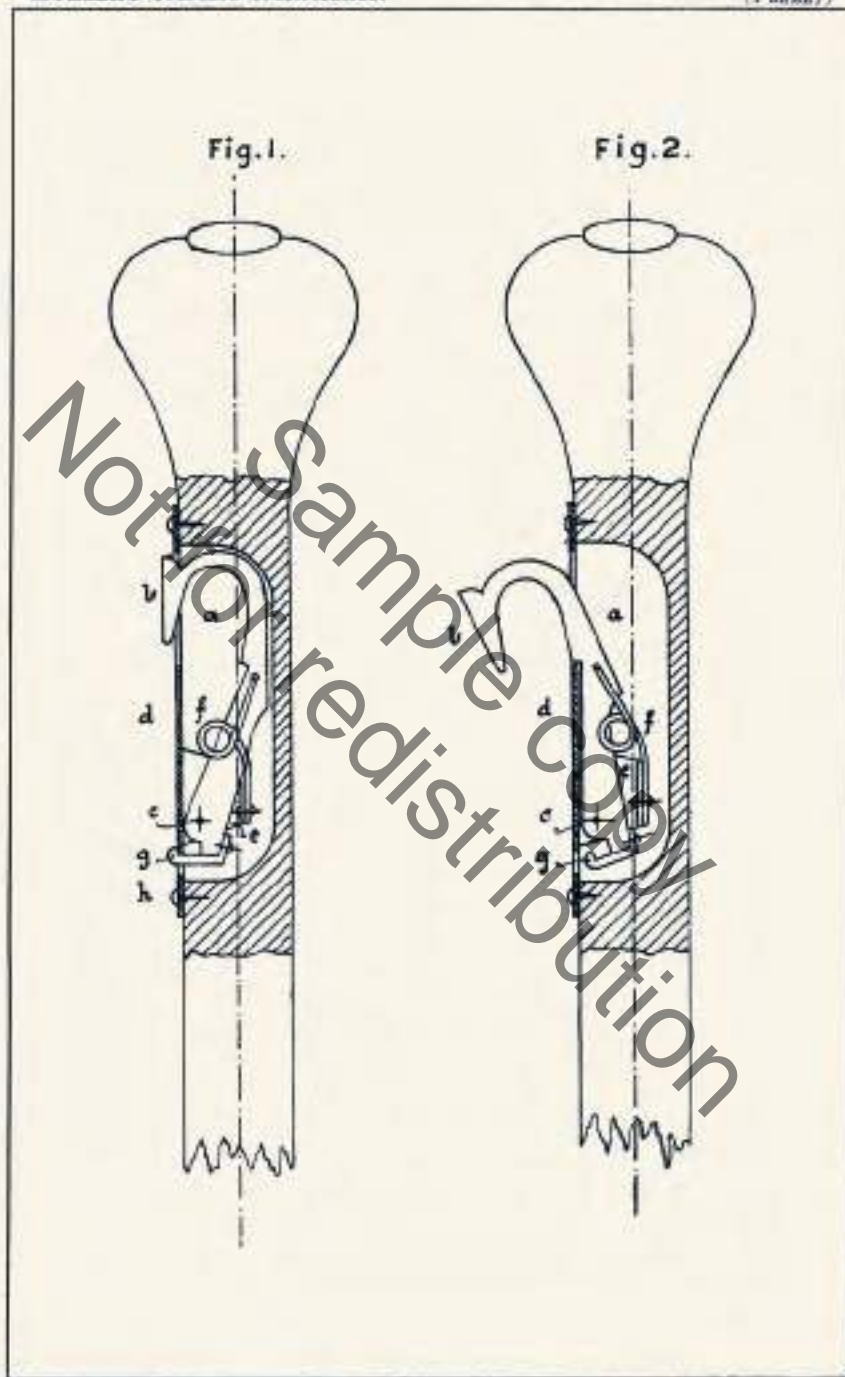
J. E. EVANS-JACKSON & Co., 5
Agents for the Applicant.

Redhill: Printed for Her Majesty's Stationery Office, by Mackenzie & Co., Ltd.—1890.

Sample copy
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A.D. 1899. MAY 1. N° 9153.
MÜLLER'S COMPLETE SPECIFICATION.

(1 SHEET)



[This Drawing is a full-size reproduction of the Original.]

Hayes & Sons, Photo-Litho

Books on Canes and Walking Sticks

TITLE	AUTHOR	PUBLISHER	ISBN
<i>The Story of the Stick in All Ages and Lands . . . Chronicle of the Stick as the Friend and the Foe of Man, 1875 / 1892</i> Out of print and rare to find Available now as reprint and print on demand	Anthony Real	J. W. Bouton	—
<i>The Romance Behind Walking Canes, 1945</i> Out of print and rare to find	William J. Burtscher	Dorrance & Company— Philadelphia	—
<i>The Story of Sticks and Walking Canes, 1967</i> Out of print and rare to find	Roger Adkins	Roger Adkins	Copyright Office Number A-957009
<i>Fascinating Walking Sticks, 1970 & 1973</i> Out of print and can be found; the 1st edition is much harder to find	A.E.Boothroyd	Salix Books 1970 1st edition This White Lion Edition— London—1973 2nd edition	85617450 950147400
<i>Canes & Walking Sticks, 1974</i> Out of print and can be found, the limited-to-500-copy hardback version is much harder to find than the 1500 paperback versions	Kurt Stein	Liberty Cap Books	—
<i>Stöcke, 1980</i> <i>In German</i> Out of print and rare to find	Ulrich Klever	Wilhelm Heine Verlag—Munich	—
<i>Spazierstöcke, 1984</i> <i>In German</i> Out of print and can be found	Ulrich Klever	Callwey	3766707078
<i>Walking Sticks, 1996</i> In print	Ulrich Klever	Schiffer Publishing	0764301543
<i>Les Canes à Système, 1982 / 1985</i> <i>French Language Edition</i> Out of print and can be found. The book to have for system cane collectors	Catherine Dike	Les Editions de l'Amateur—Paris / Catherine Dike Geneva	2859170235
<i>Cane Curiosa: From Gun to Gadget, 1983</i> Out of print and can be found. The book to have for system cane collectors	Catherine Dike	Les Editions de l'Amateur—Paris / Dike Geneva	2859170278

TITLE	AUTHOR	PUBLISHER	ISBN
Les Canes <i>French</i> Two editions available	Pierre Faveton	Charles Massin	2707201324
Bastoni: Dall'essenziale allo stupefacente <i>Italian</i>	Sergio Coradeschi & Alfredo Lamberti	Giorgio Mondadori & Associati—Milan	9788837409753
Les Canes, 1992 <i>French Language Edition of —“Bastoni— Dall'essenziale allo stupefacente</i>	Sergio Coradeschi & Alfredo Lamberti	Giorgio Mondadori & Associati—Milan	2869010885
Canes & Parapluies et leurs anecdotes, 1986 <i>French</i>	Sylvie Girard	MA éditions	2866762460
La Canne Objet d'Art, 1988 Out of print and can be found. Only available in French, but another 'must have' book	Catherine Dike Guy Bezzaz	Les Editions de l'Amateur—Paris / C. Dike Geneva	2859170741
American Folk Art Canes: Personal Sculpture, 1992	George H. Meyer	Sandringham Press & Museum of American Folk Art	0295972009
Canes: From the Seventeenth to the Twentieth Century, 1993	Jeffrey B. Snyder	Schiffer Publishing Ltd	0887405495
Canes in the United States: Illustrated Mementoes of American History 1607-1953, 1994 Two editions Out of print and can be found.	Catherine Dike	Cane Curiosa Press	0964224909
Bastoni da Passeggio / Walking Sticks, 1994 This book has both Italian and English translations	Sergio Coradeschi & Alfredo Lamberti	BE-MA editrice—Milan	8871431707
Canes Through the Ages, 1995	Francis H. Monek	Schiffer Publishing Ltd	0887408621
Bastoni Di Narvale E Marini, 1998 Book on marine and whalebone / Narwhal canes <i>Italian</i>	Alfredo Lamberti	Giorgio Mondadori	8837416539
L'âge de la maturité : la canne et ses mystères, 1998 <i>French</i>	Musée & Ville de Carouge	Ville & Musée de Carouge (Suisse)	—
The Granite State's Boston Post Canes: A New England Tradition, 1999	Barbara Staples	Fleming Press	—
The Bay State's Boston Post Canes: A New England Tradition, 1997	Barbara Staples	Fleming Press	—
More Boston Post Canes: The Pine Tree State and Little Rhody, 2002	Barbara Staples	Fleming Press	—

TITLE	AUTHOR	PUBLISHER	ISBN
<i>Bâtons, Cannes de Bergers & d'Art Populaire, 2000</i> <i>French</i>	Daniel Fraissard	—	2921440103
<i>Walking Sticks, 2002</i> Small paperback book of 32 pages	Catherine Dike	Shire Albums	0747800790
<i>Stöcke der Kunst und des Geistes, Bâtons d'Art et d'Esprit: Bastoni d'Arte e d'Ingegno, 2005</i> Translated into French, Italian and German	Luca M. Venturi	Comunicazione e PR	—
<i>Bastoni: Matera Arte Potere, 2006</i> <i>Italian</i>	Aldo Gerardi, Renzo Trabellesi & Alberto Zina	Priuli & Verlucca	8880683101
<i>The Mandel Cane Collection, 2007</i>	Youssef. Kadri	—	—
<i>The Return of the Cane—A Natural History of the Walking Stick, 2007</i>	Gerard J. Van Den Broek	International Books	9789057270505
<i>Bastoni d'Arte Populare, 2008</i> <i>Italian</i>	Renzo Trabellesi & Aldo Gerardi	Priuli & Verlucca	9788880684107
<i>Vertical Art, 2008</i> The most beautifully photographed canes in this coffee table book	—	Hudson Hills Press	1555952941
<i>The Pearson Cane Collection</i>	Youssef. Kadri	—	—
<i>Les cannes d'Art Populaire du 17ème au 20ème siècle: Popular Art Canes in Europe from the XV11th to the XXth Century, 2008</i> Translated in French and English	Laurence Jantzen	—	—
<i>Citta Di Benne Vagienna Chiesa Dei Disciplinant I Bianche—Utilita E Prestigio—I Bastoni Da Passegio</i> Small paperback catalogue <i>Italian</i>	—	Associazione Culturale Amici Di Bene-Onulus	—
<i>Stock und Knauf: Machtsymbole und Zierden Fur Kaiser und Burger, 1994</i> <i>German</i>	Sergio Coradeschi & Maurizio De Paoli	Battenberg	—
<i>Le Collezioni Bastoni, 1993</i> This is the original Italian version of <i>Stock Und Knauf</i>	Sergio Coradeschi & Maurizio De Paoli	Bompiani	—
<i>Les Collections Cannes, 1995</i> This is the French version of <i>Le Collezioni Bastoni</i>	Sergio Coradeschi & Maurizio De Paoli	Celiv	—
<i>In Good Hands: 250 years of Craftsmanship at Swaine Adeney Brigg, 2012</i> A published book about the quintessential cane retailer	Katherine Prior	John Adamson	97818985650903

TITLE	AUTHOR	PUBLISHER	ISBN
<i>Ingenious Contrivances Curiously Carved: Scrimshaw in the New Bedford Whaling Museum, 2012</i> Book about all aspects of whalebone and scrimshaw artefacts, including many canes	Stuart M Frank	David R Godine	www.godine.com
<i>49 Uses for a Walking Stick, 2019</i>	Frank Hopkinson	Pavilion Books	9781911358749
Larry Mattson Collections <i>Porcelain Cane Handles</i> <i>Jewelry Cane Handles</i> <i>Canes Combined with Weapons</i> Over the past 24 years, Larry Mattson has developed a collection of decorative and weapons canes. His particular interest is in ceramic handle canes, and he is a member of the American Ceramic Circle, a ceramic scholar society. These books are currently in PDF form, published in January 2021.	Larry Mattson	—	—

THE BASEL GADGET CANE EXHIBITION, AT THE SPIELZEUG WELTEN MUSEUM, BASEL FROM 18 APRIL-4 OCTOBER 2020

The walking stick with a secret—the incredible world of gadget sticks. Gadget or system canes by inventive spirits are perhaps the most fascinating and most collected canes. These quirky creations feature hidden devices such as a fan, an umbrella, a bottle and drinking glass, a perfume bottle or a sword; sometimes also scalpels and syringes in canes for doctors. Besides, musical instruments, fishing rods, telescopes, sewing kits and corkscrews can be hidden in the head of a cane. More than 1500 patents were applied for during the 18th and 19th centuries. The gadget cane's two essential properties are something hidden and a combination of several tools or functions. In addition to the official term *gadget cane*, there are also more romantic expressions such as *canes with inner life* or *canes with soul*.

You can find out more, and download two PDFs:

http://www.spielzeug-welten-museum-basel.ch/fileadmin/user_upload/Sonderausstellungen/10-Systemstoecke/Kataloge/Systemstoecke_EN-Tour1.pdf.

http://www.spielzeug-welten-museum-basel.ch/fileadmin/user_upload/Sonderausstellungen/10-Systemstoecke/Kataloge/Systemstoecke_EN-Tour2.pdf.

These are available at <http://www.spielzeug-welten-museum-basel.ch/en/>.

Bibliography

In researching, compiling, writing and piecing together the history of the walking stick, I have undertaken extensive research from a wide variety of sources, including paper archives, out-of-print books, digitalised records and published articles, the key elements of which follow.

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The Roy Moore Collection of Walking Sticks, Part 1 & 2, Chiswick Auctions, 21 June and 5 October, 2016.

William H. Beehler's *Umbrella and Walking Stick Manufacturer*, 1907 Catalogue, Baltimore, MD.

ONLINE SOURCES

The British Newspaper Archive, the archival content from old advertisements and articles. www.britishnewspaperarchive.co.uk.

Encyclopaedia of Silver Marks, Hallmarks & Makers' Marks, the most extensive internet resource for the research of silver hallmarks and maker's marks. The site includes thousands of American and international silver marks and trademarks. www.925-1000.com.

Encyclopaedia of Silver Marks, Hallmarks & Makers' Marks: Research Forum of Sticks, Whips, Canes, Parasols, and Umbrellas, this forum offers advice on advertisements and background information on makers, retailers, plus trade and silver marks. It is also a useful resource to aid in identifying the marks on the silver bands that are applied to walking sticks, canes, parasols, and umbrellas. Over time the marks on silver bands fastened to hard wooden shafts often smooth out and become barely readable. www.925-1000.com/forum.

European Countries Silver and Gold Marks is an illustrated selection of antique silver and objects of vertu, Continental, European, Italian, Russian, German, French, English, Austrian, Scottish, American, Dutch, Danish, Judaica, Georgina, Spanish and much more. www.silvercollection.it.

L'Art Nouveau lists artists, architects, designers, exhibitions and retailers during the artistic movement starting around 1890 and ending around 1914. www.lartnouveau.com.

The London Gazette, England's publication of records and notices, in respect to business partners, bankruptcies and relevant public announcements. www.london-gazette.co.uk.

The Proceedings of the Old Bailey, regarding important information on working practices of London businesses and criminal trials. <https://www.oldbaileyonline.org>.

PROJECT GUTENBERG

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The Pedler of Dust Sticks by Eliza L. Follen, Boston, 1857.

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From Christie's, Sotheby's, Bonhams and Chiswick Auctions to track manufacturers, craftsmen and retailers as so much company history has been lost in time.

www.christies.com.

www.sothebys.com.

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Canemania—Ammann Klarinette Part 1 & 2, a talk on Ulrich Ammann and a recital of music using Ulrich Clarinet Canes in Geneva, Switzerland, 2016. www.canemania2016geneva.com.

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The National Archives, and their historical currency converter. www.nationalarchives.gov.uk/currency.

Thomas Telford, a biography of the Scotsman who laid the foundations of industrial Britain; the Colossus of Roads, the godfather of civil engineering. www.history.co.uk/biographies/thomas-telford.

When the Cane Was King

*We have walked the path of history,
From early man to Chinese Ming.*

*Before the 1st to the 20th century,
To the time when the cane was king.*

*From crude stick to sophistication,
Read the language of the cane.*

*From its use as weaponry,
To the measuring of grain.*

*We have travelled through the years,
Seen what cultural needs did bring.*

*Walked the walk of every man,
To the time when the cane was king.*

—Deanna Moss, May 2018

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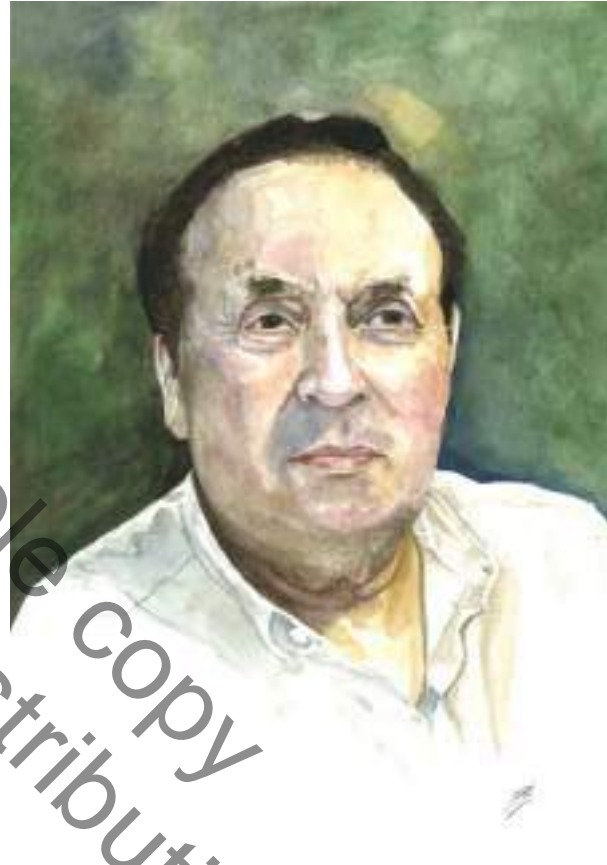
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About the Author



Anthony Moss is an avid rabologist (a collector of walking sticks). He is Joint Chairman of the Antique Walking Cane Society based in London, a Member of the International Society of Cane Collectors based in the United States and regularly attends Canemania, an International Cane Convention.

Collecting has always been his craving, starting with collecting books at age nine. He and his wife, Deanna, married 56 years ago and began collecting Victorian furniture when it was inexpensive. In the 1970s their collecting interests expanded to encompass a wide range of antiques and collectables, such as writing instruments, nibs, pencils and early pens. In 1998 Deanna made the mistake of buying Anthony a few walking canes—thus his passion as a rabologist began.

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