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and native tradition. Similarly farmhouse furniture exhibits the work of the local cabinet-maker in various districts, strongly marked by an adherence to traditional forms and intensely insular in its disregard of prevailing fashions. It is as English as the leather black-jack and the home-brewed ale.

Contemporaneous with the great cabinet-makers who drew their inspiration from foreign sources—from Italy, from France, from Holland, and from Spain—small jobbing cabinet-makers in every village and town had their patrons, and when not making wagons or farm implements, produced furniture for everyday use. As may readily be supposed, there is in these results a blind naïveté which characterises a design handed down from generation to generation. This is one of the surprising features of the village cabinet-maker's work—its curious anachronism. The sublime indifference to passing fashions is astonishingly delightful to the student and to the collector.

There is nothing more uncertain than to attempt with exactitude to place a date upon cottage or farmhouse furniture. The bacon-cupboard, the linen-chest, the gate-table, the ladder-back chair and the windsor chair, were made through successive generations down to fifty years ago without departing from the original pattern of the Charles I. or the Queen Anne period. Oak chests are found carved with the Gothic linen-fold pattern. They might be of the sixteenth century except for the fact that dates of the late eighteenth and early nineteenth century are carved upon them. Whole districts have retained similar styles for centuries, and the fondness for