

WITH THE  
WALLACE  
COLLECTION

Out of the Frame Loan Boxes

Family and Home



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# Family and Home



## Contents

- 1 How to use the Box
- 2 10 Basic Questions
- 3 Thoughts about the Pictures
- 4 5 The Founders of the Wallace Collection
- 6 7 Jochem van Aras with his Wife and Daughter
- 8 9 A Woman Peeling Apples
- 10 11 Henri IV and the Spanish Ambassador
- 12 13 Celebration of the Birth
- 14 15 Tray and Tea Service
- 16 20 Poems

# How to use the Box

The theme of this Box is **Family and Home** and in the Box you will find:

- A booklet which gives you information about paintings and objects from the Wallace Collection.
- Images of the paintings or objects.
- Handling items relating to the paintings or objects.
- An ipad, with preloaded resources such as images, and audio descriptions and much more.

## It's all about the picture

- The picture or object is the important thing. Encourage your resident to tell *you* what they see. Guide them where necessary, by suggestion, by asking questions, by giving a finger to follow, but unless they have very poor sight, try and avoid telling them what's there. Discovery is exciting.

## One thing at a time

- Keep the questions and the handling to one at a time. Too many questions, or surrounding your resident with all the handling objects at once can be confusing. Finding an interesting facial expression, stroking a feather or pondering a question will be enjoyed much more without distractions.

## Break it up!

- Look at the image or object in short bursts. Introduce conversation, tactile resources, activities to give a break – then go back to it. 'Real looking' is absorbing but also tiring physically and mentally.

## Share your thoughts

- There are lots of ways to read a painting, some of them based purely on personal preference. Share your opinions and feelings about the picture with your resident, especially if your tastes are very different.

## Know when to stop!

- You may want to look at 'just one more thing', but if the resident has clearly had enough, take the box away and look at it on your own! Always leave them wanting more.

## 10 Basic Questions

**These can be used to help find details in the works of art and stimulate discussion with your residents.**



- ? What can you see?
- ? Can you find the...? Shall we see if we can find the...?
- ? What colour is the...? Is there anything else the same colour in the picture?
- ? How many ... are there? Shall we count them?
- ? What do you think is the most important thing in the picture?
- ? Are we looking up or down or straight into the picture?  
Does that make a difference?
- ? Where do you think the light is coming from in the picture?
- ? What is lit up and what is in the shadow? Why do you think that is?
- ? What is the mood of the picture? How does it make you feel?
- ? Does the picture puzzle you, make you smile, not appeal to you?  
Why?

## Some Thoughts about the Pictures in the Box

Until as recently as the 19th century, an artist was paid to paint exactly what the customer wanted. They might have made suggestions, but on the whole, the customer was always right! But even in the 17th century, new-found wealth was beginning to seep down to the middle classes, opening up a new market for artists. Small pictures of landscape, family scenes or imaginary characters began to be bought up eagerly for middle-class homes that had no room for the enormous religious and history paintings and portraits to be found in grand houses.

### Dutch Painting

Several of the pictures in the box are from Holland and were painted in the 17th century. These Dutch pictures often had many meanings. Sometimes they pointed a moral too. So the people who were looking at them when they were painted 300 years ago found them interesting, or simply lovely or funny things to look at, but they could also enjoy teasing out these hidden messages. There were special little 'emblem books' (*right*) to help them.



### Genre Painting

In the 19th century, an enthusiasm grew for pictures about historical events, especially pictures about the Middle Ages, the Tudor period and the 'Mysterious Orient' as it became known. These are called 'genre paintings'. An artist had free range to exercise their imagination and often placed famous historical figures in domestic situations.

### French Porcelain

The porcelain in the Wallace Collection is French, mostly from the Sèvres factory. Some of it had once belonged to the French royal family for whom the Marquesses of Hertford felt great sympathy. Louis XV and Madame de Pompadour loved porcelain and, in 1740, moved the Sèvres factory from Vincennes to a new building near Madame de Pompadour's Palace of Bellevue. It became a royal factory in 1759. (Sèvres factory today, *right*)

Sèvres porcelain is soft paste, which makes it extremely fragile. Hard paste porcelain requires kaolin to make it stronger. Kaolin is unobtainable in France, but soft paste is very delicate, sometimes almost translucent, making it extremely desirable. The decorations were often done by the leading artists of the day, including François Boucher who was the First Painter of the King.



## The Founders of the Wallace Collection

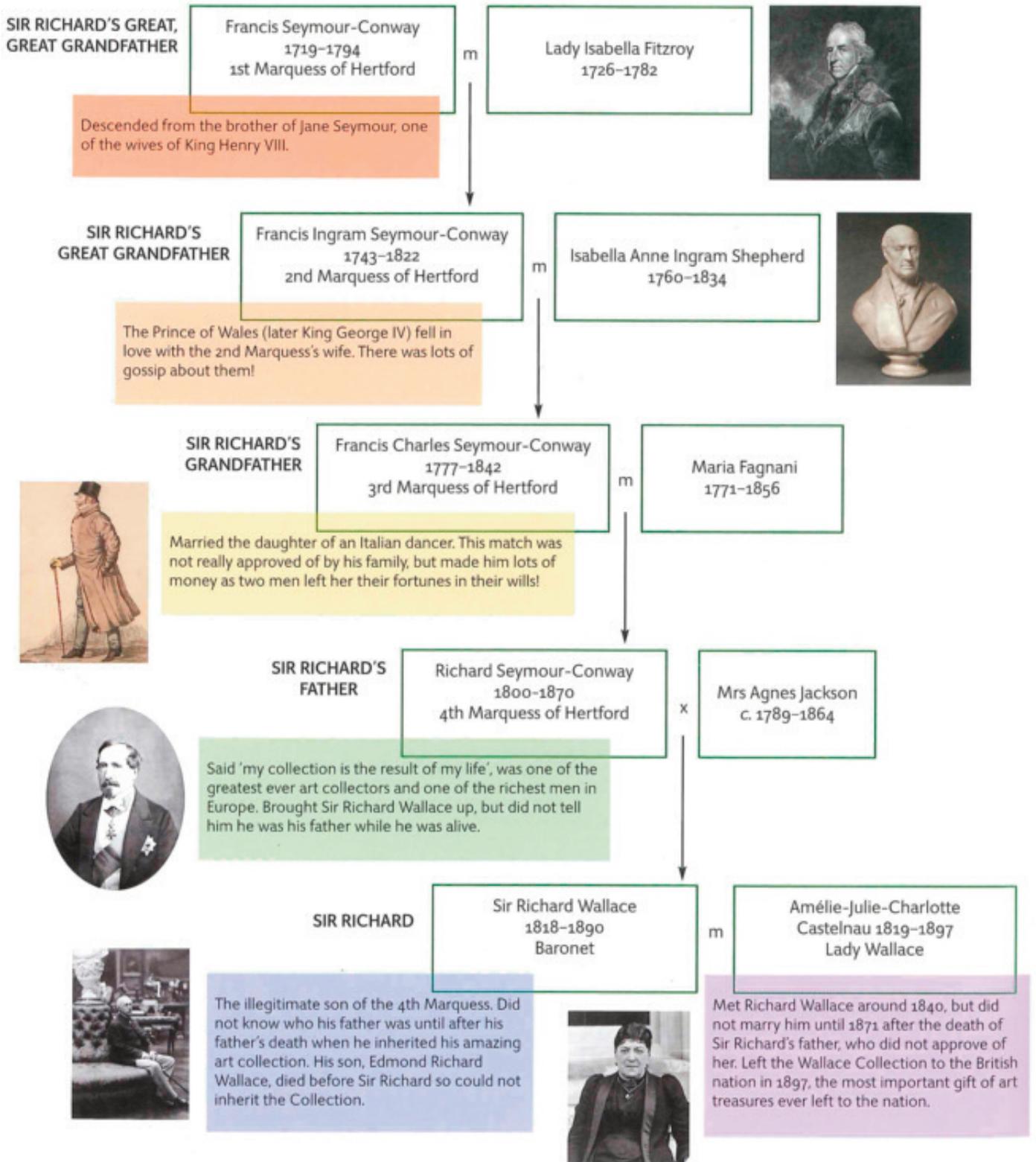


Hertford House (1776-88) and the Front State Room

**Everything in this Box comes from the Wallace Collection at Hertford House, in the centre of London. Hertford House was the home of the Marquesses of Hertford and later of Sir Richard Wallace, the illegitimate son of the 4th Marquess.**

- In 1797 the 2nd Marquess bought the house as a hunting lodge but subsequent owners have added to it. They also added to the Collection, but the greatest of the collectors were the 4th Marquess and Sir Richard.
- When he was 18, the 4th Marquess had a love affair with a married woman, Agnes Jackson. Six years later, she left their young son Richard with the Marquess in Paris where he lived. Richard was brought up as Richard Jackson. He was never told that the Marquess was his father and later adopted his mother's maiden name of Wallace. In his early twenties, his father told him that he must settle down. Richard made enlarging and looking after the Collection his life's work.
- Richard himself had a mistress, Amélie Castelnau, who worked in a Paris parfumerie but his father didn't approve of a marriage. When the 4th Marquess died in 1870, he left the Collection to Richard. Richard discovered that the Marquess was his father and was now free to marry Amélie.
- Sir Richard performed many charitable works for which Queen Victoria created him a Baronet. He died in 1890 and left the Collection to Lady Wallace who died in 1897. Following her husband's wishes, Lady Wallace left the Collection to the Nation.

# Family Tree



## Jochem van Aras with his Wife and Daughter



Bartolomeus van der Helst  
Netherlands, 1654  
Oil on canvas, 66.7 x 77.6in / 169.5 x 197.2cm

### Description of the picture

**In this group portrait, the van Aras family are wearing their best clothes to sit out of doors in their extensive gardens.** Jochem van Aras was a well-to-do baker. He sits with his wife Elisabeth and their daughter Maria, his hunting dogs at his side. The city of Haarlem is in the background. The family wear very rich clothes – suede, velvet and silk. At this time, the Netherlands were becoming one of the most important trading centres in Europe. The van Aras family were part of this story and are showing us how rich and important they too have become.

### Some thoughts about the picture

- The dead hare tells us of Jochem's recently granted permission to hunt. The little girl's exotic peaches may symbolise hope of a fruitful marriage.
  - A law had been passed to make it possible for newly successful people to hunt on their own land, not just the aristocracy.
  - The Dutch were a newly Protestant nation. A good Protestant contributed to Holland's trading success but remembered the sins of greed and showiness.
- ? How might the people in the portrait have been seen at the time? And today?
- ? Are they to be congratulated on their hard-won prosperity and as an object lesson in family unity? Are they seen as an object of envy or as the butt of jokes about 'vulgar and ostentatious tradespeople'?

## Discussion points: Clothes

- The family is dressed in an array of rich fabrics and decorations.
- ? What do you think their costumes are made from? How is their hair arranged? What ornaments do they wear?
- ? Are Elisabeth and Maria's gowns suitable for wearing outside? Do they look as comfortable as Jochem in his coat and boots?
- ? What was the most you ever spent on an outfit and what did it look like? How did you feel when you wore it?

## Discussion points: Hunting dogs

- Jochem brings his dogs right to the foreground of the picture, so they were important to him.
- ? What breed of dog are they? How did they move?
- ? What would they have eaten? What smells would have come from preparing their food?
- ? Have you ever had a dog or other pet, and if so what kind?

## Discussion points: Hare and peaches

- ? Who do you think chose to include the hare and the peaches – Jochem, the family or the artist? And why?
- ? Do they show the bounty of nature, or the family's status, or both?
- ? If you were being painted, what favourite food would you include and what background would you choose?
- ? What foods are status symbols today and where do they come from?

## Discussion points: Expression and gesture

- The gestures and expressions in the picture bring different reactions and opinions from viewers, and they probably did 300 years ago too.
- ? Jochem pats his dog. He looks at the hare. He appears relaxed and in command. What is the most important thing to him in the painting?
- ? Elisabeth looks at us and holds the hare up away from her almost as if presenting it to us. Or is she protecting her dress? She looks a little awkward, but she certainly wants us to notice the hare.
- ? Maria cradles her peaches. Is she gazing into the distance or looking at her father? Is she happy with her pre-ordained fate as a wife and mother?
- ? Do you think we are meant to understand the feelings of the family, or just to know how successful and prosperous they are?



## A Woman Peeling Apples



Pieter de Hooch

Netherlands, c1663

Oil on canvas, 26.4 x 21.5in / 67.1 x 54.7cm

### Description of the picture

**Light pours in through a high window on the right of this tender scene.**

At the side of a high stone fireplace sits a young mother with her little girl. The child is perhaps 4 years old, already wearing the stiff bodice and long skirts she must wear for the rest of her life. Mother is dressed in rich clothes, black velvet tipped with fur, her red skirt bordered with braid. The fire blazes, and hanging over it a large black cauldron promises delicious tastes and smells.

### Some thoughts about the picture

- Mother has a basket of apples on her lap, waiting to be peeled. The little girl holds an apple in one hand and holds out the other to take the long, unbroken length of peel from her mother. 'This is how you peel an apple', mother seems to say. But they both share a little secret smile. The mother glances at her daughter from the corner of her eyes, the little girl's eyes sparkle as she gazes up. What can be the secret that they share? There is an old traditional game that children played and perhaps still do. It's not especially Dutch, but it's one this painting may refer to.
- Just above them, on a stone pillar of the fireplace, dances a tiny gold Cupid. He is a sign of marital love, a happy home, but perhaps he stands for something else too. This little girl, with her curls neatly hidden under her cap and her pretty blue bows, is destined for marriage. In the game, you peel an apple in one length and throw the peel over your shoulder. Whatever letter-shape it lands in, that's the initial of your sweetheart. Perhaps Cupid is watching over the destiny of the little girl, in a moment of gentle fun and laughter.

### Discussion points: Clothes

- The little girl is a miniature grown-up, but her skirt is pinned up at the front to show her beautiful golden petticoat. These heavy clothes were difficult to clean, so the skirt would only be let down for special occasions, hiding any grubby spots from view.
- ? Do you remember heavy washdays and cumbersome implements like washboards and mangles? Do you remember your first washing machine? What difference did it make to life?
- ? Children's clothes are very different now, and yet they still often dress like mini grown-ups. Do you like that, or do you prefer 'children to look like children' as they did not so long ago?

### Discussion points: Food

- The picture is full of wonderful smells, tastes and textures, and the shadowy light and the glowing fire help to foster the cosy atmosphere.
- ? What would you most like to touch in the painting – the velvet and fur of mother's dress, the shining gold of the Cupid, the tiny curls and the rosy cheeks of the little girl?
- ? If you were cooking the apples, what dish would you most like to make and how would you go about it? Or if you don't like cooking, what would you like prepared for you?

### Discussion points: Tradition

- Mother is handing down her skills to her daughter. The suggestion of the apple peel game may or may not be meant by the artist but it has been played by many a little girl.
- ? Did you ever play 'who shall I marry' games? Some of them were skipping games. Can you remember the rhymes you skipped to?
- ? There are other traditional games using apples, especially on Bonfire Night. Did you ever bob for apples? What other games did you play?

### Discussion points: Health

- The room in the picture is very clean as are the two people in it. The marble floor is shining and the hearth is free of ash. Yet the mother has a black patch on her forehead. They were used as a cure for sight disorders. And the little girl would be taught many herbal cures for illness just as she is learning about peeling apples.
- ? Would we use a black patch now as a cure for poor sight? What other old remedies do you remember that we wouldn't use now?
- ? Herbal medicine is still very popular though. Are there any herbal cures that you believe in?



## Henri IV and the Spanish Ambassador



Richard Parkes Bonington  
France, about 1827  
Oil on canvas, 15.1 x 20.6in / 38.4 x 52.4cm

### Description of the picture

**The warm, mellow colours of this little painting add to the cosiness of the happy family scene.** A young pageboy pulls back a curtain, letting the evening sunlight into a richly decorated room. On the floor on all fours is a man with a white beard, a young lad on his back and two other small children playing a rumbustious game. From under the man's tummy, a little dog yaps. In the background, a woman in a huge white ruff leans back in her chair. The grown-ups, the dog and the boy look towards the door to see a tall, haughty man dressed all in white satin. He looks down his long nose at them, barely concealing his disapproval of such vulgar behaviour.

### Some thoughts about the picture

The artist, Richard Bonington, has taken a story, probably not a true one, of Henry IV, King of France, being surprised at play with his children by the Spanish Ambassador. One day the King was playing with his son the Dauphin, letting him ride on his back, when the Ambassador arrived 'to discover the Monarch of France in this undignified position'.

Without getting up, Henry said:

'Have you any children Ambassador?'

'Yes, sire.'

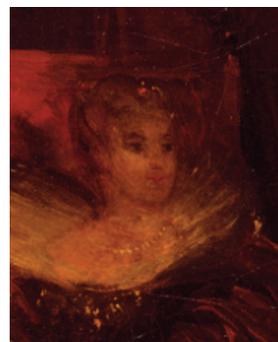
'Then I may finish my trip round.'

## Discussion points: Children and clothes

- ? Do you think the smaller children are boys or girls? The skirts tell you one thing, but there are other clues that suggest the opposite.
- The children are playing a rough game. The one on the left grabs the King's medallion in one hand and holds a long stick in the other. The big boy pushes away the hand of the little one in pink on the right. Little girls would never have been shown doing such unseemly things and nor would they wear a prince's special blue sash around the waist. Little boys wore skirts till they were five years old.
- ? The page drawing back the curtain isn't much older than the Dauphin. What do you think his life would have been like?
- ? Does the artist want us to think of his painting as a true picture of the time, or does he simply want us to enjoy it as a charming story?
- ? What clothes did *you* wear as a child?  
What do you think of children's clothes today?

## Discussion points: Characters

- Henry IV was one of the greatest of the French kings. He ruled wisely but he was assassinated in his fifties by a fanatic.
- The young boy on Henry's back is his son, the Dauphin, who became Louis XIII when he was only 9 years old. He grew up to be moody and suspicious, a much weaker king than his father.
- The Queen is Marie de Medici, a beautiful Italian who was Henry's second wife. After Henry's death, she was Regent for Louis. They quarrelled. She was exiled and died many years later in poverty.
- Richard Bonington, the artist, died at the age of 26 from tuberculosis. He exhibited his first paintings at the age of 11. Although he painted many pictures in his short life, he had no time truly to fulfil his great promise.
- This is an imagined version of the life of the royal family of France hundreds of years ago.
- ? How different do you think life was for a royal family at that time from the one imagined in the painting? And now?
- ? Does knowing the sadness in store for the people in the painting spoil your enjoyment of it?



## Celebration of the Birth



Jan Steen  
Netherlands, 1664  
Oil on canvas, 34.5 x 42.1in / 87.7 x 107cm



### Description of the picture

**Brilliant colours and lots of activity set the scene for a happy family event.** A proud father holds up his newborn tightly wrapped in red.

Around him swarm womenfolk, servants, neighbours, all busy celebrating, except perhaps for his wan-looking wife recovering in bed in the background. Quite a party – but for just one sinister figure who looks on with a crafty smile and who is about to leave through the open door.



### Some thoughts about the picture

- The figure holds up two fingers above the baby's head, telling us that the father is a cuckold – the baby isn't his, but the sinister stranger's. The strange, out-of-place objects refer to old Dutch sayings and are other signs that all isn't well in this cheerful household. Jan Steen is making us smile, but giving us a moral story too.
- On the floor lies a warming pan – the marriage-bed is cold. Food on the floor is sometimes used a sign of a badly run household and broken eggs of someone's sexual misdoings. Behind the two cooks, a young girl hangs up a limp sausage, maybe to tell us that the father is impotent.
- On the right, the midwife and a cook hold out a hand. Father reaches for his purse. The young woman with her back to us may be learning a moral lesson, but she's wearing red stockings and her shoe slips off – probably signs that she's already 'no better than she should be'. Next to her, a pregnant girl sips wine, something we would disapprove of today.



### Discussion points: Symbols

- The artist gives us a cheerful scene until you read the signs he has put in to tell you that this is a dysfunctional family.
- ? Do you like the painting better now you know the truth about it, or did you like it better before?
- ? Which things in the picture would you disapprove of most – the money-grubbing women, the broken vows, the careless, dirty habits, the wine drinking pregnant girl?

### Discussion points: Characters

- Each of the characters in the picture is very distinct and tells us what kind of person they might be and even what they are thinking perhaps.
- ? An old woman looks down at the pregnant girl. What might she be saying to her? Does she want her to stop drinking or has she given her the wine herself?
- ? Behind the table is a fat woman in a white ruff. She has her arms folded comfortably across her ample bosom and looks up at the baby with a little smile. Is she just admiring the new addition or is she smugly aware of what's going on in the family?
- ? How is the mother feeling? Does she feel guilty, or doesn't she? With a mocking grin, the real father of the baby is about to leave – does she care about that?
- ? And the young maid hanging up the sausage has a troubled expression on her face. Is she sorry about what's happened, or is she worried that she too might be unmarried and pregnant?

### Discussion points: Colours

- Jan Steen uses clear bright colours to tell us his story. But the vivid reds have a message. The baby is wrapped in red, the young woman wears scarlet, especially her stockings, and the chair she touches is red. This is the chair of the head of the household, which should be father's – but it's empty. He isn't in control. But elsewhere, colours gleam – on the pewter plates, the jug, the cheeks of the cook, the white of the tablecloth.
- ? Do you think the colours give us mixed messages – cheery but at the same time a warning about what we see?
- ? Do the bright colours help you to enjoy the painting and forget about the message?



## Tray and Tea Service



Sèvres, France, 1758-1759  
Porcelain



### Description of the porcelain

**A precious tea service used to be the prize possession of many homes, only brought out for special occasions.** It was often handed down through the family and some still are, today. Not all are made of valuable porcelain, but they are part of family life and treasured just the same.

### Some thoughts about the Tea Service

Mme de Pompadour once owned the delicate tea service in the picture. Jeanne Antoinette Poisson, Marquise de Pompadour, was the official mistress of Louis XV, King of France. She was beautiful, clever and witty. She sang, danced, painted and collected beautiful things, but she had known tragedy. Both children from her early marriage died young. Jeanne never recovered fully from this terrible loss, but she always loved children and many of her treasures were decorated with pictures of chubby little people, cherubs or infants made to look as sweet and innocent as could be. If you look carefully at the tea service you will find some of them there.

- Mme de Pompadour had no more children, but she loved dogs too. Her favourite was Inez, her King Charles spaniel. She was often shown in paintings of her mistress.
- In the 17th and 18th century tea was very expensive and only rich people could afford to drink it. Tea was often stored in a locked caddy and the mistress of the house kept the key. That's one reason why tea services were made of fine china like porcelain, which was just as costly as tea, and teapots might be made of real silver.



### Discussion points

- ? What pieces can you find in the picture? There are cups, saucers, a sugar bowl and a pretty tray. What do you think is missing and why?
- ? What might the tray be for? Tiny sugared cakes in those days, but nowadays we might favour cucumber sandwiches, chocolate biscuits or even muffins.
- ? If you were giving a tea party, what would you provide? Do you remember any tea parties for special celebrations?
- ? Do you think black is a strange colour for a pretty tea service? What colour would you choose?
- ? Were there any things in your family that had been handed down generation after generation? Perhaps not a tea service, but a clock or a soldier's medals maybe?
- ? What are the children doing in the decoration in the centre? What games did you play in your childhood that you'd like to see painted on a tea cup, or in any other kind of picture?
- ? What about the games children play today? Would they make a good tea service decoration? Perhaps they'd look better on something else – a mug or a lunch box maybe!

## Some Poems

to enhance your enjoyment of the pictures

**These little poems are old traditional rhymes and might have been known to some of the children alive at the times the pictures were painted.**

**Perhaps you remember them too:**

### **For A Newborn Baby:**

Monday's child is fair of face  
Tuesday's child is full of grace,  
Wednesday's child is full of woe,  
Thursday's child has far to go,  
Friday's child is loving and giving,  
Saturday's child works hard for his living,  
And the child that is born on the Sabbath day  
Is bonny and blithe and good and gay.

### **Two Rhymes for Bedtime:**

Matthew, Mark, Luke and John,  
Bless the bed that I lie on.  
Four corners to my bed,  
Four angels round my head:  
One to watch and one to pray  
And two to bear my soul away.

From ghoulies and ghosties  
And long-leggedy beasties  
And all things that go BUMP  
in the night  
Good lord, deliver us!

### **A Ball-Bouncing Game**

#### **or for Counting Birds:**

One for sorrow,  
Two for mirth,  
Three for a wedding,  
Four for a birth  
Five for silver,  
Six for gold;  
Seven for a secret,  
Not to be told.

### **A Skipping Game:**

Blackcurrant, redcurrant, gooseberry jam  
Tell me the name of your young man  
Rosy apple, lemon tart,  
Tell me the name of your sweetheart.

**For many children, grandmothers have a special place in their family and in their hearts. In her poem *Lineage*, Margaret Walker thinks about her two strong, peasant grandmothers with wonder and affection.**

My grandmothers were strong.  
They followed plows and bent to toil.  
They moved through fields sowing seed.  
They touched earth and grain grew.  
They were full of sturdiness and singing.

My grandmothers were strong.  
My grandmothers were full of memories  
Smelling of soap and onions and wet clay  
With veins rolling roughly over quick hands  
They have many clean words to say.  
My grandmothers were strong.  
Why am I not as they?

**In his poem *A Piper*, Seamus O'Sullivan remembers an occasion long ago, when a whole street, grown-ups and children alike, were happy and singing.**

A piper in the streets today  
Set up and tuned, and started to play,  
And away, away, away on the tide  
Of his music we started; on every side  
Doors and windows were opened wide,  
And men left down their work and came,  
And women with petticoats coloured like flame  
And little bare feet that were blue with cold,  
Went dancing back to the age of gold,  
And all the world went gay, went gay  
For half an hour in the streets today.

***Tea* by Rudyard Kipling describes what we all feel about a well-earned cuppa!**

We had a kettle; we let it leak;  
Our not repairing it made it worse.  
We haven't had any tea for a week...  
The bottom is out of the universe.

# I Remember

*I Remember is Thomas Hood's poem about his happy childhood,  
like those in A Woman Peeling Apples  
and Jochem van Aras with his Wife and Daughter.*

I remember, I remember,  
The house where I was born,  
The little window where the sun  
Came peeping in at morn;  
He never came a wink too soon,  
Nor brought too long a day;  
But now, I often wish the night  
Had borne my breath away.

I remember, I remember  
The roses, red and white,  
The violets, and the lily-cups –  
Those flowers made of light!  
The lilacs where the robins built,  
And where my brother set  
The laburnum on his birth-day, -  
The tree is living yet.

I remember, I remember,  
Where I was used to swing,  
And thought the air must rush as fresh  
To swallows on the wing;  
My spirit flew in feathers then,  
That is so heavy now,  
And summer pools could hardly cool  
The fever on my brow!

I remember, I remember  
The fir trees dark and high;  
I used to think their slender tops  
Were close against the sky:  
It was a childish ignorance,  
But now 'tis little joy  
To know I'm farther off from Heaven  
Then when I was a boy.

# Timothy Winters

***Timothy Winters* is Charles Causley's poem about a little boy from a not-so-happy home, a dysfunctional family like the one in Jan Steen's picture, *Celebration of the Birth*.**

Timothy Winters comes to school  
With eyes as wide as a football-pool,  
Ears like bombs and teeth like splinters:  
A blitz of a boy is Timothy Winters.

His belly is white, his neck is dark,  
And his hair is an exclamation mark.  
His clothes are enough to scare a crow  
And through his britches the blue winds blow.

When teacher talks he won't hear a word  
And he shoots down dead the arithmetic bird,  
He licks the patterns off his plate  
And he's not even heard of the Welfare State.

Timothy Winters has bloody feet  
And he lives in a house on Suez Street,  
He sleeps in a sack on the kitchen floor  
And they say there aren't boys like him any more.

Old man Winters likes his beer  
And his missus ran off with a bombardier,  
Grandma sits in the grate with a gin  
And Timothy's dosed with an aspirin.

The Welfare Worker lies awake  
But the law's as tricky as a ten foot snake,  
So Timothy Winters drinks his cup  
And slowly goes on growing up.

At Morning Prayers the Headmaster helms  
For children less fortunate than ourselves,  
And the loudest response in the room is when  
Timothy Winters roars 'Amen!'

So come one angel, come on ten:  
Timothy Winters says 'Amen'  
Amen amen amen amen,  
*Timothy Winters, Lord.*  
Amen.

## Moonlit Apples

**John Drinkwater turns the fruit in his poem *Moonlit Apples* into the magical dream that a sleeping child might have.**

At the top of the house the apples are laid in rows,  
And the skylight lets the moonlight in, and those  
Apples are deep-sea apples of green. There goes  
A cloud on the moon in the autumn night.

A mouse in the wainscot scratches, and scratches, and then  
There is no sound at the top of the house of men  
Or mice; and the cloud is blown, and the moon again  
Dapples the apples with deep-sea light.

They are lying in rows there, under the gloomy beams;  
On the sagging floor; they gather the silver streams  
Out of the moon, those moonlit apples of dreams,  
And quiet is the steep stair under.

In the corridors under there is nothing but sleep.  
And stiller than ever on orchard boughs they keep  
Tryst with the moon, and deep is the silence, deep  
On moon-washed apples of wonder.