



*The Connoisseur*

similar to going to school." With this, and having his pupils well settled before him, Mr. Menzies discusses, first, the Collecting of Furniture, next of Ceramics, then of Paintings and Engravings, concluding with a popular account of Fakes and their Detection. Each section is followed by a glossary, tabulated list of marks, of artists' and engravers' names, dates, or other information, the general arrangement of which is both handy and well thought out. To these are added a bibliography, or, more properly a list with condensed titles, of books useful to collectors, and an index. While one may accuse Mr. Menzies of undue conservatism in such details as countenancing the old theory that the British School of Painting commenced with Hogarth, while one may detect a certain tendency to arbitrary statement, and an occasional infelicity of definition, the critic will readily concede that the marshalling of so large a body of facts can scarcely be achieved without a certain percentage of lapses. Those who have attempted to walk in similar paths will look back on their own wanderings and sympathetically agree.

Not the least interesting feature of Mr. Menzies' book is his chapter on the detection of Fakes, which, like the other sections, is salted with many useful hints. Here the author has the advantage of being able to reproduce an excellent series of micro-photographs taken by Professor Laurie, which demonstrate better than words can do the essential differences in handling between a genuine "Old Master" and a copy or imitation. Altogether there are sixty-five plates in this pleasingly mounted book, and as most of them carry more than one illustration, the volume forms a veritable gallery of, in the main, unusually well-chosen examples of the antique. No effort of imagination is needed to prophesy that *Collecting Antiques* will prove to be the stimulus which will impel a new generation of students to a pursuit of such enduring fascinations.

**"The Wetherfield Collection of 222 Clocks." (W. E. Hurcomb, Calder House, Piccadilly)**

THAT a number of the finest examples in the famous Weatherfield collection of English clocks have been purchased by rich Americans, with the intention of ultimately presenting them to public museums in their country, is more or less an open secret. Regrettable as is the loss to England, it is, at any rate, consolation to know that these choice specimens of national craftsmanship will be placed where they will be on public view, and so form a permanent record of the skill of English horologists. The disposal of the collection was entrusted to Mr. W. E. Hurcomb, who, on May 1st, 1928, sold it in one lot for £30,000 to Mr. Francis Mallet, whose bid constitutes a record of its kind. Mr. Hurcomb has now issued an illustrated catalogue of the collection, which, containing descriptions and good-sized half-tone blocks of every one of the 222 items included, forms a valuable record of the finer work of the best-known English clock-makers of the seventeenth and eighteenth centuries. Thomas Tompion (1638-1713) is represented by no less than twenty examples, the most outstanding being the tall grandfather clock, formerly belonging to the Duke of Cambridge, which bears the monogram of King William III. and was at one time at Hampton Court Palace.

This fine piece is in a burr walnut, brass-mounted case, surmounted by an allegorical figure, and standing on a plinth. It runs for three months without winding. Other horologists who are strongly represented include Edward East, George Graham, Joseph Knibb, and Daniel Quare.

**"Russisches Zinn (Zinn und Zinngiesser in Moskau)," by Johannes Gahlbäck, of the Institute of Archæology and Technology, Leningrad. (Karl W. Hiersemann, Leipzig)**

IN this work, Professor Gahlbäck is not making his first step into the fields of Pewter literature. Those who are familiar with his *Zinn und Zinngiesser in Finland*, etc., will welcome this new volume, assured beforehand that it will prove a trustworthy guide along a little-trodden path, for up to now, Russian pewter is a subject about which very little has been written, though some notes by Lucy Cazalet appeared in this magazine so long ago as June, 1906. In the present volume, the author has enriched his text with some 200 line and half-tone illustrations and sixteen colotype plates. From this wealth of pictures alone one is able to assimilate many main characteristics which manifest themselves on Moscow pewter, as, for instance, the prevalence of a desire for engraved work on the more "aristocratic" pieces. One particular feature of this engraving would seem to be peculiar to Russian work. That is a band of parallel lines, the intervening space between which is filled in with alternating groups of diagonal lines and spaces, and which is seen around the edges of vessels and as ties around the sprays or branches, which appear at the sides of armorial achievements. Many of the marks found on Russian pewter display evident signs of English origin, as, for instance, the bird on globe, the hand with a slipped flower, and several of the name-labels, whereas the type of touch with pillars at sides and arched top had its beginning in England in the first and second decades of the eighteenth century. Professor Gahlbäck has very wisely foreseen that the intricacies of the Russian language would limit the sale of the volume, and has commanded a much wider public by giving his text in German, with some of the main features in Russian also. Most interesting and instructive discourses are given on the Organisation of the Moscow Pewterers; Moscow Pewter to the end of the Seventeenth Century; Imperial and Patriarchal Pewter of the Seventeenth Century (with inventory references); Lists of Moscow Pewterers of the Seventeenth and Eighteenth Centuries, with illustrations of their marks, etc.; and there is a good index (in both Russian and German), and a bibliography of works consulted. Altogether, one feels the author has bravely attacked his subject—a by no means easy one; that he has brought together, after great research, a wealth of most instructive information which must establish his work as a text-book. The illustrations are good, and the volume is printed in readable type, on good paper.—H.H.C.

**"Oud Tin," by A. J. G. Verster. (Boosten and Stols, Maastricht)**

IN this volume Mr. Verster lays claim to no great or epoch-making announcements, but he gives reliable,

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interesting and carefully reasoned conclusions. He is himself one of the most discriminating of Dutch collectors, who, although greatly attracted by the pewter of his own country, has the eye to appreciate beauty in the craftsmanship of other nations. Hence his fine collection, from which his illustrations are chosen, has an international flavour and lends a wide interest to his work.

Of the early history of the craft in the Netherlands, very little is known, and literature on the subject of old pewter there is practically non-existent. This may be accounted for, not by any lack of importance of the industry in early days, but by the preponderating interest in the native painting and graphic arts, which overshadowed the crafts of the country. Indeed, some of the most important evidence concerning early types of Netherlandish pewter is afforded by the paintings of the early Dutch masters.

The author of *Old Tin*, now issued in a second, enlarged edition, has wisely refrained from too lofty flights into the realms of conjecture. Instead, he has confined himself to placing on record what knowledge is available about the fine series of illustrations which he has methodically arranged for the purpose, and which includes several interesting items rescued from the river-beds and marshes of the Netherlands.

Mr. Verster regards his many treasures with the eye of an artist. From this point of view, as one would expect, there is little shown in his pages which does not amply satisfy the aesthetic taste. Paper, printing and illustrations could scarcely be better; while for ease of reference, the folded plate—whereby the illustrations are thrown clear of the edges of the book, for comparison with the text—is worthy of extended use in works of this type.—H.H.C., R.M.V.

**"The Art and Craft of Stained Glass,"** by E. W. Twining. (Sir Isaac Pitman & Sons, Ltd. 42s. net)

WHILE the experienced glass painter has but little to learn from this book, younger craftsmen will find it of the greatest possible value. As all books on crafts should be, it is written by one who has gained his knowledge from practical experience. Mr. Twining takes his readers through the whole story of the making, by present-day methods, of a panel of stained glass, or, as one prefers to call it, painted glass, and of the putting of that and similarly made panels into position in a window-opening so as to form a complete picture window. The references in the book to the constituents and making of glass, and to the technique of firing the painted glass, are useful as conveying to the craftsman some of the results of Mr. Noel Heaton's researches and experiments on those subjects, many of which are not readily accessible owing to the fact that they are scattered through the Journals and Transactions of learned Societies. The talk upon the tools of the glass painter's craft, his easels, kilns and so forth, including elaborate working drawings to aid in their construction, forms another helpful feature.

So far as the craft side of this book is concerned, it is well and faithfully dealt with, and it may be felt that Mr. Twining might with advantage have confined himself to this aspect of his subject. There are, already, so many good books dealing with painted glass from every

point of view—historical, topographical, artistic, religious, and even philosophical and psychological—that it seems hardly worth while to have attempted to supplement them by the author's rather—if, perhaps, unavoidably—scrappy talk on art and design. Let the student craftsman go to the tried and established writers for notions on those subjects, and let him study Mr. Twining's book for the practical side of his work. In particular, the references to costume might have been dispensed with. Why does Mr. Twining speak of Church vestments in the past tense, as if they were not in use to-day? And why does he include the pallium—worn only by Archbishops—as part of the ordinary official dress of a Bishop? He might have remembered that fine example of early fourteenth-century glass in Credenhill Church, Herefordshire, in which the two Saints—Thomas of Canterbury and Thomas of Hereford—are shown side by side, Canterbury wearing the pallium and Hereford without it.

From the collector's point of view, this book may be found useful, for knowledge of the technical "make-up" of things which one collects is always to the good.—F.S.E.

**"Chinese Painting,"** by J. C. Ferguson. (University of Chicago Press; Cambridge University Press, London. 62s. 6d. net)

FOR thirty-five years Mr. Ferguson has lived in China, consorting with practically all the *cognoscenti* of his day, and from them acquiring the lore of China's twin arts—painting and writing. Steeping himself meanwhile in history, philosophy and poetry, he acquired, too, a point of view "as near to that of the native-born" (by which he probably means the native) "student as is possible to a foreigner." Thus, he believes, he has eradicated the prejudices of a foreign culture. But the way for the alien would-be connoisseur is clearly hard. Such cannot take to Chinese art as a duck takes to water. He must digest the spirit of the people as expressed in its history, literature and poetry; he must analyse an enormous literature of art and overcome his own personal taste. For, apparently, one's own likings, if they do not square with the consensus of "critical judgment" in China, are evidence of ignorance.

Mr. Ferguson makes an interesting comparison of European and Chinese artists. With us, intellectual culture has been sought as a valuable and perhaps fortuitous addition to technical skill; in China, technique has been added to those who have given promise of imagination and profound thought in the ordinary processes of intellectual culture. In other words, if Mr. Ferguson's point has been taken, Europe has specialised her artists young, leaving their higher and broader education more or less to chance, while China made artists of already widely cultured men, whose culture was based on ceremony, the traditional regulation of daily life, and on the attempt to solve the secrets of life and nature. But between the conservatism of ceremony and the liberalism of this philosophic enquiry there has always been a pull.

This is by way of introduction. The body of this extraordinarily packed and compact book is an encyclopaedia of information on the art—literature, materials, technique, biographies, legends and so on—of Chinese