



or the care of some devout sacristan, the ancient fittings still exist. In the curious suburban church of S. Léonard-des-Champs at Honfleur, a church in which the late Gothic of the sixteenth century is mixed up with the Renaissance of the seventeenth in a manner only to be seen in France, there is a brass lectern remarkable for having been designed, manufactured, and placed in its present position during the first throes of the great French Revolution. It was made in 1791, two years before the Terror, at the picturesque Norman town of Villedieu-les-Poëles, so called from its numerous *chaudronnières*, not far from Avranches, which stands on the little river Sienne, nestling in a smiling valley which resounds with the hammering of its smiths and is cloudy with the smoke of its many furnaces.

The town was famous for the manufacture of articles of copper and iron both for use and ornament; for the neighbouring churches it made the lecterns, crosses, lamps and other decorative work, while its drinking vessels were used throughout the Province; in fact, it served Normandy and

the west of France much as Dinant on the Meuse served the rest of Europe. The modelling of the eagle and the confused character of the mouldings of this lectern betray the decadence of the style in which it is carried out; and it is difficult to say whether it should be regarded as a late survival of a debased style, or an early and immature attempt at a revival of the Gothic manner imperfectly understood but regarded with more than tolerance by the *dilettanti* of the eighteenth century.—J. TAVENOR-PERRY.

THE number of books and articles which have been published in recent years on the subject of English pewter, as well as the not very successful attempts which have been made to revive its artistic manufacture, has not merely had the effect of drawing the attention of amateurs to the subject, but has shown to a marked degree the comparative poverty of our museums in good English examples of the work, and to the wealth of tall and elaborate specimens of German art which abound everywhere. And the reasons are, perhaps, not far to seek. It has been suggested that in this country necessity or the change of fashion may have caused the re-melting

of the most important and the most ancient works; but it has not been shown that artists of any repute were ever attracted to work in the material, nor do the "touch-plates" preserved by the Pewterers' Company of London disclose the name of any known artistic metal-worker. The annals of that guild give no suggestion that the works which came within its purview were of a high or ornamental character; and so long as the makers preserved the due proportions of tin and lead, their works received the approval of the Company. This inartistic tendency in English work was fostered by the rigid division which existed between the guilds of the goldsmiths and silversmiths and of the pewterers—all metal-workers with any artistic feeling belonging to the former; but the annals

of the Goldsmiths' Company give many instances of attempts on the part of pewterers to imitate the appearance of silver goods marked with fraudulent "touches" to complete the illusion.

The supply might have created a demand for ornamental pewter work; but in England among the companies

and guilds of London and the provinces, and the civic and municipal corporations throughout the country, wealth justified and ambition dictated the collection of lordly cups and flagons of silver, in which perhaps value was esteemed more than artistic excellence, with which to grace their hospitable boards. There does not appear to have been anywhere outside this country the same rigid division between workers in the precious and less honourable metals; in fact, in Germany and elsewhere abroad goldsmiths and silversmiths, as M. Jacquemart suggests, frequently produced in pewter their first assays, many of which have survived, which they afterwards reproduced in the more-valuable material.

The almost innumerable guilds which were scattered throughout Germany in Renaissance and comparatively modern times had not the wealth of those in England, but they required in the same way to furnish their tables and dressers with vessels both for display and for the deep drinking for which they were famous; and though perforce they were compelled to employ for them a cheaper material, they did not neglect to have them fashioned in the most artistic manner they could command. Thus it is that the "arrays" of pewter in the collections and museums of this country



GERMAN PEWTER

## The Connoisseur

are so lacking in the variety and tall pieces which form so marked a feature in German collections.

From one such "array," which formed part of the collection of Christian Hammer, of Stockholm, dispersed in 1893, we give two or three examples of German guild pewter ware. The first group contains two flagons, of which the one in front, that belonged to a Bakers' guild, is posed on three dragon-shaped feet, and has on the lid an armed knight behind a shield on which are engraved names and the date of 1660, standing altogether 20 in. high. The one behind, which is 18½ in. high, has on the front the emblems of a Coopers' guild, and the date 1672, and names are engraved on the shield held by a lion surmounting the lid. The second group has in front a pear-shaped flagon, 17½ in. high, engraved on the front with the emblems of a Joiners' guild, and on the shield held by the lion surmounting the lid are engraved a joiner's plane, square, and compasses, and the date 1745. The covered goblet behind, which stands 20 in. high, of the fantastic shape assumed by much German glass, has no guild marks, and the shield held by the soldier on the cover is unengraved. There were some thirty guild pieces, with numerous other standing pieces, in this "array," forming in this respect a great contrast to many English ones, which are often largely composed of inartistic platters.—J. TAVENOR-PERRY.

In the present number we are able to give reproductions of *Strawberrys*, *Scarlet Strawberrys*, by Vendramini, and *Round and Sound*, *fivepence a pound Duke Cherries*, by A. Cardon, the two *Cries of London* which were not illustrated in THE CONNOISSEUR MAGAZINE extra number of the *Life of Wheatley*, by W. Roberts. As there have been a large number of enquiries from purchasers of the work for these two subjects, they are reminded that the plates may be obtained separately. Among the original stipple plates which William Ward executed shortly after the termination of his apprenticeship with John Raphael Smith, and when he was still giving half his time to that astute publisher for a weekly wage of thirty shillings, the *Musing Charmer* ranks as one of the most popular

with collectors. It is not generally known that the subject of the plate is the artist's eldest sister. She married, early in life, Edward Williams, an engraver, of whom little is recorded. The authority for this statement is Mrs. E. M. Ward, the well-known artist, a grand-niece of Mrs. Williams, who possesses a copy of the engraving on which the identity of the *Musing Charmer* is set forth. The four silhouettes, by W. Spornberg, of Bath, are part of a collection which is included among the varied art treasures at Knole, and are reproduced by permission of Lady Sackville. They are of members of the Ansley family. The originals are painted in black on a convex glass ground; the elaborate patterning of the borders, which so greatly adds to their effect, is very uncommon. A note with reference to the *Battersea Enamels*, in Mr. James Ward Usher's collection, was included in the May number of THE CONNOISSEUR MAGAZINE. The plate in the present issue is reproduced from a drawing made by Mr. Usher. Apropos of his forthcoming book on his collection, it should be explained that the Battersea enamels only form a small portion of the latter, which is of a most varied character. "A Case of Pound" is the second of the series of *Moving Accidents by Flood and Field*, and the plate of *Amateur Theatricals* is a characteristic example of English eighteenth-century engraving, while the reproduction of *Mrs. Mary Robinson* (Perdita), which appears on the cover, is from a miniature by Charles Bestland—an interesting portrait of a celebrity whose charms were immortalized by all the great artists of her period.

### Books Received

- A History of Architecture in London*, by Walter H. Godfrey, 7s. 6d. net. (B. T. Batsford.)  
*Highways and Hedges*, by H. A. Morrah and Berenger Benger, 7s. 6d. net. (A. & C. Black.)  
*Present-Day Gardening: Apples and Pears*, by Geo. Bunyard; and *Lilies*, by A. Grove, 1s. 6d. each net. (T. C. & E. C. Jack.)  
*Gravelot*, by Vera Salomons. (J. & E. Bumpus.)  
*History of the 17th Regiment (The Leicestershire)*, 1688-1910, by Lieut.-Col. E. A. H. Webb. (Vacher & Sons.)  
*Silk: Its Production and Manufacture*, by Luther Hooper, 1s. 6d. net. (Sir I. Pitman & Sons.)



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