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AMERICAN PEWTER CHURCH FLAGONS, BY J. C. HEYNE : NEW ENGLISH BEAKER MARKED R.B. AND CHALICE, BY THOMAS DANFORTH OF CONNECTICUT : COLLECTION OF JOHN W. POOLE

munion flagon from Pennsylvania, by one of the most interesting of American makers, John Cristoph Heyne, who worked in the vicinity of Lancaster. Of German birth, his style shows predominant German traits, but incorporates English elements. Heyne worked with true artistry and had a feeling for design which led him to evolve an unusually graceful flagon. He has adopted the English domed top, thumbpiece and handle, and used these with taste on a form that is fundamentally Bavarian. The Trinity Lutheran Church at Lancaster has an early pair of Communion flagons of this type, and several other churches of the region still possess examples of Heyne's

of Monet, lent by Arthur Sachs; a *Portrait of a Boy* by Picasso, belonging to E. M. Warburg, and the *Self-Portrait* by Cézanne from the Phillips Memorial collection in Washington. Other subjects were lent by Edward G. Robinson, Henry McIlhenny, the Smith College Museum of Art, Frank Crowninshield and Mrs. W. A. Harriman.

PEWTER COLLECTORS' EXHIBITION

THE Pewter Collectors' Club of America held its first New York exhibition in February at the gallery of Douglas Curry, where some five hundred pieces of American and European pewter were brought together, representing the collections both of members and non-members. The initial exhibition of this organization was held in Boston in 1935, and was drawn chiefly from New England sources. This recent event emphasized the extent to which pewter collecting has been carried in other parts of the country.

Collectors of American pewter rightly feel that they have an unusually inspiring subject of study. Here is a field in which pioneers have already worked, but enough remains to be accomplished to whet the interest of serious students. The early publications of John B. Kerfoot and Louis Guerineau Myers are gratefully acknowledged by present writers, who are gradually extending their knowledge of types, makers and regional characteristics.

Among the American pieces shown were three examples from the collection of John W. Poole of New York. One of these is an especially handsome Com-

handiwork. He died near Lancaster in 1781.

Another piece contributed by Mr. Poole was the fine chalice by Thomas Danforth, a member of the most famous American family of pewterers. Mr. Myers, in his *Notes on American Pewterers*, enumerates ten members of the family who followed this trade, chiefly in Connecticut, in the vicinity of Norwich, Middletown and Hartford, while a late member extended their sphere of influence for a brief time to Philadelphia. The first Thomas Danforth was born in Taunton, Massachusetts, in 1703, and removed to Norwich in 1733, where he died, 1785. His son Thomas, born 1731, went to Middletown about 1755. The son of the second Thomas went back to Norwich, where he was active about 1773. A complete record of this family is given in Mr. Myers' book.

Among the European exhibits was an *écuelle* of beautiful proportions, made in Paris in 1701, an example of the highly perfected ornamentation in relief found on European pewter. This piece belongs to Frederick J. H. Sutton, who is also the owner of an interesting tea-pot by John Townsend of London, 1748, the year in which the maker's touch was first recorded. This little tea-pot reverts to a Queen Anne pyriform design with swan-neck spout, but instead of being on a rim-moulded base it is raised on three feet of the same design and proportion as was used on the sauce-boats of the period. John Townsend was a member of a firm of pewterers which began work in the year 1700 and has lasted to the present day. According to Cotterell's *Old Pewter, Its Makers and Marks*, this firm was founded by Thomas Scattergood, continued by William Meriefield and taken over by

Townsend in 1748. Reynolds became Townsend's partner in 1766, and Giffin in 1777. After Townsend's death in 1801, the firm was carried on by Townsend's son and successors. It was named Brown & Englefield in 1885, and has continued since under that name.

NEW GALLERIES FOR PARISH-WATSON

THE establishment of Parish-Watson has recently been extended by the opening of additional galleries on the first floor, where in February an exhibition was held of Chinese porcelains, Islamic miniature painting, and an especially important group of Mohammedan potteries. From this group of pottery came some important pieces in the collection formed by the late Mortimer Schiff, recently placed on view at the Metropolitan Museum; and from the same source the Freer Gallery secured a unique vase known to all students of Persian pottery, which was described some years ago in the catalogue compiled by R. Meyer Riefstahl. Guebri, Rhages and Sultanabad types of pottery were richly represented in the collection. From the group recently shown we reproduce a Rhages bowl of the Twelfth to Thirteenth Century. Executed in enamel colours on an ivory white ground, the colours combine red, turquoise and lapis blue, green and black. Its design is of a well-known type, showing a king on a throne between two courtiers. In certain respects, however, it differs from the usual treatment. The design is more compact, and the figures are drawn into a unified group, whereas they are usually treated as so many medallions scattered across an open background. The king, too, is more frequently shown drinking wine, accompanied by two dancers or attendants, and seated on a throne with a high back covered with brocade. In the present example he sits on a stool, and holds a sceptre. The stream with fish is a familiar motif, also the treatment of the heads with haloes, emblems of authority. The birds above the heads of the two courtiers are also customary attributes, being used, like the peacock and lion, as symbols of princely majesty and power.

In style of painting, the pottery of the late years of Seljuk rule, before the Mongols' victory in 1220, shows a very close relationship to the book-illustration of the period. They are the supreme examples in ceramic art of the application of a purely pictorial style to pottery decoration. Greek vase-painting remained essentially a mural art, but the Persian artist adjusted the pictorial subject-matter to the surface and material of pottery. His style is that of the miniature paintings in contemporary manuscripts. These antedate the Mongolian influence in Islamic painting, but show the Sasanian, Manichaean, and even Christian origins from which the painters of the Abbasid period formed



No. III.—RHAGES FAÏENCE BOWL : SHOWING KING BETWEEN TWO COURTIERS : XIIITH-XIIIITH CENTURY : PARISH-WATSON

their characteristic style. Whether the same painters worked both on miniatures and pottery is not known, but the art of both is alike.

EARLY CHINESE PAINTINGS

A GROUP of Chinese paintings of the Sung, Yüan and Ming periods have been shown recently by Tonying. As in the exhibition of last year at this gallery, an attempt has been made to show a very carefully selected group of pictures, the seals and inscriptions of which record their histories and the opinions of scholars concerning them. Last year's exhibition was, however, composed of handscrolls, only a portion of which can be shown at a time, owing to their length. The recent group was composed of wall-scrolls, most of which could be viewed at full length; this is more satisfying to the western eye, used to surveying a composition in its entirety.

Most of the paintings were on paper, the exception being a small panel on silk by the Emperor Hui Tsüing, patron of the Academy which gave so much encouragement to the Sung painters. The design shows a pair of birds on a tree in snow, a subject for which the artist-Emperor is especially famous.

Among the best-known Ming artists was Wen Chêng Ming, on whose painting, *Bamboo, Rock and Trees*, is inscribed a poem of appreciation from the Emperor Ch'ien Lung. This painter belonged to a gifted group of artists who came from the neighbourhood of Soochow, where the traditions of the Southern Sung per-