

EIR



The Master E.S. at South Kensington

similar to that in the Paris drawing. On the other hand, it must be admitted that, despite its similarities, the South Kensington drawing is handled with firmer pen work than either of the other two, and the face especially has a clearness, almost a hardness, of outline, as opposed to the soft treatment of the faces in the Berlin and Paris drawings. But the same increased definition of outline, perhaps intentional in a design for glass, is noticeable also to a certain extent in the later engravings, and it is to the later prints that this drawing bears most likeness. Lehrs and Geisberg agree in considering that both the Berlin and Paris drawings belong to the early period of the Master E.S., and the differences which the South Kensington drawing displays are those to be seen in the later engravings.

Comparing the drawing with the engravings of the Master E.S., we miss his characteristic method of placing the head on the neck at an acute angle, which occurs in the majority, though not in all, of his prints. On the other hand, the spear of rock in the background, with a clump of naturalistic flowers at its base, is a very favourite *motif*, appearing both in the early *Nativity* (Lehrs 22) and in the late *St. John on the Island of Patmos* (L.87) [PLATE II, A]. The unusual *motif* of the foot appearing beneath the dress occurs also in a late engraving, the *Maiden with the Helm and the Escutcheon* (L.224) [PLATE I, B]. This engraving is similar also in the manner in which the drapery is caught up by the thumb. Moreover, the naturalistic plant forms which constitute the crown of the arch bear a strong resemblance in treatment to the flowers on one of the set of playing-cards (L.239).

The cock sketched in on the shield is the coat of arms of the family of Sinner, of Basle.<sup>16</sup> This

agrees well enough with the attribution to E.S. He is a very shadowy figure, but he appears to have worked in Strassburg and its neighbourhood,<sup>17</sup> and there is nothing improbable in his designing a panel of glass for a Basle family. Indeed, Lehrs thinks that he may have been a Swiss.<sup>18</sup> Additional support is afforded by a remarkably similar drawing in Basle,<sup>19</sup> which shows almost the same composition, although the woman's head is bent towards her right instead of to her left shoulder, the pose of the arms is different, the shape of the shield is reversed, and the background is more luxuriantly provided with rocks and flowers. The general effect, however, is very similar, and it is noticeable that in each drawing the long narrow foot appears beneath the skirt. The shield in the Basle drawing bears the arms of the *Himmelzunft* of Basle. Dr. Ganz has already pointed out the connexion of the Basle drawing with the *atelier* of the Master E.S., but the South Kensington drawing is definitely superior to it, both in composition and execution. If one is an adaptation of the other, as seems inevitable, it may not unreasonably be suggested that the Basle drawing is based on the South Kensington drawing.

To sum up, the drawing at the Victoria and Albert Museum may tentatively be assigned to the hand of the Master E.S., judging from its similarity to the drawings in Paris, Berlin, and Frankfort, accepted as authentic, and on its further resemblances to many of the engravings. The similar drawing in Basle may be ascribed to the hand of a pupil or of a copyist.

<sup>16</sup> For the identification of the coat of arms, I am indebted to Dr. Paul Ganz, of Basle.

<sup>17</sup> Geisberg: "Die Anfänge des Deutschen Kupferstiches und der Meister E.S." 1909, p. 64.

<sup>18</sup> Lehrs: "Katalog," II, p. 11.

<sup>19</sup> P. Ganz: "Handzeichnungen Schweizerischen Meister," II, 32.

<sup>20</sup> P. Ganz: loc. cit.

FOUR PEWTER CANDLESTICKS IN YORK MINSTER  
BY HOWARD HERSHEL COTTERELL



FOR many years the set of four pewter altar candlesticks, which form the subject of the accompanying illustration, have lain in one of the vestries in York Minster, in a terribly battered and broken condition, the passing of the years having given to them a thick coating of that black oxide so well known to, and dreaded by pewter lovers. Nothing is known of their history or how they came to be where they were discovered.

They were submitted to a local tradesman with a view to their cleaning and restoration, but he, brave man, mercifully was frank enough to admit that the task was beyond him and that he neither understood them nor could undertake

the work. At this juncture the opinion of my friend, Mr. James C. Fenton (a keen member of the Society of Pewter Collectors), was asked; he saw at once their great interest and obtained leave from the Dean and Chapter to submit them to the writer for an opinion as to the possibility of their being restored.


Suffice it to say that the work has been undertaken and the set returned to the Minster. With what measure of success this has been carried out may be gathered from the photograph here reproduced.

The actual candle-nozzles (one of which has been removed and may be seen on the left of the picture) are additions, made in accordance with the wishes of the Minster authorities, but apart



## Four Pewter Candlesticks in York Minster

from this and necessary repairs, they are, both in regard to their design and the metal in them, as they originally left their maker's hands. The beautiful cluster-columned stems, bound round at the top, centre and base with narrow fluted mouldings, unscrew from the bases beneath the lower drip-trays.

The diameter of the bases is  $9\frac{1}{2}$  in. and the total height  $11\frac{1}{2}$  in., the edges of the nozzles, drip-trays and bases being ornamented with very pleasing cabled mouldings. Inside the bases, struck twice on each piece, appears the small maker's touch-mark , in all probability that of the York pewterer, Francis Lucas, senior, who is mentioned as a free-pewterer in

1684, or of Francis Lucas, junior, who obtained his freedom in 1704-5 and was Searcher to the Guild in 1710 and 1711.

As a pewter design these pieces are most unusual, both in form and size. The stems, without the added nozzles, would easily accommodate a candle  $1\frac{5}{8}$  in. in diameter; and the suggestion may perhaps be permitted that they were made to a special design based on the cluster-columns in the Minster itself.

The removal of the thick coating of oxide has of necessity entailed the thinning down of the original thickness of the metal and left them in a condition demanding the utmost care, in order that these great treasures may be preserved for all time.

## HOLBEIN'S DESIGNS FOR SIR ANTHONY DENNY'S CLOCK BY CAMPBELL DODGSON

**B**Y the courtesy of Mrs. Alfred Noyes, I am permitted to publish two drawings after Holbein, which, though certainly copies, are of considerable interest as throwing new light on a piece of decorative work carried out by that artist at the very end of his life, which in the original is already well known. I refer to Holbein's design, formerly in the Mariette and Horace Walpole collections, but since 1850 in the British Museum, for a clock presented to Henry VIII in 1544 as a New Year's gift by his favourite and Chamberlain, Anthony Denny (1501-1549, see D.N.B.), who was knighted on September 30, 1544.<sup>1</sup> In the possession of Mrs. Noyes, among other drawings from the collection of Thomas Weld, of Lulworth Castle, Dorset, is an old copy of this drawing [PLATE A], of approximately equal size (16 by  $7\frac{7}{8}$  in., or 40.5 by 18 cm. to the limits of the drawing), which differs from the original in the following particulars: (1) the pen outline, which in the original was made, like the wash, in Indian ink, is in a dark brown ink, and therefore contrasts in colour with the wash; (2) all inscriptions, except the numerals, and also the separate design for a compass are omitted. In all other respects it agrees very closely with the original, except in little details, such as the expression of the faces and the distribution of the shading in grey wash over various parts, which betray the hand of a copyist. The draughtsman has ruled with a stylus a blank line near the foot of the paper

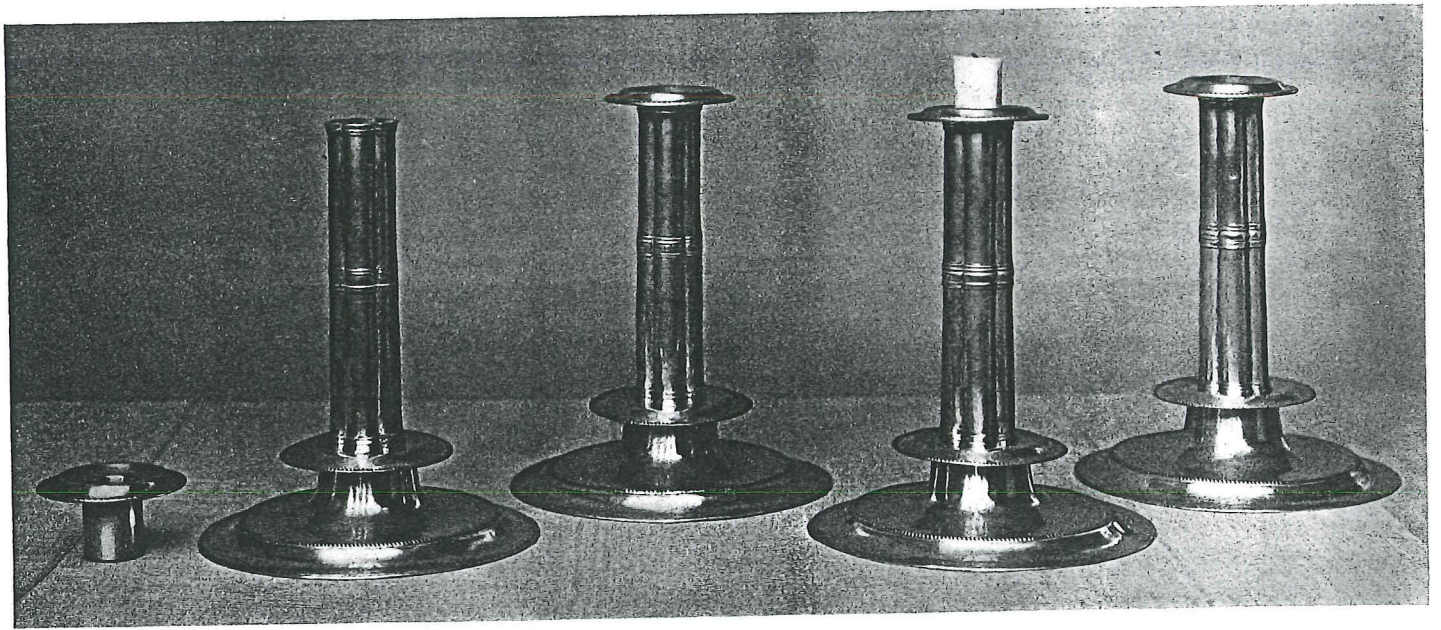
<sup>1</sup> The drawing in Indian ink,  $16\frac{3}{8} \times 8\frac{1}{2}$  in., Binyon, No. 17, Ganz 220 (Lief. VI, 5), bears, in addition to other notes referring to parts of the clock, the inscription: *Strena facta pro anthony deny camerario regio quod in initio novi anni 1544 regi dedit.*

to make sure of getting the feet of the pedestal on either side on exactly the same level. The copy makes, on the whole, a paler and less solid effect than Holbein's own drawing.

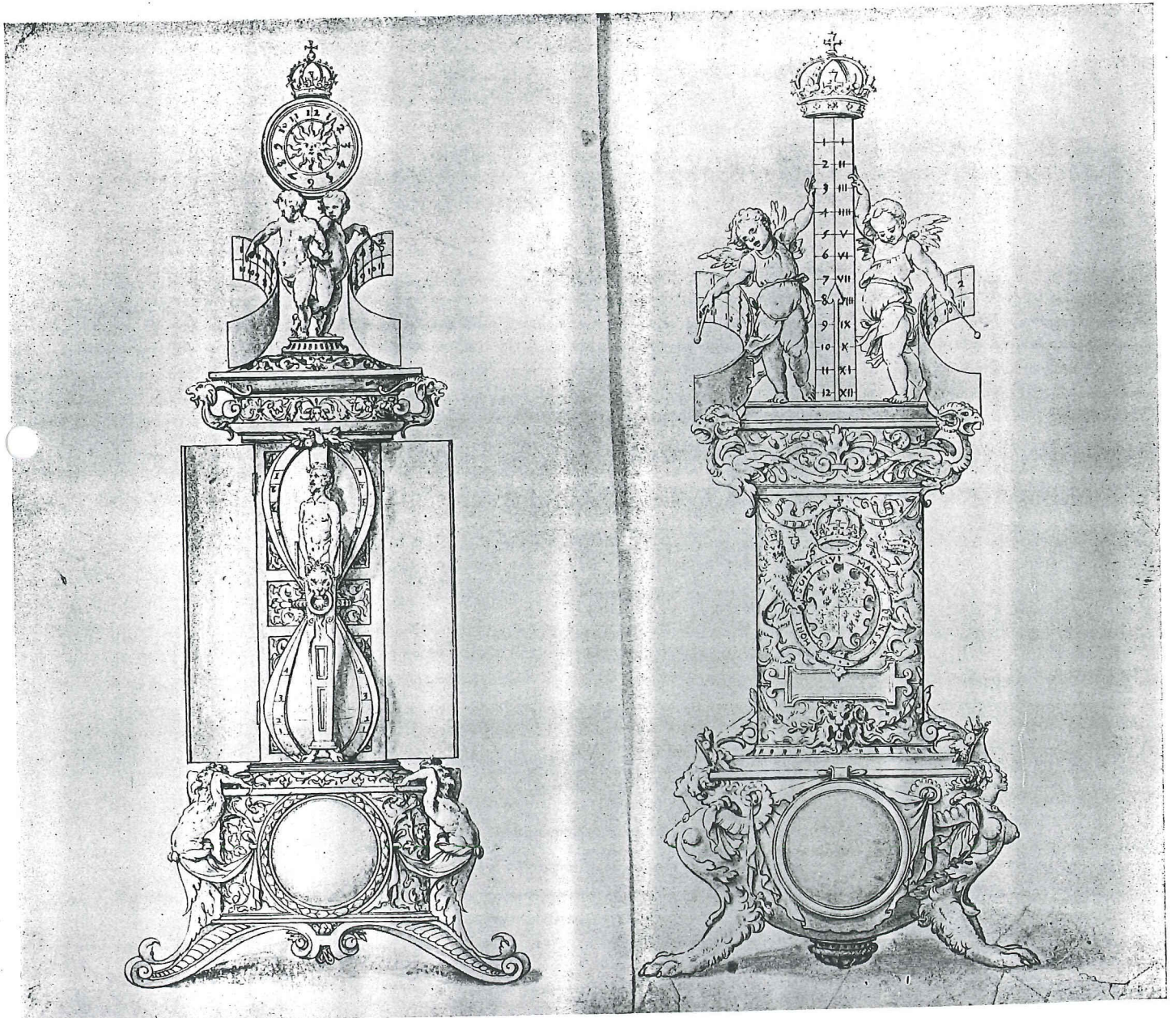
Much more interesting, however, than this repetition of a design already known is the companion drawing, which is evidently a copy, equally exact, of a second design by Holbein, not known now to be extant, for the same clock [PLATE B]. Drawn in exactly similar technique, and on a similar sheet of paper,<sup>2</sup> it contains much the same elements as the first design, but differently composed, and shows, in addition to the same royal crown at the summit, the actual arms of the King, which in the other design are not shown, though we may suppose that they would appear on the outside of the two open doors, when closed. The pedestal, larger than the other, is of the same character in general, but has female sphinxes with lion's feet instead of satyrs terminating in foliage. The central satyr has disappeared, as well as the "clepsydra" with which in Holbein's known drawing he is connected. The goats' heads of the next member above this have given place to rams' heads connected by long necks with winged bodies ending in foliage and joined in the middle by a tie. The hours are now marked on a tall upright tablet like a modern thermometer, up which a hand, now approaching seven, is made to move, and this tablet is supported, as the circular dial of the other design was supported,

<sup>2</sup> The sheet measures in each case about  $17 \times 10\frac{1}{2}$  inches. The dimensions of the second drawing are  $16\frac{1}{8} \times 8\frac{1}{8}$  in. ( $41 \times 21$  cm.). The watermark of the second sheet affords a clue to the approximate date of the drawing. It is the letter M surmounted by a star on a stem, within a shield, almost identical with Briquet 8391. All the variants of this watermark are Italian, and Briquet quotes for 8391 Lucca documents of 1578-79, the next (smaller) version being found at Ferrara (1580) and Fabriano (1596).





Altar candlesticks, probably by Francis Lucas. Pewter, height 29.2 cm.  
Four Pewter Candlesticks in York Minster



A and B—Designs for Sir Anthony Denny's clock. Copies after Holbein. Pen and wash drawings (Mrs. Alfred Noyes)