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The number of country antique shops that combine, with show-rooms for their collections, restaurant and even lodging facilities seems to be on the increase. Recently I started to make a list of them, and then came to the conclusion that my information was inadequate. But I surmise that if all such establishments were placed end to end, they would reach pretty well across the continent — thereby enabling the motor-tourist with a yen for collecting to travel throughout the day in an unbroken atmosphere of antiques, and, at night, to find assurance of repose in a four-post bed. My own experience leads me to believe that when an antiquary becomes Boniface, his flair for the unusual in excellence and excellence in the unusual generally finds expression in ways highly congenial to his patrons.

* * *

The memory of the late George F. Ives is renewed in the re-opening of the Old Brookfield Tavern in Danbury, Connecticut. A man of many adventures, and possessed of a fund of quaint humor, George Ives was, at bottom, a confirmed antiquary. Otherwise, he would not have been among the first of American dealers to acquire a picturesque old-time house to serve as a background for his accumulations. The place shortly became a kind of general camping ground and yarn-swapping arena for a congenial group of collectors. So its venerable tavern atmosphere was not only preserved but intensified. When Mr. Ives died, the glory of the place passed with him. It should now return, for F. W. Fuessenich, who has again unbarred long-closed doors, was formerly a frequenter of the tavern and a close friend of its master. If not quite to the manor born, he is, nevertheless, well acquainted with its ways.

* * *

Much in the news of late, concerning America's enthusiastic reception to foreign lions. It doubtless argues a puny wit that such events should prompt me to observe that the first elephant seen in the United States landed here in 1796, having been brought hither in the Crowninshield's famous Salem ship *America*. This amusing bit of information I have culled from a handsomely illustrated and readable brochure *The Essex Institute*, just published by the Institute itself, and full of absorbing material concerning the town which was the kernel whence sprang the flourishing Commonwealth of Massachusetts. The pamphlet also tells a good deal about the Institute's usefulness and its very pressing need of a substantial endowment. It is a bit of literature well worth sending for and reading.

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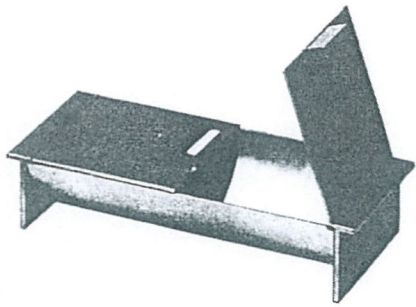
The calendar of sales at the American Art Galleries for the month of November includes the following:

M. D. Benzaria; Furniture and objects of art	Nov. 1
McDaniel; Furniture	Nov. 2
Late John C. Williams; Americana	Nov. 6
Late John C. Williams; English literature	Nov. 6, 7, and 8
I. Sack; American furniture	Nov. 7, 8, and 9
Late J. P. Benkard; Currier and Ives prints	Nov. 12, 13, and 14
Thaw, Wyckoff, and others; Paintings	Nov. 15
Mrs. Cora Timken Burnett; Objects of art	Nov. 15 and 16
Mrs. Marie Sterner; Drawings and water colors	Nov. 21
Mrs. Frederick Lewisohn and others; Furniture	Nov. 22 and 23
Canessa, Objects of art	Nov. 30

Current Books

OLD PEWTER, ITS MAKERS AND MARKS. By Howard Herschel Cotterell. London, B. T. Batsford, Limited; New York, Charles Scribner's Sons, 1929. xv + 432 pages; 76 plates, sketches of all known pewterers' marks, and 6 colotype facsimiles of all existing touchplates in London and Edinburgh. Price, \$35.

THIS extraordinary volume has long been awaited by pewter collectors both in Europe and in America. Now that it has come to hand, it surpasses not only expectation but fondest hope. To say more is hardly possible or necessary. A work of this kind defies review: it is something to be owned, referred to, studied as need and opportunity arise, and thus slowly digested, until, by its use, some measure of connoisseurship has been developed.



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Old Pewter may be purchased with full confidence in its unapproachable comprehensiveness and its authoritative finality; for while individual investigators may, from time to time, unearth some new material outside of Mr. Cotterell's present omniscient vision, they can never add more than an insignificant fraction to the vast and carefully arranged compilation now before us.

Mr. Cotterell has written primarily from the standpoint of the collector, and with a view to solve completely his readers' difficulties. So he gives us a general historical background, a discussion of old pewterers and their touchplates, a careful and illuminating explanation of how the marks on pewter pieces may be interpreted, and a charmingly illustrated chapter on pewterers' trade cards. Following are sixty-four plates picturing many hundred pewter types, and exemplifying all the different periods of British pewter which hold interest for collectors.

But fresh and interesting and valuable as all this assuredly is, Mr. Cotterell's really great contribution to knowledge lies in his alphabetical list of British pewterers and their touches. This monumental catalogue includes something over 6,000 names of makers, accompanied by drawings of their touch marks whenever the latter are known. What sum of tireless labor such a marshaling of names, dates, and sketches implies Mr. Cotterell probably knows. A less ardent student would never dare even to contemplate it.

Large in format, well printed, adequately illustrated, *Old Pewter* presents a physical impressiveness which well comports with its scholarly importance. As to the number of copies allotted to this country we are ignorant; but, since we surmise that the supply may soon be exhausted, we recommend early purchase by all libraries of consequence, and by those collectors who have experienced the abiding allure of fine pewter.

GEORGIAN ART (1760-1820). Burlington Magazine Monograph III. New York, Charles Scribner's Sons; London, B. T. Batsford, Limited, 1929. 68 pages; 140 illustrations. Price, \$10.

WE have here an introductory review of English painting, architecture, sculpture, ceramics, glass, metalwork, furniture, textiles, and other arts during the reign of George III. Following the method used in two earlier publications by the Burlington Magazine (*Chinese Art* and *Spanish Art*), chapters on the various arts and crafts of the period have been allotted to individual writers of established reputation. This specialized treatment, coupled with copious illustration, serves to cover the field comprehensively as well as authoritatively. As a starting point for more technical studies this and the other books in the series are to be recommended.

The illustrations deserve especial mention, as their careful photography and generous size reveal a wealth of detail usually obscured in published reproductions.

COUNTRY AUCTION. By Marion Nicholl Rawson. New York, E. P. Dutton and Company, Incorporated, 1929. 261 pages; 37 illustrations. Price, \$5.

AN atmospheric tale of the break-up of an old New England homestead and the subsequent disposal of its accumulated treasures via the hammer of the country auctioneer. Human interest receives more emphasis than is accorded to any technical consideration of the antiquity of the dispersed *lares* and *penates*. Evidently a book for those persons who prefer to take their antique pills with a sugar coating of romance — and they are in the majority. The illustrations picture the familiar equipment of the old-time country home.

A HISTORY OF BRITISH WATER COLOR PAINTING. By H. M. Cundall. New York, Charles Scribner's Sons; London, B. T. Batsford, Limited, 1929. Second edition, revised and enlarged. XIX+236 pages; 64 plates in full color. Price, \$9.

AN account of British water color painters from the time when the Irish monks carried miniature painting into Northumbria, up to the work of artists who have died during the present century. Excellent as a text for the general student or as a work of ready reference for the more informed reader. Offers adequate discussion of the individual methods of the artists, well sketched historical backgrounds and biographical material, and numerous color reproductions of significant paintings.

A biographical list — alphabetically arranged — of deceased British water color painters is appended.

CUSTOM HOUSE GUIDE OF FOREIGN AND DOMESTIC COMMERCE. Edited by A. G. McCourt. New York, Custom House Guide, 1928. Price, \$5.

THOSE persons who do any considerable amount of importing from abroad will find this comprehensive volume a treasury of valuable information and guidance. Besides general data as to procedure, a list of dutiables and their rates of taxation, a compilation of consular fees, and so on, it covers such matters as foreign weights and foreign moneys. In addition, the United States ports of entry are named, in company with their representative warehouses, shipping agencies, and importing and exporting firms. Of other material there is an incredible quantity. A good many persons would like to own this book were they aware of its existence.