

6825

Among figure subjects not already mentioned, attention should be drawn to Mr. R. Anning Bell's beautifully conceived *Oberon, Titania, and Fairies*, a beautiful conception of the last scene of *The Midsummer Night's Dream*, and, though on a small scale, one of the painter's most successful works. In *Preparing for the Regatta*, Mr. Stanhope Forbes showed his customary fidelity to nature, the truths regarding substances and textures being rendered with scrupulous accuracy. Mr. Forbes is sometimes inclined to be boring by the care he lavishes on objects not beautiful in themselves, and which can only be made pictorially beautiful either by generalisation or through the transfigurations effected by light and atmosphere. In this instance he maintained the interest of the work by his shrewd characterisation of the people represented. Every figure was a fine psychologic study, and one felt as intimately acquainted with them as if they were a group of old friends.

THE increasing popularity of the annual exhibition of cabinet works of sculpture held by the Fine Art Society (148, New Bond Street) shows that there is a wide demand for this class of work. Until recent years English artists practically allowed foreigners to monopolise this field of enterprise. We were flooded with small reproductions in bronze of popular continental work, which, if generally showy and meretricious, and often badly cast, at least induced a large section of the community to begin to collect sculpture in a small way who would otherwise have never turned their attention to it. This foreign influx of bad art was temporarily stopped by the war, while the English public is becoming sufficiently educated to appreciate something better, so that if English sculptors will seriously turn their attention to the production of cabinet works, which may be reproduced in sufficient numbers as to make them within the reach of the middle-class collector—the man who can afford to buy a good modern print or a not too costly picture or drawing—there ought to be a profitable field of enterprise awaiting them. The present exhibition is the best of its kind yet held at the Fine Art Society's Galleries. More variety is shown and an increasing appreciation of the fact that the collector appreciates good work, even when not conceived according to conventional and hackneyed types of beauty. Of topical significance was Mr. G. Ledward's relief *The Mourners*, a composition imbued with classical dignity and largeness of feeling. He was also represented by *The Awakening*, a statuette of an undraped woman, conceived on simple and austere lines and marked by originality. Mr. Gilbert Bayes showed a fine sense of design in both his *Destiny* and the *Sea King's Daughter*. The former, a draped figure, seated on a throne, with closed eyes and arms outstretched, as though protesting against the burden of her cares, was marked by great tragic power. The latter hardly looked so well in bronze as in the earlier version in marble, being almost too simple and massive in form to appear to advantage in the metal. A work thoroughly illustrating the capabilities of the latter was Mr. Alfred Gilbert's *St. George*, the beautiful detail and bold pose of which could

never have been rendered in marble. Sir Goscombe John was represented with a graceful and beautifully modelled figure in *The Elf*, and a dignified and majestic figure in *The Britannia*. Mr. Alfred Drury had several good examples, and other sculptors well represented included Messrs. B. Mackenall, C. L. Hartwell, A. Drury, A. Toft, and D. McGill.

MISS FRANCES DRUMMOND'S water-colours of "Garden, Wood, and Field" at the Grafton Galleries (14, Grafton Street) were pleasantly individualistic in their treatment. Miss Drummond has always an eye to decorative effect, and a feeling for breadth and mass and well-ordered arrangement, so that though she paints with a good deal of detail and essays themes full of bright and varied colour, her drawings always keep together. Among her best garden scenes were those in which there was a certain element of formalism—paths and borders geometrically planned, as in *A Rose Garden*, with its wealth of red and white blossom centred by a quaint old fountain; or *A Cottage Garden*, divided vertically by a straight path bordered with wallflowers and masses of blue and yellow pansies; or the more sedate *Shrub Border, Howth Castle, co. Dublin*. The woodland scenes were generally early spring and summer effects, dependent for their chief colour-notes upon clusters of primroses or masses of bluebells. Miss Drummond was highly successful in these. The *Primrose time*, which showed a beech-grove, the silver greys of the trees and the dull greens and russets of the woodlands lighted up with the golden clumps of flowers, was one of the best. Others that may be mentioned included *On the Cliffs, near Lyme Regis*, and *Bluebells*, in both of which large masses of the latter flowers were effectively introduced. There were also some delightful drawings of lush meadows and leafy brooks, bright with sunlight and colour, but never garish, and always marked by a feeling for decorative effect and well-balanced composition.

THIS Society has been formed for the purpose of bringing serious collectors into closer touch with each other, and as a means of increasing special knowledge on the subject of old pewter. The number of members has been strictly limited, and future admissions to membership will be by *invitation only*. The first meeting was held, by kind permission of the members of the London Sketch Club, at their studio in Marylebone Road, on December 9th, when the following were elected as the original members and officers:—President, Antonio F. de Navarro; Vice-President, Howard H. Cotterell, F.R.Hist.S., etc.; Hon. Treasurer, Lewis Clapperton, M.A., C.A.; Hon. Secretaries, Walter G. Churcher and Howard H. Cotterell; T. Charbonnier; Col. G. B. Croft-Lyons, V.P.S.A.; Herbert M. Cooke; Richard Davison; Chas. G. J. Port, F.S.A.; Major John Richardson, D.S.O.; M. S. Dudley Westropp, M.R.I.A.; A. B. Yeates, F.R.I.B.A. It is hoped to give a further report of the Society in an early number.

## Current Art Notes

but too much alike in size, subject, and treatment to be shown all together. The effect of the exhibition as a whole was disappointing. Most of the work was executed on too large a scale. In former wars artist correspondents made rapid transcripts of scenes of interest on the pages of their sketch-books. The modern official war painter uses five or ten square feet of canvas to do similar work, and does it no more adequately. There is scarcely a picture in the exhibition which would not be improved by having its dimensions reduced.

THE members of the Burlington Fine Arts Club have held exhibitions of more sustained artistic attraction than the display of "Early Drawings and Pictures of London," now on view at their rooms in Savile Row, but few have possessed greater interest. Views of London are interesting in almost direct proportion to their antiquity, for those of the earliest periods are remarkably scarce. Up to the seventeenth century pictorial representations of London topography are confined practically to a few paintings, and illustrations occurring in illuminated manuscripts, the latter as a rule being far from accurate. The seventeenth century saw an improvement in this state of affairs. One of the earliest of the works in the exhibition is a delicately tinted view of *Westminster Abbey from the River* by Hollar (lent by Mr. J. P. Heseltine), drawn with scrupulous care and accuracy. A second example by him is an unfinished pen drawing of a *View down the River from Westminster*, lent by H.M. the King, interesting not only as an early view of London's greatest thoroughfare, but as an example of Hollar's rare essays in pen-work. From the same two collections emanate a series of pen-and-wash drawings by Antonio Canaletto, who stayed in London from 1748 to 1750. Old Westminster Bridge, commenced in 1738, was nearing completion during his visit, and most of his examples either contain a view of the bridge or are taken from it. It was a wider and shallower Thames that the artist looked upon in those days, the space now occupied by embankments being covered with water, penetrated here and there by long and narrow jetties. These drawings are purely topographical in their inspiration, but their fine composition and brilliant execution—in pen and wash—give them a high artistic attraction. The *Northumberland House*, attributed to Samuel Scott, is only a small replica of a subject he executed several times on a much larger scale, and the view of *Whitehall from near Charing Cross* and *The Parade and Whitehall from St. James's Park*, lent by the Marquess of Sligo, fail to show him at his best. There is rather a plethora of views of this particular neighbourhood, there being fully half a dozen different paintings of the Parade as it appeared at various times during the seventeenth and eighteenth centuries. The views are interesting topographically, but lack the inspiration necessary to make them attractive from an artistic standpoint. Perhaps the most interesting of the series is the *Whitehall from St. James's Park*, by H. Danckerts, which shows the scene as it appeared towards the last quarter of the seventeenth century. It is conscientiously but heavily painted, and somewhat wanting in atmosphere. A highly attractive

exhibit is the three circular canvases lent by the Foundling Hospital, being part of the series of works which Hogarth was instrumental in inducing contemporary artists to give to that institution in 1746. Two of them, by Richard Wilson, are somewhat conventional views of *The Foundling Hospital* and *St. George's Hospital*, and are destitute of the sparkle and brilliancy one is accustomed to associate with the better works by this master. The third, by Gainsborough—a view of *The Charterhouse*—is a surprising example to have been produced by so young an artist, for at the date it was painted he could only have been nineteen. Another attractive work is an early Turner, a water-colour of *Bishop Islip's Chapel, Westminster Abbey*, exhibited at the Royal Academy of 1796. If not showing such surprising maturity as the Gainsborough, it shows Turner to have been ahead of nearly all the artists of his day in his power of suggesting colour and atmosphere in an architectural theme.

A SHORT report of the inaugural meeting of this Society appeared on page 54 of the January number of THE

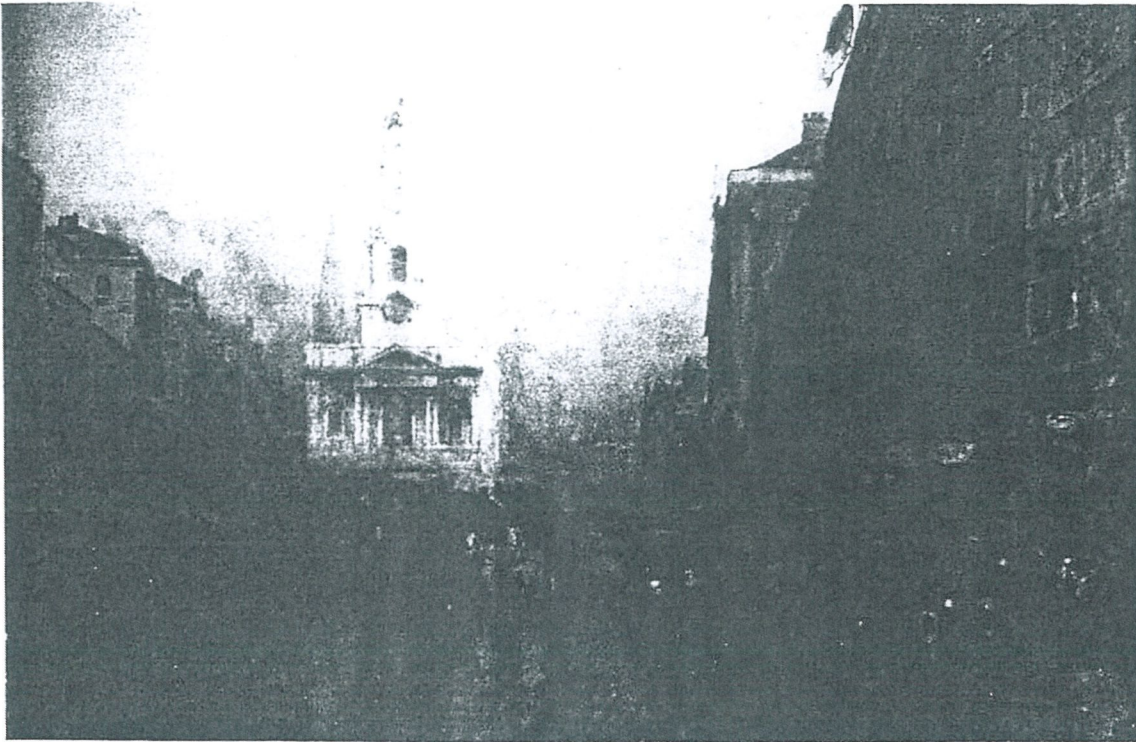
**Society of Pewter Collectors**

CONNOISSEUR. A second meeting was held on Wednesday, January 15th, at 5, Harcourt House, Cavendish Square, London, W. 1, by the kind invitation of Mrs. Carvick-Webster, when the following members were present in addition to the hostess:—Antonio F. de Navarro, president, in the chair; Walter G. Churcher, joint hon. sec.; Herbert M. Cooke; Howard H. Cotterell, F.R.Hist.S., vice-president and joint hon. sec.; Alban L. G. Distin; W. J. Englefield; Chas. G. J. Port, F.S.A.; Alfred B. Yeates, F.R.I.B.A.; and Dr. A. J. Young. The rules having been passed and other business settled, an informal exhibition was held of specimens brought by the members, on Mrs. Webster's suggestion. Since the last report appeared, the following have been elected honorary, or invited, members, as indicated:—Honorary members: W. J. Englefield, Past-master of the Worshipful Company of Pewterers; C. Reginald Grundy, Editor of THE CONNOISSEUR; H. J. L. J. Massé, M.A., author of *Pewter-Plate*, etc., etc.; W. W. Watts, F.S.A., Department of Metal-Work, Victoria and Albert Museum; C. Welch, F.S.A., author of *The History of the Worshipful Company of Pewterers of London*. Invited members: Frederick Bradbury, of Sheffield; Dr. Carter, of Cheltenham; Mrs. Carvick-Webster, of London and Glasgow; Alban L. G. Distin, of London; Wm. Danger Fripp, of Bristol; Captain Nelson G. Harries, of Wolverhampton; Rev. A. G. Kealy, R.N. (retired), of Bedford; Captain H. E. May, of Bridge of Weir; Dr. P. Seymour Price, of London; and Dr. A. J. Young, of Manchester. The following were elected, with the officers *ex officio* to constitute the committee:—Herbert M. Cooke; Col. G. B. Croft-Lyons, V.P.S.A.; Charles G. J. Port, F.S.A.; Alfred B. Yeates, F.R.I.B.A.; and Dr. A. J. Young.

**Exhibition of the Works of Artists (Past and Present) of Alsace-Lorraine**

THIS exhibition, which opens at the Goupil Gallery on the 6th of March, 1919, is under the direction of Mr. R. R. Meyer See.

## Current Art Notes



THE STRAND

BY PAOLO SALA

unfortunate that the ultra-moderns will persist in what they consider to be originality at any price: attempts to transfer the least interesting phase of the stage to the studio are so seldom satisfactory.

By the kind permission of the members of the London Sketch Club, a meeting of this Society was held at their studio on Wednesday, July 9th, 1919, at 8.30 p.m., when the following members were present:— Mr. Antonio F. de Navarro, F.S.A., President, in the chair; and Messrs. T. Charbonnier; Walter G. Churcher, joint Hon. Sec.; Herbert M. Cooke; Howard H. Cotterell, F.R.Hist.S., Vice-President and joint Hon. Sec.; Col. G. B. Croft-Lyons, V.P.S.A.; Dr. P. Seymour Price, and Alfred B. Yeates, F.R.I.B.A. Messrs. Alban L. G. Distin and C. Reginald Grundy were at the last moment prevented by illness from being present. It was decided to issue the following invitations:—to C. Walton Sawbridge, Esq., of London, who for many years has occupied the positions of Solicitor and Clerk to the Worshipful Company of Pewterers, to become an Honorary Member; and to R. N. Green-Armytage, Esq., of Weston-super-Mare, and Major S. J. Thompson, D.S.O., of Wolverhampton, to become Ordinary Members. The congratulations of the Society were accorded unanimously to the President, Mr. Antonio F. de Navarro, on his election to a Fellowship of the Society of Antiquaries, and to Mr. Walter G. Churcher on his election to membership of "The Sette of Odd Voluntes." The thanks of the Society were expressed to Mr. Churcher for having designed a special

*Membership Diploma*, and the meeting accepted the offer of himself, Mr. Cooke, and Mr. Cotterell to present fifty copies to the Society. It is hoped these may shortly be ready for issue to members. It was decided to hold the winter meetings in future on the Wednesday nearest to the 14th January in London, and the summer meetings in the provinces on the Wednesday nearest to the 14th July.

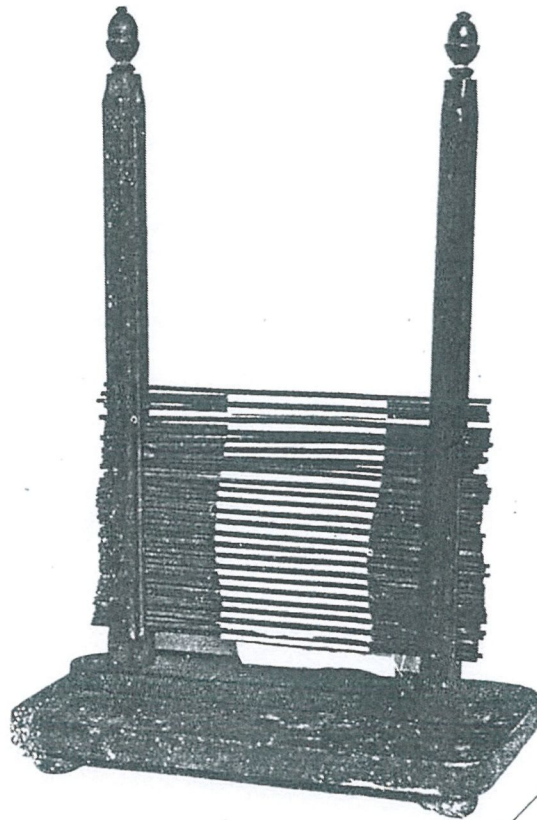
THE main feature of the tenth exhibition of the United Guild of Arts and Crafts and Letters at the Maddox Street Galleries (23A, Maddox Street, W. 1) is a series of etchings printed in colours by Mr. J. Finnemore, but although almost every plate is rendered with great conscientiousness and due regard for detail, it must be confessed that no new note is struck. The happiest facet of the artist's efforts in this direction is to be sought in the moonlight scenes of *Louvain Cathedral* and the *Hôtel de Ville, Alost*, which are impregnated with mediæval atmosphere, whilst a daylight view of *St. Martin's Cathedral and Cloth Hall, Ypres*, attracts the eye by its unusual lighting. In addition to his work with the graver, Mr. Finnemore shows some water-colours, as does also Mr. J. Burleigh Bruhl, whose principal exhibits are a quaintly realised aspect of *Dordrecht* and a typical scene on *The Blackwater*. A word may be said for a fanciful study of still-life and flowers, entitled *Cupid and the Christmas Roses*, by Mr. D. Pender Davidson. The second part of the title is the less convincingly set down, but otherwise the picture is full of colour and is a tuneful lyric in paint.

Notes

By the kind permission of the members of the Society of Pewter Collectors London Sketch Club, a meeting of

this Society was held at their studio on Wednesday, January 14th, 1920, at 8 o'clock p.m., when the following members were present:—Mr. Antonio F. de Navarro, F.S.A., President, in the chair; Messrs. Walter G. Churcher, joint Hon. Sec.; Lewis Clapperton, C.A., Hon. Treas.; Herbert M. Cooke; Howard H. Cotterell, Vice-President and joint Hon. Sec.; W. J. Englefield; Chas. G. J. Port, F.S.A.; Major S. J. Thompson, D.S.O.; Alfred B. Yeates, F.R.I.B.A.; and Dr. A. J. Young. Col. G. B. Croft-Lyons, V.P.S.A., was present at the latter part of the meeting. In accordance with Rule 3, which provides that the President and Vice-President are ineligible for election two years in succession, Mr. de Navarro and Mr. Cotterell vacated those offices respectively, Col. Croft-Lyons being elected President for the ensuing year, and Mr. Walter Churcher Vice-President, both unanimously. The sincere thanks of the Society were tendered to Mr. de Navarro for the great help he had given to it in its first year, and for the dignified and able manner in which he had conducted the meetings. The Hon. Treasurer and Hon. Secs. were unanimously re-elected, the accounts being presented by Mr. Clapperton and passed. It was resolved to issue invitations to membership of the Society to Spencer Brett, Esq., of Berkhamsted, and H. Carvick Webster, Esq., of Monkton, both of whom having accepted, the full quota of members is attained as provided for in Rule 2. On the question being raised as to the suitability of Wednesdays as the day fixed for future meetings, it was decided to rescind the resolution passed at the last meeting, and to substitute the following:—That the dates of future ordinary meetings be the Mondays nearest to the 15th of January and the 15th of June in each year.

The summer meeting was fixed for Monday, 14th June, at Broadway, Worcester, where, by the kind invitation of Mr. de Navarro, members will have an opportunity of inspecting his fine collection. Full particulars will be given in the summer report in due course. It was resolved to issue to members a brief résumé of the business transacted as soon as possible after each



A RUFFING MACHINE

meeting, in addition to the half-yearly reports, in order that members unable to be present may be in touch with the Society's operations. It was also decided to include a portrait year by year of our retiring presidents. After the business of the meeting, an informal exhibition of members' pieces was held, many fine specimens being brought for inspection and discussion.

Papier Mâché

WHEN the day arrives for someone to write a monograph on old papier mâché, collectors will discover that the field is far wider than they thought possible. It is common knowledge that small articles, such as trinket boxes, caddies, and hand-screens, were made in this material, but it comes as a surprise to find really intricate furniture manufactured in the same manner. In the

latter category must be classed a handsome secretaire, painted and inlaid with mother-of-pearl, which Miss Solomon, 21 Davies Street, Berkeley Square, has added to her collection. This piece, which could have been made only for exhibition purposes, or to the special order of some influential personage, fulfils a double purpose, since the removal of the upper structure reveals a table for chess or draughts. Almost as uncommon is a large side-table with cabriole legs, whilst some elaborately decorated round tables, armchairs, cabinets, a barometer, and an extensive series of trays, may be mentioned as affording some indication of the depth and variety of the subject.

MR. JACOB EPSTEIN declares some fresh expressions of his personality in a group of sixteen new sculptures at the Leicester Galleries. The most important is a *Christ*, standing erect, swathed in mummy-wrappings, and pointing to the wound in His right hand. If one excepts the barbaric severity of execution, there is much in the conception to arrest attention, albeit the sculptor has chosen to create an unusual visage not conforming to the accepted type. In such wise does Mr. Epstein see the Saviour as He appeared to the doubting apostle. For pure dignity of spirit and technique, none of the exhibits could compare with the head of *Mrs. Jacob Epstein*, which afforded a strong contrast to a *Portrait of a Lady*, exotic enough to recall the ethnographical collections at the British Museum.

The Connoisseur

head of *Gerard Shaw, Esq.*, cool in colour and minutely observed, was a fine example of his art, to which *H. H. Davies, Esq.*, took a subservient position, not for faulty draughtsmanship, but rather for a muddiness of tone and a want of finality in the rendering of the garments, defects which, on the other hand, had not crept into an excellent likeness of *F. Barberi*, if one is justified in recognising in it a personality well known to the Bohemians of Soho. The introduction of coloured paper windmills as a motive in his portrait of a grinning tomboy—*Mischief*—provided Mr. Harrington Mann with an intriguing theme which he had developed with success; whilst the voluminous draperies of Sir John Lavery's *Moorish Woman* were utilised as the pictorial *raison d'être* of a direct and crisp piece of handling. Exchanging the chisel for the brush, Mr. De rewent Wood presented a half-length of *Kineton Parkes, Esq.*, which can only be characterised as a mistake. The paint had been handled in a manner suggestive of clay, while the coloration hardly seemed to have been dictated by any definite scheme.

ADVANCED art is in a phase of indecision, its devotees being divided into opposing factions: one, upholding the New English Art Club Impressionism; another, Post-Impressionism; a third, Neo-Primitive ideals, and so on. The effect of this cleavage imparted to the sixty-second exhibition of the New English Art Club, held at the R.W.S. Gallery, 5A, Pall Mall East, the air of inconsistency decried in displays of the more old-fashioned type, but which becomes increasingly marked in all mixed shows managed by those who consider themselves up-to-date. Fortunately for the "New English," the high-pitched colour-scheme of the room proved its own salvation, since it was impossible for any other save a wildly discordant palette to make itself obnoxious in the general mêlée. Interesting handling and drawing were not entirely lacking, however. Mrs. E. G. Wheatley's *Elizabeth, Sammie, and Jane*—a delightful child with her toys—was painted with inceptive sympathy and perception; Mr. Bernard Meninsky continued to improve his style in his head of a *Jewish Girl*; whilst Mr. John Wheatley, in his forcible study of a *Flower Seller*; Mr. A. N. Lewis, in his direct, if rather coarsely rendered, *Portrait in a Garden*; and Mr. Fairlie Harmer, in his more refined "*S.a.m.*," one and all expressed themselves to some purpose. The *Mother and Child* of Miss Clara Klinghofer seemed to suffer from false coloration, but its drawing was of striking interest, especially in regard to the nude figure of the baby, sprawling in the abandoned grace of sleep. If size were a criterion of artistic merit, Mr. Alvaro Guevara's enormous canvas called *Medusa's Trial* would rank as a masterpiece despite its poverty of technique and its clumsy treatment of gargantuan, ugly, and ill-drawn heads. Miss Ethel Walker's great decoration, *The Excursion of Nausicaa*, was better, and merited more pains in the performance; but of the *Gipsies* of Miss Gwen Evans, and the *Straw Hats* of Miss D. Brett, though of more modest proportions, the less said the better, since artificiality, added to scamped observation, were their keynotes. On the other

hand, Messrs. Thomas T. Baxter and Charles Stabb revealed sympathetic depths in their respective likenesses of *My Mother* and *Evangeline*, whilst Miss K. F. Clausen's self-portrait seemed singularly reticent and refined amidst the prevalent cacophony. Of the landscapes, Mr. C. J. Holmes's *Near West Meon* told to quick advantage, and Mr. F. H. S. Shepherd's *Rhone Valley, from Sion*, appeared as the conception of a strictly "sensible" mind. Few drawings left any marked impression on the beholder. Mr. John was seen to poor advantage in sketches which were hardly worth the trouble of exhibiting; but Mr. Muirhead Bone's spacious, yet simply treated, *The Shore, Deal*, and his fine study of an old mill—*The Ruin*: a delightful little head of *Lawrence Binyon*, from Mr. Francis Dodd's crayon; and a romantic sepia study of *The Factory, Manningtree*, by Mr. W. P. Robins, served to mitigate the monotony.

THE Worshipful Company of Pewterers entertained the members of this society at their hall in Lane Street, London, on the afternoon of May 28th, when the Company's archives, silver plate, touchplates, and their collection of pewter and other interesting exhibits, were on view, while pewterers' moulds, rough castings from the same, and finished pewter-work, were exhibited by Mr. W. J. Englefield, a master pewterer and a Past Master of the Company. Members of the society attended from all parts of the country, and were afforded an opportunity of inspecting the old hall of the Company, now occupied as business premises, and the later hall, where guests were received. During the afternoon the Master (Mr. Bertrand Johnson, C.C.) delivered an interesting address on the Company and its halls. In the absence of Col. Croft-Lyons, V.P.S.A., President of the Society, who had to leave early, Mr. Walter Churcher, Vice-President, expressed the thanks of the guests to the Company, and indicated the gratification of the visiting society at so pleasant a meeting between members of the ancient guild and collectors of old pewter. Much regret was expressed at the absence, through illness, of Mr. Howard H. Cotterell, F.R.Hist.S., of Walsall, joint Hon. Sec., and one of the originators and first Vice-President of the Society.

The following members of the Society and ladies were present:—Mr. Spencer Brett; Mr. and Mrs. T. Charbonnier; Mr. and Mrs. Walter G. Churcher, Vice-President and Joint Hon. Sec.; Messrs. Lewis Clapper-ton, C.A., Hon. Treasurer; H. M. Cooke; Col. G. B. Croft-Lyons, V.P.S.A., President; Mr. and Mrs. W. J. Englefield; Mr. C. Reginald Grundy; Capt. H. G. Harries; Rev. A. G. Kealy, R.N.; Mr. Antonio de Navarro, F.S.A.; Mr. Chas. G. J. Port, F.S.A., and Mrs. Port; Dr. Seymour Price; Messrs. C. Walton Sawbridge; W. W. Watts, F.S.A.; Mrs. Carvick Webster; Mr. A. B. Yeates, F.R.I.B.A.; and Dr. A. J. Young.

The summer meeting of the Society was held this year at Court Farm, Broadway, Wores., the residence of Mr. Antonio de Navarro, F.S.A., first President, last month.

facing the main entrance of the Museum; it stands on a handsome English pedestal dating from the middle of the eighteenth century.

#### The late John Ernest Breun, R.B.A., 1862-1921

LIKE his father (the late John Needham Breun, otherwise known as the Duc de Vitry), Mr. J. E. Breun, the portrait painter, who died on July 8th, at Tollington House, Tollington Park, used a foreign title—that of Comte Jean de l'Hôpital. Born on November 27th, 1862, J. E. Breun went first to a London private school, and thence to study art at South Kensington, where he won a bronze medal for drawing from the nude. At the Royal Academy Schools, he carried off no less than four of the highest silver medals offered for portrait painting and best copy of an oil-painting (1881), second best drawing from the nude (1882), and best "life" drawing (1884), in addition to an extra medal awarded for a painting of the nude (1884), and a first prize of £50 for the best set of six drawings from the undraped figure, two years previously. By this time he was already a London exhibitor, having made his public debut in 1879. In 1882, his *Head of a Persian* secured a position at the Royal Academy, to which he contributed, on and off, for a considerable period. He was then already ensconced in his studio at 4, Greek Street, Soho—an address which he retained to the last. In 1892, the Paris Salon conferred a gold medal on his picture, *Cold Steel*, while, in 1895, the Royal Society of British Artists gathered him into its fold.

Mr. Breun also exhibited at the R.I., R.O.I., Liverpool, Glasgow, and at the R.H.A. Among many, the portraits painted by him of well-known persons were *Maj.-Gen. Sir Redvers Buller* (1885), *Earl of Stamford* (1896), *Dr. W. G. Grace*, *Adelina Patti*, and *Princess Victoria of Wales*.

#### The Society of Pewter Collectors

THE following account of the Society's summer meeting is contributed by the President, and gives a résumé of what, to those who were able to be present, will stand out as two red-letter days in its annals:—

"The summer meeting at Taunton (on June 20th), and the subsequent visit to Bristol on the 21st, were of the most enjoyable description. The Londoners, Messrs. Churcher, Cooke, and Yeates, found Messrs. Bradbury, Charbonnier, and Major Richardson already at Taunton, and were joined at the Museum by Mr. Herbert Bolton (Director of the Bristol Museum) and Mr. Cotterell. Mr. St. George Gray, the Curator of the Taunton Castle Museum, had made every arrangement for their comfort, and, with Mr. Charbonnier, afforded every facility for viewing the fine Charbonnier collection, and the other pewter specimens, at close quarters.

"At six o'clock the business meeting of the Society was held at the County Hotel, after which the following members and friends dined together:—Mr. W. G. Churcher, President; Mr. A. B. Yeates, Vice-President; Mr. Howard H. Cotterell, Joint Hon. Secretary; Messrs. Bradbury and guest, Charbonnier, Cooke, Major Richardson, and Mr. St. George Gray as guest of our Society.

"After the health of the King had been duly honoured, the President proposed 'Continued success to the Somerset Archaeological and Natural History Society,' and in expressing the gratitude of the members of the visiting Society for the consideration and hospitality extended to them, coupled with it the name of Mr. St. George Gray, its distinguished representative, the toast being enthusiastically received. Mr. Gray responded in a most interesting speech on Taunton, his Society and its wide antiquarian activities. Mr. Cotterell then read a paper on 'Allotropy, or the Tin-pest,' which was listened to with keen appreciation. He adduced convincing evidence that many of the defects that develop in old pewter specimens are due to damp and cold, mainly the latter.

"On the morning of June 21st, Messrs. Churcher, Charbonnier, Cooke, Cotterell, and Yeates proceeded to Bristol, and were received at the Museum by Aldermen Eberle and Boyd, the Chairman and Vice-Chairman of the Museum and Art Gallery Committee, and Mr. Herbert Bolton, the Director, who assisted members in examining in detail the small but interesting collection of Bristol and other pewter, and other objects in the Museum.

"After a lunch provided for our members in the Museum, the Committee of the Museum and Art Gallery presented each member with a copy of Mr. Cotterell's *Bristol and West-Country Pewterers*, which he had written as one of the 'Handbooks' to the Museum. Aldermen Eberle and Boyd and Mr. Bolton conducted the members to the Red Lodge, an ancient house acquired by the Bristol Corporation, and now in the occupation of the 'Bristol Savages'—an artist Society—where the fine buildings, panelling, and appointments were inspected and very much admired."

The President suggests that it would be a graceful indication of appreciation of the kindness shown it, say, before Christmas, they could assist in augmenting the admittedly small collection of Bristol pewter in the Museum by contributing a few items of local manufacture, especially by craftsmen not represented there.

#### Water-colours at West Hartlepool

A HIGHLY interesting loan collection of British water-colours, illustrating the rise and progress of the art, was chosen to inaugurate a new room at the Gray Art Gallery, West Hartlepool. A number of drawings was lent by the Victoria and Albert Museum, with Mr. M. H. Horsley, J.P., as the other principal contributor. Among the earlier exponents of the art represented were F. Barlow, P. Sandby, Stothard, the Serres's, Wheatley, J. R. Cozens, H. Alken, Reinagle, Turner, Crome, Cotman, the Varleys, D. Cox, S. Prout, Wilkie, and De Wint; but one was glad to see that a number of the great "little" masters were also included—men like Henry Bright or T. S. Boys, who will one day be recognised as the geniuses that they undoubtedly were. Several living artists were also placed, among them Messrs. Gerald Ackermann, Francis Dodd, W. Russell Flint, George Clausen, and James Clark. The two drawings by the last-named were of peculiar local interest, since the artist, who is a native of the place, executed the well-known painting of the

## The Connoisseur

days of the Christian artificer's craft. At the same time there is a spirit of modernism in the treatment of the subject which enables one to look upon Juan José García as being both a continuator of the glorious tradition of the Spanish goldsmiths, and the regenerator of an art which appeared to be on the verge of decadence.

MARCIO LÓPEZ ROBERTS,  
MARQUÉS DE LA TORREHERMOSA.

### The Society of Pewter Collectors

THE Summer Meeting of the Society was held on June 18th, at the Falcon Hotel, Stratford-on-Avon, when the following Members were present: Howard H. Cotterell, F.R.Hist.S., President (in the Chair); Chas. J. G. Port, F.S.A., Vice-President; Lewis Clapperton, C.A., Hon. Treasurer; Walter G. Churcher, Joint Hon. Secretary; and Messrs. Frederick Bradbury, T. Charbonnier, Francis Weston, F.S.A., Alfred B. Yeates, F.S.A., F.R.I.B.A., and Dr. Young. Capt. Harries, though unable to be present at the Business Meeting, joined the party later. The Minutes of the previous Meeting having been read, confirmed and signed, and as there was no business arising from the Minutes, the only other item on the Agenda was the time and place of the London Meeting in January. Mr. Churcher once more very kindly made the tentative offer of the use of the Studio of the London Sketch Club, and it was decided to accept with thanks the renewed invitation of the Club's Members, and to arrange for dinner previously at the Great Central Hotel. The date of this Meeting will be January 14th, 1924. A sincere vote of thanks was passed and ordered to be forwarded to Mr. Fieldhouse for his generous hospitality in entertaining the Society, together with an expression of the Society's admiration of the public spirit he had displayed in restoring at his own expense the beautiful old Guild Room of Henley-in-Arden.

The Summer Meeting, as in previous years, proved a most enjoyable gathering. Members met for lunch, by the invitation of Mr. W. J. Fieldhouse, at his beautiful home, Austy Manor, some five miles out from Stratford-on-Avon. An examination of the host's fine array of pewter, cut steel, samplers, and other collections, was followed by lunch in the panelled dining-room, in which is displayed his wonderful museum of Black-Jacks, Bombards, Leather Bottles, etc. After lunch, a tour of the beautiful gardens and photographs of the party occupied the Meeting until its departure by car for Henley-in-Arden, where it was joined by Mrs. and Miss Joan Cotterell. Here an opportunity was afforded of inspecting the old Guild Room, which, by the generosity of Mr. Fieldhouse, has been restored to its original state, many of its archives and insignia recovered, and the proceedings of the old Guild Courts revived. Returning via Austy Manor, the Meeting went on to Headquarters at the Falcon Hotel, Stratford-on-Avon, where, after the Business Meeting it was joined by Mrs. Young and Capt. Harries, and by Mr. Frederick C. Wellstood, F.S.A., as the guest of the evening.

Tuesday morning was spent in visiting places of interest in Stratford and after lunch the Members dispersed, fully satisfied with one of the most enjoyable Summer Gatherings the Society has experienced.

### The Influence of the Antique on Modern Silver

IT is a testimony to the excellence of the old silver-smiths' designs that so much of our modern plate harks back to them for its inspiration. A pamphlet issued by Mr. J. C. Vickery (177-183, Regent St., W.1) and dealing with cups and bowls suitable for presentation, shows that in practically every case the shapes, when they are not actually reproduced from, have at least been suggested by some of the most beautiful achievements of 18th century craftsmen. Like all the plate produced by Mr. Vickery, who was recently honoured with a visit from H.M. the Queen of Holland, these articles are very well constructed, and essentially suitable for the purpose which they are intended to fulfil.

### An Artist in Pastel: Mr. Frank H. Swinstead, R.B.A.

PASTEL should surely be labelled as a dangerous medium. The facility with which it can be used apparently encourages many modern artists to cast restraint to the winds, since men who normally evince a sense of colour not infrequently commit themselves to maccomtably garish schemes when working in pastel. A few there are whose drawings reveal a more circumspect employment of the latter medium, among those who may be said to have approached it in the proper spirit being Mr. Frank H. Swinstead, an exhibition of whose work was recently organised by Messrs. Bromhead, Cutts & Co., Ltd. (18, Cork Street, W.1). Always pleasing in effect, Mr. Swinstead's drawings frequently possess a tonal variety which serves admirably to sustain their interest. Unpretentious in handling, they are nevertheless convincing studies of rural life—quiet incidents, expressive of the brooding calm so characteristic of the country in its most peaceful aspects. Dealing sometimes with passing effects in the open air, and sometimes with contrasts of sunlight and shadow in ancient barns, the most memorable of Mr. Swinstead's pastels included a *Beastacks near Wendover*, a *Mill Stream near Marazion*, a *Horsepond Penberthy*, an *End of the Village Dinton*, a *Behind the Granary*, and a *Chalk Pit near Corfe*, rather more broadly treated than most of its neighbours; *The Old Barn* and a *Barn at Fittleworth*—well realised scenes which set the jaded citizen agog to be away from the dust and flagstones of the West End.

### The All-important Fireplace

THE extent to which the decoration of an apartment is dependent on the treatment of its fireplace, at once the focus and the predominant fixture of most living rooms, is recalled by the publication of an interesting brochure by Messrs. Litchfield & Co., Ltd. (3, Bruton St., Bond St., W.1), in which are illustrated a number of fine mantelpieces of various periods. Mostly exhibiting the chaste classical taste of the 18th century, these include fine examples brought from Stowe and other mansions, many being enriched with exceptionally well-carved centre plaques and other ornaments. Adam and Louis XVI. dog grates are also dealt with, as well as Adam hob grates; while an extensive collection of miscellaneous fittings and of movable furniture has been drawn upon, with the result that many fine Chippendale and Adam mirrors, chandeliers and sconces of various types, Buhl and "cartel"



Current Art Notes

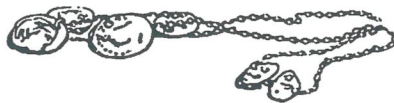
a service to the interests of Art. Decorative painting, as Barry's subsequent performances at the Society of Arts in the Adelphi show, was not understood in England at the time, and had the proposed decorations at St. Paul's been carried out, it is only reasonable to suppose that they would have proved an eyesore to many generations of art lovers, possibly preventing a more appropriate adornment of the cathedral being attempted. A somewhat similar situation has arisen in regard to the decoration of the new London County Hall. An enthusiastic band of art students gathered from the schools presided over by Messrs. Walter Bayes, W. Rothenstein, Charles Sims, and H. Tonks, have executed a series of paintings for the building, and these the County Council agreed to purchase for nominal sums, provided that the results met with their approval. This has not been the case; the paintings have been rejected, and now a great agitation is being raised to induce the County Council authorities to reconsider their decision. Quite apart from the merits of the works, which it is not proposed to discuss at the present moment, all concerned will do well to pause before committing themselves to any definite scheme of action. That the Hall should be decorated is highly desirable, but if the decorations are to be successful, it will be necessary to have a well-considered plan embracing the whole interior of the building, so that a homogeneous effect may be secured. It should be remembered that the initial panels which are set up will form the keynote of the entire scheme, and that, if these are unsatisfactory, the entire project may be probably abandoned, and a great opportunity for the development of Decorative Art in England irretrievably lost. Apart from other considerations, most careful attention should be paid to the selection of subjects for portrayal, for they should embody the great events in the past history of the metropolis, and the present efforts of the municipality for the benefit of the people. The subjects at present submitted by the students appear rather to err on the side of triviality, and bear little testimony to the greatness or enterprise of the Metropolis.

Mr. George F. Nicholls's Exhibition

MR. GEORGE F. NICHOLLS held an interesting display of water-colours at the Gieves Art Gallery (22, Old Bond Street, W.1), last month. Most of the drawings were land- or seascapes executed with the sincere intention and clear coloration that constitute two of the chief characteristics of this artist's work. In addition, there were shown a number of scenes into which an architectural element largely entered. Among these were some Oxford views, including the *Mob Quad and Merton Tower*, and *Looking into "the Broad,"* which were interpreted in terms at once crisp and stimulating. *Salisbury Cathedral from the Close*, with its limpid tonality, was another from among many pleasant works.

The Society of Pewter Collectors

THE Annual Meeting was held at the London Sketch Club's Studio, on January 14th, the following members being present: Chas. G. J. Port, Vice-President; Brig.-Gen. Sir Alfred Balfour; Messrs. Fredk. Bradbury, H. M. Cooke, A. F. de Navarro, Dr. Seymour Price, Francis Weston, and Walter Churcher, Joint Hon. Secretary. A letter was read from Lt.-Col. Croft-Lyons, F.S.A., resigning his membership owing to inability to attend the Society's meetings. His resignation was accepted with deep regret, and he was requested to accept the Honorary Membership of the Society without obligation to attend the meetings. The card vote for a Vice-President to succeed Mr. Port proved overwhelmingly in favour of Mr. Herbert M. Cooke, who was declared duly elected, Mr. Port becoming President for the ensuing year. A cordial vote of thanks was passed to Mr. Howard H. Cotterell for his services as President during the past year. Mr. Lewis Clapperton was re-elected Hon. Treasurer, and Messrs. Churcher and Cotterell Joint Hon. Secretaries, votes of thanks being passed to them for their services, while the Committee was re-elected with the exception of Lt.-Col. Croft-Lyons, who retires on his election as an Hon. Member, as indicated above. It was decided to hold the Summer Meeting at Worthing on June 16th, Mr. Port kindly offering to allow the meeting to be held at his residence. A discussion took place as to the qualifications of candidates for full membership of the Society, and it was ultimately unanimously decided to alter Rule 5 by inserting the provision that every candidate suggested for invitation should be a bona-fide collector of old pewter who must be *personally* known to *two or more* members of the Society; the other qualifications set forth in the rule being eliminated. Rule 5 will therefore read as follows: "Membership is *only* to be attained by *invitation*, and then only by bona-fide Pewter Collectors, who must be *personally* known to two or more members of the Society. Elections to take place at the half-yearly meetings. Canvassing for invitations shall be deemed a permanent disqualification." Votes of thanks to the new President, as Chairman, and to the London Sketch Club, were unanimously passed, after which the members examined recent acquisitions brought by Sir Alfred Balfour and Mr. Francis Weston. Dr. Bolton, Director of the Bristol Museum, reminds members of his Committee's standing invitation to them to visit the Museum, and make themselves known to him, should they be in Bristol. The collections of general and Bristol pewter are of great interest, the latter section containing many pieces contributed by members of the Society. Many notable acquisitions have recently been made by various members, including early candlesticks and several more flat-lidded Stuart tankards, of which the Society's members now hold a large number of the finest specimens.



## Current Art Notes

South Kensington. The best of the early Turkish carpets are No. 300, with yellow arabesques in the field and a traditional cloud-band pattern in the border; and the "Transylvanian" rug (No. 284). Among the Turkish prayer-rugs should be noticed the Gliordes, with a white niche (No. 209); the Meles (No. 286), and another, with a triple arch (No. 308); also a Silim, woven partly in metal thread, which is the best possible of its kind. From the Caucasus come two "Kubas" (Nos. 107 and 186), and a very quaint Karabagh of later date, which introduces almost heraldic lions and birds (No. 206). Among those from other parts of the world may be specially mentioned a Moorish carpet with a small human figure (No. 306), a Samarkand, with a fine blue ground (No. 380), and the Peruvian tapestry (No. 412). The exhibition is to be open throughout the summer, though, naturally, many of the best carpets may not stay on view for long. The catalogue, by the way, is well worth having, and keeping. C.E.C.T.

### Walpole Society

UNDER the presidency of Earl Bathurst, the eighteenth annual meeting of the Walpole Society was held on June 24th at the National Portrait Gallery. The Hon. Treasurer, Mr. Thomas Girtin, was able to give a satisfactory report, the Society being in a stronger financial position than for some years past. Mr. H. M. Hake, Hon. Secretary, stated that the membership showed a slight increase, and announced that the forthcoming volume, which will be issued almost immediately, contains the following items:—(1) An account, by Dr. M. R. James and Professor E. W. Tristram, of the wall-paintings in Eton College Library and in the Lady Chapel of Winchester Cathedral. (2) An account, by Mr. J. A. Knowles, of William Peckitt, of York, the glass-painter. (3) An account, by Mr. Basil Long, of Richard Crosse, the miniaturist and portrait-painter, together with a transcript of his Diary of Sitters. (4) A description by Mr. Campbell Dodgson of the English Fifteenth-century Woodcuts in the Bodleian.

### Society of Pewter Collectors

By the kindness of Mr. and Mrs. E. W. Turner, the Society's Summer Meeting was held at Herne Bay College, Kent. On reaching Herne Bay, the Society proceeded to the College, where Mr. and Mrs. Turner entertained the members at luncheon, at which they were joined by Mrs. Churcher, Mrs. and Miss Cotterell, and Mrs. Sutherland-Graeme. After luncheon, the Half-yearly Business Meeting was held, at which Mr. Clapperton presided in the regretted absence of the President and Vice-President (Drs. Seymour Price and A. J. Young), who were unavoidably detained by professional engagements.

Those present included Messrs. H. H. Cotterell, A. De Navarro, E. W. Turner, Shelley, Sutherland-Graeme, Walker, Weston, Yeates, and W. G. Churcher.

Subsequent to the meeting, members enjoyed a detailed examination of their host's collection of pewter, which is of exceptional interest, and includes many early Stuart flagons, tankards, etc., of great rarity. Fine weather enabled members to view the school buildings and gardens before departing for Canterbury by special motor bus.

Through the good offices of Mr. Turner, who is also a member of "The Friends of Canterbury Cathedral," the Society was enabled to see the Cathedral under especially pleasant auspices, having Miss Babington, Steward to "The Friends," as guide, and consequently being permitted to view portions of the building not usually available to ordinary visitors.

### Jacques Rosenthal

HERR HOFANTHQUAR JACQUES ROSENTHAL, who celebrated his seventy-fifth birthday on July 17th, is one of the most celebrated Continental experts on old books and MSS. Many thousands of the best books in the Pierpont Morgan and Huntington libraries passed through his hands, and he has also been associated with highly important additions to other famous collections.

### Notes from Italy

I HAVE been strongly pressed to bring before our public the claims of the great exhibition of decorative art which is being held this summer in Venice, and which treats specifically of the most attractive art of that city in the eighteenth century. It seems to be felt there that this interesting display has not been brought so fully into notice with us as it deserves.

The International Exhibition Palace, a fine and extensive building, houses the section of Art, including Decorative Art, which is the most important; and here will be shown paintings by the Venetian masters of the Settecento—Longhi, Guardi, Canaletto, the delightful pastelist, Rosalba Carriera, the master of splendid decoration, Giovanni Battista Tiepolo, besides a fine collection of some three hundred drawings by these and other artists of the time—and all that brings the old social life of the age before us. Here the marionettes which figure in the "masks" of the Comedy of the *Maschere* of that time have their place; with engravings, costumes, furniture, *bric-à-brac*, tapestries—even Sedan chairs, glass, china, fans, and watches.

But Music was also an essential part of the social life of this Venice of Guardi and Goldoni. "The passion of the whole nation for this art of music," writes the French traveller, De Vrosses, "is inconceivable"; and he specifically mentions the wonderful singing of the girls in the great State Hospitals or Orphan Asylums, such as the Pieta or the Mendicanti. It is thus appropriate that the musical sections of this exhibition should be well to the front; and in the Palazzo Zenobio, in the Carmini, there is a collection on view of instruments of music, while in the concert room of this Palace eighteenth-century music will be heard throughout this summer. The exhibition—opened by the Prince of Piedmont on July 12th—will remain open till October 10th. It includes loan exhibits from without Italy, Sir Robert Witt lending his fine collection of drawings by Canaletto.

Italian art of to-day is being well shown in England this season. Michele Cascella, whom I have already noticed in these columns, has exhibited at the Beaux Art Galleries; and the Exhibition of Modern Italian Masters at the Arlington Galleries included this artist, besides Tito, Emma Ciardi, and other well-known painters.

—S.B.

## The Connoisseur

when so few bother to decorate their productions with heraldry, their seas with high-pooped vessels, or their information with such remarks as "Old Winchelsea drown'd." But in taking leave of the exhibition, it could not be denied that some part of its value was due to the excellent little brochure compiled by Mr. Cotterell, which replaced the catalogue of commerce with a miniature work of reference which was well worth filing for future study.

### Society of Pewter Collectors

DESPITE the somewhat sparse attendance, which was perhaps inevitable owing to the distance to be travelled, the Summer Meeting, held at the Ayrshire home of the Vice-President, Mrs. Carvick Webster, must be regarded amongst the most successful in the annals of the Society. The hospitality extended to the members by the Vice-President and Mr. Carvick Webster, and by Mr. Clapper-ton, will not soon be forgotten. The party inspected the latter's fine collection of pewter and lunched with him. Later they proceeded to Orangefield, the home of the Vice-President, and saw the fine pewter there, and afterwards some members were entertained in Edinburgh by Mr. Hole and Mr. Milligan, and were able to see their collections. Additional members of the Society include Mr. James C. Fenton. On January 19th, Mr. Francis Weston will entertain the Society at the Hall of the Barber Surgeons' Company, of which Company he is Master-Designate.

### Notes from Italy

Two quarter-centenaries of special interest are being celebrated in Italy this year. 1530 saw the fall of the old Republic of Florence before the Medicean Pope, Clement VII., and the Imperial armies of Charles V. In that melancholy event one heroic figure emerged. Trained to arms in the Tuscan "Bande Nere" of the ill-fated Giovanni de' Medici, Francesco Ferrucci helped to collect supplies outside the city and to harass the besiegers. He perished at Gavignana with two thousand of his Florentines, while the Baglioni surrendered the city to the Imperialists. To-day, with the revival of national consciousness, it is natural that one of the few heroic spirits who tried to save Italy from invasion in the sixteenth century should be commemorated. The other celebration is that of Jacopo Sannazaro, who was born at Naples in 1458, of a noble family, one branch of whom is still dwelling at Giarole in the Monferrato. Jacopo is renowned for his famous poem, "Arcadia," in which is expressed in exquisite verse the dream of pastoral happiness which haunted the Elizabethans. Frederic II. of Aragon, King of Naples, cherished the poet and gave him an estate, which was destroyed during the French invasion of Naples whilst Jacopo was with the King in exile. On his return he built a church, still called the Chiesa de Sannazaro, in which he was buried, his monument, begun by Santacroce and finished by Montorsoli, being behind the high altar.

An interesting find at Palermo is a painting of the *Virgin with the Divine Child and St. John*, belonging to

the Rector of the University. This strongly resembles a work by Raphael in the Duke of Westminster's collection, and is suggested as the original from which the latter picture was taken. In support of this is the theory that the Westminster painting may have been derived from a lost work, and the fact that Raphael had several commissions for churches in Sicily, including the famous "Spasimo di Sicilia."—S.B.

### Italian Art Lectures

WE have been asked to notify our readers that Dr. Percy Dearmer's lectures on Italian Art will be resumed in the Great Hall of King's College, Strand, on October 7th, at 5.30 p.m. The subject of the first lecture will be "Italian Gothic."

### Art at Brighton and Guildford

No fewer than three exhibitions will occupy the Brighton Art Galleries during September. Of primary interest will be a memorial exhibition of works by the late Mr. H. H. La Thangue, R.A., a Sussex artist; whilst the remaining rooms will be occupied by some water-colours of Sussex Windmills by Mr. A. Ford Hughes, and a collection of photographs by the late Mr. Charles Job. As a result of a journey by Mr. Henry D. Roberts, the Director of the galleries, to Czechoslovakia, it is interesting to learn that he has been requested to organise an Exhibition of Modern Czech Art at Brighton in 1932, to include painting, water-colours, black-and-white work, sculpture and architecture.

The annual exhibition of the Guildford Art Society will be held from October 14th to 18th inclusive, the receiving date for exhibits being Saturday, October 11th.

### A Silver "San Jordi" in Barcelona

SINCE writing the article on the above, I am indebted to the kindness of Mr. J. G. Mann, F.S.A. (who has handled the original statuette) for the following particulars:—

The figure is not cast as a whole, but built up of silver-plates as if it were a real armour. The shield is a late addition. The lance, sword-hilt, belt, the straps, hinges, etc., of the armour and the dragon are gilt. Within the last few years the statuette has been transferred from the museum to its original home in St. George's Chapel, for which it was purchased in the sixteenth century.—F.M.K.

### National Art-Collections Fund

THE beneficent activities of the National Art-Collections Fund have been recently shown, not only by the contribution of £18,107 13s. 6d. towards the £64,830 required to secure the *Luttrell Psalter* and the *Bedford Book of Hours* for the British Museum, but also by a grant of £1,350 in aid of the purchase for £1,900 of the well-known picture of *Pembroke Castle* by Richard Wilson for the National Museum of Wales, and one of half the purchase price of £200 for an early and interesting example of Old Crome secured for the Norwich Castle Museum. We shall hope to give some further particulars in our next issue.