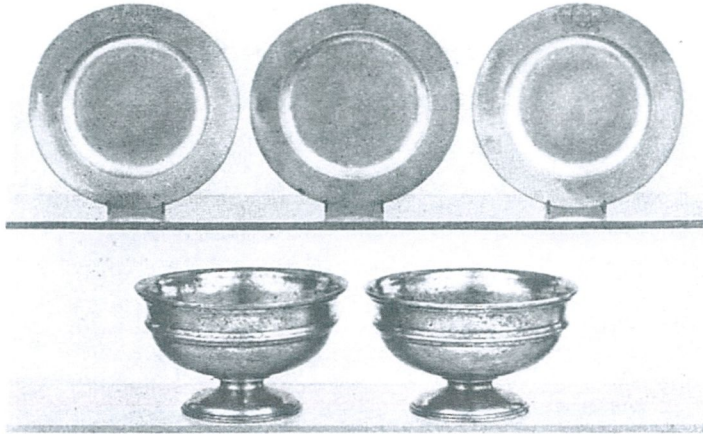


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of tin than the American, is therefore harder and takes kindlier to the cleaning and polishing which restores it to the original brilliance that Mr. Munday believes is desirable to emphasize its fine lines.



ENGLISH PEWTER. *Top*, pair of George II plates with dual coronet flanking plate by A. Nicholson, c. 1720. *Bottom*, pair of punch bowls by Catesby Chapman, 1764. *Richard Munday*.

The figures that form part of an Italian eighteenth-century *crèche* from Helena Penrose are of extreme interest. Recently exhibited at her gallery, the *crèche* consists of about 150 figures grouped around the Holy Family. Once in the possession of the Royal House of Savoy, it was sold after the abdication of the King of Italy. The figures, made with great artistry, measure about ten inches in height. The heads are delicately modeled in wax, and the costumes are authentic representations of the dress of artisans, tradesmen, and peasants of various parts of Italy. Many artists

specialized in the making of *crèche* figures in the eighteenth century, and it is probable that the best of these were chosen to make figures for the *crèche* of the reigning house. Not only in the figures but in the architectural detail and the figures of animals as well is this *crèche* an extraordinary work. The representation of Italian costume makes it of especial interest to students of peasant dress.



DETAIL showing peasant figures from an eighteenth-century Italian *crèche* formerly belonging to the Royal House of Savoy. The making of *crèche* figures was a specialty with certain artists, especially in the vicinity of Naples. The figures here are placed in an Alpine landscape of northern Italy showing details of the architecture of the region in which many of the customs relating to the celebration of Christmas took form. *Helena Penrose*.

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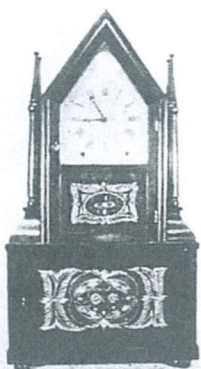
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