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monastic orders and confraternities." Again, some of his imaginative excursions appear a little unsafe, such as (p. 13) "the very preciousness of the material acquired the value of symbolic significance. . . . the chalice-shaped mounts of the gems on the Codex Aureus of St. Emmeran were associated with the blood of the martyrs" —surely the symbolism of the chalice must be with the Mass alone?

Specialists, on the other hand, will wish for a much larger book in which the author could give more by way of justification for his attributions, for it is not enough to shelter behind some previous writer who was not always very authoritative. Thus the celebrated enamelled plaque depicting Bishop Henry de Blois is labelled "England *c.* 1150," though the attribution (not mentioned in the bibliography) by H. P. Mitchell to a Mosan artist working in England appears infinitely preferable. Though it may seem a little ungracious to say so, there is rather a danger nowadays for English nationality to be acquired too easily by Romanesque works of art—a radical change from thirty years ago. We are, for instance, very doubtful about the claims of the three silver bowls illustrated as Figs. 457–59, which in any case are secular pieces and not ciboria.

A tremendous amount of sound work has gone into the compilation of this book, and it is a pity that Dr. Swarzenski has not quite done himself justice in it. He has a flair for apt comparisons and it is to be regretted that he has not always been able to present his conclusions in a convincing manner.

C. C. OMAN.

ANTIQUE PEWTER OF THE BRITISH ISLES. By RONALD F. MICHAELIS. G. Bell & Sons. 22*s.* 6*d.*

The author of this book states that it is "a brief survey of what has been made in pewter in England and the British Isles, from the time of Queen Elizabeth I to the reign of Queen Victoria." But he also discusses questions of its history, its composition, and its æsthetic appeal.

Pewter, as is well known, is an alloy, the basis of which is tin. It is generally mixed with lead in proportions varying from six to four parts of the former to one of the latter. Sometimes brass or copper takes the place of lead. To-day the term "pewter" is used loosely to include Britannia metal and all alloys of that nature, irrespective of its tin content. Mr. Michaelis tells us that in ancient times the term "fine pewter" meant the alloy of definite and recognisable proportions of tin and copper, and was the metal used for such articles as plates, dishes, saucers and other flat objects. For hollow vessels, such as measures, tankards, candlesticks and shaped objects, a lesser alloy known as "lay" (or "ley"), to which a proportion of lead was introduced to render it better able to withstand the risks of rough usage. A poorer quality of alloy was used for candle moulds, stills, and commercial objects which were fashioned much more clumsily and did not have to bear the brunt of continual handling and scouring, and for toys, buttons, and all articles not intended for strenuous use or long service.

In England, the use of pewter is recorded in the XIIIth century. Edward I is said to have owned over three hundred pewter vessels of various kinds. The Pewterers' Company of the City London had already been in existence f more than a century and a half wh Edward IV, in 1473, presented its fi charter granting the right of assay.

The range of appeal that pewter mak will certainly be immensely extended b this helpful reference book. It contai allusions to makers' marks or "touches which, however, might have been tab lated; and there are bibliographies f those who wish to pursue further th subject of pewter. While some for plates illustrating ninety representati examples of the pewterer's craft make f added interest and usefulness.

VICTOR RIENAECKER.

GIAMBATTISTA TIEPOLO. E ANTONIO MORASSI. Phaidon Pres 42*s.*

Signor Morassi defines Tiepolo's pla in history as the restorer of the Venetia Renaissance tradition, a classical but not neo-classical artist, a re-shaper of th Baroque. This exuberant decorative arti of XVIIIth-century Venice created th last style of European significance, fusin architecture and painting in vast fresco and ceilings, opening up iridescent ski where mythological figures lead their ai existence in a continuous orgy of exult tion. A high-placed contemporary Tiepolo's was struck by his infinite fir his blazing colorito, the richness of h invention and his surprising speed. H major works are in the churches ar palaces of Venice and the Veneto, but al in Bergamo, Milan, Würzburg and Madri His indebtedness to Veronese is obviou as is his phenomenal gift for *mise en scèn*