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that Woodchester was worked by Flemings rather than Lorrainers. There are one or two questionable assertions, such as that concerning the introduction of lead (p. 5) and it was perhaps hardly necessary to bring into the argument the ribbed bowl from the Anglo-Saxon cemetery at Alfriston (pp. 10-11 and Plate IV). The usefulness of the book is somewhat impaired by haphazard arrangement, and reading the text is made more difficult by its rather tiresome fragmentation into tiny paragraphs. All students of this fascinating phase of English glass, however, will be grateful to Mr. Daniels for his patient gathering of material and his ample illustration in this very reasonably-priced little book. R.J.C.

CHATS ON OLD PEWTER. By H. J. L. J. Massé, edited and revised by Ronald F. Michaelis. Pp. 1-240, plus frontispiece and 45 illustrations in half-tone. 8vo, cloth. "The Chats" Series of Collectors' Handbooks, Ernest Benn, London. 12s. 6d.

Collectors' handbooks, provided they are written in all sincerity and with the requisite knowledge of the subject in hand, will always find a ready welcome on our bookshelves.

For the devotees of silver, china and furniture there seems to be a perpetual flow of up-to-date knowledge from the pens of competent writers, but for the pewter enthusiast there has been no major work of reference since that masterly book of the late H. H. Cotterell; his *Old Pewter, Its Makers and Marks* still holds the field, and, doubtless, will continue to do so for many years to come. True there are writers upon the subject of pewter whose articles have appeared periodically in the various art journals, but the only book published especially for pewter collectors in this country in the last twenty years is that recently put out by Messrs. Ernest Benn. Only lack of space has prevented its review in these columns before now.

Although appearing under an old and well-known title, to wit *Chats on Old Pewter*, this book has been entirely revised and partly rewritten by Mr. Ronald F. Michaelis, whose contributions will be known to readers of APOLLO. Not only is Mr. Michaelis a connoisseur he is, too, a student of pewter history, an expert in the repair and care of damaged pieces, and the Honorary Librarian of the Society of Pewter Collectors.

We can, therefore, commend the publishers' choice of editor.

The original "Chats" was written by the late H. J. L. J. Massé as long ago as 1911 but even today it is as good as most, and better than many, of the handbooks produced for the beginner-collector. Over the course of years, however, more knowledge and appreciation of the work of the craftsmen in this humble metal has necessitated the amendment and revision of much of what was accepted in the early part of the century.

The editor of the revised edition has carefully followed Mr. Massé's "chatty" style of writing, and the illustrations are all fresh—a somewhat welcome feature in a revised work. Of particular note is the inclusion in this volume of a list of pewterers who struck their touches, or trade marks, upon the plates provided for the purpose at the London Pewterers' Hall. The touchplates, themselves, are not illustrated, obviously for lack of space, but we are told where reproductions may be found; the list is given in alphabetical order and, again, numerically in the order of touches being struck. This latter feature is quite new, and the student should have no difficulty in locating the owner of practically any maker's mark appearing on the London touchplates.

In all volumes in the "Chats" series is a chapter on prices realised by specimens of a particular collectors' group over the years and, whilst this has been retained, it is pleasant to

find that it has been substantially curtailed for, as Mr. Michaelis himself has said, "It might be considered that to quote prices for items of pewter ware, many of which are probably unique, cannot, in any event, be of much help to the uninitiated. The value of any article of purely aesthetic interest is that which the buyer places upon it."

The book itself contains only 240 pages against the 422 of the original edition, but the pages are more closely printed and, thus, the total amount of reading matter remains substantially unaltered. It is attractively bound in cloth, and is a handier pocket volume than was its predecessor.

In general one can deplore the fact that this is only a reissue and not a new book, but until a new book comes along there is no doubt that it will fill a long-felt want in certain circles.

WELSH FURNITURE. By L. Twiston-Davies and H. J. Lloyd-Johnes. Cardiff University of Wales Press.

This is the first book to deal specifically with Welsh furniture, and the authors, evidently well qualified to undertake the work, have produced a handbook which will be indispensable to the Welsh collector, and of great interest and use to his confrères outside the Principality.

Welsh furniture was "discovered" by the English collector early in this century, under the influence of a new cult for primitive oak furniture, a reaction from the Chippendale ribbon-backs and painted satinwood which had been the fashion in the antique collecting of an earlier generation. In the XVIIIth century Wales was at least a hundred years behind developments in England, and this isolation continued until the Napoleonic wars, which closed the Continent to English travellers, an event which had far reaching effects on Welsh life. It was natural that up until the end of the XVIIIth century the Welsh cabinet-maker should have continued to make furniture in styles long outmoded in England, and chiefly in native materials—oak, elm and ash—for the mass of his customers were too poor to afford imported woods. Wales possessed, therefore, a high proportion of such furniture, made, often with excellent workmanship, in the country traditions of the XVIIth and early XVIIIth century. Once the fashion for such furniture had begun, dealers were not slow in discovering where it was to be most easily found, and large numbers of dressers, tallboys, bacon cupboards and chests were despatched to England. A fashionable collection of the period was hardly complete without its "Welsh piece." The more lavishly these were carved, the more highly they were valued, despite some severe strictures on the coarseness of Welsh carving from the late Mr. Percy Macquoid.

The authors of the new handbook are able to show that the chief characteristic of traditional Welsh furniture is its plainness and severity of form. Carving was sparsely used. What in fact appears to have taken place is that the dealers, in their anxiety to meet the new demand for rusticity, had these simple Welsh cupboards and chests "improved" by adding as much hastily-wrought carving as they thought they would be paid for. *Welsh Furniture* will do a good deal in helping us to distinguish the authentic from the mutilated pieces.

There is only one complaint against this otherwise excellent work, and it is in regard to the quality of the illustrations. It is true that they are a good deal better than the 5,000 photographs included in a recent American book on old furniture, in which, in some cases, it was scarcely possible to distinguish the subject of the photographs. But the photographs of furniture in a recent French book, *Le Siège en France*, have shown the high standard it is possible to attain.

R.S.T.

The British Miniature

By

Raymond Lister, R.M.S., F.R.S.A.

Librarian of the Royal Society of Miniature
Painters, Sculptors and Gravers.

No study of the art of painting can be complete unless particular attention is paid to the British school of miniature painting, for its tradition is the richest in the Western World. For the artist and the connoisseur, this new book will prove a reliable reference and constant source of inspiration. It traces the evolution of the British miniature through various technical and aesthetic phases, and brings the reader completely up to date with a critical survey of the contemporary schools. The book also deals with the technique of miniature painting, and includes a useful chapter on the aims and requirements of the collector. Over a hundred superbly reproduced illustrations form a representative collection of the best examples of the British miniature from the eighth century to the present day. 35s. net

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A HISTORY OF SPANISH PAINTING.
Volume X. *The Early Renaissance in Andalusia.* By Chandler Rathfon Post. 482 pp.
... 200 illus. Harvard University Press.
(London: Geoffrey Cumberlege.) 97s. 6d.

Since the publication of the first volume in 1930 Professor Post's work has remained unchallenged as the most comprehensive, detailed and up-to-date *History of Spanish Painting*. The latest volume, which continues the study of the early Renaissance begun in Volume IX, deals with painting in Andalusia. Here as in the north-west of Spain, the transition from the Middle Ages to the Renaissance saw the continuation of the so-called Hispano-Flemish style. It was not until the end of the XVth century that elements of the Italian Renaissance began to reach the peninsula; for the most part they were superimposed on the prevailing style and did not supersede it. In the south of Spain there is less evidence of direct Italian influence than in the north; it came through contact with the style of the Antwerp Mannerists, one of the forms of the early Renaissance in Flanders. The chief centres of art were Seville, Cordova and Granada, which had just been liberated from the Moors. Seville, the principal port of trade with Spain's newly-discovered possessions in America, already held the position of wealth and artistic prominence which she was to retain until the end of the XVIIth century. It was here that Alejo Fernández, the most important artist of the period, was chiefly active and one of his best-known works, the *Virgin of the Navigators*, represents the Virgin as patroness of the explorers and merchants to whom Seville owed her newly-found prosperity.

Professor Post follows his admirable practice of illustrating nearly every work that he mentions and of incorporating in an appendix the results of his own and other scholars' recent researches on the subjects of his previous volumes. E.H.