



their delicate colour; while Mr. S. S. Chowdhury struck a richer note, his *Thunder God* and *Temptation of Mar* attaining a fine rhythm of colour and form with cloud shapes and tones of saffron and Indian red. Mr. R. Ukil was represented by a trio, *Morning, Noon, and Evening*, all traditionally treated, an awe-inspiring *Goddess Kali*, and various other paintings. Mr. R. P. Verma's *Kumar Siddhartha*—"That Happy Earth they brought me forth to see," was in a somewhat different style, perhaps slightly less Indian, affording a harmony in green and red. Other works included Mr. M. V. Minajgi's *Tomb of Mohamad Adil Shah, Bihapur*, an oil study in the European treatment of landscape, and Mr. L. M. Sen's *The Lost Way* (water-colour) and *The Gardener's Daughter* (tempera). —B.B.

#### British Lino-cuts

A YEAR has elapsed since the first exhibition of linoleum cutting was held in London (at the Redfern Gallery, 27, Old Bond Street, W.1), and it is satisfactory to learn that considerable success has resulted from this comparatively new form of picture-making. The economical practicability of the process, which to all intents and purposes is similar to that of the woodcut, with the substitution of ordinary floor linoleum for wood, has certainly widened the market for colour-prints and at the same time has partially supplied the demand for small pictures at reasonable figures. As a matter of fact, the exhibition last year, and its successor this August at the same gallery, proved that linoleum is equally as effective as wood and a great deal more flexible to manipulate. Linoleum, moreover, presents better opportunities than the wood-block for the plentiful use of colour tints, and in the present display nearly all the prints were brightly coloured by means of various printing inks and oil paints. On the other hand, the ease with which startling effect can be achieved in the lino-cut makes sensationalism a ready pitfall, for the process does not call for the subtlety of handling and the skill of craftsmanship so characteristic of the traditional art of wood-cutting.

Taken as a whole, the exhibits this year showed tendencies towards crudeness of handling, barbaric colouring and muddled compositions. The principal aim of the lino-cut should be simplicity of design and colour, two qualities that were practically absent in this display. Mr. Claude Flight, who has done much to popularise the medium, was still preoccupied with the expression of movement by a complicated process of geometrical patterns, working on a system of a centrifugal force that showered bits of his subject-matter in scattered curves across the paper. The appearance of such a print was much like that of a patchwork quilt. Mr. Cyril Power adopted the same idea with more success, both his *Lights* and *Giant Racer* possessing certain good points of decorative value. Although most of the prints were just compositions of flat patches of colour without any attempt at modelling, such as Miss Diana Drew's pleasantly toned *Charleston* and Mr. Lesley Smith's *Girl with Parasol*, a few artists went further and portrayed forms on the wood-cut principle. Of these, Mr. Iain Macnab's *Nude* was certainly the most competent in handling, the key-block being heightened with well-selected layers of colour, and

was perhaps the most satisfying exhibit in the show. Of a different type, Miss Eileen Mayo's rhythmically composed *Turkish Bath* was attractive in colour and arrangement, suggestive of the possibilities of the medium as compared with such uninteresting examples as Miss Lill Tschudi's *Spahis*, Miss Julia Mavrogordato's *Polo*, Mr. Paul Edmonds's *Buckbends*, and Mr. R. Selbey Hall's *Eve with her Basket*, which were hardly calculated to impress the spectator.

#### Pewter and Maps

OLD pewter looks so well in its proper and natural surroundings—on the oaken board or the shelves of some high-backed dresser—that one rather dreads the sight of it arranged with the dreary precision of the average museum. But Mr. Howard H. Cotterell knows very well how such sad formality can be avoided, and, in a recent display at Messrs. Heal's Mansard Gallery, gave a practical demonstration of the way in which at any rate a temporary display should be presented to the discerning public. Saving the necessary protection of a few fragile pieces, glass cases were eliminated, and the pewter was set out on dressers and tables of suitable style and harmonious colour. Though including a few primitives, such as an interesting "Early English baptismal bowl," of copper overlaid with pewter, which was found in Canterbury, and a battered flask from the sunken Armada galleon in Tobermory Bay, the collection as a whole mainly exemplified British pewter from the middle of the seventeenth century, with the addition of a few Continental items of individual interest. Flagon, tankards, plates and dishes were all desirably represented, as were numerous other objects, such, for instance, as inkstands, castor-oil spoons, and even those "Billy and Charley" forgeries which caused so much trouble to last-century antiquaries. And an ordinary quart tankard of about 1825 became appealing when one noted that it was formerly at the "Leather Bottle" at Cobham, and might consequently have been used to quench the thirst of the love-lorn Tracy Tupman. A Scottish Communion set, of flagon, cups, and alms-dish, "Belonging to the Associate Congregation on Edr. A.D. 1742"—the cups, incidentally, were dated 1794—formed a noteworthy group; while an English Church flagon of earlier date was doubtless responsible for arousing covetous lusts in the breasts of divers impetuous collectors. Marked cider *pichets* from Normandy are rare, but here was one dated 1783 in the mark. An important Continental Guild Cup, topped by an armed figure, and bearing the date 1790, occupied a conspicuous position; while among foreign pieces of lesser size again was a charming Dutch beaker of *circa* 1700, bearing heads of, presumably, William and Mary in wriggled work. A goodly array of tappit hens and Irish haystack measures made one thirsty for the maps with which the walls of the gallery were covered. Here was an intriguing collection of examples by Speed, the Blaeus and other well-known cartographers, some retaining their original colouring, others nicely embellished in the old style, and a certain proportion left plain. It was a fascinating task to contrast these renderings of counties, countries, and even continents, with the more accurate but far less decorative maps of the present day.

## 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.