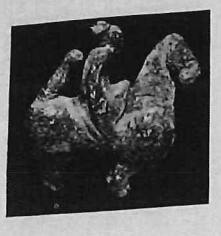
KAP

CHINESE PEWTER

By GRACE and GREGOR NORMAN-WILCOX



PEWTER FIGURINE (*Han dynasty, 206 B.C.–220 A.D.*). A horse and rider, in the distinctive style of the small ancient bronzes found in the Ordos Desert. Length, 1¼ inches. *From the Freer Gallery of Art, Smithsonian Institution*

FIG. 1 (*left*) — ARCHAIC PEWTER OBJECTS (*Han dynasty 206 B.C.–220 A.D.*). Showing designs cast in line relief, of a style borrowed from bronze models. *A*, Basin, with stylized figure of a sheep. Diameter, 6½ inches. *From the Metropolitan Museum of Art. B*, Mirror, with symbolic bird motive. Diameter, 2½ inches. *From the Freer Gallery of Art, Smithsonian Institution*

FIG. 2 (*below*) — PEWTER MIRROR (*late Sung or early Ming dynasty, thirteenth or fourteenth century*). A pair of phoenix birds, cast in low relief. Width, 4¼ inches. *From the collection of Mr. and Mrs. Frank Marcus*

IF OCCIDENTAL writers have neglected Chinese pewter, it must be because of the attitude of the West toward pewterwork itself. To us, perhaps the word pewter suggests homely cottage ware, or tavern tankards. We have overlooked the Chinese pewter, with its fine inlays and lacquering, its engraved poems, and its mounts of carved jade. We have been too busy discussing the glamors of Chinese jade, and brocade, and porcelains, to notice that pewter was old in the Orient two thousand years ago, and that it became one of the distinctive crafts of China. Few, and mostly superficial, are the published mentions of Chinese pewterwork. Even the *Encyclopædia Sinica* (Shanghai, 1917) tells us only that pewtermaking is "one of the chief industries of Wenchow. Basins, candlesticks, lamps, teapots, cups, trays and ornaments of various kinds are made. Pewterware is also made at Chaochow and Chaoyang, near Swatow. Ningpo pewter is famous also, and is preferred to copper on account of its freedom from verdigris." That is all, and it is not very helpful. One might as well say of early American pewterware: "It was made at Boston. Philadelphia, too. It is preferred to glass because it will bend without breaking." The examples here pictured represent a range from the Han dynasty (*206 B.C.–220 A.D.*) to within a century of today. Collectively, they may be called old Chinese pewter — though in the native Chinese concept, of course, even objects of Ch'ien Lung's reign (*1736–1795*) are thought "modern."

THE METAL

In the West, the substance known as pewter is mostly tin, in alloy with other metals in various smaller amounts. But analysis of two objects in a great American museum, described as "ancient Chinese pewter," proved that one was "of a high percentage of silver, and the rest tin," while the other showed "a high percentage of lead, and a comparatively small amount of tin." A celebrated piece in a London museum has been referred to by various writers, sometimes as "pewter" and again as "lead." Just what, then, is Chinese pewter?

The Chinese written language has not troubled to provide a special character to represent "pewter." The ideographs for *white metal* or *mixed metal* were enough, and these covered almost everything from lead to silver, or from tin itself to white-bronze, whether of soft or hard alloy. We must therefore accept as Chinese "pewter" a vast range of pewterlike alloys, some of which correspond to western notions, while others are so called for want of a fitter name.

The *Catalogue of the Sunglin Collection* (exhibited 1930 at the Devine Galleries, New York City) states that *lead* "seems to have been used during the Chou dynasty (*1122–255 B.C.*) for making cheaper reproductions of sacrificial bronze vessels, to be buried with the dead." Minor objects of lead, such as ornamental sleeve weights and mirrors, were made at any rate throughout the Han, T'ang, and Sung dynasties (altogether, *206 B.C.–1280 A.D.*); and this traditional use of lead, often in an alloy approaching western standards for pewter, still prevails today. In Figure 7B is shown an eighteenth-century caddy of lead alloy, almost black and very soft — which, incidentally, bears a maker's mark to warrant its being of "white brass" and of "brilliant quality!"

At the other extreme is that ancient Han dynasty piece which is of silver with a small admixture of tin (though the difference in melting-point of these two metals would seem to make their combining almost impossible); or the "Chinese silver" frequently mentioned as a material for mirrors (though this sometimes proves to be only a pale alloy of copper and tin, with no silver at all).

Between these two extremes, the pewter collector will find, especially in Yünnan Province, a hard "white copper" or *pei t'ung*, a variable copper alloy with zinc and nickel added, similar to so-called German silver. This was the alloy copied by eighteenth-century English brassfounders, who called it *paktong*.

With such variety, the Chinese "pewter" confusion seems irresolvable. One desperate and hysterical investigator (Sir John Francis Davis, *China*, London, 1857) explains *pei t'ung* by telling

us that powdered ore was "mixed with charcoal-dust and placed in jars over a slow fire, the metal rising in the form of vapour in a distilling apparatus, and being afterwards condensed in water." The longer we ask, "What is Chinese pewter?" the odder indeed our answers become!

Written in at least six accepted styles of calligraphy, and in dialects so numerous that people in neighboring villages often cannot understand each other, and anyway having no name for pewter as such, the original records of China can offer us little assistance. Almost all Chinese pewterlike ware must be included in a study of Chinese pewter.

Traditional Uses

Not surprisingly, in Chinese pewterwork the most important pieces are often the least imposing — the rare and early objects of lead or lead alloy that were made for burial with the dead. Confucian belief in ancestor worship, and hence in the special sanctity of tombs, has discouraged "heathen" excavations; and except for long-time pillaging, only rather recently have we come to know the early burial artifacts. An example is the Han dynasty mirror (*Fig. 1B*), of pewter but imitating the mirrors of bronze provided for the "use" of the dead. Not improbably it was cast by a bronzeworker, in his usual molds.

Another such piece is the tiny figure shown as the headpiece to this article. Remarkable in being of pewter, it follows the type of a particular class of small cast bronzes, usually of animals, now found in the Ordos Desert at the upper bend of the Yellow River. Little is known of their origin, but they were supposedly worn as amulets by the living or buried with the dead. Mrs. Dagney Carter (*China Magnificent*, 1935) reminds us that the earliest examples extant "have been ascribed to the first three centuries B.C."

Burial sites also have disclosed a number of small cast pewter panels, in archaic designs of symbolic or of purely decorative character, which evidently were intended as ornamental mounts for wooden objects which have now disintegrated. There were even pewter replicas of bronze coins, to serve as "money" for the honorable departed.

In a later field of use (how early cannot be told), pewter was employed for temple and domestic altar services (*Fig. 12*). Libation cups of pewter occur in the shapes usual for bronze, early and late; and the five-piece altar sets were made in every degree of size and elaboration. Los Angeles County Museum shows a pewter altar service five feet in height, partly gilt and set with panels of painted Peking enamel.

Still again, pewter found its place, centuries ago as today, in the tea-merchant's shop. Graduated sets of caddies lined the shelves, ranging from ounce sizes to those as monumental as Figure 3. They might be severely plain (*Fig. 8C*) or as ornate in shape, if not in decoration, as Figure 10. Usually they were equipped with a second, closely fitted, inner lid, to preserve the freshness of their contents.

But pewter was most used in the Chinese home, for endless purposes and in myriad styles. In the women's quarters it served for mirror-lined cosmetic or "missy" boxes, or for scent bottles (*Fig. 6A*); elsewhere, for sweetmeat boxes and trays and every tea-table appurtenance (*Figs. 4, 6–10*). The scholar had his waterpot (*Fig. 9C*) and the master his winepot of pewter (*Figs. 8A, 9D*). For guests there were pewter-lined wine cups of porcelain or enamel or carved shell (*Fig. 7C*). And even for the journey away from home, there was the compact traveler's teapot (*Fig. 8B*) with its intricate inner mechanism and "gadget" feature of the disappearing spout.

One distinguishes, it is noticed, between teapots and winepots. Most such pots are for hot rice wine; but where a group of small holes occur inside at the root of the spout, for straining out the tea leaves, or where the vessel is lined with pottery (*Fig. 9A*), or where an engraved inscription refers to "tea from the famous mountain slopes" or to "green tea, of clear color," the intent is obvious.

The incidental uses for pewter were ancient, and many. It appeared as a tracery of inlay, to decorate the surface of other metalwork (*e.g.*, the nielloed bronzes); or as surface detail inlaid in lacquerwork, often with shell; or as mounts and ornaments on teapots and other earthenware.

Pewter and its cousins have indeed been a favorite family of metals in China during twenty and more centuries. The Chinese prove their respect for it by sometimes using jade, their most highly prized material, to fashion winepot handles, knobs, and spouts (*Figs. 8A, 9A*). And even the brides of Ningpo, itself a great pewtermaking center where the ware was commonplace, esteemed fine pewterware as a foremost feature of their dowries.

Fig. 3 (*left*) — Great Cannister (*Chinese or Korean, late Ming or early Ch'ing dynasty, seventeenth century*). The ribbing, and the symbols on the double lids, are worked in bronze inlay. Height, 24 inches. *From the Mabury collection, Los Angeles County Museum*

Fig. 4 (*below*) — Inlaid Pewterware (*Ch'ing dynasty, late seventeenth and early eighteenth centuries*). Household articles, with designs in brass and copper inlay. *A*, one of a pair of sweetmeat boxes, and (*B*) a shallow tray. *From the Mabury collection, Los Angeles County Museum. C*, Tea caddy, with brass-reinforced edges. *From the author's collection*

Pewter Forms

In the beginning, Chinese pewter was apparently a product of the bronzefounders, since archaic pieces echo the traditional bronze forms so closely as to indicate that both metals were cast in the same molds. And a close relationship between these metals has prevailed at all times. Within more recent centuries, though, we read of pewtermaking as having become a separate craft, borrowing its

FIG. 5 (*right*) — JAR AND COVER (*Ch'ien Lung, 1736–1795*). Brass-inlaid; figure of the god of longevity on the cover. Height, 19 inches. *From the Metropolitan Museum of Art*

FIG. 6 (*below*) — INLAID PEWTER (*Ch'ing dynasty, late 1600's and early 1700's*). Work of the same character as that in Figure 4. *A*, Scent bottle, with the Flowers of the Seasons in copper and brass inlay. *From the author's collection*. *B*, Shallow tray, brass and copper inlays. *From the Mabury collection, Los Angeles County Museum*. *C*, Sweetmeat box, designs and edges of brass. *From the collection of Mrs. L. Webster Wickes*

forms and ornament from the potter as well as from the brass-founder. Sweeping generalizations are always risky; but it may be allowable to suggest that the slow decline of the dominant "bronze influence" sets the principal distinction between wares of the Ming dynasty (*1368–1644*) and those of the subsequent Ch'ing dynasty (*1644–1912*). These are the two periods of work accessible to the collector of today. In the Ming pieces we perceive the tradition of simple, sober form that derives from the traditional bronze-pewter partnership: they have that certain substantial dignity that pervades ceramics, painting, sculpture, or textiles of the period. But in the Ch'ing pieces, we encounter a tendency toward diversity and artificiality, in step with the changing character of porcelains, and an increasing love of ornament for its own fanciful sake.

The reign of Ch'ien Lung witnessed the revival and rephrasing of earlier work in all fields. Here we encounter reproductions in pewter of typical Ming dynasty forms, or even a rather feminine rendering of archaic bronze forms; but there is always an unmistakable flavor of the epoch, as where an artisan has thought perhaps slightly to "improve" a too-solemn model.

Winepots and teapots of moon-bridge form (*Fig. 9A*) were admired during the latter Ming dynasty, and have never gone out of favor. Like certain other forms, such as that of the bamboo-shaped winepots in Figure 8A, the moon-bridge shape is still being made today. In older pieces the finish is more painstaking, the edges are softly rounded, and handles are often fashioned of jade (*Fig. 9A*), or of pewter wrapped with lacquered reed (*Figs. 8B, 9D*), or of pewter with nicely fitted insets of wood (*Fig. 8A*). But in modern work, the edges are sharper and the shapes more exaggerated, while handles and spouts follow the easy device of being roughly cast in pewter. *China at Work* (Rudolph P. Hommel, 1937) shows in Figure 523 a late winepot with cast pewter spout. A sandstone mold for casting various details in pewter appears in Figure 527. Other tools and equipment in Figures 524–531 are such as the Chinese have used, without change, since ancient times.

During the reigns of K'ang Hsi, Yung Cheng, and Ch'ien Lung (altogether, *1662–1795*), there are frequent instances of a pewter shape borrowed from porcelain models, in those bizarre teapots and winepots formed like Chinese characters. Stephen W. Bushell, in *Chinese Art* (London, 1924), shows two such porcelain prototypes shaped as *shou* and *fu* characters (Vol. II, Figs. 48, 49). Pictured as Figure 98 in the same book is a typical Ch'ien Lung pot of painted enamel (high-handled, like Figure 8A here), itself a form borrowed from porcelain, and long favored among pewtersmiths.

FIG. 7 — HOUSEHOLD PEWTER (*Ch'ing dynasty, late seventeenth and eighteenth centuries*). *A*, One of a pair of tea caddies, with brass edges. *B*, Tea caddy with cover shaped as a lotus leaf. *C*, Tea bowl of carved coconut shell, with pewter lining. *D*, Bamboo-shaped caddy with engraved decorations. *From the author's collection*

To a considerable extent, of course, variations in the character of the alloy governed the shapes of Chinese pewterware. For softer metal, a strong and simple shape was indicated, but a harder alloy permitted designs of greater elaboration and finer finish (*Figs. 8B versus 9D*). We are reminded of the Britannia standard employed in English silver alloy from 1697 to 1720, when the softer metal necessitated development of a new style based on simple shapes reinforced with molded edges and finished with heavily cast details. For the same practical reasons, the Chinese often used brass edgings to strengthen soft-pewter objects (*Figs. 4C, 6C, 11*) or laid a facing of bronze or brass at the tip of a winepot.

ORNAMENTATION

Apparently, designs cast in relief were the usual decorative device of the early, bronze-influenced period, with the symbols and formal designs peculiar to bronzework repeated in the pewterlike alloys.

The Han dynasty bowl in Figure 1A is an example, with its raised design of a stylized sheep and flower — a traditional theme which suggests, according to George Soulie de Morant, "a

phonetic for the character *siang*, or 'happy influence.'" Probably it was cast in a mold used for bronze itself, such as produced the design of de Morant's Figure 40 (*A History of Chinese Art*, 1931), or of the bronze basin (H-312) in the Sunglin collection (Plate XVII, Catalogue of the 1930 Exhibition).

At least by the time of the Ming dynasty (or the early Tudor period in England) Chinese pewterers had developed the idea of working surface ornament in inlays of brass, copper, and bronze (*Figs. 3–6*). Figures and clouds, flower sprays and Buddhist symbols were indicated in patches of metal emphasized with engraved detail. And since the Chinese do not keep their pewterware brightly polished but let it mellow and darken with time and use, the inlaid wares acquire almost the warmth and softness of old brocade.

But on the whole, during Ming times and after, the favorite method of ornament was tool engraving. Sprays of flowers or panels of calligraphy (usually a classic poem, or a dedication) or the altar service before mentioned, with its inset panels of painted enamel in colors. A black-lacquered pewter winepot in the Victoria and Albert Museum, attributed to the sixteenth-century reign of Wan Li, shows added panels of Ch'ien Lung workmanship consisting of encrusted shell, ivory, lacquer composition, and carved red lacquer.

The pewterer thus borrowed from many crafts — that of the jade carver for his spouts, knobs, or handles, that of the lacquerer for various sorts of ornament, that of the ceramist for his shapes, or the calligraphist (in China, the most-honored artist) for his engravings. But these debts were not unrepaid. Workers in lacquer used pewter at an early date (the sixteenth century or before) for inlaid tracery ornament, and for linings and edgings of lacquer vessels. And potters, especially in Shantung Province, had long employed pewter as a decorative inlay in red or black stoneware, such as the teapots of Wei-hai-wei.

Nowadays, pewter made for export is often decorated with applied flower branches of cast pewter, set with stones of colored jade, agate, and quartz. But this style was unknown among the sober makers of old Chinese pewterware. Unknown too, until perhaps a century ago, was the delicate stippled engraving that seems ill suited to the material of pewter (*Fig. 12*).

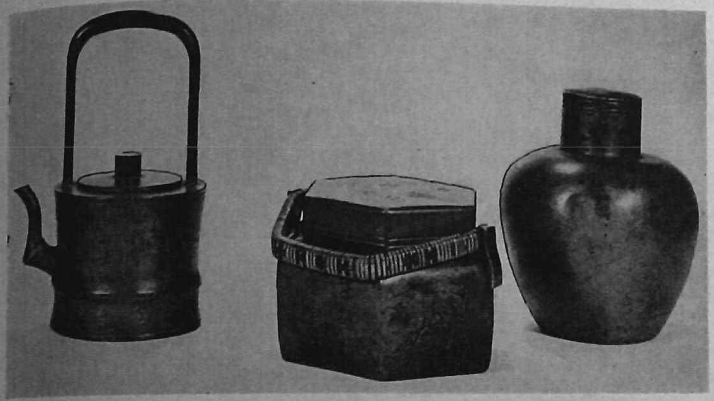


FIG. 8 (*above*) — HOUSEHOLD PEWTER (*Ch'ing dynasty, late seventeenth and eighteenth centuries*). *A*, One of a pair of engraved winepots of bamboo form, knobs of "spinach" jade, handles inset with wood. *B*, Traveler's teapot, with disappearing spout and reed-wrapped handle. *C*, Plain ovoid tea caddy. *From the author's collection*

MARKS AND INSCRIPTIONS

Unlike the marks to be found on porcelains, the impressed seals sometimes appearing on the underside of Chinese pewterware will offer us little clue as to source or date. A porcelain mark may read: *The Great Ming* [*dynasty*], *Wan Li* [*Emperor, 1573–1619*], *Period Made*. But a similar-looking mark on old pewter may only tell us: *The great original genuine quality guaranteed*, as on Figure 7D; or, *Guaranteed to be of the best quality of brass* [*or bronze*], as on Figure 8B. Rarely, we may discover a maker's mark, as on Figure 9B: *Shanghai, Made by*

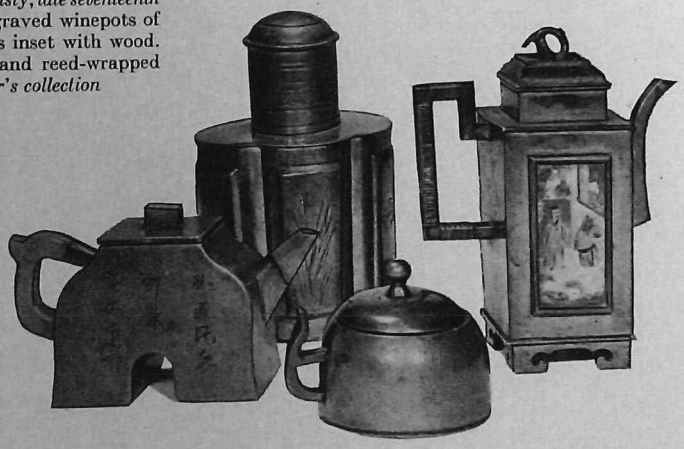


FIG. 9 (*left*) — HOUSEHOLD PEWTER (*Ch'ing dynasty, late seventeenth and eighteenth centuries*). *A*, Engraved teapot of moon-bridge form, pottery lined and with fittings of "mutton-fat" jade. *B*, One of a pair of engraved tea caddies. *C*, Scholar's waterpot, for moistening the ink cake. *D*, Winepot with painted paper panels under glass, red-lacquered knob like a coral branch, and reed-wrapped handle. *From the author's collection*

were cut with strokes as sure as fine brushwork. The four Flowers of the Seasons were often used, or bats and peaches as the symbol of happiness, or the pomegranate which meant having many sons; but calligraphy was used most of all.

So expert indeed is much of this engraving, often on objects of no exceptional merit, that we wonder whether there were not scholar engravers whose business it was to "finish off" the work of the pewterer. In the West, early silversmiths frequently employed professional engravers, as we know, to embellish their handiwork.

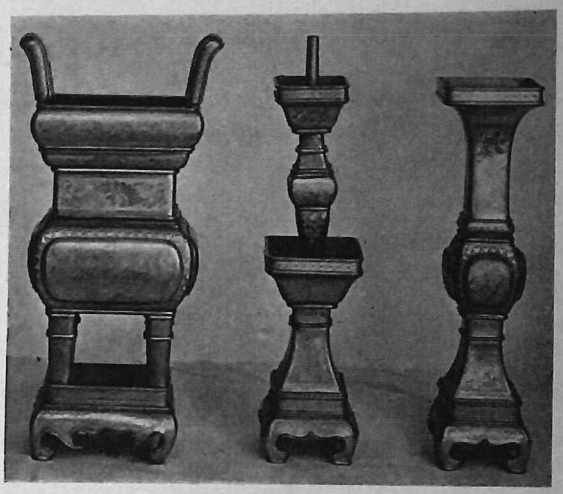
Sometimes the entire surface of an object is brown-lacquered (*Fig. 10*), and designs or inscriptions may be engraved through the lacquer, in the manner of sgraffito pottery, to expose the bright metal underneath. But lacquer may also be used as an incidental note — as to decorate the knob of the winepot of Figure 9D. "Japanned" and engraved pewterware appears in England in the latter eighteenth century, in designs following bright-cut neo-classic silverwork. Antonio de Navarro, in his *Causeries on English Pewter*, shows two blue-lacquered examples of *circa* 1780–1790 (Figs. i and ii, p. 99). Perhaps this technique, unusual in England, was borrowed from the earlier Chinese?

Panels of another material provide the decoration for many pieces, such as Figures 9D and 10 with their paintings on paper,

FIG. 10 (*right*) — PAIR OF TEA CADDIES (*Ch'ing dynasty, latter eighteenth or early nineteenth century*). Embossed and coated with bronze lacquer, which has worn to show pewter highlights. With delicate paintings on paper, under glass. Height, 5 inches. *From the author's collection*

FIG. 11 — ALTAR JAR (*Ch'ing dynasty, seventeenth or early eighteenth century*). One of a pair. Tibetan type, with flange of cover shaped as a lotus leaf; knobs and other features of brass. Height, 20 inches. *From the Mabury collection, Los Angeles County Museum*

FIG. 12 — ALTAR SERVICE (*Ch'ing dynasty, first half nineteenth century*). Stipple-engraved pewterware, in the traditional service of incense burner, candlesticks, and flower vases. The set of five includes pairs of the candlestick and vase. *From the collection of Mrs. Frederick S. Fish*



Tao Fu Hsün, Genuine Quality Guaranteed; or a place mark, as on Figure 9D: *The Pine-Bamboo Hall*, which may mean either made at, or made for, a place of that name. Again, the mark may be only a dedication, as on Figure 7A: *In Remembrance of the Fan Family, Ko Li* [*branch*]. To the Chinese, the individual was of little importance. The name of the pewterer, or the place where he worked, had no interest; the merit of the object itself was all that mattered.

On the other hand, inscribed poems or precepts appearing as decoration might often be signed. The characters on Figure 7D read: *Amidst the depth of the blue clouds I make my abode, collecting the most fragrant tea from the famous hills. Carved by Pin Yu.* On the moon-bridge teapot are two poems, one of which is: *The wind scatters like six bridegrooms. The wine in the crystal-pure pot turns more fragrant. Hsiu Shan.* But here, Hsiu Shan may be either the author of the poem, or the engraver himself.

Literal translations may seem meaningless, like another on Figure 9A: *Red mud opens the square seals to stamp books with purple cakes*, or that on the twin to Figure 8A: *Get to see the star of the old man*, though this may be interpreted as meaning that one should perceive and follow the "star" (inspiration) of Confucius. But many are the simple inscriptions such as those on Figure 8B: *Poetry is revealed by the drinking of tea*, and *The lordly person adjusts himself to the frozen water;* or the one on Figure 8A: *Fortunate is he who sits on the mat of the nobleman* [that is, who receives the favor of the powerful], *postscript by Shao Ch'ang.*

In the absence of identifying marks, collectors of Chinese pewter require a general knowledge of forms, styles, and technique in metalwork and other crafts as well. The silver collector knows his leopard's-head for London, and the china collector his anchor mark for Chelsea, but few indeed are the guides for the Chinese pewter collector! The temptation is to say "probably Ming" when we do not know what other attribution to guess. But caution increases as our study broadens, in this almost-virgin field of collecting.

Acknowledgment. The translations from the Chinese are by Doctor Hans Nordewin von Koerber, director of the Foundation of Asiatic Studies, University of Southern California, Los Angeles.

JOHN RITTO PENNIMAN

By MABEL M. SWAN

THE NAME John Ritto Penniman was well known in Boston in the first quarter of the nineteenth century. It was an ordinary occurrence to encounter newspaper references to "John Ritto Penniman, ornamental painter," "Penniman, friend and associate of Gilbert Stuart," "Penniman, an ingenious painter of signs," "the eminent Mr. Penniman of Boston," "John R. Penniman, painter and general draughtsman."

Penniman was an unusually gifted decorative painter who, as Dunlap said, had more talent than many who aspired to higher branches of art. He was born in Milford, Massachusetts, January 30, 1783, the son of Doctor Elias and his wife Ann Janckes of Providence, Rhode Island. Elias, the son of "Landlord Penniman" of Milford, had attended Brown University, but his own meager income, derived mainly from a retail trade business (he does not appear to have practiced medicine extensively), was apparently insufficient to send any of his eight children to college.

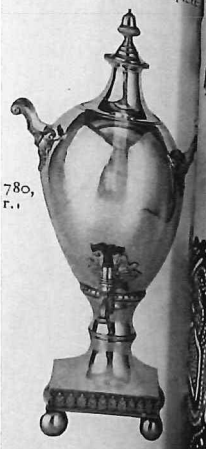
In 1793, the doctor moved his family to Hardwick, Massachusetts. Ten years later, John Ritto Penniman, then twenty years of age, was working in Roxbury, Massachusetts. There the ledger of John Doggett, carver and [illegible] his painting [illegible] well as purchasing from Doggett countless books of gold leaf used in decorative work for the Willard clockmakers.

There were Pennimans in Dedham, where John Doggett resided. As there was a difference of only three years between the ages of the two young men, Doggett and Penniman, one wonders whether John Ritto learned the secrets of the gilder from the same man who instructed Doggett. Penniman's name appears often in the Doggett ledger — the first record in May 1803, when John Doggett had just started his business in Roxbury. In August 1803, one entry records Doggett's paying Penniman $9 for painting two tablets and end pieces, a sum which indicates that it must have been excellent work.

In those days, an apprentice could not establish his own business until he was twenty-one. Hence, although Penniman was working in Roxbury early in 1803, his name does not appear in the Boston *Directory* until 1805 when he was of age and was recorded as an ornamental painter at 40 Orange Street. In September of this year he married [illegible] residence at

Set of four, Sheffield, circa 1790, 11½ inches high. **$175** complete.

Set of four, Sheffield, circa 1780, 12 inches high. **$145** complete.



Sheffield, circa 1775, 1[illegible] inches high, 3½ quart capacity. **$150.**

Matthew Boulton, circa 1[illegible] side, 27¾ inches long [illegible] **$85.**

[illegible] 1775, 9½ inches long

The Magazine

ANTIQUES

50 Cents

MAY 1941

MAY 1941

THE second photograph contest conducted by The Magazine ANTIQUES closed April 1. As had been anticipated, the entries were numerous and varied, and revealed on the part of many contestants an imaginative appreciation of the pictorial possibilities of antiques. Any more specific comment cannot yet be made. The photographs are being submitted to the three judges and the results of their deliberation will be announced in the June issue of ANTIQUES, and the favored pictures will be there reproduced.

If last year's experience is repeated, there will be even among the rejected entries many photographs which possess high merit. It is difficult to achieve in one picture the happy combination of superior subject matter, superior composition, and superior photography, but many pictures representing one or two elements of that trio will be shown in the Magazine from time to time during forthcoming months.

ANTIQUES

A Magazine for Collectors & Others Interested in Times Past & in Articles of Daily Use & Adornment Devised by the Forefathers

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ADVERTISING rates will be supplied on application to the business manager.

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PUBLISHED monthly and copyright in the United States, 1941, by Editorial Publications, Inc. Publication office, 10 Ferry Street, Concord, New Hampshire. Entered as second-class matter, January 15, 1929, at the post office of Concord, New Hampshire, under the Act of March 3, 1879. Name registered in United States Patent Office.