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Christ before Herod (Schr. 265), which may be French after all), while the style of transition about the middle of the century is represented in abundance: in this period Ulm, trained in the Upper-Rhenish tradition, seems to take the lead for two or three decades. In his remarkable article in the *Friedländer-Festschrift* (1927), Kristeller has formed a group of important Ulm woodcuts, some of which are in the Print Room of the British Museum (Nrs. 100, 201, 217, 224). Mr. Dodgson shares Kristeller's opinions except in the case of the remarkable *Beheading of St. John*, Nr. 201 (Schr. Nr. 1516), where he gives more credit to the meagre historical evidence than to the stylistic argument, incidentally demonstrating by this caution the uncertainty of what in our bolder moments we are inclined to consider as proved facts. Whether the *Trinity*, Nr. 102, belongs to the Ulm group I do not know; but the *Raising of Lazarus*, Nr. 47 (Schr. Nr. 145), for which Schreiber has the puzzling remark "Lower Rhine about 1480," might be at least the copy of a Swabian composition in the manner of the *St. Christopher* at Weimar (Schr. 1348); the same may be supposed of the *St. Jerome* (Schr. 1527a), whose original (Schr. 1527) is certainly not of Nuremberg origin, as Schreiber maintains. The *St. Dominic* Nr. 185 (Schr. 1387) and *St. Peter Martyr* Nr. 219 (Schr. 1665) might go back to a set of Dominican saints designed for the convent of Ulm, an original of which is probably the *St. Thomas Aquinas* included by Kristeller in his list of Ulm woodcuts connected with the "Master of the Last Supper" at Ravenna. Perhaps we shall one day be able to prove as an ancestor of this entire group the uncommonly beautiful *Virgin and Child with St. Anne* Nr. 152 (Schr. 1190), for which Mr. Dodgson's sagacity proposes a Swabian origin between 1430 and 1440. And likewise the important *Man of Sorrows*, Nr. 109 (Schr. 861), acquired in the St. Gallen sale may one day appear to be a forerunner of Middle-Rhenish book illustrations (not Upper-Rhine or Switzerland about 1475, as Schreiber suggests). Schreiber's attributions were often based on merely outward peculiarities like the colouring or the lettering, as in the case of the *Four Temperaments and Elements*, Nr. 243, which he thinks to be of Nuremberg origin, while Mr. Dodgson, judging by stylistic evidence, is certainly right in giving it to the Augsburg school. Should not the *Genealogical Tree of the Dominicans*, dated 1473, Nr. 230 (Schr. 1776), rather be linked with the same school than with Nuremberg (Dodgson) or even the Upper Rhine (Schreiber)?

I will not go further into details which can only interest the specialist. But who else is interested in primitive woodcuts? They very often repel the amateur by their seeming or real coarseness and when they are appreciated, it is sometimes for merits which they do not possess. They should be considered as the product of a minor art of decorative value, of an art really intended for the people, which has its own æsthetic standards and traditions of craftsmanship. To these the woodcuts were strictly bound, although they reflect to some degree and on a lower level the same "influences" we find in the "higher" arts. Not before about 1480, when the painters possessed themselves of this convenient medium of speaking to a larger public, do we find this state of things changing. Hence the futility of judging woodcuts earlier than 1480 by the standard of paintings and the absurdity of most attempts to recognize in them the hand of a painter.¹

The specialists will feel the debt they owe to Mr. Dodgson for his admirable tact in establishing a basis of generally acknowledged facts. They will find in these two splendid volumes new problems set to them and new outlooks given on old ones. MARTIN WEINBERGER

Paul de Lamerie, citizen and goldsmith of London. A Study of his Life and Work. A.D. 1688-1751. By Philip A. S. Phillips. xvi + 116 pp. + 164 illus. on 88 plates. (B. T. Batsford, Ltd.) £5 5s.

Now, at long last, an eminent silversmith, by common consent acknowledged to be the greatest exponent of his art in this country, has received the attention and praise to which he is entitled. It is amazing that he should have remained so long without a biography while craftsmen in every other branch of art have been eulogized in this way.

Any appreciation of this book must first express regret that the writer did not live to see its publication, and to know with what pleasure it has been received by lovers of old English silver. It has clearly been a labour of love, necessitating a vast amount of research happily crowned with success. Indeed, the enthusiasm of the writer for his subject has carried him far beyond the consideration of Lamerie as a craftsman, and has led him to introduce much information as to his family, which, interesting as it undoubtedly is, has not the same value to the student and collector of silver as the consideration of his genius as a silversmith.

We learn that, of Huguenot origin, Lamerie was born in 1688 at Bois-le-Duc in Holland, whither his parents had fled after the Revocation of the Edict of Nantes in 1685. When he was hardly a year old they came to England, where the young Paul was in 1703 apprenticed to the silversmith Pierre Platel. From 1712, when he was made "free" of the Goldsmiths' Company, until his death in 1751, he was a hard worker with little time for leisure. His work was naturally influenced by the French style of his day: but the writer in an excellent chapter on Lamerie as a craftsman states his conclusion that his work is superior to that of his French contemporaries, nor did he and his fellow-craftsmen ever debase their art to such a degree as the French. He showed the most highly developed creative powers, surpassing in the writer's opinion those of Willaume, Mettayer, Platel, and other eminent silversmiths. This is excellent and well-founded criticism, and tends to enhance our high opinion of Lamerie's work. That it was fully appreciated in his own day is proved by the fact that in 1734 he was one of the four silversmiths chosen by the Goldsmiths' Company to make plate to replace pieces stolen at an earlier period. The possible collaboration of Hogarth in engraving Lamerie's work forms the subject of another interesting chapter.

The two features of the book which present the greatest attraction and command attention are first, the reproductions of invoices and receipts made from originals happily preserved in the Library of the Victoria and Albert Museum, South Kensington: these have an added value from the fact that one of the most important items, a magnificent toilet service, still exists and is finely illustrated in this volume. From these invoices may be ascertained the exact amounts paid respectively for the metal, the "fashion" (workmanship), and the

¹ e.g. in an article by Kurt Bauch: "Holzschnitte vom Meister des Frankfurter Paradiesgaertleins in: *Oberrhinesisches Jahrbuch* [1932], where this well-known panel is linked with an equally well-known group of Upper Rhenish woodcuts in Paris, Darmstadt, etc.

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engraving : silver appears to have been about six shillings per ounce, the "fashion" from three to five shillings per ounce, while the remuneration for engraving was rather poor. The range of Lamerie's activities extended from the making of a fork or the repair of a coffee-pot to elaborate toilet-services and wine cisterns, and the enormous centre-piece formerly in the Bobrinsky Collection at Moscow.

The second feature is the splendid series of photographs of Lamerie's work prefaced by a full and detailed description of each. Had we no other guide, these hundred and sixty-four illustrations, each with its date, would enable us to trace clearly the complete development of Lamerie's style. His early work is simple and plain, then he proceeded to add enrichment in the form of fine engraving of heraldry or of exquisite borders of ornament, the value of which stands out in contrast to the adjoining plain surfaces : "cut-card" work and piercing are used with careful discrimination. Then, as if conscious of his outstanding powers, and to some extent obsessed by the newly introduced rococo style, his work becomes more elaborate and restless, until late in life he produced to the order of the Goldsmiths' Company the rich inkstand and the ewer and dish in which grace of form and simplicity of decoration are forgotten in his eagerness to display his marvellous technique.

Lamerie went through the whole gamut of design and was in every style and method of workmanship the supreme craftsman : the record of the altar candlesticks which he made for the Queen's College, Oxford, states that they were "magnifica exquisito opere consummata" : these words of appreciation may with reason be applied to all his work.

This monumental volume, so informative and complete, confirms the frequently expressed opinion, that the productions of Lamerie and his period, especially the decade 1720-30, will eventually be considered as the most satisfying in the long history of English silver-smithing.

W. W. WATTS

Textiles de Palmyre. Découverts par le Service des Antiques du Haut Commissariat de la République Française dans la Nécropole de Palmyre. By R. Pfister. 78 pp. + xiii pl. Paris (Les Editions d'Art et d'Histoire).

During the last two decades a few extremely important finds of early textiles have been made in Asia. Besides those found in many parts of Chinese Turkestan, Noin-ula in Mongolia, Dura-Europos on the Euphrates, we have now some extremely interesting stuffs from Palmyra. Linens with inwoven tapestry, embroideries and Chinese figured silks are among the materials described by M. Pfister. The tombs in which these stuffs were found are of so early a period as first and second centuries of our era. M. Pfister has carried out the task of examining these textiles with great ability. Ancient cloths have seldom been subjected to such detailed treatment. The illustrations, diagrams and weave models are excellently clear. In his "conclusions" (page 62) he alludes to the question of the origin of early Western weaves, and claims that the Chinese figured silks found at Palmyra establish without doubt that the weave of the first Sasanian silks was derived from early Eastern silks. He points out that this has been explained elsewhere, and by elsewhere he apparently means "Les premières soies Sassanides" (*Etudes d'orientalisme*, published by the Musée Guimet). While M. Pfister dissects with painstaking skill he does

not view the subject from the weaver's standpoint, and consequently his arguments could not be accepted by any serious student of the development of early looms. If the weave of the Lou-lan and the Noin-ula silks is compared with that of some Western silks of the two heald kind, the latter, with the warp threads vertical, and the former, with the warp threads horizontal, or vice versa, the two weaves appear to be identical. This is mere coincidence. It does not prove anything so far as weaving methods are concerned, although apparently M. Pfister believes that it does. In support of this he uses a diagram "Schema Andrews" ("warp rib," "Ancient Chinese Figured Silks,"—III. F. H. Andrews. *THE BURLINGTON MAGAZINE*, Vol. XXXVII [Sept. 1920], page 150); but this is not the weave of the Lou-lan silks. The Lou-lan and the Noin-ula weaves are both of M. Pfister's "schema Kozlov." The weave of the silks generally attributed to the Sasanians is that of the Western weft effect method, the two heald form of which might possibly be older than the "damas" of Palmyra. The dating of the earliest Egypto-Roman (or perhaps classical) woolstuffs has so far been largely guesswork. M. Pfister's diagram of L. 17 (Fig. 5, page 35) reminds one of the "Brettchenweberei" weave of some of the Turkestan woolstuffs (M.I.XXVI.OOL., etc.).

J. F. FLANAGAN

EARLY FIGURED WEAVES.

There are two early schools of figured (or drawloom) weaving. (1) The Far Eastern, which used the warp effect method. (2) The Western, which used the weft effect method. The two methods are as opposite as the poles, and one could not have been evolved from the other.

(1) This includes the silks found by Sir Aurel Stein at Lou-lan and other places in Chinese Turkestan, the silks found by Col. Kozlov at Noin-ula in Mongolia, and also the "damas" from Palmyra discussed by M. Pfister. Those from Lou-lan and Noin-ula are of the same weave (M. Pfister's "Schema Kozlov" and not the "Schema Andrews" which apparently does not exist). The "damas" from Palmyra is the Lou-lan and Noin-ula weave only half developed.

The Chinese warp effect weave required dual control of the warp threads by drawcords and healds. A set of drawcords was used for each warp colour of the design. A two colour pattern requiring two sets and a three colour requiring three sets. Two sets of healds controlled the warp threads in groups, each group containing a warp thread of the two or three colours used. One weft (or pick) was employed for the ground or binding, and another weft for the keeping of the warp colours to the surface as required for the pattern. No binder warp was used. The "damas" from Palmyra is a tabby ground material and only alternate threads were controlled by drawcords. Only one set of drawcords was required. The warp floats are like those of the Lou-lan and Noin-ula silks. The Chinese weave is, to a certain degree, anticipated in an eighteenth century Egyptian material of coarse yarns in the Victoria and Albert Museum (T. 251.21). Some later examples of the Eastern weave have three heald binding and when viewed with the warp horizontal they resemble the Western twill weave. This is mere coincidence.

The fragments from Kerch (*Textiles de Palmyre*, Fig. 15) are not of a drawloom weave. They were made on a plain loom with six healds. There are many similar Chinese stuffs. The lozenges are the result of reverse entering of sections of the healds and not to design. Other variations of the same pattern occur on the Kerch fragments.

(2) This includes practically all the Western figured stuffs produced before the time of the early crusades and many others woven later. It also includes many of the silks found at Astana and other places in Turkestan. There are two early forms of this weave, a two heald and a three heald. For some of the later Chinese and Western examples more than three healds were used. The two heald is that of the Egypto-Roman woolstuffs, some silks in the Musée Guimet (M. Pfister : "Les premières soies sassanides," Fig. 62 c and Pl. LIII), some from Astana (Ast. vi.i.03, etc.), and some late examples (*Inter. Exhib. Persian Art*, 1st Ed., 38 G, V. & A. Mus., T.254, 27). The three heald is that of the Byzantine twill silks, the twill silks from Astana and other places in Turkestan (many of which