The PEWTER COLLECTORS' CLUB of AMERICA

NEW YORK-BOSTON NUMBER

OFFICERS, 1946

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NEW YORK REGIONAL GROUP

OFFICERS, 1946

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NEW YORK REGIONAL GROUP OF THE PEWTER COLLECTORS' CLUB OF AMERICA

KATHRYN KERN ELLENBERGER

On February 22, 1946, a notice was sent to all members of the Pewter Club who live in the vicinity of New York, inviting them to a meeting at which a branch of the parent Club would be organized in New York. This was signed by Arthur W. Clement, Douglas Curry, Robert H. Ellenberger, Mrs. Paul J. Franklin, Paul J. Franklin, John M. Graham, 2d, Mrs. Philip Huntington, Miss Ethel Spear, John Paul Remensnyder, Mrs. T. Ferdinand Wilcox, and Charles Messer Stow, Honorary Member.

The meeting was held March 2, 1946, in Room 205, New York Public Library, Fifth Avenue at 42d Street, New York City. Fourteen New York members, and two Past Presidents of the Pewter Club attended.

The constitution and by-laws of the parent Club, including the amendment adopted January 30, 1946, were accepted as the basic laws of the new group, with the addition of

> "Sec. 4. The annual dues of the New York Regional Group of the Pewter Collectors' Club of America shall be $3.00 and shall be payable at the second meeting of the year. The fiscal year shall be the calendar year.
>
> "A member whose dues remain unpaid for one year shall be suspended, thereby losing his voting privilege. If the dues are not paid for two years, the member shall be dropped from membership."

The name recorded in this section was adopted as that of the group.

A greeting from President Raymond was read, and ordered entered on the minutes.

The Group then proceeded to election of officers, with the results shown in the list printed above. The Chairman automatically becomes a Vice-President of the parent Club.

It was decided to hold three large meetings each year, in the fall, winter, and spring, to be held, if possible, at places where there are notable collections of pewter. Interim meetings are to be held for informal discussion, and whenever possible, will be dinners.

The next meeting will be at the New York Historical Society in April. Invitations to attend will be extended to all collectors and students of pewter in the New York area.

Mr. and Mrs. Charles Messer Stow were elected honorary members of the New York Regional Group.

The meeting was called to order by Mrs. Philip Huntington, who presided until after the election, when she yielded the chair to Mr. Kurt Semon, who was one of the Vice-Chairmen just elected.

After the business had been finished, Mr. Semon introduced Miss Mitchell of the Art Department of the New York Public Library, who invited the Group to meet at any time at the Library, and called attention to the large display of books on pewter in the room.

Chairman Semon then expressed the thanks of the Group to Miss Mitchell for her help and kindness in making the meeting possible, and adjournment was followed by informal discussion and examination of the books exhibited.

MRS. ARTHUR J. OLDHAM

Mrs. Oldham, one of the four Oldhams who have been prominent in the Club since its early days, died suddenly on July 8, 1945. She had an unbounded love for everything artistic and beautiful, and found beautiful old things more satisfying than beautiful new ones. She was not a "gatherer" but a "chooser." She belonged not only to the Pewter Collector's Club, but also to the Wedgewood Club, and was a charter member of the National Early American Glass Club.

Coming to Wellesley from Hingham at the time of her marriage, she was active in civic affairs throughout her forty-seven years there. Because of her Antiquarian interests she became widely known, and her advice and information were constantly in request. Esther Stevens Brazer, in her "Early American Decoration" made acknowledgment of her help.

Because of her delicate health she had not attended many of our meetings in recent years, but those of us who remember the early days miss her sadly.

Her husband, Dr. Arthur J. Oldham, and our fellow members, Mrs. Henry W. Borntraeger and Miss Esther Oldham, survive her. Our sympathy was expressed to them by a vote of the Club on January 30, 1946.

PERCY E. RAYMOND

A PICTURESQUE DEALER: NATHAN NARESKY

When I was in a hospital in early December of 1942, recovering from pneumonia, I took a morbid sort of pleasure in reading the death notices in the daily paper. One morning I was distressed to note the passing of my old friend, Nathan Naresky. His little shop under the elevated on Lowell Street, Boston, will be remembered by thousands of collectors and dealers. There was generally room in it for the chair in which the old man sat, standing room for one, sometimes two customers, and an obscure path winding amongst piles of metal-ware, leading back to regions I never saw. Presumably it led to some sort of a shop, for Naresky was a skilled workman. His specialty was copper and brass-ware, a love for which he acquired almost in infancy, for his father and grandfather were both coppersmiths in Poland. Russian samovars appealed to him especially, probably because they reminded him of the "good old days" of his youth. But he undoubtedly was speaking truthfully when he told an interviewer from the Boston *Herald* in 1940 that he did not know what he had in stock, or how many pieces. All sorts of things went into the piles which filled his rooms. Prospectors who had the time could generally find something of importance to them. How he determined selling prices I could never understand. He loved to bargain, in fact, I think he was keenly disappointed if anyone paid him the first price he quoted. This habit annoyed me, and I tried to get him to make an exception in my case. But I never fully succeeded. In spite of his seeming lack of system, memory took the place of a bookkeeper. I bought a pewter pitcher from him one afternoon while on my way to take a train for Montreal. On my return from the Canadian Rockies three months later I dropped in. Without saying anything more than "Hello," he went to some obscure spot and brought me the pitcher, unlabelled and unwrapped. As a matter of fact, I doubt if he ever knew my name.

A dealer for forty-two years, and seventy-eight years old at the time of his death, Naresky was one of the landmarks of the West End. Whenever he got anything good, and he knew antiques, he would emerge from his cave on Lowell Street and travel up to Charles Street and Chestnut Street, then the center for the antique trade in the East. Many an important collection was enriched by pieces which had passed through the seeming junk pile in the semi-darkness under the "elevated."

PERCY E. RAYMOND

LOVE, PENNSYLVANIA PEWTERER

LEDLIE I. LAUGHLIN

In eastern Pennsylvania pewter is still to be found, occasionally, marked with a circular touch of a crown above two birds which face one another (Fig. 1). In the background are the letters LOVE. Fifteen years ago every antique shop in the Pennsylvania-Dutch country had samples of this unlisted maker's work. I recall seeing fifteen or twenty such pieces in a shop at Ephrata at about that time, all in beautiful condition. Though plentiful in Pennsylvania pieces with this touch have seldom been seen elsewhere.

FIG. 1. At left, the circular Love touch, enlarged. At right, his three marks. From the bottom of a pint basin. Collection of the author.

I suspected long ago that the maker had worked in or near Philadelphia, and found from conversation with Messrs. John Poole, John Remensnyder and other collectors that they held similar ideas. I was so convinced in my own mind that we should some day identify the pewterer, that I purchased a few representative examples of his work, a six-inch plate, a thirteen-inch deep dish, pint, three-pint, and two-quart basins, and a lidded measure.

When I began collecting material for *Pewter in America,* I really expected no great trouble in finding the pewterer Love. The first blow fell when I went to the Census of Heads of Families in Pennsylvania in 1790. There I had hoped to find a Love family in Philadelphia. I did; and at least one family of the name in thirteen other counties, including every southeastern county in the state. It was apparent then that, without considerable luck, I was doomed to a long search. So I began where I expected to find my man—in Philadelphia —and carried the unrewarded search in turn to Lancaster, York and West Chester. As each of these promising avenues closed behind me, enthusiasm waned. Then came the second blow. I saw and purchased a pint basin that bore both the Love mark and a separate touch enclosing the word London (Fig. 1). Of course, not only English country pewterers, but even Continental and

American makers had used similar marks, presumably to indicate quality on a par with London pewter. But this was enough of a damper to put an end to my search for the time being, and also to dissuade me from risking the chance of including in *Pewter in America* a man whose record was undetermined and one who might be thrown up to me as English on the basis of London-stamped pewter.

But the feeling would not down that Love was a Pennsylvania maker and new fuel was added to the fire last fall at a most successful meeting of the Pewter Collectors' Club at the Brooklyn Museum. There Mr. Arthur W. Clem-

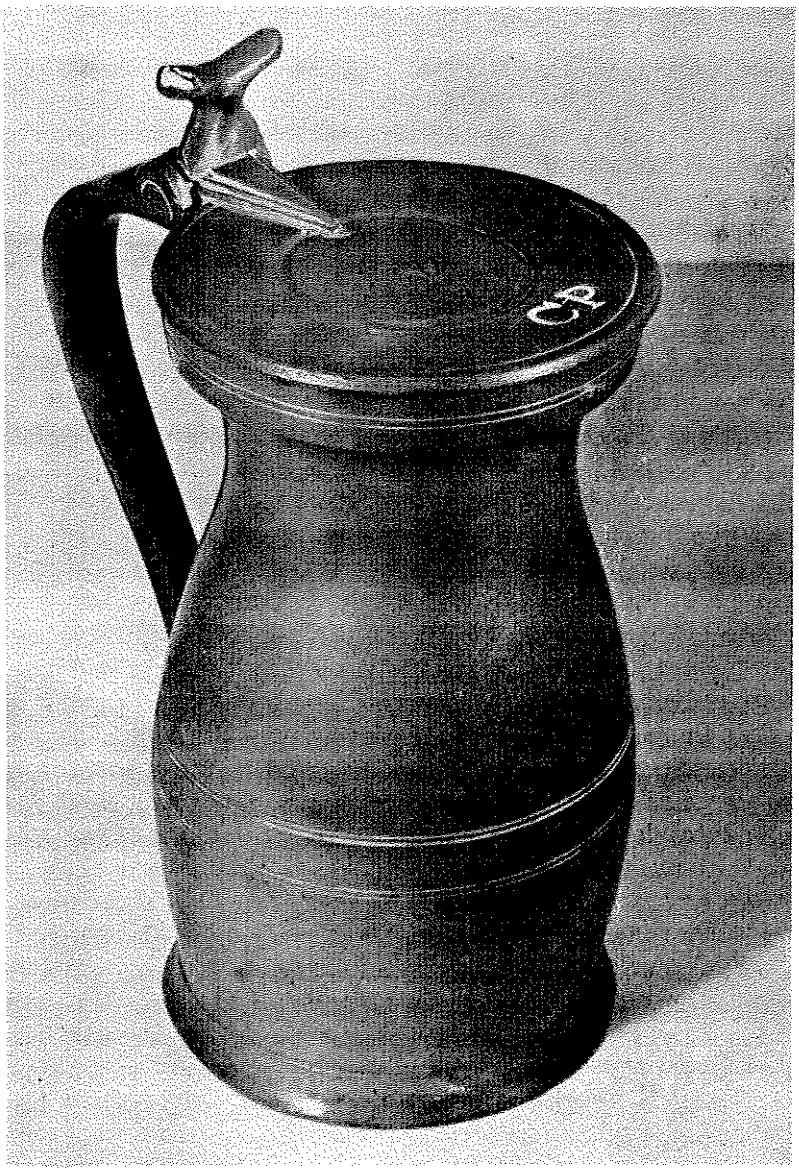

FIG. 2. A measure of the English "bud-thumbpiece" type, marked on the lid with the Love touch and the official C P of the Sealer of Weights and Measures of the City of Philadelphia. About one-half natural size. Collection of the author.

ent advanced this same idea and placed on view, as a supporting bit of evidence, a squatty teapot of early form, which had been acquired by the Museum with the Poole collection. It bears the Love touch. Larger than the known teapots of similar shape made by William Will, it otherwise bears a strong resemblance to them, and the rim of the lid is decorated with the beaded design that is so characteristic of the hollow ware of both William Will and Parks Boyd, Philadelphia pewterers.

If my readers have been hoping that I have been leading up to an announcement that at last I am able to tell them who Love was and just when and where he worked, they are doomed to disappointment, for his records are still "around the corner." But even without such information I am now willing to risk the statement that Love worked in or near Philadelphia late in the 18th or early in the 19th century and that very probably he learned his trade from Will or Boyd.

You can all recall murder cases where the criminal was convicted merely on circumstantial evidence, but evidence so damning that the additional testimony of an eye-witness to the crime could hardly have strengthened the State's case. The conviction of Bruno Hauptman for the murder of the Lindbergh child is a good example. The evidence furnished by the comparison of the wood in the kidnap ladder with that in the floor of the Hauptman garage and the metallurgy of the nails used in the ladder compared with that of the nails found in Hauptman's overalls furnished absolutely irrefutable proof of his connection with the crime, even if he had not been found in possession of the ransom money.

By similar methods I believe we can establish Love's "guilt" as a Pennsylvania pewterer. Let us consider the evidence now available.

First of all is the fact that the man's pewter is found almost exclusively in eastern Pennsylvania and Maryland.

Secondly, neither the name nor the touch is found in Howard H. Cotterell's *Old Pewter,* with its record of thousands of British makers and their marks.

Thirdly, and most convincing, are the forms upon which the touch has been observed. I own a six-inch plate bearing Love's mark. We know that plates of this size were made in England, and three or four pewterers in Massachusetts and Rhode Island have left us similar examples, but these are exceedingly rare. And few, indeed, are the English butter plates that I have seen in this country. To the best of my knowledge this small-sized plate was made by only one of the early New York pewterers and probably did not become a stock form there until introduced by the Boardmans of Hartford after 1820. Almost all of the small plates now in collections were made by the Boardmans or other Connecticut-trained pewterers, or by the pewterers of Pennsylvania. Of the latter group Heyne, in Lancaster, and William Will, Thomas Danforth 3rd, Parks Boyd, Blakeslee Barns, and Harbeson in Philadelphia made this form, and I suspect that Robert Palethorp's name could be added to this list although I know of no existing butter plate bearing his mark. In other words, if Love worked in Pennsylvania, we should have expected him to make six-inch plates.

Possibly significant is the marking of a lidded measure with capacity of one and three-quarter pints. On the lid, in addition to Love's normal touch, are two large letters, C. and P. (Fig. 2).

A digression is necessary at this point to explain why these letters may furnish an important clue. Thus far, secondary marks on pewter have received very little attention from collectors. Perhaps if we knew more about them we could be more certain of some of our identifications.

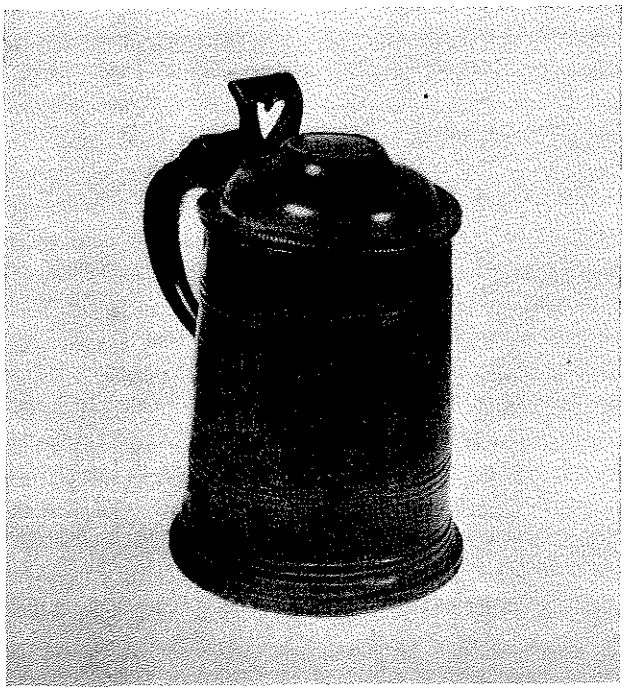

FIG. 3. A Lovė quart tankard. Note beading, thumb-piece, and fillets. Top diameter 3-15/16 inches, bottom 4¾ inches. Height to top of cover, 6¾ inches. About one-half natural size. Collection of Titus C. Geesey.

Just such letters are found frequently, not just occasionally, on the lids of measures. Usually one of the letters is a C and the type used is heavier and larger than the initial stamps with which most shops were equipped for impressing a purchaser's initials on his newly-bought wares. The explanation of their purpose seems very simple. The letter C stood for city or county; the other letter was the first initial of a specific city or county. The two letters represented the official stamp of approval placed upon vessels after examination and testing by the local sealer of weights and measures.

Fortunately I can quote chapter and verse to support this belief. In the Pennsylvania *Gazette* of April 27, 1738, Benjamin Morgan gave public notice that he had been appointed by the Mayor and Council of Philadelphia "Sizer and Sealer of Measures, to whom all who want Measures ready sealed or have measures to be rectify'd may repair and be well served . . . N.B. Above in the margin is the Seal or Brand to be imprinted in the Bottom of every Measure and this [B.M.] on the upper Edge." The brand mentioned above and illustrated in the advertisement showed a shield flanked by the large letters C. and P. What more natural than that later sealers, to simplify their work, should have omitted the shield, given up the stamping of their own initials and continued the use only of the letters C. and P. as sufficient evidence that the measures so

marked met the standards of the City of Philadelphia. Naturally, too, the mark was more conspicuous and easier to apply on the lid than in its original location in the well of the measure. I submit, therefore, that my measure, whatever its origin, bears evidence of having at one time passed through the hands of a Philadelphia sealer of measures.

Another exhibit that bears evidence in the case is the Brooklyn Museum's Love teapot, commented upon earlier, which is so characteristic of Philadelphia workmanship.

The prize bit of evidence, however—the testimony upon which the case is clinched—is furnished by a quart tankard, pictured herewith (Fig. 3) which was recently sent to me for examination and possible identification by Mr. Titus C. Geesey, a collector in Wilmington, Delaware. In the bottom of this tankard are Love's circular touch and the smaller secondary mark that appears in the group, illustrated in Fig. 1, as they appear on the bottom of a pint basin. For purposes of comparison two Philadelphia tankards, previously illustrated in *Pewter in America,* are shown again here alongside Mr. Geesey's "find" (Figs. 4, 5).

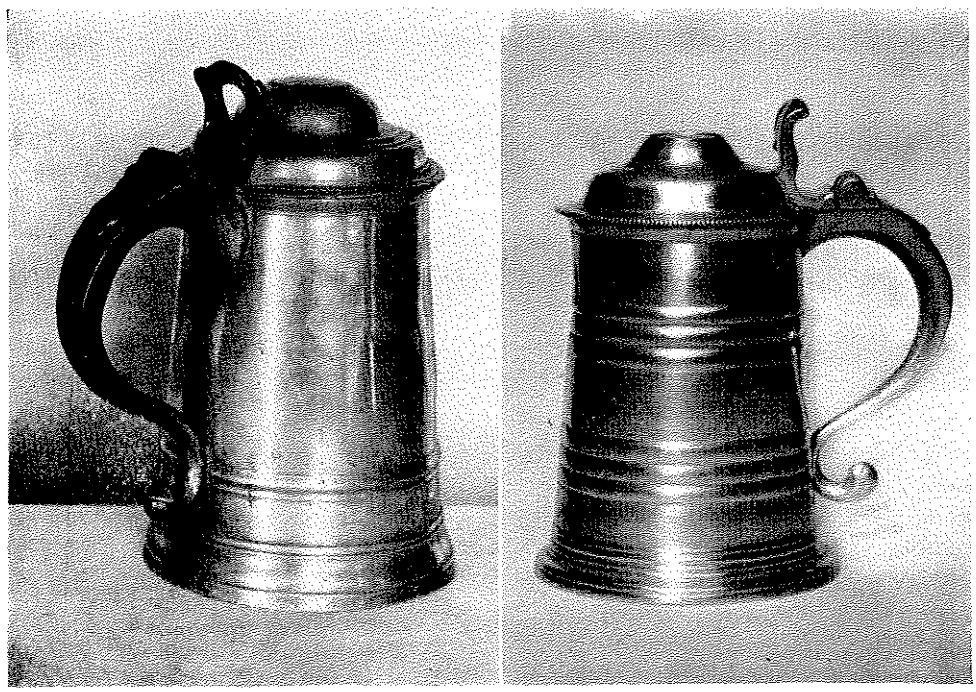

FIG. 4 (left). A William Will quart tankard. Top diameter 3⅞ inches, bottom 4 11/16 inches, height 7⅛ inches. Collection of the author.

FIG. 5 (right). A Parks Boyd quart tankard. Top diameter 3⅞ inches, bottom 4⅞ inches, height 6¾ inches. About one-half natural size. Formerly in the collection of Edward E. Minor.

Consider first the general outline of the drum. The three are similar in shape, considerably narrower at the top than at the bottom, the height greater than that of the normal tankard of England or the Colonies. I believe that I am correct in stating that every quart tankard that I have seen, bearing an

identifiable touch of a New England or New York pewterer, has a greater top diameter and a lesser height, i. e., is more nearly cylindrical than any of the three here illustrated.

A second point to note is the design of the Love thumb-piece. I invite your comparison of that feature with the thumb-piece on the Will tankard (Fig. 4). Both are open in the center and in both the opening is heart-shaped. I have but one other tankard with this form of thumb-piece, a vessel of tulip-shaped body made by an unidentified pewterer with the initials T. S. Open thumb-pieces in any design are very rare in Colonial pewter, found thus far only on New York and Pennsylvania tankards.

Now compare, if you will, the band-like decoration on the drum of Love's tankard with the very similar treatment of the Boyd example (Fig. 5). I have seen nothing that resembles it on tankards of any other pewterer, American or European.

The fourth detail, typical of the work of Will and Boyd, is the beading around rim of lid and base, a form of ornamentation previously noted on Love's teapot in the Brooklyn Museum.

The final and perhaps outstanding peculiarity of Love's tankard is the flattened top of the lid. Again we are amazed at the striking similarity to the Boyd counterpart. As pointed out in *Pewter in America,* the inspiration for Boyd's design is believed to have been some Scandinavian tankard that had been brought into the Swedish settlement at Chester, for British lids of like design are unknown and nothing at all similar is found on tankards of any other Colonial pewterer.

There is no question in my mind now as to Love's provenance and very little doubt as to when he worked. His shop may have been outside Philadelphia, for he has left no trace behind him in its records, but surely it was there that he learned his trade. From the evidence furnished by his pewter, there is good reason to believe that he appeared upon the scene after Colonel Will. He may well have been one of his apprentices. I shall hazard the guess that he was a contemporary of Parks Boyd but may have commenced his business career earlier and continued at the trade after Boyd's death in 1819. The dates 1780 and 1830 probably bracket the actual years of his pewter-making.

With that rash summation "the State rests its case."

PEWTER NOT TRASH

John Evelyn, gentleman, diarist, horticulturalist, amateur botanist, herbalist, and gastronomist, made the "grand tour" in a large way from 1641 to 1647. During these years he acquired drawings, paintings, antiquities, a knowledge of French, Italian, Spanish, and German, and at the end, a wife, who was so young that "she couldn't leave her mother." He went back to Paris a year and a half later to visit her and other "friends."

Arrived one evening at Beveretta, in Savoy, exceedingly weary and complaining of his head, he caused one of his hostess's daughters to be removed from her bed, and climbed into it while it was yet warm. The warmth was comforting, but unfortunately the young lady was just recovering from the smallpox. Naturally, Evelyn caught it, and was laid up in Geneva for weeks. At

last he was able to be about again, and one afternoon visited Mar's Field, outside the city, to see the young townsmen exercise with the long-bow and musket. They competed for prizes of pewter plates and dishes, and some were so proficient that it was reported that they had acquired competent estates by what they won. The pulling of the long-bow and acquirement of a competent estate are not lost arts. Pewter plates and dishes are known to have figured in the process.

P. E. R.

FLAT SADWARE AGAIN

PERCY E. RAYMOND

Must I carry on this discussion alone? Will no one, on either side of the Atlantic, come to my aid? The sadwaremen made a large proportion of the pewter which has survived to the present day. They were the bourgeoisie of the pewter-makers. The hollow-war men were above them, the spoon-makers below. It is the fate of this class to be neglected. History isn't much interested in the middle class.

There is even dispute as to the origin of the term sadware, though none as to its meaning. The consensus of opinion seems to be that it derives from the usage of sad in the sense of heavy. The tailor's-goose was a sadiron, but both terms were more familiar to our grandfathers than to us. When our spirits are heavy, we are sad.

It seems to be one of those words with which the dictionaries cannot cope. Sad, satisfied, satiated, saturated; hence tired, heavy-laden. Some have seized upon the meaning satiated, saturated, in the metallurigcal sense. This, of course, is a reference to the ordinance of 1398, in which it is stated that pewter shall consist of tin with as much brass as it will by its nature take. It was the really good pewter which sadware men had to use. Spoon and hollow-ware makers had more leeway. This may have made the sadware men sad, but to me the derivation seems fanciful. Sad and heavy go better together

Malcolm Bell, in his "Old Pewter," quotes on page 87 an inventory of 1594, from Archaeologia, vol. 48. Among the various pieces of pewter, there were in the "kytchine," 24 saucers, 24 dishes *great* and *small,* 24 platters *great* and *small,* 4 chargers, and 12 more dishes. These appear to have been old specimens, for mentioned as new there are 12 saucers, 12 sallite dishes, 24 *great* dishes, 18 *great* platters, and one charger of the greatest sort.

I have put in italics the words in this list which seem to me to throw light on the original usage of the terms dish and platter. Dishes *great* and *small,* platters *great* and *small.* It is obvious that in those days the distinction between dishes and platters was not one of size. Looked at in a common sense way, I think we have to agree with my friend Mr. C. H. Paige of the Harvard Engineering School. A dish is something which is dished, i. e., concave. A platter is what the name means, something flat. As I pointed out in Bulletin 14, the term plate was not used in the old days. All the flatter sadware, that is, all except the perfectly flat pieces which were modelled on the old square wooden trenchers, went under the generic name of platter. Deeper pieces, but not deep enough to be "basons," were dishes. It is fairly obvious how the later definition, originating in the late 17th century, came about. Early English cookery encouraged what can fairly be called messes. If a joint were roasted

on the spit and brought to the table, it was a huge thing and had to be placed on a charger or a "platter of the larger size." But the old cookbooks show that the general tendency was to boil and stew, and thus serve meat, fish, and game in fragments easily seized in the days when fingers served for forks. To disguise the flavor of materials long overdue for the table, elaborate sauces were prepared, so that mutton might have the same taste as venison, and eels seem like trout. These had to be served in relatively deep containers, but since a good deal of the gravy would drip off while you were transferring the morsel to your own receptacle, a platter did very well for the individual.

Saucer remains unexplained. A saucer is primarily something serving sauce, not something on which to set your cup to avoid smearing the table. All the references in Welch's History of the Pewter Company agree in indicating that they were of relatively small size. Even though forks were not used in England in the 16th century, spoons, mostly of horn or wood, were common, worn in the belt alongside the more essential knife. What more plausible than the idea that you spooned some of the gravy into a saucer to replace that which dripped on the table when you made your original choice? Your platter (plate) was too shallow for much of it. An occasional spoonful from the saucer would ease the meat down.

I was particularly interested in seeing the term "sallite dishes" in this inventory. In my previous article I interpreted "Saly dishes" and "Galey dishes" with some fear and trembling, for better informed people than I have thought that they were merely galley, or kitchen dishes. But *sallit* is an old form of the word salad. I think that there is little doubt but that the form Galey which appears in Welch is a misreading of the old script,—certainly a pardonable error. All writers on 16th and 17th century English cookery agree that salads were served freely. Evelyn's book, "Acetaria, a Discourse of Sallets," 1699, shows the high stage which the composition of salads had reached in his time. But unfortunately for us, he did not think much of pewter. He says: "*Ninthly* and *Lastly,* That the *Saladiere,* (Sallet-Dishes) be of *Porcelane,* or of the *Holland-Delft-Ware*; neither too deep nor shallow, according to the quantity of the *Sallet* Ingredients; *Pewter* or even *Silver,* not at all so well agreeing with the *Oyl* and *Vinegar,* which leave their several Tinctures." Pewter Saly dishes had to serve in the days before "porcelane" and "Holland-Delft" came on the scene.

CLEANING PEWTER

"Pewter

"H. J., Bucks. A formula for cleaning pewter is to pour hot lye of wood ashes upon the pewter, throw on some fine sand and rub with a hard woolen rag till all dirt has dissolved. Next, rinse in clean water and place on a table with a clean linen cover, on which it is left to dry without being touched, otherwise spots will appear. A high polish can be secured by afterwards polishing with a paste of whitening and brandy, rubbing till the mass becomes dry."

No, this isn't quoted from a rare sixteenth-century manuscript, but from the October, 1942, issue of "Apollo, the Magazine of the Arts for Connoisseurs and Collectors." The grammatical construction presents almost as much difficulty to the American as the problem of procuring the lye of wood ashes. We approve of the clean water and clean linen, but advise throwing the sand out-of-doors, and drinking the brandy. But watch out for the spots!

P. E. R.

WILLIAM EDEN (ALIAS EDDON)

PERCY E. RAYMOND

According to Capt. A. V. Sutherland-Graeme, who published an excellent article about him in the Connoisseur in April, 1938, this man was born William Eden at Brailes, Warwickshire, England. He was apprenticed to Peter Duffield of London, March 22, 1682, and evidently spent seven years learning his trade, for he became a yeoman March 20, 1689, and had leave to strike his touch February 21, 1690. He was Master in 1732 and alive in 1735, hence was an active pewterer for at least forty-five years. He was a hollow-ware, not a sad-ware man. Sutherland-Graeme has never seen but one plate by him, and has commented on his skill and versatility: "He did more than any other English pewterer of his time to make English pewter respected abroad."

Eden was a specialist in flagons, tankards, and mugs. He must have had an agent in the Connecticut Valley, or some city serving it, for it is there that his pieces are most commonly found in this country. He probably made more different styles of tankards and mugs than any other pewterer. He had an opportunity, for he worked in the reigns of Charles II (as apprentice), James II, William and Mary, William III, Anne, George I, and George II. These were the years of great changes in pewter designs, but most pewterers were glad to get along with one or two molds. Few followed every change of fashion, as Eden did.

The occasion for this note is the addition of a third to the writer's little set of Eden tankards. After a trial period of 33½ years, the authorities at Harvard University decided that they needed a younger Professor of Paleontology than your familiar P. E. R., so they made him *emeritus*. To ease him out gently, his colleagues, friends, and former students (some are in all three categories) gave him a farewell dinner. The highlight of the evening was the presentation of a small box, which proved to contain a pint tankard of Eden make. Nothing could have been more pleasing. I had seen and coveted it when it was in the collection of Edward Minor.

Sutherland-Graeme does not mention any pint tankard by Eden, and there are in this country some other forms not mentioned by him, so it may be worth while to list in chronological order the shapes which this pewterer made.

The oldest I know has a flat-crowned lid with serrate overhang, a plain drum with entasis, beautifully hammered. It belongs to Mr. Melville T. Nichols, and must be one of Eden's first productions. Next is a similar one in my collection, showing entasis, but not hammered. It is covered with engraved decoration, including the face of William III. It would, therefore, be 1694-1702. It has an awkward hollow handle, with a shield-shaped finial.

Another quart tankard with plain drum showing entasis, a flat-crowned lid with overhang, is in the communion service of the church at Haddam, Conn. (see Antiques, May, 1934, fig 1, 1). This may be of about the same age as my William III, perhaps older.

Then comes my new pint, which I would say might be 1700-1715. Charles Montgomery inclines toward 1710-1715. It has a low double-domed lid with flat brim, a tapering drum with a filet, a solid handle with shield terminal, and a type of thumb-piece which has not been described. The Haddam tankard does not bear Eden's touch. Cotterell surmised it was made by him because of

the hall marks and the plain drum with entasis. He remarked, "The lower terminals of the handles are fine, and spell English in both instances." But of the thumb-piece he said that he never had seen anything like it in English pewter (see Fig. 2, 1, in the article in Antiques). My specimen has a similar though by no means identical thumb-piece. Just another instance of Eden's versatility.

Next come the ordinary double-domed quart tankards such as many pewterers made after 1725. They have the curved instead of flat brim, the chair-back thumb-piece, massive hollow handle with bulbous terminal, and a filet relatively high on the drum. Sutherland-Graeme figures one similar to mine, except that it has the dolphin-tail terminal on the handle. Of about the same age are the uncovered mugs or canns, short-footed, foreshadowing the pear- or tulip-shaped. Cotterell says "c. 1720" for the "Stanion Town Pinte" which he illustrates. The two belonging to the church at Ludlow, Mass., bear inscriptions of 1742 (see Antiques, September, 1932, p. 93, fig. 3), although they were made earlier. Their markings show that they had been used as measures in English taverns before coming to this country. At the time the article in Antiques was written there was a third specimen in the Webb house at Weathersfield, Conn. This mug was known to have descended in the family of John Worthington of Springfield. This interests me, since my William III specimen has the owner's initials I W, and it was found near Springfield.

And finally, Sutherland-Graeme illustrates a tulip-shaped double-domed quart with the bud terminal on the heavy hollow handle. This type was certainly not common before 1725-30.

I have seen another of Eden's flat-crowned quarts, owned in this country but since I cannot remember exactly what it was like, and do not know where it is now, I have not tried to describe it. He did not make every known transition style but he used all important ones from the late Charles II to the full-blown Georgian. And examples of most of them have been found in the Connecticut Valley. Only the last type remains to be discovered there.

In Welch's history of the Pewter Company this pewterer's name is uniformly spelled Eden. Of course the spelling of names was highly variable in the seventeenth century, but one wonders why Cotterell chose the form Eddon. It makes no real difference, but it is rather a bother to have to write Eden (Eddon) or Eddon (Eden). Cotterell also makes him Master a second time in 1737, which according to Welch, he was not. This is the first slip I have found in Cotterell's almost perfect book.

THE SUBLIME SOCIETY OF BEEFSTEAKS

One of the most select and exclusive clubs in London was this Sublime Society, which existed for 135 years, without any excuse, except that of good fellowship. It never had a building of its own, but held weekly dinners from November till May. For seventy years, till the old playhouse burned, it met at Covent Garden, then shifted about a bit, but was always more or less connected with the theatre. Throughout its whole existence the membership was restricted to twenty-four. Royal and wealthy aspirants had to wait their turn.

Founded in 1732 by an actor, John Rich, it had as early members such

persons as William Hogarth and David Garrick. But in later days, profligates like John Wilkes, who tried to introduce democracy to England; Charles Churchill, who wrote poetry and accumulated debts; the Prince of Wales, later Regent and eventually the worthless George IV; and his equally useless brothers, the Dukes of York and Sussex, were members during the later seventeen hundreds and early eighteen hundreds.

The one saving grace of this Sublime Society was that invariably the menu was steaks, served on hot pewter plates, followed by Welch rabbit; and the beverages were first, porter in the pewter, then such things as port wine, punch, and whiskey toddy. The badge of the Society was a gridiron. Have you a pewter plate so marked? If you had been present at Christie's in 1869 when the club's effects were sold for £659-10-3, you might have gotten one.

Incidentally, do you know the why of porter? In the olden days, the Saxons and English made ale. Much later, about the beginning of the sixteenth century, hops came into the picture, and bitterness ensued, producing beer. Half and half, better known as "arf and arf," followed, but someone invented "tuppenny" (stout), and customers called for a mixture of the three. So the brewer combined all. The mixture derived its name from the class of people, the porters, who drank it.

P. E. R.

STILL PEWTER IN ENGLAND

Pessimistic reports on the possibility of still finding good collectible pewter in England have come to us from the President and Honorary Secretary of the Society of Pewter Collectors. But a note by Edward Wenham, in his column "Antique Affairs in England" in the New York *Sun,* March 8, 1946, gives us hope. At a recent sale over there, fifty lots were offered. A fourteen-inch flagon of the mid-seventeenth century brought $371.00, an engraved flat-crowned "Stuart" tankard of c. 1690 sold for $190.00, six double-reeded plates with inscriptions went to $173.00. A small tankard dated 1679, Stuart, brought only $117.00—a real bargain if in good condition. Eight spoons, not described, were bid up to $129.00. They must have been really good, although prices of $15.00 to $25.00 apiece were prevalent for sixteenth- and seventeenth-century spoons back in 1930. Mr. Wenham does not regard these prices as high. The most encouraging part of his item is his reference to country sales, indicating that pewter is again moving from kitchens and attics. We wish our English friends "Good hunting."

P. E. R.

PEWTER AT THE FLUSHING TERCENTENARY

Add to the "List of Exhibitions Which Have Included Pewter" (Bulletin No. 9) the one which was held at Flushing, Long Island, N. Y., in 1945. The display of pewter, sponsored by the Treaty of Ghent Chapter, Daughters of 1812, included many interesting pieces. In the little leaflet compiled for the occasion, Mary Halsey Averill managed to put on one page a most interesting and well-written history of pewter-making. We are indebted to Mr. Robert H. Ellenberger for a copy.

P. E. R.

ADVTS.: UNSOLICITED AND UNPAID-FOR

Many members will be glad to know that Merton Wheelock is back in his shop at 16 Lincoln Street, Boston, and has a full staff again, including an expert on the repair of pewter. Most of the accumulation of the war years has been cleaned up, so that new orders can be attended to in a reasonable time.

Reports of the meetings of both the Boston and New York groups appear on the Antiques pages of the New York *Sun.* The Friday edition can be had for $1.50 per year.

BACK NUMBERS

Back numbers of the Bulletin, except No. 1, which is out of print, and No. 15, the Bibliography of Pewter, which costs $1.00, can be had for twenty-five cents a copy.

For ordinary numbers, apply to the Corresponding Secretary. Three and one cent stamps will be accepted for sums less than one dollar. For the Bibliography, apply to the Treasurer. Make checks payable to the Club.

Paper covers free to all who have never had one; ten cents apiece for extras.

PUBLICATION COMMITTEE

The Publication Committee again appeals to members to contribute articles for the Bulletin. If you do not feel that you can write anything, why not suggest topics to be treated? Make comments. What can we do to make the Bulletin more useful?