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SHAKESPEARE ON PEWTER

The immortal bard never wrote an article on pewter, although he mentioned it a few times in his works. But, if we are to believe the experts, he did write his name, and the date 1602, on the pewter top of a stoneware jug. It has been suggested that it was done with the point of his dagger. If so, the weapon must have been needle-sharp.

This jug, which in 1927 was in the museum at Taunton Castle, was publicly shown at the Great Industrial Exhibition in London in 1853. It has, naturally, been much discussed. Strangely enough, the concensus of opinion has been to accept the signature as genuine. A sketch was published by G. J. Monson-Fitzjohn in his "Drinking Vessels of Bygone Days," p. 82.

According to the accepted story, Shakespeare bequeathed his wearing apparel and household effects to his sister Joan, who married William Hart of Stratford-on-Avon. Until recently, the jug remained in the possession of members of the Hart family, although it moved out of the direct line in 1787, when Sarah Hart gave it to a relative in settlement of a debt. Apparently it was considered of sufficient importance for the family to keep track of it. The signature appears in the rather modern form of *Wm. Shakespere.*

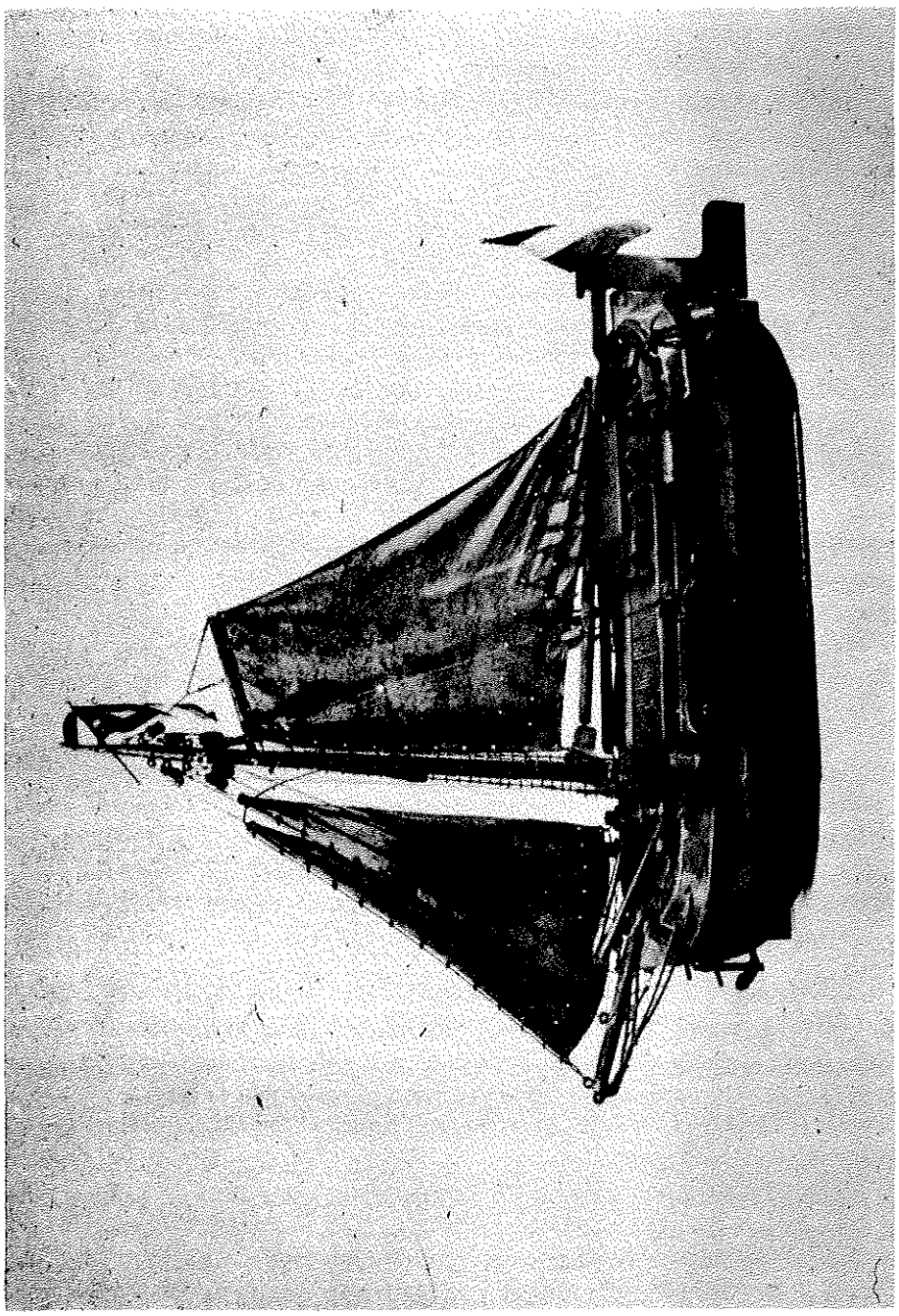
P. E. R.

WE THANK MR. FRANCE

Mr. Joseph France has already shown his public-spirited generosity by giving a notable collection of pewter to the Metropolitan Museum of Art. He has now put the Club under obligations by presenting us with an album containing photographs, all excellent, of his porringers. It contains sixteen plates, with two or more porringers on each, showing the upper and lower surfaces of the handles. Most of them are shown as of natural size, and there are many rare ones. The album is invaluable to the student.

We have more photographs, but this is the only specialized collection. May one suggest, "Go thou and do likewise"? At the June meeting, the Club recorded its thanks for the gift.

PERCY E. RAYMOND.



A PEWTER SHIP MODEL

By ERNEST S. DODGE

Ship models, as we are familiar with them at the Peabody Museum in Salem, are normally made of wood, occasionally of bone, and rarely of glass and clay. In the Henry G. Vaughn collection, lately given to us by Mrs. Henry G. Vaughn, there is a Dutch sloop, the *Rembrandt,* probably early nineteenth century, which has introduced us to a new medium—pewter.

The *Rembrandt*, in contrast to other pewter "ships" such as the fanciful bit of bric-a-brac described by Homer Eaton Keyes (*Antiques,* August, 1922, pp. 56-7), or the elaborate nineteenth century table ornament figured in *Antiques* two years later (July, 1924, p. 11), is a true model. The length of the hull is thirty-five inches, and, when measured from the tip of the bowsprit to the end of the rudder, the length is increased by another ten inches. The beam is nine inches and the spars and deck fixtures are in proportion for a vessel of the nationality and period. A sternpost projecting from the round stern carries the rudder. Besides the hull itself many of the accessories are apparently also made of pewter. The anchors, winch, capstan, stanchions, small forward hatch, the coaming of the large hatch amidships, binnacle, barrels, lee boards, and rudder are all of metal. The spars, including the bowsprit, mast, boom, and gaff, as well as the blocks on the rigging and the eighteen-section main hatch cover are of wood. Also of wood are the ratlines in the shrouds. Although the blocks on the rigging are of wood, those on the lee boards are metal, again apparently of pewter. The shrouds and stays are of heavy copper wire and the running rigging is heavy cord.

Her squat hull is painted black and green—black bottom with a green stripe above the water line, above this a black stripe, and then the green topsides. The rudder is black below the water line and yellow above, with a green tiller. There is a yellow lunar shaped section on the stern opposite the rudder. On either side of the sternpost her name, *Rembrandt,* is painted emphatically in red on the yellow ground. Did a pewterer turn his spare moments to the hobby of ship modeling, or did a model maker look for a more durable medium than wood? The answer can only be conjectured. To the casual observer the model appears to be merely another especially cumbersome, ungraceful sloop of her era, her fine pewter work reduced by paint to a likeness to the wooden models beside her.

The type of Dutch sloop represented by this pewter model is one of the most persistent water craft in all recorded history. For more than three centuries, almost without change, it has served a multitude of uses in the shallow waters off the Holland coast. Characterized by its bluff bows, chubby hull, stumpy mast, and lee boards, it is unmistakable, and a remarkable personification of the solid Dutch character.

With various minor changes in rig the sloop has served at various times as a cargo carrier along the canals, as a fishing craft in the North Sea, and even as a small war vessel. Considerably refined and ornamented, she became a yacht for the nobility and the prosperous merchants.

Not the least of the historically interesting aspects of the Dutch sloop is its position in the ancestry of the fore and aft rig in all western Europe and America. Its influence is particularly noticeable in England, where the rig was introduced

in the seventeenth century, and where several of the small local types of craft show their Holland inheritance unmistakably. Even the lee board persisted in the Brighton mackerel boats known as "hoggies" down into the 1850's. In short, until nearly the middle of the last century the Dutch influence over the hull and rig of English craft was evident in a most marked manner.

And, just as many of the British vessels were developed from Dutch types, so, in turn, were many of our American "fore and afters" developments of the English. It is difficult for us to imagine the clumsy craft shown here as a progenitor of our handy fishing schooners, sleek yachts, and able coasters. Now, they, too, with the exception of an occasional antique, usually viewed as a curiosity, are ships of the past. Even the yachts of our day are not the graceful creations they were a generation ago.

Many of our vessels today have a clumsy appearance and are driven not by sails but by the odorous and highly effective gasolene and diesel engines. Still other graceful craft have been driven from the sea by the more efficient methods and lower costs of land transportation. It is little consolation that the ugliness of today lacks the romantic appeal with which kindly time clothes the ugliness of yesterday.

East India Marine Hall,
Peabody Museum, Salem, Mass.

A NOTE ON THE DUTCH SLOOP

By HENRY CROSBY STETSON

Sloops of the type shown in Mr. Dodge's illustration have been the common trading vessels of the Netherlands for centuries; certainly since the seventeenth. In fact, they are still in use. There is nothing about them that would appeal to the yachtsman, but they are particularly adapted to the region in which they are used. Staunchly built, flat-bottomed, and keelless, grounding held no dangers for them. In fact, a favorite way of "anchoring" is to run into shallow water and wait for the fall of tide. The coast of Holland, with its fringe of inhabited islands, is a region where this procedure is a great convenience. The rise and fall of tides in the North Sea is considerable, with consequent currents among the islands. These keelless sloops are slow and difficult to handle, though the lee-boards help somewhat against lateral drift, as does the broad rudder. The boats are often caught by low water during their trips among the islands, but with no inconvenience except loss of time. This method of "lying-over" is perhaps reflected in the small anchor on the model, a sort of sand-hook rather than a mud-hook.

Although slow, these sloops are seaworthy and are used in trading ventures across the North Sea. Incidentally, sloops get their name from the Dutch *sloep*, a boat.

SHIP-SALTS

Mr. Dodge has mentioned the pewter ships which were described in *Antiques*. In many cases the charge that pewterers copied the silversmiths is justified. But we are glad that the pewterers cannot be blamed for originating these *objets d'art*, which certainly were not objects of art. C. C. Oman, in his exceedingly important book on "English Domestic Silver," quotes the following de-

scription of a salt, taken from the inventory of the Earl of Leicester, who died in 1588:

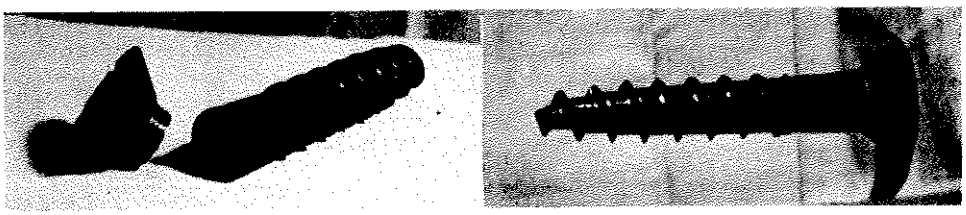
"A Salte ship-fashion, of the mother-of-perle, garnished with silver and divers workes of warlike ensignes and ornaments, with XVI pieces of ordinance, whereof ii on wheles, two anchers on the fore parte, and on the stearne the image of Dame Fortune, standing on a globe, with a flag in her hand."

It is an interesting commentary on professional appraisal, that such a piece, executed in the noble metal silver, should be classed as a work of art, whereas a similar piece in the base metal pewter, is just a curiosity.

P. E. R.

COMMUNICATIONS, LIMITED

By Douglas Curry



A curious, two-piece, hollow pewter screw in my collection might, if it would, tell a secret that was important some eighty years ago. It is a screw of rather noble proportions, 3⅝ inches long, with a head 1⅛ inches in diameter. But as the photographs show, it was a false screw, never intended to hold parts together. In fact, the head was so threaded that the screw itself came apart. It was but the hollow shell, an imitation of a useful article. Why this mockery?

The story is that such screws were used during the Civil War to carry messages across enemy lines. Inserted in the woodwork of the wagons of innocent farmers, it was possible for them to carry information from one camp to another. Spies with screw-drivers could become more important than men with swords!

WHEN AN ART MUSEUM SHOWS PEWTER

By Arthur W. Clement

The primary function of an Art Museum is to exhibit objects of artistic interest. When such a museum enters the borderline territory of American pewter, it is immediately faced with the problem of deciding how properly to exhibit it. The Brooklyn Museum in its temporary exhibition of the Poole Collection during the summer of 1945 offered an unusual solution of that problem.

The interest aroused by the Brooklyn Museum's purchase of the Poole Collection required that an exhibition of its pewter be held as soon as practicable. The first suggestion was that the entire collection be shown in conventional cases with a little rectangular label in front of each piece. The result would have been the usual exhibition, very imposing, *very* safe and *very, very* dull.

Fortunately a far better solution of the problem was right at hand. Earlier in the year, the Museum had held a charming exhibition of early Chinese cera-

mics in which groups of related objects had been effectively placed in scattered wall cases against contrasting colored backgrounds. It was decided to show the American pewter in much the same way. Such an exhibition was a really new departure, for it meant that for the first time, pieces of American pewter were to be shown as minor works of art. As such, the emphasis would be on the quality of the metal, the workmanship and design. The pewterer's marks would become merely the signatures of the craftsmen, or, shall I say, the artists.

At the outset, a selection had to be made, for the space and cases in the Museum's special exhibition gallery would permit only seventy-five of our three hundred pieces to be shown. The spirit which guided our choice can best be explained by briefly listing the pieces actually displayed.

The first case was divided by interior partitions into five compartments and in each section was shown a piece selected for its individual interest: *viz.,* first a quart pot by Nathaniel Austin so placed as to show its solid strap handle terminating in his circular mark used decoratively; then Mr. Poole's unique John Carnes plate; then a domed-top tankard by John Bassett; next a porringer by Joseph Leddell, and finally, a lidless tankard by Benjamin Day.

In other cases were shown separately groups of rare pewter by William Will, Johan Christopher Heyne, Peter Young, Timothy Brigden, Samuel Danforth, Frederick Bassett, and Henry Will. In two other cases were a group of porringers and a group of lamps, both carefully selected to show the beauty and variety of designs in American pewter.

The colored backgrounds in the cases lent great distinction to the exhibition. The colors used, buff, coral, and peach, silhouetted the pewter and added necessary warmth to what might otherwise have had a drab, cold, effect.

All cases were lighted by concealed bulbs so that the exhibition presented a striking picture, commanding the immediate attention of everyone who entered the gallery. It owed its pronounced success to the fact that those who planned it had hit upon exactly the right approach to American pewter by an Art Museum. It also demonstrated that an Art Museum should exhibit only a limited number of pieces, carefully selected because they measure up to the standard of minor works of art. The less attractive ones, lacking in artistic value, should be placed out of sight in convenient open storage, where they can be made easily available to any interested visitor.

One phase of pewter omitted from this exhibition was recently tried out experimentally by the writer in a small collection which he arranged for a meeting of the New York Regional Group of this Club. Six pieces of pewter were displayed so as to show their marks, not for their significance as means of identification, but solely as beautiful designs, skillfully executed by anonymous diemakers. Beside each mark was placed a photostatic enlargement of it, so that its details might be clearly noted before the mark itself was examined. This innovation in the display of pewter proved to be of great interest.

THE CROWN-HANDLE—AN INTERPRETATION

By Percy E. Raymond

(See figure 5 on a subsequent page)

The crown on the crown-handled porringers is obvious enough, but its actual significance has eluded me, as can be seen by consulting my previous notes on the subject. Thanks to Mr. C. N. Paige of the Harvard Engineering

School, an interpretation is now possible, giving these handles an added charm. As I have studied them, the lowly have become exalted.

The "crown" is really not a crown at all, but a coronet, based on that of an English viscount. Viscounts are not in the same class as French Counts, but get their name from the vice-comes, or sheriffs of a county. They rank below Earls, but go to dinner ahead of the Barons. In our academic world, they would probably hob-nob with the younger associate professors.

The viscountian coronet rests on the median shield of a crown-handle. The basal band is what I have called the barrulet, but which is really the circlet, studded with jewels. The jewels in pewter are raised dots, goose-pimples is the only term which occurs to me, of various sizes. There are large ones on the median concentric line, smaller ones variously grouped about them. Above the circlet is a parallel row of more conspicuous hemispheric elevations. I have called them bosses; heralds speak of them as silver balls or pearls. Not being subject to the rulings of the College of Arms, we may call them pearls. The viscount was entitled to twelve or according to some authorities, sixteen of these. Small handles show six, which is all that could be seen from one side. It is not obvious why the large handles have only five. Perhaps an abatement. A baron could have shown only three, or at most four.

Above the row of pearls is the cap. This area is commonly poorly preserved, but carefully made specimens show a rough surface, intended to imitate crimson velvet. The median boss above it probably represents the knot at the base of the golden tassel. Above that is the aperture for hanging, between rope-like strands of the tassel, these strands coming together again in a knot above the opening.

The scrolls at the side are probably pure decoration, without heraldic significance. They are not supporters in the true sense, as I called them on one occasion, but they have the position of the hominids or animals commonly so used.

In future descriptions, the term barrulet should be replaced by circlet, and more attention should be paid to the arrangement of the jewels on it. The Belcher and Josiah Danforth porringers have only three conspicuous ones, with smaller gems grouped around them. Many others have five important ones.

The hemispheres in the row above the circlet may well be called pearls, and the boss below the aperture the tassel-knot. Let's introduce the romantic to our dull alloy! The hemispheres beneath the shield have no heraldic significance. I presume they should still be called bosses.

Who will find for us the pewterer whose devotion to some patron who held the rank of a viscount led him to devise this handle? He may have been a late 17th century English worker, probably in the "provinces."

"BEAN PORRIDGE HOT, BEAN PORRIDGE COLD"

The "Brevyary of Helthe" was published by Andrew Bond in England in 1547. He had this to say about the food from which porringers (Potagers) derived their name.

"Potage is not so much used in all Christendom as it is used in England. . . . Potage is made of the liquor in which flesh is sodden, with putting in it chopped herbs, if they be pure, good and clean, not worm eaten, nor infected with corrupt air descending upon them, doth comfort many man, ventosity notwithstanding. Pease potage and bean potage doth replete a man with ventosity, albeit they be competent in nourishment."

In those days, the term herb was used in the general sense of vegetable.

P. E. R.

A SKETCH OF RUFUS DUNHAM

By FREDERICK DUNHAM

[Editorial note. Through the kindness of Mr. John W. Webber we are enabled to publish this sketch. Parts of it have already been quoted in the magazine *Antiques,* but so far as we know, this is the first time the whole has been printed.]

West Lebanon, N. H., July 31, 1935

John W. Webber
Dear Sir:

In answer to letter sent Mrs. Horace W. Dunham I enclose a sketch of my father's life. Rufus Dunham learned his trade of Allan Porter who did a fine business in the 1830s. Freeman Porter, brother of Allan, succeeded him and about 1860 closed up his shop. I was born in 1854 and can remember visiting his factory and watching the horse walking around in a circle furnishing the power for the lathes used there.

Stevens Plains, Westbrook, Me., is now in Ward 9, Portland, Me. For many years my brother Horace and I were traveling salesmen for the International Silver Co. of Connecticut.

Yours truly,
(Signed) FREDERICK DUNHAM.

RUFUS DUNHAM

Of Portland, Maine

Born in 1815 Died in 1893

Ninth generation from John Dunham, Plymouth—1630

Rufus Dunham's father, John Dunham, worked in the ship-yards of Saco, Maine, as caulker. To "promote efficiency and keep the men contented with their jobs," Jamaica rum was served from tubs, free to the help.

In John's case, short time kept his income so small that his family went barefooted the year round. His children lived on salt fish and pork scraps. One by one, his boys were farmed out. Rufus had but few weeks of schooling, for at the age of nine, was farmed out to a cruel man, who one day in a drunken frenzy, took little Rufus and beat him with the hames of the harness which the boy had failed to place about the neck of a biting horse.

Little Rufus ran away from this employer and found work in the United States Hotel in Portland, Maine. Samuel Tyler was the proprietor and Samuel E. Spring, clerk. This was in 1827. His job was general utility boy, with charge of the billiard hall and bar. He soon became expert with the cue and won many bets for the gambler who backed him. At that age he found time to attend night school and get proficient in the three R's.

One Sunday he took a walk with a friend to Stevens Plains, Westbrook, which was about three miles away. In passing a small shop he was attracted by the bright pewter tea pots he saw in the window. The following week he got a day off and visited the shop of Allan Porter. Then and there he bound himself as apprentice for fifty dollars, two suits of clothes and board, per year.

His hotel employer was loath to have him leave and offered to quadruple his pay but nothing could tempt him to remain. In 1834, the yearly muster was

held on Stevens Plains where Evergreen Cemetery now is. Desiring to attend and take his girl, he asked for money due him but was refused by his employer's paymaster. However, he was resourceful and borrowed what money was needed. A short time later he slipped out of town and took passage on a schooner sailing for Boston.

In those days a runaway apprentice was liable to imprisonment. There was another reason for his leaving. His girl's father, the nabob of the town, frowned on the attentions of a "red-headed nobody" to his daughter.

Rufus got work with a pewterer in Dorchester, Mass., named Roswell Gleason. One week he was alloted a similar task as his foreman which he completed in less time. This caused friction that resulted in an assault. Mr. Gleason discharged the foreman and tendered Rufus the job but he refused, saying "This man has a family, I have none and can easily find work." He found work at his trade in Poughkeepsie, N. Y. By working over time and saving, at the end of three years he had $800 to his credit.

In 1837 he returned to Westbrook, Me. On his way he stopped in Boston and bought tin, antimony, copper, and bismuth (of James Ellison). His first moulds and tools were made in Poughkeepsie, N. Y. With furnace, melting kettles and footlathe and with his brother John as helper, he started the making of pewter-ware. (The first order he sold was to Steel and Hayes, crockery dealers in Portland, Maine.)

When he had finished his second lot of tea pots, he started for his old home town, Saco, and disposed of them there. On his way home he felt elated to think that he could sell as well as make his own wares.

In those days when winter set in, other factories closed until spring. Money was scarce and as a result all transactions were made by barter. He packed his peddlers carts and started for Canada, through Crawford Notch via Lynchonville, Vermont, and Derby Line, braving snow drifts and winter blasts, exchanging his wares for furs, sheep pelts, stockings, mittens, yarns, and cattle horns and tails. He returned well ladened to sell them for cash to the wool pullers, tanners and comb makers of Portland. Neal Dow's father bought his sheep pelts. The stockings, mittens, and yarns he took to Boston by Sailing packet and peddled them out to dry-goods dealers. He was a patron of R. Marston when he had his first lunch room on the wharf and for years took his meals at Marston's Restaurant on Brattle Street whenever he was in Boston.

In 1839, while on a trip, he was taken sick at Tamworth, N. H., with lung fever. A fellow traveler who cared for him refused compensation although he was delayed many days.

At this time there were over one hundred peddlers whose headquarters were on Stevens Plains. They covered Maine, New Hampshire, Northern Vermont, Canada, New Brunswick, and Nova Scotia. Westbrook was a busy place. Pewter, tin, and japanned ware, highback horn combs, brooms, and brushes were made there. These were sold to peddlers who bartered them for furs, hides, skins, oxtails tips, bristles, mittens, stockings, yarns, and all kinds of old metal and rags.

Rufus Dunham's business grew so that he abandoned his cart and added Yankee notions such as needles, pins, thread, hooks and eyes to his stock. He replaced footpower with horsepower and later was among the first in Maine to use steampower for manufacturing. His factory was destroyed by fire in 1863.

Later he established his factory in Portland, where he made britannia and silver-plated ware until his retirement in 1884.

For many years he served as trustee of Westbrook Seminary. Was the promotor of All Souls Church and superintended the building of the Church. His home on Stevens Avenue in Portland is now known as the St. Joseph's parish house.

Rufus Dunham was twice married. His first wife was Emeline Stevens. His second wife was Emma B. Sargent. He was the father of eleven children. He died in 1893.

TWO LETTERS ABOUT PEWTER

By JOHN F. RUCKMAN

[Editorial note. The first of these letters was addressed to Mr. Ledlie I. Laughlin, who sent it to me. I was so much interested that I asked Mr. Ruckman's permission to publish it. His reply not only graciously granted permission, but added more information. Mr. Ruckman, now a member of the Club, has been collecting and thinking for many years. Although he was willing that I should recast the material for a formal article, it seems that the salt can best hold its savour if I leave the letters in his own words, omitting only a few purely personal paragraphs. He gives us food for thought, and a stimulus for future investigations. P. E. R.]

Doylestown, Pa., June 2, 1946

Dear Mr. Laughlin:

I was very much interested in your article on Love pewter in the recent Bulletin of the Pewter Collectors' Club. For a long time I have had the same theory in a somewhat more nebulous form and have been on the point of writing to you about it several times but each time decided that what little evidence I had to offer would hardly be worth your while. I wish now that I had done so for if I had you could probably have included Love in "Pewter in America."

It is late to write about it now but at least I can report the existence of another slightly different Love tankard and that he also made crown-handle porringers, which you did not mention having seen.

I found my tankard in Allentown, Pa., in 1937. From the first I had a feeling it might be American—partly because I could find no such English mark listed and partly because of the Philadelphia beading. I was on the point of writing to you about it at that time when I saw a Love plate with the accompanying "London." That dampened my ardor considerably but didn't discourage me altogether.

When I saw the three very similar Boyd tankards illustrated in "Pewter in America" I was sure again that somehow mine must be American but I could not get anyone else to take much interest in my theory—the "London" so often accompanying the mark was more than I could explain away. Then last year I found that Charles Montgomery also thought it might be the mark of an American pewterer "used for the Quaker trade."

My tankard is marked inside bottom with the circular "love bird" touch and the crowned X. As nearly as I can tell from the photograph it differs from Mr. Geesey's only in the height and the thumbpiece. My tankard is 7⅛ inches tall to the top of the cover and the thumbpiece is like that on your Boyd tankard

—"chairback" with curious oval indentations on front and back which nearly pierce through. On the outside of the bottom are two incised circles, one inside the other, such as Robert Palethorp, Jr. sometimes used inside his mugs around his mark—perhaps another sign of Philadelphia workmanship.

I also have a porringer handle—porringer long since gone—marked on the back with the Love touch. It is the "crown-handle" type very much like those marked W N with somewhat more careful detail than is common on such handles. Even the bracket on the back is decorated with a pattern of one large and seven small raised dots—as near beading as was practical on a porringer perhaps. Isn't a crown handle of Pennsylvania origin uncommon? Offhand I can't recall another.

Might a somewhat earlier starting date than 1780 be assigned to Love? I venture to suggest this because of the nature of his mark rather than anything implicit in his work. His mark has a mid-18th century look to me. The similarity of form and decoration would make the Love and Boyd tankards seem to be contemporary but on comparison of their touches it would seem to me that Boyd had derived his design from a somewhat earlier Love tankard he had seen. One or the other of them made a distinct break with tradition in the flattened top of the cover and the wide bandings on the drum and evidence would seem to point to the man with the earlier type of touch. Boyd's marks both contain decidedly post Revolutionary eagles whereas Love's features a distinctly pre-Revolutionary crown and two non-political birds. Weren't marks containing crowns largely dropped in disfavor after the Revolution?

On the other hand the quantity of Love pewter which has survived and its often excellent condition would point to a late date for him. I suppose Philadelphia conservatism, if he worked there, might account for his retaining the crown after most of his contemporaries had turned to eagles. Or if he worked in a small community outside of the city such concessions to fashion may not have been necessary or new dies may have been too hard to come by.

I was also interested in what you had to say about the initialing of pewter by the sealers of weights and measures. I had not been aware that this was a general practice in this country except in New Hampshire, as reported in *Antiques* in December, 1939.

Ten years or so ago I acquired a Boardman hallmark quart mug with a New Hampshire background which is stamped N. H. near the upper rim, to the left of the handle, in letters identical to those on the measures in the collection of the New Hampshire Historical Society.

Last fall in Maine I found two English quart mugs, one by Edgar Curtis and Co., in Belfast, the other by Robert Bush, in Farmington. [Both pewterers worked in Bristol, England.] Both are stamped C M near the rim to the left of the handle in the same type of letters used on the Boardman mug. The Bush mug is also stamped C S in similar but slightly larger letters to the right of the handle. Finding two mugs so similarly stamped seemed too much for coincidence and I have felt that the lettering on the Maine mugs must bear some relationship to that on the New Hampshire mug.

What you say confirms this belief but I am still in the dark as to just where the mugs were stamped. The Bush mug has apparently been stamped at two different times by two different sealers. The C M, being in the conventional position, I would take to be the earlier of the two. The C S could very neatly stand for County of Somerset, the borders of which are only a few miles

from Farmington. The C M is harder to explain, however. There are no Maine counties beginning with M and the only town beginning with M that was large enough long enough ago to have had a sealer of weights and measures would be Machias and besides being far from where the mugs were found I doubt if it ever classed itself as City of Machias.

Stamping in Maine might once have been on a state-wide basis as in New Hampshire, in which case C M might possibly mean Commonwealth of Maine or even Commonwealth of Massachusetts of which Maine was a part until, I think, 1819. Or of course the M may stand for some town or county in Massachusetts where the mugs could have been used before being taken to Maine. There was a rather heavy migration from Massachusetts into central Maine late in the 18th and early in the 19th century I believe . . . .

Yours sincerely,

(Signed) JOHN F. RUCKMAN.

Doylestown, Penna., July 7, 1946

Dear Dr. Raymond:

I enclose a drawing of the handle [the porringerless crown-handled porringer], perhaps you can judge from it whether it comes from New England or New York . . . You will see it is quite like your Cox handle and Mr. Laughlin's W N (Fig 60, Pewter in America) and, like the Cox handle and Mr. Laughlin's Kirby specimen the bosses and all convex surfaces are very much flattened. There seems to be somewhat more careful detail than in most such handles—*per ex.*, the three very small bosses on the stem below the shield and the large boss surrounded by seven smaller ones on the bracket. The usually plain surface above the five large bosses, just below where the tip of the handle has been broken off, is also stippled all over with tiny raised dots. [He saw it before I did. This is the velvet on the cap. See my article on "Interpretation" in this number. P. E. R.]

The E D stamped on the shield are the owner's initials. The Love mark is on the back of the handle.

Judging from the fragment that still clings to the handle, the porringer itself was rather heavy: approximately ⅛ of an inch thick at the rim, which is heavier than any in my collection except for one unmarked one like Mrs. Krom's John Will porringer (Laughlin, fig. 56).

I don't think I can add any details about my tankard that I didn't mention in my letter to Mr. Laughlin, except to say that it gives the impression of being considerably taller and slimmer than Mr. Gessey's, even though the diameters are the same, and the actual height a little greater.

Your suggestion that there may never have been a man named Love does not dismay me in the least. In fact, before reading Mr. Laughlin's article, I had considered it quite possible that it might be a "secret touch" of an already known pewterer—somewhat in the manner of the Boardman hallmarks or the anonymous Boardman eagle which occasionally turns up on I. Curtis plates. It may be a dealer's rather than a maker's mark—a similar practice was rather common among dealers in silverware, though somewhat later, I believe. . . .

Yours sincerely,

(Signed) JOHN F. RUCKMAN.

ENGLISH TOUCHES IN RUSSIA

By PERCY E. RAYMOND

An unexpected source for English touch-marks is Gahlnback's book, "Russisches Zinn." This is in the main descriptive of the pewter (olovo in Russian) in the museums at Moscow. It is written in German. The fact that a Russian translation of certain portions is included is of no great help to the average American.

Most of the material described was made in the late 17th century by Russian pewterers and many of the pieces are beautifully decorated. The brims of the plates and platters, inscribed with Russian characters, are particularly attractive. English and German influences are obvious. The writer was interested to learn that the Russians did not make the conventional types of porringers, but did produce a sort of wine-taster, the tscharka, described as a Trinkschalchen, or little drink-saucer.

The English touches (Englische Meisterzeichen) are shown by enlarged drawings on pages 66 to 69. There are 17 of them, but some are hall marks, others merely the rose and crown associated with real touches.

Number 1 has the name I. Shakle, and No. 2, found on the same plates, is a rose and crown with I. S. No. 3 is a set of hall marks with the initials T. P. in the first shield. No. 6 has the name of John French, and numbers 8 and 9 are the rose and crown with S. I. No. 10 is the touch of T. Shakle, No. 11 his rose and crown, and No. 12 his hall marks. No. 14 has the initials S. I., and appears on plates with No. 9. No. 15 bears the initials L. H., and is on the same plate with No. 16, a rose and crown with L. H. S.

The chief interest is the comparison of these marks with those in Cotterell. The only I. Shakle that authority lists is John of 1685 with a circular touch totally unlike that figured by Gahlnback. No. 1 is, however, much like the T. Shakle touch, No. 10. It may be that Gahlnbach mistook a T for an I. T. Shakle (1680) is No. 4207 in Cotterell, but the mark shown there is different from the Russian one. The former has a coronet enclosed in two ostrich plumes. The Russian one has a coronet enclosed by two palms, with a cross pattee below and two above. (This was the English touch of Spackman and Grant, c. 1709.) Centered above the coronet and below the name is a fleur-de-lys. The I. Shakle touch is much the same, but has ostrich plumes in place of the palms. Incidentally, the plate which bears the T. Shakle mark also has a Russian rose and crown touch, a "trade mark," with Moscow above and M. Foma below, in Russian characters.

John French, (1687) is No. 1775 in Cotterell and No. 6 in Gahlnbach. The two touches agree only in that a harp occupies the central position. The mark on the London touch-plate is oval with *John French* above, palms below, and *1687 London* above a small harp. The Russian version is convex above and below, concave at the sides, with *John* above and *French* below a large, stringless harp.

Number 14, a circular touch with the Paschal or Holy lamb, with banner, is No. 5741 in Cotterell. It has not been identified but may be that of Samuel Jackson, (1668). L. H. and L. H. S. are not in Cotterell.

The differences of the Russian touches of T. Shakle and John French from those on the London touch-plates, and the absence of others from them, opens a

new field of inquiry. Is it possible that English pewterers used one touch for their produce intended for domestic consumption, and another for that which they exported? We know from Welch that it was possible to export unmarked pewter. Did some of the makers have special touches for their foreign trade? Another problem for the Society of Pewter Collectors.

CROWN-HANDLED PORRINGERS AGAIN

By Percy E. Raymond

I have had several professional friends who have boasted that they never put a mistake into print. Checking them in bibliographies, I find that they never published anything.

In my article on crown-handled porringers in the April, 1946, number of the American Collector, I made a mistake which should rank high in the annals of stupidity. After my article on the subject in Bulletin 17 had been published, Mr. Joseph France called my attention to the figure of a handle, reproduced from a rubbing, in an advertisement by the late George Gebelein in the September issue of *Antiques* for 1939. Against Mr. France's specific advice, I jumped to the conclusion that this David Melville handle was made in the mold used by Joseph Belcher. It is true that there seemed to be six, rather than five pearls above the circlet, but I explained that easily by saying that the paper had probably slipped during the taking of the rubbing.

Instead of trying to learn the present ownership of the specimen, I took the defeatist attitude that 1939 was a long time ago, and that it would probably be impossible to trace it. But the joke was decidedly on me. It was purchased from Gebelein by my very good friend, our Treasurer, Dr. Madelaine R. Brown, specialist in the pewter of her home State, Rhode Island. To make matters worse, I knew about it when she bought it at a price which would shock people who think crown-handled porringers are hardly worth collecting. I had seen it in her collection and at meetings of the Club, and knew that it was a unique, the only crown-handled porringer by Melville.

So much for my story. There is no excuse.

This is a small porringer, with a handle smaller than that of Belcher or Josiah Danforth. It belongs definitely to the Belcher type, with two bosses, but with no support beneath the shield. The circlet has three raised dots of the larger size, but there actually are six instead of five pearls in the row above. Curiously, this seems to be the general rule; five pearls on the large handles, six on the smaller ones. The re-inforcing plate on the back is narrower than in the Belcher-Danforth examples.

The specimen is well made, well finished. It seems extraordinary that Melville should have gone to the trouble to make this adaptation of the Belcher model, if he used the mold but once. Melville porringers of any sort are by no means abundant enough to enable every collector to have one. But between D M and T M and S M, lucky collectors have accumulated three, or perhaps a total of four dozen pieces, with plain or flowered handles. But these are all beer-pint. Why the single little one?

It may have marked a special episode in the private life of this pewterer, perhaps the christening of a child particularly dear to him. What do we collectors of pewter know about pewterers as human beings? Ledlie I. Laughlin

has given us one clue. Too often his brief sketches end with the words: "He died intestate and insolvent."

Dr. Brown has another crown-handled porringer of especial interest, an S G with a "Rhode Island," instead of a triangular bracket. I have already called attention to the fact that I G and R G used this type. Now we have an S G with it. I am more and more convinced that we have got to look in Rhode Island instead of Boston for the G's. Other States have their Smiths and Jones, but half the population of Rhode Island seems to have been composed of Greens (Greenes) and Browns. Perhaps it is up to Dr. Brown to solve this problem. At any rate, we'll gladly hand it over to her.

Roland J. A. Shelley, Esq., President of the Society of Pewter Collectors in England, writes me as follows:

"I have a pair of these crown-handled porringers, almost identical in design to W. B. [William Bradford, New York, 1719-1759.] One of them has the touch, Cotterell, 5467; the second, Cotterell, 5472, probably the alternative touch of the unidentified maker. Each has a crown over D on the shield. You will notice that, whoever this pewterer was, he flourished a generation or two before Stephen Cox.

"It would seem to me that the design of these crown-handled porringers must have been brought over to America by one of our early settlers in your great country. You state that some of them used to be found pretty often; not so, on this side. I have never seen other specimens than my own, but have a remembrance of one shown in an illustrated article by Cotterell years ago."

Cotterell 5467 is a small heart with the initials T B with a dot above each letter. It is dated by Cotterell as circa 1690. Cotterell 5462 is a small shield, with T B above a lion rampant. This is supposed to be circa 1680 to 1710. Mr. Shelley has thus carried this design back to the late seventeenth century. We should be interested to know if T B was a relative of W B.

A further footnote. Advice to writers—When you have finished an article, forget it. Do not go around looking for trouble. Since I saw Dr. Brown, I've looked at the porringers of another good friend, Mrs. Stephen Fitz-Gerald. She has the only beer-pint I G specimen I have seen. And it has an obtuse angled, not a "Rhode Island" bracket. This large size is something new.

In my article in the American Collector, I congratulated collectors in general on the scarcity of R. G. specimens. Now I find that Mr. Nichols has two, and Mrs. FitzGerald another. This last is almost respectable, although not up to the Gleason standard.

Mrs. FitzGerald also has a crown-handled of the Belcher type, unmarked, except for what seems to be an attenuated F (reversed) and I, in relief. They are tall letters, a half inch high, scratched in the mold, on either side of the reinforcement plate. Charles F. Montgomery called my attention to such letters on the porringers made by Josiah Danforth. In most cases they are ill preserved, and seem to be accidental lines. On Mrs. FitzGerald's example, however, they show clearly, and presumably have some significance.

Mirabile dictu, Mr. John F. Ruckman has a crown-handle with the Lovebird touch, the only known Pennsylvanian specimen (see his article in this number). I certainly opened up a mine of information when I, full of ignorance started this quest.

A NOTE FROM CAPT. A. V. SUTHERLAND-GRAEME

Honorary Secretary, Society of Pewter Collectors

[It appears that Cotterell had better authority than I supposed for the use of the spelling Eddon instead of Eden. Capt. Sutherland-Graeme writes:]

"But Cotterell made no mistake in his spelling of the name: he did not choose the form Eddon.

"Welch's History of the Worshipful Company, though good, does not reproduce a tithe of the records and information which are preserved in the Company archives. He was not a liveryman of the Company, or yet a collector; but a professional writer; he has written the History of the Companies also. To have included every jot and tittle of the records would have meant not two but twenty volumes, in all probability; and he pruned it down, thereby omitting a vast deal of matter that we collectors would value greatly, and which has been brought to light by one of the past-Masters, Mr. Bertrand Johnson.

"Mr. Justus Eck, an honorary member till he died, of the Pewter Collectors' Club, gave me this information relative to Mr. Herbert Welsh; we cannot obtain as much detail from his History as actually exists.

"Eden and Eddon are both referred to in the archives. It is, as you say, a case of the variable spelling of the names.

"Neither did Cotterell err in putting Eden (I use this form as I did in my article) into the Master's Chair a second time.

"The reason you will find in my article, though there is a slip in the date recorded by Cotterell; but this may be legitimate, due to use of the old calendar. It was on June 2nd, 1738, that he returned to fill the gap left by the decease of Robert Jupe; for the remainder of his tenure in office. Welch does not mention this, probably because he did not think it sufficiently important. So the 'Slip' in Cotterell's book can be erased."

ANOTHER ADVERTISEMENT: UNSOLICITED AND UNPAID FOR

Mr. Melville T. Nichols will soon have an article on pewter in the magazine *Antiques* (40 East 49 St., New York 17, N. Y.), and Mr. Raymond has gotten into the habit of sending material to the American Collector (432 Fourth Ave., New York 16, N. Y.). Some of these articles amplify those in the Bulletin, and add illustrations which we cannot afford to publish. The April, 1946, issue of the American Collector is already a "collector's item": not to be had.

COMMON TYPES OF PEWTER PORRINGER HANDLES

JOSEPH FRANCE AND PERCY E. RAYMOND

The Club is interested in a census of porringers in American collections. We should like, eventually, to have in our files photographs of the best examples of all types. This collection would be available to all members for study and comparison. Many unmarked porringers could be identified if we knew more about details.

The accompanying illustrations are offered as a basis for further study. Many other types are known, but with the exception of those made by the Richard Lees, they are rare.

AMERICAN HANDLES

Most American porringers have brackets supporting the handles. The New England (formerly called the Rhode Island) bracket is wavy, with a median tongue, which may be smoothly curved (linguiform, fig. 1) or pointed (acroform, fig. 3). The more common type is triangular (fig. 2).

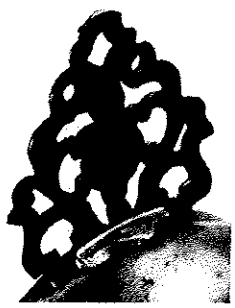


FIG. 1. A flowered-handle, with the typical New England bracket. Made by Thomas Danforth 3d of Rocky Hill, Connecticut. Linguiform type. Collection of Mrs. Stephen Fitz-Gerald.

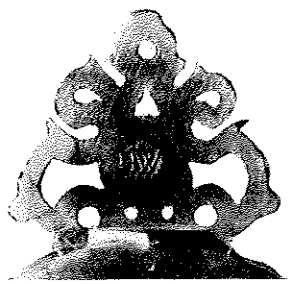


FIG. 2. An "Old English" type of handle with the common triangular bracket. Made by Henry Will of New York. Collection of Joseph France.

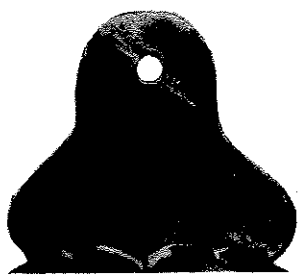


FIG. 3. Newport type of pear-shaped handle with acroform bracket. Made by Thomas Melville 2d. Collection of Joseph France.

1. Plain (solid) handles. Margin simple.

   a. Newport type. Pear shaped (fig. 3). Bracket with acroform tongue.

   Made by Joseph Belcher, David, Samuel, and Thomas Melville, and Thomas Danforth, 3d (Philadelphia).

   b. Pennsylvania type. Tab-shaped (fig. 4). No bracket, basin and handle cast in one piece.

   Made by Elisha Kirk, John Andrew Brunstrom, and S. P.

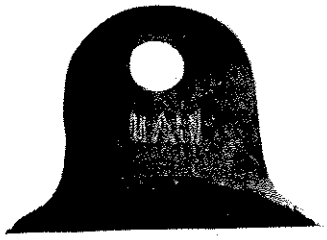


FIG. 4. Tab-shaped Pennsylvanian handle. Made by John Andrew Brunstrom. Collection of Melville T. Nichols.

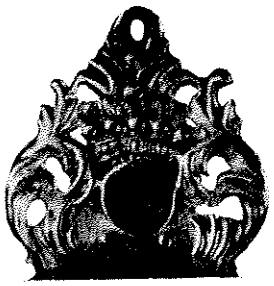


FIG. 5. Crown-handle, showing jeweled circlet, row of pearls, velvet, and tassel. Made by Josiah Danforth. Collection of Joseph France.

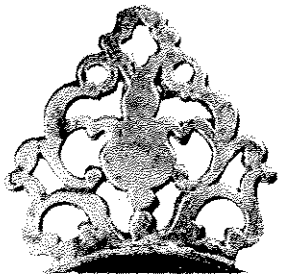


FIG. 6. Flowered handle. Made by Thomas Danforth 3d. Collection of Mrs. Stephen FitzGerald (See also Fig. 1).

2. Pierced handles.

a. Crown-handled (fig. 5).

Made by Joseph Belcher, David Melville, Josiah Danforth, I D (John or Joseph Danforth, W B (William Bradford), I L (Joseph Leddell), W K (William Kirby), Thomas Danforth Boardman, T D & S B (Thomas Danforth and Sherman Boardman), Boardman & Co., and the unidentified W N, I G, S G, and R G.

b. Flowered handles (figs. 1, 6). Large handles with six sets of paired openings.

Made by Thomas Danforth, 3d, Josiah Danforth, Joseph Belcher, Samuel Hamlin (three types), Gershom Jones, David Melville, Josiah Keene, William Calder (two types), William Billings, Thomas Danforth Boardman, T D & S B, Boardman & Co., and Richard Lee (two types).

Small handles with five sets of paired openings.

Made by Samuel Hamlin, Gershom Jones, William Billings, and Richard Lee.

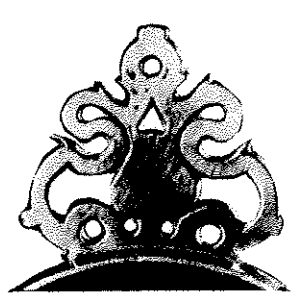


FIG. 7. Old English. Note inverted heart. Extra pair of openings accidental. Made by Henry Will. Collection of Joseph France (See also Fig. 2).

FIG. 8. Heart-pierced handle. Made by R. Collection of Percy E. Raymond.

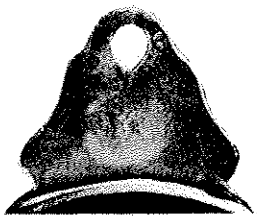


FIG. 9. English solid handle. Made by John Castle, London, 1678-1686. Collection of Percy E. Raymond.

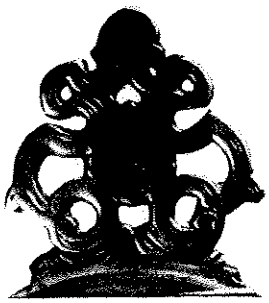


FIG. 10. Old English, decorated. Made by George Beeston, London, 1743-1765. He made part of the pewter used at the coronation dinner of George III. Collection of Percy E. Raymond.

c. Old English handles (figs. 2, 7). Inverted heart on median line below hanger. Three sets of paired openings. Triangular bracket.

Made by Edward Danforth, Thomas Danforth 3d, Samuel Danforth, Thomas Danforth Boardman, T D & S B, F B (Francis Bassett), F B (Frederick Bassett, two types), P K (Peter Kirby), W K (William Kirby), H W (Henry Will), and E C.

A variety with five sets of paired openings and linguiform bracket was made by Samuel Hamlin.

d. Heart-pierced handle (fig. 8). Crescentic hanger and triangular bracket.

Made by Richard Lee and R (perhaps Richard Lee).

ENGLISH

English and Continental handles rarely have brackets. The handles may be cast in the mold with the basin, or they may be soldered onto it.

1. Plain (solid) handles (fig. 9). Margins wavy, one or two handles.
2. Pierced handles.
   a. Crown-handled (like fig. 5). Some have triangular brackets.
   b. Old English handles (like fig. 7, or decorated, as fig. 10). One or two handles.
   c. Heart-pierced handles (like fig. 8).

With the exception of the flowered handles, all American handles appear to be of English origin, although the rare dolphin type was derived originally from the Dutch. Probably all designs will eventually be traced to France, the real home of the porringer (potager). Two rare American plain handles have the English wavy margin. Many rare pierced handles seem to be copied from contemporaneous silver.

The Club will be glad to receive information about porringers, whether of the types mentioned above, or of the rarer sort which will be treated in a later article. If you are willing to send photographs of your specimens, they will be incorporated in our porringer album. You may have specimens by the makers

listed above, important because they are better preserved than any we have seen. You may have representatives of these so-called common types of handles made by pewterers we have not listed.

Help is needed especially in our effort to compile a list of the rarer types of handles. Contributions of information, sketches or photographs, will be particularly welcome. The Richard Lees ran riot with ideas. How did they get or make their molds?

It will be most convenient if communications on this subject are sent to the junior author, whose address appears on page one of this Bulletin.

Photographs by Fred Orchard, Cambridge, Mass., and Holmes I. Mettee, Baltimore, Md.