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PEWTER IN ART

By ANNE OLDHAM BORNTRAEGER

When the idea came to me to talk about *Pewter in Art,* I thought I would be lucky if I found a dozen or so pictures. But I found hundreds and it was difficult to select the ones to show tonight. Since it is not possible to reproduce them in the printed article, I have given references to sources in which some of them can be seen. For those who may wish to acquire prints at a low price, the University Prints, Newton, Mass. is a good source. In what follows, those known to be available are marked Univ. Pr., with their numbers.

It is not surprising that objects made of pewter should appear in many pictures, for the artists put into them those things with which they were familiar. Even the early religious paintings show pewter flagons and platters. The artists were not antiquarians. Even Biblical scenes show utensils of the painter's own days. Hence from about the year 1400 onward we can get from pictures a rough idea of the chronological sequence in the evolution of the various sorts of vessels.

SADWARE

The Dutch painter, Dierick Bouts, who died in 1475, has a platter in the midst of the table in his rather stiff picture, *The Passover* (Univ. Pr. D32). It is of a type common in the 15th and 16th centuries, having what is called a "drooping rim." A few such pieces are still in existence; some have been ruined by their owners, who had the brims straightened up under the delusion that the droop was due to hard usage. But the early painters did not use distorted examples for their models. On the contrary, they were meticulous and used only the best. Such plates and platters had a convex or "humped" floor in the well. Those who have access to Florence L. May's *Hispanic Lace and Lace Making* may see in Fig. 45 an unusually nice dish of this sort. It is a detail from the *Marriage at Cana,* Castillian School, 15th century.

In those early days square or circular flat sheets of pewter with a low, narrow raised rim (not a brim) were placed in front of each person for the individual servings. Both kinds are seen in early pictures, but not after 1650. Very few of these have survived. Both kinds may be seen in *Christ at Emmaus* by Rembrandt (1606-1669) (Univ. Pr. D253).

An especially clear picture of one of the circular ones is to be seen in Harmen Rode's *Altar-piece* at Lubeck, painted in 1501. It is reproduced by H. H. Cotterell in his *Pewter Down the Ages,* Fig. 23. If you look it up, note the squatty Hanseatic flagon on the table with it.

Although the sadware of the early days was shallow, and lacked a brim, or had only a narrow one, this sort of ware was made deeper in the 16th century, and broad plain brims became the fashion. These flourished exceedingly during the 17th century, so that there are many representations of them, particularly of the large platters and chargers, commonly called Cardinal's hats. They appear chiefly in the middle of tables, holding the *pièce de resistence,* commonly chickens or hares. Some contain oysters, which were roasted in the half-shell on the hearth. For an example of this, see Jan Steen's *The Tavern.*

A particularly interesting table is that shown in Cornelis Anthoniszoon's *A Shooting Club Supper.* This picture, which was painted in 1533, is reproduced as fig. 39 in Cotterell's *Pewter Down the Ages,* and also in *Antiques,* August, 1929. The Cardinal's hat occupies the center; each diner has a nearly flat circular trencher, and there are two other pieces of pewter. At the left is one of the earliest depictions of a "Jan Steen" spouted flagon, and at the right is a man holding a tankard in the proper way for pouring. He does not take it by the handle, which serves merely for a rest for the back of the hand, but grasps it about the neck.

For the 18th century with its single-reeded sadware with narrow brims one may cite *The Housewife,* by Chardin, painted in 1739 (Univ. Pr. E38). The large platter on the dresser in the background is a rather important element in the composition. And to bring the chronology to the present century, there is what is considered in the United States to be one of the fifty most popular pictures. It is *The Hunt Breakfast,* by the English artist, Frank Bennett, who was born in 1874. It is so cheerful, with the men in their red coats, the sunlight streaming through the windows, and the pewter plates on the mantel and sideboard, that colored reproductions are widely distributed. The one which attracted my attention is at the Country Club in Wellesley.

FLAGONS AND TANKARDS

We find flagons and tankards in many paintings, from mediaeval times to the present. Some are of religious subjects, others secular, in some cases, decidedly so. The early artists particularly were prone to provide their Madonnas and Saints with flagons.

An early example is by Jan van Eyck (c. 1382-1440) in his *Madonna and Child* (Univ. Pr. D14). Another is *A Madonna,* by the Flemish artist Petrus Cristus van Baerle (1443-1472). This was reproduced by H. H. Cotterell and R. M. Vetter in their article on "Pewter as Depicted in Old Pictures" in the April, 1929, issue of the *International Studio.* This is believed to be one of the earliest types of metal flagons. Tall, graceful, with a gently tapering throat, it is far superior to the "pot-bellied" types which succeeded it on the Continent. An interesting feature is the tall trumpet-shaped foot. Another picture by Cristus, the *Legend of St. Eligius,* (Univ. Pr. D31), shows two of these tall flagons on a shelf. Large flagons of this sort were used in filling tankards or cups, not for drinking purposes. Remember that they were grasped by the neck, not the handle. The lady who holds one of these same flagons in *The Marriage at Cana,* Gheerardt David, (1450?-1523) (Univ. Pr. D52) must have been marvellously strong, or else the vessel was empty, for she is carrying it by the handle, at a most unstable angle. Note also in this picture the tall graceful beaker in the hand of the kneeling servant.

The *Saint Elizabeth* in the famous panel of Hans Holbein the Elder (c. 1460-1524) (Univ. Pr. D381) carries a less attractive, really bulbous, low-footed flagon from which, holding by the handle, she is pouring a few drops into a small basin.

Germanic influences are strong in the pewter of some parts of Switzerland, as would be expected, but there is not a little which reminds one of the

French. It is interesting to look through *L'Art Renaissant en Suisse* by Aldo Crivelli, Geneva, 1948. A picture by Benjamin Vautier (1829-1898), *The Benediction,* shows a peaceful Swiss home scene. In the foreground is a very tall tankard, and on the floor, a pewter plate from which a cat is lapping milk. There are many paintings in Berne and other cities of Switzerland which show pewter, some secular, some religious. The spouted flagon doubtless originated in Germany, but was so commonly used in the Netherlands that it has come to be thought of as largely Dutch. It was, however, widely popular among the Swiss pewterers. Jan Steen (1626-1679) painted it so often that it has come to be called the Jan Steen flagon. That he had nothing to do with its origin is shown by the fact that one is present on the table of 1533, as has already been mentioned. Jan was not only an artist, but a tavern keeper, and many of his 500 pictures are scenes in his own inn. Few of them lack pewter of one sort or another. He is called the Jolly Jan Steen, and liked to include himself among the merrymakers. In one of them, called *Merrymaking in a Tavern,* he is seen sitting cross-legged in a chair near the pillar. He is to be identified by his posture in his *The Tavern,* referred to above.

The Jan Steen flagon has a long, flat-sided spout, which, unlike that of the Swiss specimens, has no supporting rod connecting the upper end with the body. Good examples are seen in Steen's paintings *Bad Company,* and *The Gallant Offering.* Children sometimes had samples of the contents poured into their mouths, as is shown in *The Happy Family,* or in *The Baptismal Party,* which appeared in Life, June 14, 1948. Adults, however, are said to have held the flagon above their heads and to have caught the liquid as it streamed down. This must have required practice and skill. Probably it was done only occasionally, by "show-offs."

The proper way of pouring wine from one of these flagons into a glass is shown in *A Social Gathering,* by Anthonie Palmadesz (1600-1673). The servant grasps it by the neck. This is reproduced by Mr. Cotterell in *Antiques,* Aug. 1929, fig. 220.

William Claasz Heda (c. 1594-c. 1670) was one of the earliest of Dutch painters of still life, and his son followed in his footsteps. They were particularly fond of silver and the "inferior metals," doing the colors so well that the silver is easily distinguished from the pewter. They also liked to include the half of a peeled lemon, just to show how realistic they could be. They were apt to draw a Jan Steen flagon, lying on its side (see *Antiques,* Aug. 1929, p. 129). They perhaps set the fashion for Peter Claesz III (1600-1661) who used both the Jan Steen flagon and the lemon. Jacob Jordaens (1593-1678), of the late Flemish school, makes a Steen flagon almost the focal point in *The Concert* (Univ. Pr. D149).

Curiously enough, when Jan Steen painted his own portrait, he did not include a spouted flagon, but one of the type to which Rembrandt's name has become attached. No one knows why this particular sort of flagon was given his name, for Rembrandt never painted one. In fact, he seems not to have thought much of pewter. His backgrounds are apt to be so vague that it is difficult to make out specific objects.

The Rembrandt flagon stands on a nearly cylindrical skirted foot, the

somewhat constricted continuation of the body, not at all like the trumpet-like foot of the flagons already discussed. It is a more sturdy vessel, suitable for rough usage in taverns. Many members of the Club probably noticed one of them in Frans Hals' (1580?-1666) *The Witch of Haarlem* when the Berlin pictures were touring this country. *The Old Toper* by Gabriel Metsu (1630-1677) has in his hand a tankard allied to the Rembrandt flagon, and apparently a direct descendant of the North German Hanseatic type. He was a Dutch artist and a student of Rembrandt's, but made a close study of the pewter of his time. He included another tankard in his portrait of *The Artist and his Wife.*

Other types of flagons are shown in *The Woman Pouring Wine* (in the Brooklyn Museum) by Gerard Ter Borch (1617-1681), and *A Peasant,* by Adrian van Ostade, both Dutch painters. The latter picture, painted in 1672, is shown by Cotterell in *Pewter Down the Ages,* fig. 82.

The famous English engraver and painter, William Hogarth (1697-1764) included pewter in 26 of the 158 pictures reproduced in the Rev. John Trusler's *The Works of William Hogarth.* Most of them are in his satirical pictures. His tankards are in general of the straight sided, slightly tapering type, typical of the English mode after 1600. They are in marked contrast to the bulbous or strictly cyclindrical forms made on the Continent. They show particularly well in his *Beer Street* (1751). The companion piece *Gin Lane* shows two of the bulbous type, used as signs for taverns. These were probably of Continental origin, although not radically different from the type of measure which began to be made in England at about that time.

The tappit-hen is typical of Scotland and was made only in pewter. *The Return of the Highland Warrior,* by the Scotch artist Sir David Wilkie (1785-1841), shows one. Resting on a barrel at the right is a mutchkin. The tappit-hen had a capacity of one pint Scots, or three English pints. The mutchkin held three English gills. Tappit-hens are also shown in Wilkie's *The Refusal,* and the *Penny Wedding.* A feature of another painting of his, *The Rabbit on the Wall,* is a rectangular cage-like rack for holding plates, platters, and chargers.

Sir Edwin Landseer (1802-1873) included a tappit-hen in his *Highland Music* (Univ. Pr. F111). Landseer was a favorite of Queen Victoria, and many pictures which he painted for her now hang in the National Gallery in London. His paintings were also favorites of the Princess Elizabeth. It is related that each week a famous painting was brought from the Gallery to her school room, to be studied and enjoyed. The Princess was always delighted when one of Landseer's beautiful paintings was selected.

EWERS AND BASINS

One of the most famous paintings in the Metropolitan Museum in New York is *The Young Woman with the Water Jug,* by Jan Vermeer (1632-1675). In the same picture is a large deep basin. Gerard Ter Borch's *Lady Washing her Hands* (Univ. Pr. D296) shows an ewer of the same sort, from which the maid is pouring water on the lady's hands. This basin, although large, is shallow, rather a deep dish than a basin. These ewers, or lavers as they are sometimes called, have large mouths and a "coffee pot" spout, much

resembling the American cider pitchers of the 1840s. An older but similar example is seen in the foreground of *The Last Supper* (Univ. Pr. D35) by Justus of Ghent, who was born about 1410.

Very different is the jug or laver on the floor in the foreground of *The Intruder* by Gabriel Metsu (1630-1667). It is essentially a bulbous, lidless flagon, with a spout at the lip.

INKSTANDS

Inkwells and other properties of the letter writer have been popular not only with European but with American painters. In the older pictures there is usually a group of equipment, ink pot, sander, quill holder, and wafer box, on a tray. Such are in the pictures *The Letter Writer,* by Gabriel Metsu of the Dutch school, *Curiosity,* by Gerard Ter Borch, and *The Letter Writer,* by Gaspar Netscher (1639-1684), a German imitator of Ter Borch. *The Portrait of George Gisze,* by Holbein the Younger (1497-1543) (Univ. Pr. D435), shows a wafer box and beaker-like receptacles for quills and sand. This was one of the "salt-mine" pictures shown in Boston during the American tour of this group of German paintings. Holbein was court painter to Henry VIII of England. As a hobby he worked in metals and also made jewelry. This explains why these smaller accessories are so well done. *The Portrait of a Woman Writing* by the early 16th century Flemish artist Bernaert van Orley (c. 1490-1542) shows an excellent example of a pewter sander.

At the Museum of Fine Arts in Boston there is a portrait of *Chancellor Florius Senesius,* by the Italian artist Guiseppi Maria Crespi (1665-1747). It contains an excellent circular, beaker-like inkwell and a quill holder. The portrait of *Emperor Joseph II of Austria* by the French Francois H. Drouais (1727-1775) has a similar one (Metropolitan Museum, New York). Another is shown in the portrait of George Clinton, who became the first Governor of New York on July 30, 1777. The painting, now at the New York Historical Society, was done by Ezra Ames.

During the 18th century the "loggerhead" inkwell, still used in English offices because of its stability, became popular. There is one in the portrait of the *Honorable Jonathan Simpson* in the Museum of Fine Arts, Boston. This was painted by the English artist, Joseph Blackburn, probably while he was in Boston in 1758. The Honorable Jonathan was a prominent Boston merchant but removed to England at the outbreak of the Revolution.

Also much used in the 18th century was the stand dish or standish, a rectangular box with two lids hinged along the longitudinal partition in the middle. One side was for pens, the other for inkwell, sander, and wafer box. These began to be made in pewter shortly after the year 1700. One of them may be seen in the portrait of John Hancock by John Singleton Copley (1737-1815) (Museum of Fine Arts, Boston). "King" Hooper (Robert Chamblett Hooper), the well remembered merchant of Marblehead, was also portrayed by Copley with a standish at hand.

PORRINGERS AND SPOONS

The Cat's Dancing Lesson, by the jolly Jan Steen, is another of his happy paintings. It is a little difficult to see, but there is a two-handled pewter

porringer on the stool at the left. On the table is a typical Dutch spoon of the time, with a round bowl and a straight handle; also a Rembrandt flagon. Another of his pictures, *Twelfth-Night,* has a similar porringer and spoon in a more conspicuous position on the floor. This is a decidedly jolly gathering, one of the gentlemen wearing a pewter funnel as a cap. A pewter chamber candlestick, with a straight handle and a three-branched candle, is worthy of attention.

Highly decorated two-eared porringers are in the hands of the members of *A Shooting Club Group* by Dirk Barentsen (1534-1592). They seem to have been used for drinking, but at the moment one of the men is gazing at the decoration in the bowl of his, and another is gently supporting his beard with one ear of a porringer which he is holding in a drinking position. This is shown as figure 217 in *Antiques,* August, 1929.

The French artist Jean Francois Millet (1814-1875) also painted pewter. He was the eldest of a large peasant family. As a child he worked in the fields with his parents and was always drawing on stones and the walls of the house. His father recognized the boy's talent, so took him to the city to study art. He painted peasant life only, and the things he himself knew. In the background of *The Knitting Lesson* (Univ. Pr. ME5) are three spoons of the style of his day. His *Girl Spinning* shows spoons in a rack. Also, on the spinning wheel, a small device called a damper. It held water in which to moisten the finger tips. Both of these paintings are in the Museum of Fine Arts in Boston.

SALTS AND CANDLESTICKS

The Last Supper, painted about 1480 by an early Flemish artist, shows a salt with a cone-shaped lid. When the lid is open it supports the salt on the table, keeping it from falling.

The bases of many early candlesticks were cast from the same molds as were salts. In Gerard Dou's (1613-1675) *Girl Chopping Onions* (Univ. Pr. D279), there is an excellent example of it. There is also a Jan Steen flagon and a pottery lamp. Dou was rather a fanatic, for he carried his idea of cleanliness to excess. Before starting to paint, he waited until all the dust in the room had settled, and then placed a Chinese parasol over his easel to protect his work. He always had a studio beside the water, never near a road. Since he lived in Leyden, this was not difficult.

Another of Dou's paintings, *The Young Mother* (Univ. Pr. D276), shows an excellent candlestick with the grease-catcher about halfway up the stem, typical of its time. Still another, *The Physician,* although it has no candlestick, is of interest because it shows a deep barber's basin, with ring for hanging on the wall. The excavation in the brim is small, not to fit the neck, but the arm; a typical bleeding basin.

There is another sort of candlestick in Ter Borch's *Apple Parer* (Univ. Pr. D293).

TEAPOTS AND SUGAR BOWLS

Pewter teapots and sugar bowls probably did not exist before 1725. We do not know the actual date of the beginnings of either. They are, therefore, not to be found in old paintings. At the New York Historical Society is

a painting, *The Fortune Telling,* by an American artist, Wm. Sidney Mount (1807-1868). It contains a round-bodied teapot exactly like one by Richardson, owned by the writer's daughter Anne. The picture was done in 1838, during the time that Richardson was working at Cranston, Rhode Island.

One of the loveliest paintings in the Museum of Fine Arts in Boston is *The Yellow Dahlias.* A pewter tankard is set off by the rich yellow brocade of the background and the beautiful shades of yellow of the dahlias. The artist is Laura Cooms Hills, a cousin of our member, Mrs. F. G. Ripley. At our annual meeting last year (1949) Mrs. Ripley showed a pewter sugar bowl which had descended in the family. It was long since relegated to the kitchen shelf as a container for nutmegs, yielding the place of honor to a silver bowl. The old specimen is shaped like a Grecian urn, and appealed so much to Miss Hills that she did a pastel of it, and gave both bowl and picture to Mrs. Ripley. The following description was written by an artist. "The sugar bowl sits on the railing of a grape arbor and is in the shade cast by the grape vines. The *Pewter Sugar Bowl* is an unusual combination of an old family sugar bowl and autumn grape vine and red and purple grapes." This type of bowl was made during the Adam or neo-classical period of the last quarter of the 18th century.

The above is a Presidential Address, delivered at the Annual Dinner of the Club on May 24, 1950. It was illustrated by excellent reproductions of the pictures. Collecting pictures of pewter is good fun, and inexpensive. It is one of the many bypaths into which the pewter collector may stray with profit.

Reproductions of paintings in the Museum of Fine Arts, Boston, the New York Historical Society, and the Metropolitan Museum in New York may be had from those institutions.

Did you see the *Washerwoman,* by one of the Le Nain brothers (Paris c. 1630-50), in the *Christian Science Monitor,* Tuesday, Aug. 22d, 1950? A nice large brimless bowl, broad-brimmed dish and plate. A most interesting group.

PEWTER AND PEDIATRICS

By Ruth Elspeth Raymond

Some infants, as well as many adults, once fed from pewter. That some of the infants survived is a tribute to the great vital force called life. Dr. George Frederick Still gives an interesting but disturbing picture of old insanitary customs in a chapter on "The evolution of the feeding-bottle" in his *History of Paediatrics,* Oxford University Press, London, 1931.

The earliest reference to nursing bottles found by Dr. Still was no older than the first century A. D. but he believes that they must have been used earlier. He illustrates a globular Roman specimen, made of clay, with a short

nipple. It is believed to date from about 200 A. D. and is in the Wellcome Historical Medical Museum in London. Although glass nursing bottles are known to have been made as early as Roman times, earthenware was the substance usually employed. The oldest pewter ones so far found are 18th century. Dr. Still shows photographs of two of them, both in the Wellcome Museum. One has the compressed circular shape of the *gourdes* or Pilgrim bottles, made in Germany in pewter at least as early as the 14th century. It was only necessary to add a nipple to the screw-on top of one of these to convert it into an infant's feeding bottle. The other has a bulbous body, a narrow neck, and a screw-on top, with nipple. This was a more common type and continued in use even in the 19th century. The design is Germanic, but it was probably imitated in various countries. In time, this model degenerated to the stage of being used as a vinegar cruet. Mr. Ledlie I. Laughlin shows a typical one in fig. 253, pl. XXXIX of volume I of *Pewter in America.* It was marked by Timothy Boardman and Company, who were the agents of the Boardmans in New York from 1822 to 1825. On the same plate he figures a somewhat similar one made by Frederick Bassett (New York, 1761-80, 1785-1800, Hartford, 1780-85); also, one of the *gourde* shape, by an unknown, but presumably American maker.

All of these early bottles, whether earthenware, glass, or pewter, presented two difficulties. One was that of controlling the rate of flow of the milk, the other the unresponsiveness of the rigid nipple to the efforts of the suckling. Early attempts to control the flow were made by piercing the nipple with numerous small holes. Others took the form of replacing the nipple with a piece of parchment or leather, sewed over the small end of the bottle. For centuries a favorite feeder was a cow's horn, with or without an imitation nipple. The process of feeding a child in this way is shown by a picture in Dr. Still's book opposite page 460. Reproduced from a 13th century miniature, it shows an infant being fed through a large horn held to its mouth by the nurse, while another woman pours milk into it from a spouted flagon, possibly a pewter one. The mother looks on apprehensively as the milk rushes into the funnel.

This method of feeding was advocated by reputable physicians, even in England, as late as 1783, but many who saw its disadvantages were trying for something better. Among them was Dr. Hugh Smith, who in 1777 published a revised edition of his book of 1772, *Letters to Married Women on the nursing and management of children.* He described what he called a milk-pot (it later came to be known as a "bubby-pot") which was so devised as to force the infant to apply suction to obtain its food. It was, in effect (see fig. 10 in Dr. Still's book) a beaker which could contain a little over a quarter of a pint. From near the base rose a long slender tubular spout, its inner side adherent to the beaker as far as the lid, whence it curved outward and slightly upward. At the end was a small bulbous nipple-like enlargement. Dr. Smith said that the design was suggested by gravy pots, in which the spout led from the bottom, so that gravy could be poured off after the fat had risen to the top (see fig. 8 in Dr. Still's book). The nipple was pierced by three or four small holes, and when in use, a piece of rag was to be tied over it, to strain the milk, and, incidentally, to give the infant something to play with.

The child had to work for all he got, couldn't spill the contents, and saved the nurse the trouble of feeding him. That this apparatus must have been impossible to clean troubled the good doctor not at all: Pasteur was not born until 1822, and Lister, who carried Pasteur's theories to their logical conclusion, published the first article on antisepsis in 1867.

With mistaken benevolence, Dr. Smith left a model where it could be copied, and as a gesture to the poor, saw to it that these germ-traps were reproduced in Queen's-ware for those who could not afford silver or pewter. No wonder that in his time two-thirds of English children were buried before they reached the age of five years, 75% of these before the age of two.

In principle, the "bubby-pot" was not unlike the small *Schapenkannetje* (lambs' flagons) of Holland. These were squatty, bulbous, footed pots with long slender tubular spouts attached at the bottom and supported by a strong strut soldered to the lip of the vessel. Cotterell and Vetter, who published photographs of 17th and 18th century specimens in *Antiques,* March, 1931, could not accept the tradition that they were used for feeding young lambs. Such usage seems reasonable, but they may have been employed for the benefit of the human young. The Dutch mothers of late 18th century, according to Dr. Smith, fed their infants from a somewhat cone-shaped pewter vessel with a sponge covered with a piece of linen cloth tied over one end to act as a nipple and germ breeder.

Dr. Still does not mention the pewter croup-kettle or inhaler, described by Dr. Madelaine R. Brown in her "Discussion of Pewter Articles of Medical Interest" in our *Bulletin 16,* July, 1945. Mr. Laughlin showed a photograph of one of these made by Robert Palethrop, Jr. of Philadelphia. He worked from 1817 to 1821.

Dr. Still does refer to the use of pap-boats and medicine-spoons, but adds nothing to what is generally known of their use in feeding the young and infirm.

Gilbert Deblois at the sign of the Crown and Comb near the Prison in Queen Street, Boston, advertised a shipment of pewter from London in the *Boston Gazette,* July 26, 1756. Among the various articles one finds "sucking bottles".

TWO NEW PEWTERERS — AND A SCANDAL

By C. H. Paige

A session of the Inferior Court of Pleas for Suffolk was held in December, 1683, at Boston. On the docket were two cases involving pewter.

One was against Jonathan Fairbanks of Sherborn, who was accused of putting false impressions on pewter. He was found guilty, and sentenced to stand an hour in the pillory, to pay a fine of 10 pounds to the County, the fees of the Court, and to make restitution to those whom he had defrauded.

The other was against Margaret Fairbanks, also of Sherborn. She was found guilty of putting marks on pewter with intent to lead the customer to believe that it was silver. She was fined 5 pounds and costs, but escaped the pillory. It is probable that all she had done was to stamp the articles with the pseudo hall-marks, which, in London, so much annoyed the members of the Goldsmiths Company.

It is particularly interesting to see the long arm of the Worshipful Company of Pewterers stretching across the sea to catch these inconspicuous colonials in an obscure hamlet. We do not know the exact nature of their offence, but intent to deceive must have been proven. It is hardly likely that Mr. Fairbanks should have been prosperous enough to have had his own dies for touch and hall-marks. Nor is it a necessary inference that he made the pewter he sold. Pewterers in London were allowed to export unmarked articles. The Fairbankses may have gotten hold of some second-hand dies. Probably one of them was a London stamp. It is interesting to note that John Blackwell was fined 20 shillings at a Court of the Worshipful Company in London in 1683 for selling plates with no other than the silver mark. In 1754, however, such an act was permitted in London. The Fairbankses were merely ahead of their time.

The other new name is that of Michael Metcalf of Dedham, pewterer. In July, 1691, Joseph Damon of Dedham, husbandman, brought suit against him, but at the time of the trial, withdrew his complaint.

The above information appears in a mimeographed book of abstracts entitled *The Inferior Court of Pleas, Suffolk Co. Court; Held at Boston, 1680-1698.* It is a part of the History Record Survey, 1940.

In the same volume we find also the names of some old friends. John Corner, who appears in civil suits in 1681 and 1691, seems at first blush to be a newcomer in the history of pewterdom, but this is probably a misreading for John Comer. Such a mistake is natural for one not familiar with 17th century chirography.

In 1693, Thomas Clarke of Boston, pewterer, thought he had a case against David Robertson, mariner, but the plaintiff was non-suited. In 1695, Thomas Perkins, ironmonger, charged Admond Dolbeer, pewterer, with deceit, but the court found for the defendant. Mr. Laughlin found this man in several records. His Christian name really was Edmund. Like his pewtering brother Joseph, he was poor and constantly in trouble. The only prosperous Dolbeare was brother John, who married the boss's daughter, (Sarah, daughter of John Comer, pewterer), and raised not only a large family, but a large fortune.

A search for original records of the proceedings against Jonathan and Margaret Fairbanks was only partially successful. They seem to have been mislaid. But at the Suffolk County Court House there is a photostatic copy of a somewhat more complete abstract of the judgement against Jonathan than the one first seen. It is as follows:

"Jonathan Fairbanks of Sherborn, convicted of notorious cousinage by cheating in casting off pewter pieces with a stamp or impression upon them for good silver. Sentanse, to stand one hour in the pillory immediately after the next lecture in Boston, with a paper of his crime fastened to the pillory, to pay 10 pounds in money, fine to the county, and to make satisfaction to the several persons whom he hath cheated, and likewise that he do give bond of 40 pounds to pay good money, for all the pewter pieces of any of his stamps that shall be brought into the Clerk's office within one month next coming and also that he shall bring in and deliver his moulds, and pay charges of prosecution and fees of court and prison standing committed until his sentanse be performed."

Many a present-day collector would gladly pay Jonathan's fine, and even, perhaps, take his place for an hour in the pillory, for the privilege of owning one of the "pewter pieces with any of his stamps."

According to "a Boston Newspaper" of 1885, there was then in a closet in the Fairbanks house in Dedham, a pewter platter which "is very old and bears upon it the crest of King Richard III"—Jonathan's touch?

The mention of molds in the judgement, if taken at face value, might convince one that Jonathan really was a pewterer. But let us have recourse to *The Fairbanks Family in America,* by Lorenzo Sayles Fairbanks, Boston, 1897. So far as can be learned from it, it would appear that the Jonathan and Margaret involved in this unfortunate incident were the children of George Fairbanks and grandchildren of the Jonathan who brought his family from Yorkshire to Boston in 1633 and established himself at Dedham in 1636. George was one of the signers of the petition for the incorporation of Sherborn, and lived in that southern portion of the township which afterward became Medway, and is now Millis. He was drowned on January 10, 1682/3. His son Jonathan, born May 1, 1662, was the first physician in Sherborn, a most highly respected man, Selectman for several years, and Town Clerk for a time. He was drowned December 18, 1719, in an attempt to cross the river from Medfield. Margaret was a younger sister born June 27, 1664. She married, in 1684, William Holbrook of Mendon.

From these data it becomes obvious that Jonathan was a little over 21 at the time of the trial (Dec. 1683), that Margaret was only 19, and their father had been dead for 11 months. Probably the whole episode was an ill advised mercantile adventure of immature, unguided youths. They certainly repented their crime, and led exemplary lives thereafter.

But where did these young people get their molds? From Michael Metcalf, of course. He was a cousin, for his mother Mary was a sister of George Fairbanks. She was born in England, April 18, 1622, and married, as the first of her two husbands, "on the 2d day of the 2d month (April), 1644, Michael Metcalf, who was born in England, August 29, 1620. Their son Michael, born "21 of the 11 mo.," 1644, (really January, 1645) was the pewterer referred to above. It seems probable that it was his molds that Jonathan used in his illfated attempt to transmute tin and lead into silver.

"LOVE-BIRD" PLATES, SMOOTH BRIM. SEMPER EADEM TOUCH. USED BY JOHN SKINNER?

We recently acquired several of the Love-bird plates, in the eight and one-half inch size, with plain smooth brim. We have not heard of this touch turning up on plates of this type, and wonder if any of the readers of the Bulletin have seen such. This touch is generally accepted to be that of a Philadelphia pewterer who worked from about 1780 to 1830. Few American pewterers made plates in the smooth-brim style, which was popular in England after 1750, but which had been made as early as 1730. The fashion died out in England about 1780, and in this country about 1800. William Will, who worked in Philadelphia until 1798, used it.

Mr. Melville T. Nichols in *Antiques* for June 1947, p. 396, has contended that the Love-bird touch, like that of Semper Eadem, was a trademark, used by

a succession of pewterers, and so indicates "Made in Philadelphia," rather than the work of any one man. This new discovery may add some slight support to that theory. Incidentally, we have seen more Love-bird items in unused condition than those of any other American pewterer. This we are unable to account for.

Another recent acquisition of interest is a fifteen inch platter with hammered booge and an unrecorded Semper Eadem touch. It has a double rose and crown with I S on either side, encircled by Semper Eadem. Below it is LONDON, such as is generally found with the familiar Semper Eadem touch. (See Laughlin, pl. XLIV, fig. 290a, 291). The rose and crown are different from and larger than those in the usual touch and truly encircled by Semper Eadem. The I S might well indicate that John Skinner was one of the users of this Boston trade mark but had his own version of it.

CELIA JACOBS

NEW EDITION OF COTTERELL IN PREPARATION

This to remind you that it is not too late to heed the request printed in Bulletin 21. The Committee revising Mr. Cotterell's great work is still gathering information and would welcome rubbings or photographs of touches not in the first edition. They may be sent directly to Mr. Ronald F. Michaelis, 35, Park Hall Road, West Dulwich, London, S. E. 21, England, or to the undersigned at The Lamp Post, Southwick, Mass.

CELIA JACOBS

BURIED TREASURE

The following extract is one of many taken from a publication *The History of My Own Times* by the Rev. Daniel Barber, A. M., printed at Washington, 1827 and reprinted in part in Barber's *Connecticut Historical Collections,* published 1838. The extract deals mainly with the beginning of Philip's war in New England and centers around Simsbury, Conn.

"The Governor summoned a council of war to meet at Hartford; and the council issued an order for the inhabitants of Simsbury, one and all, immediately to withdraw themselves to Hartford, the then capital. This order was punctually obeyed. The fearful apprehension of being suddenly murdered by savages, put in motion, and hastened along, whole bands of women and children, with men in the rear, with sheep, cattle and such utensils and conveniences as their short notice and hasty flight would permit. Hartford was twelve miles distant. Their heavy articles, such as pots, kettles and plough irons were secreted in the bottoms of swamps and wells.

"The father of the first Governor Wolcott and his family, were among those who fled from Simsbury. Old Mr. Wolcott filled up a large brass kettle with his pewter cups, basins, platters, &c, and then sunk the kettle with its contents in the deep mud of the swamp, but was never able to find it afterwards."

Mr. Barber then relates incidents occurring during the Revolutionary war and tells of his own personal experiences, their march through Connecticut to Massachusetts, the manner of travel, food and hardships.

"While passing through Connecticut, the females were very very polite, in lending us knives and forks; but after entering Massachusetts, we were not allowed the like favor, without pledging money, or some other kind of security—the people saying they had lost many of their spoons by the soldiers who had gone before us."

MARION DEMING

Note: Mr. Oliver Wolcott Deming, being a relative of "old Mr. Wolcott", hereby enters first claim when the treasure-trove is found.

P. E. R.

WINE MEASURES MADE IN PEWTER

Wine measures were fixed by law in eighteenth-century New York as indicated in the following advertisement dated 1786: "Pewter Wine Measures of all sizes, containing the exact quantity as is directed by a law of this State, passed the 10th day of April, 1784; are made and sold by Henry Will, No. 3, Water-street, near the Oldslip, New York, who has the new standard Measures for this State, agreeable to which the above Measures are made."

Mr. Laughlin mentioned this advertisement, but did not quote it. It is generally believed that the measures mentioned were of the baluster type, commonly used in England, and also in the Colonies before the Revolution. Why has none been found with the touch of an American pewterer who worked before 1820? Mr. Laughlin figured a set of the bud-thumb-piece type, formerly owned by the Colony of New Hampshire, where it was used in 1732. He suggested that it was possibly American made. The fact that all are unmarked supports this view, for English balusters of the bud type often bore the touch of the maker. Curiously, the later ones with the double-volute thumb-piece seldom do. Possibly some clever analyst may find a way of distinguishing American from English balusters.

On the other hand, we may be barking up the wrong tree. It has always seemed rather absurd that a vessel used only for measuring should have a lid. It is obviously a useless, inconvenient appendage. We notice that after the middle of the 18th century the lid disappeared from English measures. The balusters which the Boardmans copied were of the lidless type. A mug, of proper capacity, was a more handy measure than a lidded vessel. Perhaps the American-made measures took the form of mugs or cans. It is true that we do not find such in gallon or half gallon sizes. But the tapster probably received few orders for more than a pint, or at most a quart. Perhaps some one will be good enough to look up the law passed in New York on the 10th day of April, 1784. It may be that the form of the measure, as well as its capacity, was specified.

I wish to thank Mrs. Oliver W. Deming for sending in the newspaper clipping.

Incidentally, you should read the article, "Notes on Pewter Baluster Measures and their Capacities," by Mr. Christopher A. Peal in the issue of *Apollo* for January, 1950. He found that, contrary to Mr. Cotterell's opinion, the capacities are not exactly those of the Old English wine measure. He has some good information on balusters.

P. E. R.

THE SOCIETY OF PEWTER COLLECTORS

The printed account of the summer meeting at Ripon has arrived. An invitation was extended to members of our Club and was promptly circulated, but no one was able to avail himself of it. In this connection it was voted at Ripon on June 10th:

"It is agreed that in future invitations to attend the Summer Meeting should be sent to the American Society, with a rider to the effect that any member coming to this country was asked to get in touch with the Hon. Secretary."

The Honorary Secretary is Mr. Cyril C. Minchin, Norcot Farm, Reading, Berks.

It is to be hoped that any members planning to be in England next summer will arrange to attend the meeting.

It is pleasant to find that our Honorary Member, Mr. Roland J. A. Shelley, had sufficiently recovered his health to be present. Capt. A. V. Sutherland-Graeme and Mrs. Sutherland-Graeme were also there.

P. E. R.

LIVING WITH ANTIQUES

The homes of two of our members have been illustrated in Miss Alice Winchester's series, "Living with Antiques", in The Magazine Antiques.

In the issue for June, 1950, rooms in the home of Mrs. Katharine Prentis Murphy at Westbrook, Conn. are illustrated. We are particularly interested in the dining room, with its splendid pewter. Notable are the four 17th century candlesticks and the well-laden dresser.

In the September, 1950, number is the home of Dr. and Mrs. Parke G. Smith of Cincinnati, Ohio. Here is another dresser with a part of his 600 pieces of pewter, five-sixths of them American, and one-fourth of the 18th century.

P. E. R.

SALTS AND CASTERS

BY PERCY E. RAYMOND

Salts (salers) appear in the records of the Craft of the Pewterers in 1348. They had doubtless been made for ages before that. During the 15th and 16th centuries, the salt was the only piece of pewter owned by many families. At 3 shillings apiece, which was the lowest price set by the Craft in 1551, they were important articles. Countless specimens must have been made, but only a pair older than the time of Charles I have so far been found. They were easily destroyed, for not only were they small, liable to breakage and loss, but the nature of their contents subjected them to an "occupational hazard." Salt takes up water, deliquesces, and so hastens the electrolitic action responsible for pewter disease.

Doubt has been expressed if the "Great Salts," the cause of so much heartburning to the social climbers of the 14th to 16th centuries, were ever made in pewter. None has survived, but the records of the Pewterers' Company show clearly that they were made. Bell salts were popular in the later

years of Queen Elizabeth's reign and for some time thereafter. The silver examples which have survived show that they were really combination peppers and salts. The upper part of the bell was removable, and had small holes in the knop of the finial for sprinkling the pepper. The lower portion contained the salt. When fitted together, the shape of the whole was that of a slender bell.

In the records of 1612/3, occurs this entry: "Great duble bells with pep boxes and baules the half dozen to weigh" 9 pounds. Obviously these were great bell salts and peppers. As usual, the pewterers continued a style after it had become passé in silver. One of the silver specimens belonging to the Goldsmiths' Company is 9 inches high, and rests on ball feet. A pound and a half of pewter should have been enough to make a similar one. The 3 shilling specimens were doubtless of the hour-glass shape, popular a century earlier.

In the issue of *Antiques* for March, 1931, page 212, figure 272, Mr. H. H. Cotterell showed a picture of a Dutch pewter bell salt. It is a relic of the Dutch attempt to reach China by way of the Arctic. The party wintered in Nova Zembla in 1596, and relics from their camp site were picked up in 1876. Mr. Cotterell has figured several of them in *Pewter Down the Ages.* They are to be seen at the Ryks museum in Amsterdam. Mr. Cotterell did not recognize this specimen as a bell salt, but merely calls it a "curious salt and pepper sprinkler."

The bell-shaped salts of 1613/4 were made in three sizes smaller than the "great salt," and it is probable that it was one of the latter which came to Massachusetts with an early colonist. The inventory of John Fairfield of Wenham, taken 23,10,1646, shows, among other furniture for the table, "1 double salt of pewter, 1s. 6d."

In the reign of Charles I, and continuing through that of Charles II, the silversmiths made a great many large, constricted-waisted salts. Some were square, others circular, but all had the top only a bit less in diameter than the base. From the flat plate about the cup at the top rose three or four equidistant arms, in most cases ending in scrolls. Many silver specimens of this type have survived, including the well known one bequeathed to Harvard University in 1644. This one has often been figured upside down, using the brackets for feet. For many years it was thought that the arms were intended to hold a napkin to protect the salt from insects. Recently it has been realized that the real purpose was to hold a small plate or dish. Pepys wrote this in his Diary way back in the 1660s.

The pewterers promptly copied the circular specimens of this type, and the four or five which survive are the oldest well-known English pewter salts. (For many of the types of salts mentioned, see plates LXII and LXIII of H. H. Cotterell's *Old Pewter*).

From Elizabethan times onward, many small salts were made in silver, and probably also in pewter. Specimens in the latter alloy (silver too, as used in manufactures, is an alloy,) made between 1650 and 1720 have survived in sufficient numbers to show that they were copies of contemporaneous or somewhat earlier silver ones. A fortunate collector may find some of them, but those made after 1725 are more common. He will have to be satisfied

with English and Continental examples, for, so far as is now known, the American pewterers made but few, or, if they made them, failed to inscribe them with their touches.

Ledlie I. Laughlin, in *Pewter in America,* shows pictures of only two salts, both in plate XXX. One, fig. 210, is of the inverted pear shape, and although unmarked, is thought to be the work of a Philadelphian pewterer. The other, fig. 211, is bowl shaped. It has the touch of J. Weekes, New York or Poughkeepsie, 1815-35. The writer has noted specimens by two or three britannia makers in dealers' lists.

Salts are mentioned in the Inventories of Simon Edgell, Philadelphia (taken Aug. 17, 1742), Thomas Byles, Philadelphia (Sept. 10, 1771), and William Will, Philadelphia (Jan. 7, 1799). Probably many others made, or at least, sold them. These inventories are to be seen in Mr. Laughlin's book. Mr. Kerfoot mentioned the salt as honorable and desirable, but listed no American specimen.

No one has tried to work out a classification or chronology of pewter salts, but it is safe to say that they appeared in the order of the silver ones. In general, they fall into three groups, the broad-based type, the bowl type, and the cup type. The last are by far the most common. All are trencher salts, in the sense that each diner had one beside his trencher, but the ones in the first group seem to go best with the old-fashioned square trencher.

I. Broad-based Group. Salts without a foot, mostly low, with the cavity close to the table. c.1620-c.1720.
   1. Standing salts. Relatively high, circular.
      a. Narrow waist, profile biconcave, diameter at top only a little less than at the base. Some have brims, others a circular plate around the well and within the outer casing. All have three equidistant outward sloping brackets. c. 1620-c. 1690. Exceedingly rare.
      b. Small, almost cylindrical. No brackets. c.1680-c.1690.
   2. Saucer salts.
      a. Circular, large (c.4 in. in dia. at base) with large shallow well and convex or concave sides. c.1680-c.1720.
      b. Circular, small, c.1700-1720.
      c. Triangular, rounded angles, large. c.1650-c.1675. Exceedingly rare.
      d. Octagonal, small, c.1710-1730.
      e. Elongate 8-sided. Horizontally molded sides. English. c.1710-1730.
      f. Elongate 8-sided. Fluted corners. Austrian or German, c.1720.

II. Bowl Group. Bowl-shaped, on a low circular foot. This is closely allied to the first group.
   1. Small, bulbous, in a single piece. Foot simulated. c.1590-c.1650. Exceedingly rare.
   2. Saucer-bowl salts. Small or large, (2-3 in. in dia. at base, bulbous, in two parts. It is essentially a low circular saucer salt (I 2 a), mounted on a bowl. c.1680-1710. Rare.

3. Small, open bowl on a low foot.
   a. With rim c.1720-c.1740.
   b. With flared brim c.1710-1760.

III. Cup Group. Container borne on a stem rising from a high or low molded base. c.1670-c.1825. There are so many varieties that it is impossible to list them all.

1. Base circular.
   a. Capstan salt. Whole form capstan-shaped, base and heading about equally high, but base larger than top. c.1675-1700.
      aa. Not decorated.
      ab. Gadrooned, with elongate beads vertically or obliquely directed.
      ac. With median engirdling band on stem, decorated or plain.
   b. Spool-stem salts.
      ba. High ogee base. Shallow cup. Some are small, 2 to 2½ in. high; a few tall, 4 in. high. Rarely one has a band in middle of the stem. c.1740-c.1780.
      bb. Low molded base, cup deep. Most are small, with plain or beaded lip, but some are 4 in. in diameter. Mr. Cotterell warns that he has never seen a genuine marked specimen of the large ones, but that fakers have abundantly supplied the deficiency. c.1740-c.1820. Most were made c.1740-1780.
   c. Tapered stem salts. Deep cups with or without beading on rim. All small. Base plain, ogee, with few subdued moldings or none. c.1740-c.1820.
2. Octagonal cup salts. Stem spool-shaped with or without a median band.
   a. With wide octagonal brim around the cup, and a 4 to 4½ inch base. Some are decorated with a pattern in relief on a horizontal band at the top of the foot. Exceedingly rare. This is often spoken of in literature as a "master salt." It may have been put before the host as a great salt, but cannot be classed with them. c.1660-1690.
   b. Small, with high ogee base, with or without decorations of elongate beads. No brim. Probably c.1740-c.1760.
3. Square base salts. Cup flares at top, stem tapered; no moldings on base. The writer has a German specimen with acanthus decoration in relief, and a plain unmarked one which may be English. c.1780-1800.
4. Wavy edged base. Cup shallow, with everted rim. Base with diagonal fluting. c.1750-c.1800.
   a. Base high, stem spool-shaped. Austrian.
   b. Base low, tapering stem. Probably German.
5. Three-footed salts; "Tripods." Cup shallow, convex sided. Legs with masks of lions at the top, paws for feet. c.1750-c.1790.

6. Glass-lined salts. Metal part of cup pierced. Most have four legs, but there are various types. They are so fragile that few have survived. c.1760-1790.

CASTERS

Casters, if we except the upper portion of the bell salt, first came into general use in the second half of the 17th century. Few pewter specimens are marked, hence their probable age can be determined only by comparison with those made in silver.

It will probably never be known when salt was first cast from a "shaker" with removable top appropriately pierced. Casters were probably used indiscriminately for salt, sugar, pepper, ground spices and herbs. The modern habit of having smaller holes for the pepper than for the salt has probably come about as machine grinding has superceded the old hand methods.

Mr. C. C. Oman, in his book on *English Domestic Silver,* states that at first they were made in sets of three. One was large, in some cases as much as 9 inches high, the other two smaller. This suggests that the largest was for sugar, the others for salt and pepper. Some of the earlier ones have the piercing in attractive designs, but this deteriorated during the 18th century into the circular "pinholes" of the ones now used. The oldest specimens have the "bayonet" joint, two small brackets from the cover engaging a molding near the upper end of the body. But before the end of the 17th century, the "pull off" type was introduced. I have not been able to learn when the threaded joint appeared, but it was before 1750. This method is ruinous to pewter, which explains why so few old ones have survived.

Mr. Cotterell gave up casters in despair. He stated that there was no way of determining whether a particular one was English or Continental. The writer certainly can do no better than to follow his example. One may, however, give some notes from Mr. Oman's description of the sequence in silver, for it will help in learning the approximate age of the pewter ones a collector may have.

The standard form up to 1700 had a cylindrical body and top surmounted by a dome with a finial. The joint was of the bayonet type. The piercing was in the walls of the upper portion, and so done as to afford an attractive pattern. Some specimens with the cylindrical body were made up to about 1775. After 1700 the normal form is vase shaped, with a molded foot, the top less cylindrical than previously, but still with pattern piercing. The bayonet joint was continued for a time, but the simple "pull off" one was also used. The first of the vase type were smoothly pear-shaped, but about 1715 the sides above the mid-band became more concave, setting the upper portion of the body off from the lower. Many are polygonal, both in body and foot. It was at this time that the most artistic piercing was done. The vase and polygonal types persisted until about 1730.

During the rococco period, in the four bad decades before the "Classic Revival," the part of the body below the belt tended to sag down because of a rather sharp incurvature above the mid-band. The lower portion of the body took on the inverted pear-shape, characteristic of teapots and bowls of

the period. This style persisted in some casters till the end of the 18th century. The art of piercing now degenerated, and before the end of the century the modern rows of holes were introduced.

During the period of classic revival some silver casters were made with pierced bodies fitted with blue glass liners. If any were made in pewter, it is only by unusual good fortune that they have survived.

Here we must leave Mr. Oman, thanking him for his help.

Extant pewter specimens show that during the last two decades of the 18th century the urn style, with circular or square feet was adopted. The piercing consists merely of holes or slits in perpendicular rows. When the modern type, with the holes only at the top first appeared, the writer has been unable to learn. The 19th century specimens may have had ancestors back in the 18th, but the whole history is so far a blank. There was no convenient place for a pewterer to mark a small caster, and they just didn't bother. It would have required an extra die, of small size.

It is natural to turn from casters to cruet frames, for it is customary to include at least a pepper caster in a cruet set. It is not known when cruet frames were first made, even in silver, but specimens in that metal dating from not long before 1750 have survived. The early ones were fitted with three silver casters and two glass cruets.

In this country a few pewterers made them during the Britannia period, but only a few marked examples are known to the writer. Rufus Dunham, Roswell Gleason, Israel Trask, William Calder and Reed and Barton made them. Most of them have room for five bottles, one a pepper caster with a pewter top, one for mustard, and one each for vinegar, oil, and hot sauce. Tiny red peppers or pepper corns were the basis for the sauce. In some sets a salt was substituted for one of the cruets. The bottles hung in rings in the more common kinds. In others they sat on a platform, with rings above to steady them.

This is another excerpt from my as yet unwritten book. I am including it here, chiefly because I cannot get others to contribute articles. I know there is not much reading matter in it. But I should be glad if anyone who has salts would try the tables, to see if they are of any use. I should be grateful for comments. If adverse, so much the better. It takes a great deal of time and study to compile such tables. If they are not useful, I can use the energy in some other way. R. S. V. P.

MEMBERS

This list is as of June 1, 1950, to the best of our knowledge and belief. The letters N.Y.G. at the end of a line indicate that the person is also a member of the New York Regional Group.

Mrs. Oliver P. Adams, Jr. ..... Sherman Oaks, Cal.
Miss Dorothy Ainsworth ..... Northampton, Mass.
Mrs. John Alles ..... Cambridge, Mass.
Mr. B. F. Andrews ..... West Hartford, Conn.
Mrs. Lester W. Atwood ..... Watertown, Conn.
Mr. Charles E. Ayers ..... Worcester, Mass.
Mrs. Gillian W. B. Bailey ..... Harriman, N. Y.
Mr. Frederic E. Baker ..... West Hartford, Conn.
Mr. and Mrs. John Holmes Ballantine ..... New York, N. Y. N. Y. G.
Mr. Preston Bassett ..... Rockville Center, N. Y.
Miss Grace Beadenkopf ..... Wilmington, Del.
Mrs. Irving G. Beebe ..... Pomfret Centre, Conn.
Mr. Carl Greenleaf Beede ..... West Hartford, Conn.
Mr. John Howard Bereman ..... Chicago, Ill.
Mrs. Henry W. Borntraeger ..... Wellesley Hills, Mass.
Mrs. Charles L. Boynton ..... Melrose, Mass.
Mr. Francis D. Brinton ..... West Chester, Pa.
Dr. Madelaine R. Brown ..... Boston, Mass.
Mrs. Harry S. Bugbee ..... Toledo, Ohio
Mrs. Gerald M. Campe ..... Stamford, Conn. N. Y. G.
Mrs. Allan Carr ..... Middle Haddam, Conn.
Mr. Paul Carson ..... Hollywood, Cal.
Mrs. Raymund Cassidy ..... Elburn, Ill.
Mrs. Henry M. Clark ..... Suffield, Conn.
Mr. Arthur W. Clement ..... Brooklyn, N. Y. N. Y. G.
Mr. and Mrs. R. J. Clifton ..... Franklin, N. H.
Mrs. Frank Cogan ..... Farmington, Conn.
Mr. George Considine ..... North Dartmouth, Mass.
Mr. Edward A. Cook ..... Cincinnati, Ohio
Mr. Douglas Curry ..... Santa Barbara, Cal.
Mr. and Mrs. James Otis Davenport ..... Rowley, Mass.
Mr. and Mrs. Charles K. Davis ..... Fairfield, Conn. N. Y. G.
Mr. C. J. Del Cantaro ..... New York, N. Y.
Mr. and Mrs. Oliver W. Deming ..... Westfield, Mass.
Mr. and Mrs. Frank C. Doble ..... Cambridge, Mass.
Mr. Henry du Pont ..... Winterthur, Del.
Mr. Charles F. Edgecomb ..... New York, N. Y. N. Y. G.
Mr. George Holmes Edwards ..... Fairfield, Conn.
Mr. L. E. Eichner ..... Bloomfield, N. J.
Mr. and Mrs. Robert H. Ellenberger ..... Northport, L. I. N. Y. G.
Dr. and Mrs. Thomas L. Ellis ..... Bridgeport, Conn.
Mr. J. J. Evans, Jr. ..... Lancaster, Pa. N. Y. G.
Mrs. Stephen FitzGerald ..... Weston, Mass.
Mr. Joseph France ..... Baltimore, Md.
Mr. and Mrs. P. J. Franklin ..... Chatham, N. J.
Professor Reginald F. French ..... Amherst, Mass.
Mrs. Arthur H. Gerrish ..... Hampden, Mass.
Mrs. Helen Chase Goldsmith ..... Larchmont, N. Y. N. Y. G.
Mrs. Charles C. Goss ..... Dover, N. H.
Mr. John M. Graham, 2d ..... Williamsburg, Va.

Mrs. Addison B. Green ..... Holyoke, Mass.
Mrs. Franklin C. Gurley ..... Hamburg, N. Y.
Mr. Maximilian Hagnauer ..... New Canaan, Conn. N. Y. G.
Mrs. Arthur Hamilton ..... New Milford, Conn.
Miss Virginia Hanmore ..... Farmington, N. H.
Mr. William E. Hays ..... Wellesley Hills, Mass.
Mr. William P. Hellen ..... Los Angeles, Cal.
Mrs. Harry P. Henderson ..... Dover, N. H.
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