

EDF

can it be that the spirit of Jonathan Edwards is marching down Main Street, Hartford?

Once we heard a woman remark that she collected Presidential deathbed scenes because she "loved the crimson draperies." Tastes are never quite alike: some condone what others condemn. But all these lithographs, are they not in the same class with historical cup plates, and historical whiskey flasks? Are they not part of a peculiarly indispensable group of nineteenth century Americana illustrative of the life of our nation when it was so vigorously in the making? Sometimes homely and crude they are; sometimes beautiful and polished; but they possess always a strong savor of humanity. They have personality, vigor, character, even as had he who wrought the phrase which so perfectly expresses the artistic as well as the political creed of the time — for it was indeed "of the people, for the people, by the people."

NOTE.—A discussion such as the preceding raises inevitable enquiry as to the relative merits of the Kelloggs and the Curriers as lithographers and as purveyors to the collecting instinct of a later generation. Such enquiry is perfectly legitimate and is readily enough answered. In the merit of their day-to-day output of prints the Kelloggs and the Curriers were not far apart. Doubtless they employed much the same grade of workmen and much the same apparatus, and were actuated by much the same commercial and artistic motives.

But the Curriers were more enterprising than their Hartford rivals in the occasional employment of artists of superior ability. Bufford, Sarony, Maurer, at one time or another on the Currier staff, all became prominent lithographers. Among the firm's contributing artists were men who subsequently became notable as painters. The consistency, too, of the Curriers in bringing out their prints in series, or, at any rate, in clearly definable categories, gives the output of the firm an enduring quality of collectability which is lacking in the more casual publications of their contemporaries.

When these considerations are borne in mind, the reason for the extensive popularity of Currier prints becomes clear. No other works quite so completely meet so many collecting requirements.—THE EDITOR.



Stephen Maxwell, Pewterer, of Glasgow

By HOWARD HERSCHEL COTTERELL

IN his advertisement at page 132 of the March, 1926, number of ANTIQUES, Mr. Kerfoot compares his illustration of one of the marks of Maxwell with my notes in the October, 1925, number.*

Whether this comparison is drawn to disprove the statement I made there that Stephen Maxwell was a Glasgow and not a London pewterer, I know not, or whether it is merely for the sake of enforcing a point. In either case it is time that the truth about it all were placed on record, and I am therefore asking for sufficient space to do this.

First then, I would state that the mark illustrated by Mr. Kerfoot at Figure 17 of his *American Pewter*† is not the mark of an individual but of the firm of Stephen Maxwell & Co., as will be seen by reference to my sketch Number 3 where the ampersand and the abbreviated word Co. will be seen curling round the bottom right hand corner. These are also apparent in Mr. Kerfoot's illustrations.

Secondly, the additional mark, which he illustrates in his advertisement at page 132 of the March number, is my Number 1 and does not bear the suggested legend of "Success to the American Colonies" but "Success to Y. British Colonies."

In addition to these two, Maxwell used a third mark, which will be found in my Number 2. All these marks

were used regularly by him, not only on goods exported to America, but also on the wares he made for Great Britain, where they are by no means rare marks.

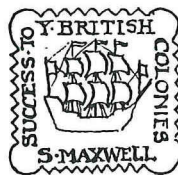
With regard to the use of the word *London*. This is an old game with provincial pewterers, and one which gave no end of trouble to the London Pewterers' Company. To those of us who have made a life study of British marks it occasions no surprise. It must by no means be taken for granted that every piece bearing this word was actually made in London, for it was used more or less indiscriminately by provincial craftsmen, presumably to mislead the purchaser on account of

the high esteem in which London pewter was held.

The following extract from Welch's *History of the London Company* offers sufficient support to this statement:

1740/1 . . . A Committee reported on the 24th September, that nothing could be done to prevent country pewterers from striking *London* and *Made in London* on their wares without application to parliament.

The facts about Stephen Maxwell are as follows: he was a copper and "white-iron" smith in Glasgow in 1781; and in 1784 he was included amongst the pewterers; the firm of Stephen Maxwell & Co. followed a few years later. I understand that when his old shop was taken down, a street was cut through over the spot where it had stood and was named Maxwell Street after the old pewterer who had worked there.



*See ANTIQUES, Vol. VIII, p. 216.

†Boston and New York, 1924, p. 25.

with H.H. & Co. Compliments