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Later they appear for a more practical purpose, viz: to keep heat from a polished table top. But this is not the case here; the supports simply add to the importance of the piece. Guild and sometimes church flagons are so treated on the Continent.

The date 1771 would not, on a Continental piece, be considered as post epochal. Certainly, this type with the curious lip appears first about 1600. But, in Germany, pieces may be found made about 1500. Thus, for nearly two hundred years, this type was enormously popular in German-speaking Europe. Stray specimens occur in Scandinavia, Russia, and Hungary, covering thus an enormous region ("enormous," of course, in the European sense!). Two pieces in M. Riff's *Étain Strasbourgeoise* are dated 1692 and 1718. The Alsatian flagon illustrated in *European Continental Pewter**, and here reproduced again for purposes of comparison, is dated by the touch somewhere about 1580. But I have several specimens dated from 1733 to 1794, and all of pure seventeenth-century feeling. Pewter molds were of hard metal, not easily destroyed, and their users were as conservative as the molds were strong.

In so far as may be judged from the photograph, the Lancaster flagon shows sound workmanship. It was probably made by an immigrant pewterer — an Alsatian — who knew his trade and was well equipped. Possibly the molds of the body, lip, lid, and feet were imported from Europe, for in these elements no deviation in style from what was usual in Continental Europe is discoverable. The maker's initials under a small crown remind one of certain Alsatian and eastern French marks. Yet, in so far as the example in question is concerned, its combination of widely differing details leaves no doubt as to its extra-European origin, and this is confirmed in a very definite manner by the touch.

Subsequently, Mr. Vetter's conclusions were verified by another connoisseur of Continental pewter, Conservator Riff of Strasbourg. M. Riff remarks:

The general form — excepting the lid and the feet — resembles in effect that of the flagons of Alsace, particularly those of Strasbourg. The horizontal circles midway of the body are specially to be noted; for they are rarely encountered on other flagons, either Swiss or German. It is possible that we have here an Alsatian influence, though such a thing is difficult to prove in the case of any single specimen.

Having presented the views of Mr. Vetter and Conservator Riff, the Attic will pursue no further consideration of Mr. Reifsnnyder's flagon, except to reaffirm the statement already made that the piece displays predominantly Continental motives obviously modified by certain English influences, and that its maker was, in all probability, of German, or better, Alsatian extraction.

Turn About Is Fair Styling

At this point, question naturally arises as to whether foreign influences ever operated the other way about, that is to say, whether instances are known in which a craftsman brought up in the English tradition shifted his native style as the result of contact with objects wrought after the Continental mode. There seems no reason to doubt that just such shifts occurred — though infrequently.

The Attic cherishes a notion, still too hazy to be offered as an opinion, that the unpierced handles of Rhode Island porringers — unique in New England practice — may be attributable to the Revolutionary sojourn of the French fleet in Newport harbor.

**ANTIQUES*, Vol. XI, p. 382, Fig. 54.

But more impressive evidence may be cited. One of Louis G. Myers' discoveries, presented in his book *Some Notes on American Pewterers*, is Elisha Kirk of York (formerly known as Yorktown) Pennsylvania. For the birth year of this pewterer Mr. Myers hazards the guess of 1755. Kirk died in 1790. He appears to have been known primarily as a clockmaker, though several porringers bearing his touch *Elisha Kirk, Yorktown* have turned up in Pennsylvania, and have served in the identification of similar unmarked specimens.

It would seem foolish to attribute to an individual bearing the name Elisha Kirk any other than an English origin. Yet to Joe Kindig, Jr., of York, Pennsylvania, the Attic is indebted for an extended analysis of Kirk's porringers, which seems to prove that these pieces are,

in form and substance, far more closely allied to European Continental than to English types. According to Mr. Kindig, the population of York during the eighteenth century — the period of Kirk's activity — "was largely German, and that language predominated, though some Quakers resided in the west end of the town."

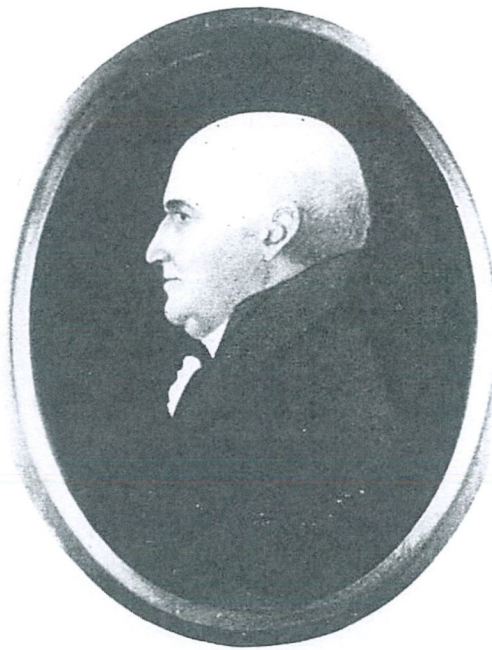
Mr. Kindig's conclusion is, therefore, that Kirk was probably a Quaker, but that, as a pewterer, he found it advisable to adapt his style to the requirements of a German clientele. Mr. Kindig, having further supplied two photographic views of a marked porringer by Kirk, points out the special features of the piece as follows:

The type is altogether different from that of any New England porringers which I have seen or which are illustrated in Kerfoot's *American Pewter*. There is one porringer, pictured in Figure 19 of this book, which, at first glance, seems to resemble Kirk's porringers;

but close examination will reveal the fact that the bowl is quite different from anything turned out by Kirk.* The New England porringer is a descendant of the English type. It has, except in rare instances, a pierced handle and a relatively light bowl, whose cross section is usually similar to that shown in the accompanying sketch *B*. On the other hand, the Pennsylvania type, which was derived from Continental European sources, has a cross section similar to that shown in sketch *A*. The bowl is relatively heavy and the handle is solid, except for a single peg hole.

To the scant information supplied by Mr. Myers concerning Elisha Kirk, Mr. Kindig has been unable to supply any important additions. But the point which he makes concerning the mixed German and Quaker population of Yorktown during the eighteenth century is important. The conclusion which he pins to it seems reasonable; namely, that Kirk, though of English extraction, was constrained to fit his pewter designs to the prejudice of Germanic patrons. Kirk's sobersided pieces

*It is to be noted that the porringer in question is by Daniel Melvil of Newport, Rhode Island. *Ed.*



PORTRAIT IN PROFILE
By J. H. Gillespie.

to Dinsmoor as well as to an unknown but highly proficient painter on glass.*

The Frontispiece

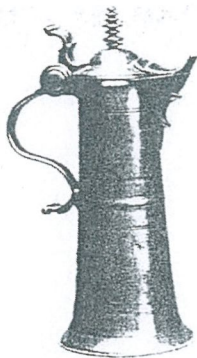
This month's Frontispiece presents one of the most remarkable pieces of early American pewter which it has been the Attic's good fortune to encounter. Owned by Howard Reifsnnyder of Philadelphia, this piece, a German Pennsylvania flagon, is exhibited to the Attic circle by virtue of Mr. Reifsnnyder's generous courtesy, supplemented by the photographic skill of Mr. Dillon.

It is not alone the pre-Revolutionary date engraved upon its surface which gives this venerable specimen of pewter its outstanding importance. As a document in the history of style development in the American colonies, the flagon is of quite inestimable value; for it exemplifies, more clearly than any other single object known to the Attic, that mingling of Teutonic and English motives which, though one might well expect to find it in many eighteenth-century products of Pennsylvania craftsmanship, usually eludes assured discovery.

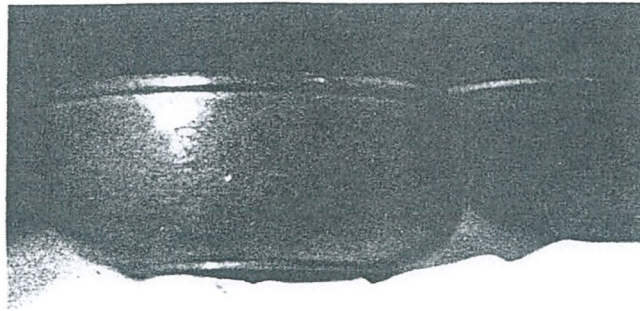
Evidently a communion flagon, and, according to its inscription, presented in 1771 by one John Durr to St. Peter's Church in Mount Joy Township, this piece carries, impressed upon its base, a hitherto unrecorded touch, *I. C. H. Lancaster*, surmounted by a

*A miniature portrait of Washington, derived from the so-called Lansdowne picture, and painted on ivory by the English miniaturist William Grimaldi (1757-1820) has recently been called to the Attic's attention. In coloring it is singularly like the Gordon Washington. The circumstance is cited, however, only in support of the Attic's opinion that the technique and coloring of the Gordon portrait are those of an artist trained to cope with the restrictions of ivory, glass, and porcelain surfaces rather than to disport his talent on the more responsive canvas. It offers no warrant for crediting the Gordon portrait to Grimaldi.

A number of glass portraits of the Athenaeum type were executed in China about the year 1800, and were offered in Philadelphia until Stuart succeeded in securing an injunction against their sale. The Gordon portrait, however, shows no trace of being in the category of such importations from the Orient.

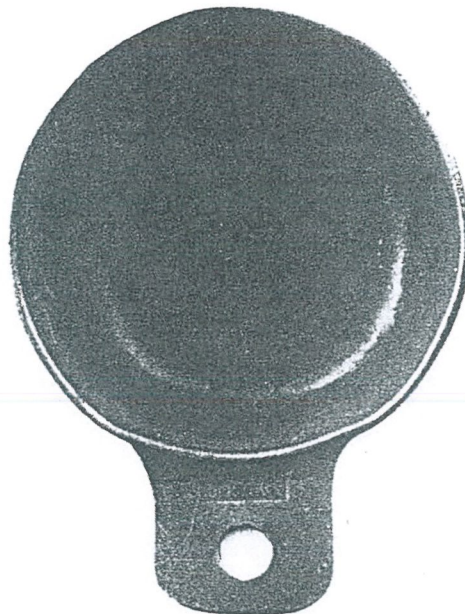


STUTZEN (eighteenth century). Probably of Alsatian origin.



PEWTER PORRINGER

Made by Elisha Kirk (1755?-1700) of York, Pennsylvania. There are offered *above and below* two views of this piece whose form is distinctly different from that of New England porringers.



outline of the body and the band round it at the level of the handle joining are absolutely Alsatian. As a matter of fact, I have not yet seen an Alsatian stitzen type flagon *without* this band.

Germanic are, further, the three angel's heads supporting the base. They are quite seventeenth century in feeling, though generally we find them winged. However, again in Alsace, and also in France, unwinged angel heads appear frequently. The Alsatian flagon lid is generally crested; but the omission of any crest on this piece may be counted a concession to English taste. The same applies to the handle, which seems — in so far as may be discovered from the photograph — to be English, George II, cast hollow, with the pin well to the rear and small in diameter in comparison with contemporary German and Germanic hinge pins. The thumbpiece also resembles English types, though much larger than is usual on English pieces — a fact to be interpreted as a partial concession to German feeling.

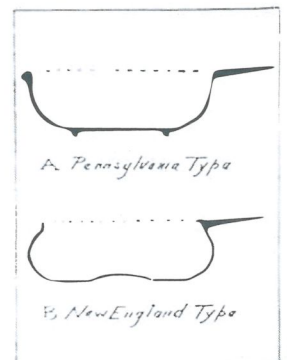
The elevation of the base by the employment of angel's heads, balls, and so on, is symbolical, or suggestive, of portability. This constructive symbolism — if I may be allowed to call it such — was employed by the Egyptians, the Greeks, and the Romans, and always on pieces which could be carried from one place to another, never on stationary details of architecture.

crown. The identity of the pewterer who thus applied his initials and the name of his town to his *meisterschaft* is not known. Diligent enquiry has, indeed, failed to supply even the basis for a fair guess concerning him. Beyond question, the man was a German, or of Germanic origin. Yet, while the design of his flagon is predominantly European, it displays an admixture of non-Conti-

ental elements, just as does its engraved inscription, which is half in English, half in German.

Having vainly exhausted the means at its disposal in an endeavor to discover something definite concerning the mysterious maker of the flagon, the Attic determined to obtain, at any rate, an expert and authoritative analysis of the stylistic peculiarities of the piece itself. Accordingly, a photograph, with a plea for assistance, was sent to the Attic's scholarly and sympathetic friend — Mr. Vetter of Amsterdam, a collector widely versed in pewter lore. Mr. Vetter's illuminating observations are here quoted in full. He writes:

This piece of American pewter seems to be one of exceptional historical importance as an illustration of the dissemination of types. About its Germanic origin there can be no doubt. It is, further, very probable that the pewterer who made it was inspired by an Alsatian stitzen. The



DIAGRAMMATIC SKETCH SHOWING PORRINGER TYPES