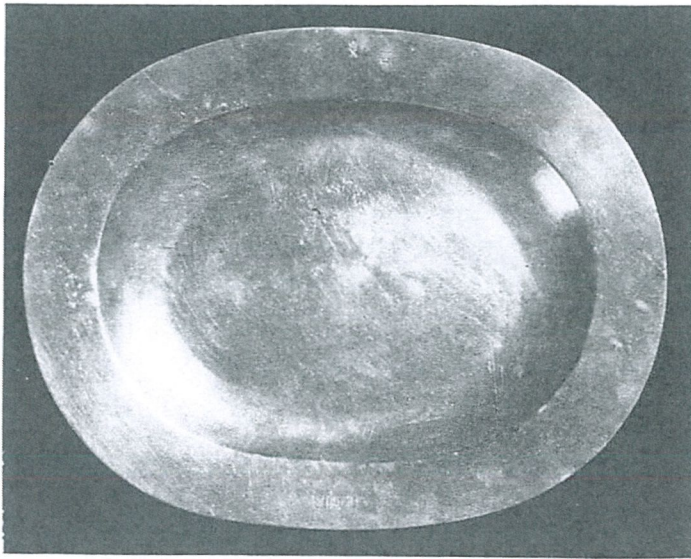


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## THE EDITOR'S ATTIC

### American Pewter at Brooklyn

IMPORTANT to lovers of pewter is the recent purchase of the John W. Poole collection, consisting of two hundred and forty-six items, by the Brooklyn Museum. The collection is at present on exhibition at the Museum, continuing to August 19. It includes a number of rare and even unique items, several of which, we state with pride, were first published in *ANTIQUES*. One of these is the only known oval platter in American pewter, which first appeared on the Frontispiece to *ANTIQUES* for February 1939. It was shown again in last month's Frontispiece as part of the table setting arranged by the Metropolitan Museum of Art, and is reproduced here once



PEWTER OVAL PLATTER. By Henry Will (worked in New York City and Albany 1761-1793). From the Brooklyn Museum.

again in order that we may correct a misattribution made inadvertently last month. The piece was made, not by William Will of Philadelphia, but by his brother, Henry Will of New York and Albany. Henry Will (active 1761-1793) was also the maker of the only marked American pewter hot-water dish and the only marked American covered writing box (*ANTIQUES*, September 1939, p. 120). Both these pieces are in the Poole collection. William Will (active 1764-1796) was the maker of the small pear-shaped Queen Anne teapot, which is one of the oldest known in pewter (*ANTIQUES*, April 1938, p. 181).

American ecclesiastical pewter is represented by two marked flagons and a chalice by Johann Christopher Heyne (active 1764-1798), of Lancaster, Pennsylvania (September 1931, p. 150; January 1935, p. 23); chalices by Peter Young (1785-1795) of Albany, and Timothy Brigden (1815-1819) also of Albany (March 1938, p. 132; July 1938, p. 15). A plate by John Carnes of Boston (1723-1763) is the only known example of his work, and a lidless tankard by Benjamin Day of Newport (1744-1757) is also unique in reference to this maker.

A rare quart mug by Nathaniel Austin of Charlestown, Massachusetts; a flat-top tankard by Frederick Bassett of New York (September 1938, p. 139); and porringers by Samuel Hamlin and William Billings of Rhode Island, are among the pieces included in this collection, which is notable in representing all five of the chief American pewtermaking centers.

### Not a Roasting Spit?

IN AUGUST 1944 the Attic illustrated a contraption owned by Old Quinabaug Village, which it described as running by clock work and identified as a roasting spit. Dr. Thomas J. Morriss of Somersworth, New Hampshire, who has for many years made a study of early fireplace tools and utensils and who has seen the object in question or one like it, writes that he does not believe it is a clock spit. He maintains that the clock work in the box and the general construction are too light to turn food on the spit rod, and points out that since the bases of clock box and upright are of cast iron, not wrought, the device was probably made long after the use of spits in front of kitchen fireplaces had been given up. He suggests that the contraption may have been for winding thread or yarn. Any comments?

### More Davis Pictures

IN *ANTIQUES* for October 1943 Frank O. Spinney identified the painter of a certain recognized group of primitive portraits as Joseph H. Davis. The portraits, in water color, all have certain striking characteristics — the subject or subjects shown in profile, on a brightly patterned floor covering, often with gaudily painted furniture. Very little is known about Davis, but the inscriptions on his pictures indicate that he traveled through a small section of southeastern New Hampshire and adjacent Maine in the 1830's.

In addition to the one signed Davis picture known at the time, Mr. Spinney listed a number of portraits attributed to him. A second signed Davis picture was recorded in *ANTIQUES* for August 1944, and we here present a third. This one is in



WATER-COLOR PROFILE PORTRAIT of Sally Jenkins (1833). Signed by the painter, J. H. Davis. Size, 6 by 8 inches. From the collection of Reverend Glenn Tilley Morse.

the collection of Reverend Glenn Tilley Morse of Newburyport, Massachusetts who also has six unsigned portraits in the same category. It is a typical Davis portrait of a woman seated on a painted chair beside a small table; she wears a frilled cap and holds a book; the floor is covered with characteristic carpet. The inscription, in ink with many flourishes reads: Sally Jenkins Born Sep<sup>r</sup> 3<sup>d</sup> 1776 Married — Jan<sup>y</sup> 31<sup>st</sup> 1805. Painted at Berwick, August 19 1844. In her 57<sup>th</sup> Year of her age. (J. H. Davis painter).