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mood, confesses to purchasing from Hawkins a bit of brass guaranteed to be "from an old and aristocratic Creole family." So hypnotized was he by the ancestral glories described by the eloquent vendor, that he hardly examined the article until he reached home, where he discovered himself to be the unwitting possessor of a somewhat battered cuspidor.

Despite some unlovely peculiarities, among them a pronounced antipathy to soap and water, Hawkins could be kind-hearted and generous. He it was who befriended Lafcadio Hearn before the latter's genius had become manifest, gave the young man a room, food, and, above all, hopeful encouragement. Others may subsequently have lent a helping hand, but old Hawkins was the first. Evidently he possessed a flair for quality in men as well as in things. "The eighties and nineties were his great days," says Mrs. Shackleton. "The name is now no more, though all Royal Street owes something to the Hawkins tradition. I think I should have liked his shabby shop and should have enjoyed a tilt with him in buying."

By way of suggesting an answer, Mr. Braecklein points out that the "tear drop" which forms a decorative cresting on the handle of his diminutive Massachusetts arms teapot is identical with that appearing on the handle of a large utensil on whose base is stamped the firm name of Morey and Smith. These gentlemen, it will be remembered, were, from 1857 to 1864, conducting a business that, under various changing titles, had been in operation in Boston since 1841 (see ANTIQUES for May 1926). They were, Mr. Braecklein further observes, the only eastern pewterers to employ what he terms the "tear-drop" motive.



BRITANNIA WARE (c. 1857-1864)

At the left, small teapot on whose base is soldered a disc bearing the arms of Massachusetts (mark shown below). At the right, tea or coffee pot, stamped on the base *Morey and Smith, Warranted, Boston*. The handles of these pieces are adorned with a similar "tear-drop" device. Question as to the possible identity of authorship of the two pieces is discussed in the accompanying text.

From the collection of J. G. Braecklein



Furthermore, since it is unlikely that any but a New England manufacturer would have adopted the Massachusetts seal as

a trade emblem, he concludes that Morey and Smith were the makers of his teapot and candlestick, as well as of any similarly adorned specimens yet to be discovered.

This is sound reasoning, except for the premise that Morey and Smith, and their predecessors back to Smith and Morey, were unquestionably the sole Massachusetts pewterers to employ the tear-drop motive. Of all the diverse designs turned out by Gleason and by Reed and Barton, to name only two among many eastern manufacturers, so few have been published that no positive inferences may be drawn as to what is and what is not to be found in the eastern output.

To the westward, both Sewell and Homans of Cincinnati employed the tear drop. We must therefore be wary about

accepting the thesis that this form is, or was, an exclusive insignia in any locality. Only a thorough rummaging of pewter shelves in house and shop alike and the resultant failure to find anywhere an eastern tear untraceable to Morey and Smith will supply the mass of negative evidence essential to a positive opinion.

It is in the hope of stimulating such an upheaval of Victorian treasure that the Attic has stated at length Mr. Braecklein's perplexity. Perhaps, indeed, some one may unearth a piece of metal ware bearing not only the Massachusetts disc, but the name of the maker as well.

### A Question of Evidence

A SUGGESTION of interest to those who concern themselves with pewter and britannia ware of the Victorian era comes from J. G. Braecklein of Kansas City, Kansas, whose article on Ohio and Missouri pewterers was published in ANTIQUES for October 1928. Of late, Mr. Braecklein's curiosity has been piqued by the discovery, in Bethel, Ohio, of a britannia-ware candlestick on whose base, as sole such mark, is soldered a disc ornamented with a cast version of the Massachusetts State arms. In Baltimore he found a small teapot bearing the same device. The latter piece and its mark are here pictured. It is, of course, unnecessary to add that no connection can possibly exist between this late arms motive and the quite different treatment found in plates by the mysterious post-Revolutionary artist of Boston. All the more reason for enquiring who can have adopted the prior emblem during the period of the 1850's.

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