1.	3 face 6" covered compote	\$15,00
2.	2 blue $wildflower$ plateseach	6.50
3.	Crystal wedding 8" cakestand	7.50
4.	7" tall china doll head, black	
	hair, blue eyes	20.00

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1	amber wheat and barley water pitcher	12.50

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Odds and Ends Shop Kent, Conn. Stubbs 8°4" dark blue plate. proof, "Upper Perry Bridge over Schuyl-kill" Large coffee cup and saucer, fine English china, green and gold decoration... \$22.50 decoration
Copper lustre mug, blue band decoration, 2½
Three mold blown decanter, Baroque, qt. size, McK. G. V.8.
Blue and white wool and linen coverlet, similar to fig 4, Jan.
Antiques 7.50 28.00 20.00

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which they complain. He asks them to acquaint themselves with the local conditions their parents once knew, of miserable huts, impassable roads, poorly cultivated lands, as compared with the present state of their country made possible by the growth of the potting industry. He closes by saying:

"Permit me one word more, to assure you that the earnest wishes I feel for your welfare, and the peace and good order of our neighborhood, have been my only inducements to address you upon this occasion and that if, in pursuit of these objects, I have found it necessary to blame the conduct of those whom nature bids you to love and reverence, I have done it with reluctance, as it is far more pleasing for me to bestow praise than blame upon my neighbors."

So ends a memorable message which Llewellynn Jewitt said in his biography of Wedgwood (1865) had seldom been equalled for kindliness, manly and fatherly feeling, and strict integrity of principle. Jewitt speaks also of the excessive rarity of this published address, and of its importance aside from its rarity in giving a vivid picture of life in the potteries at that time. - ELIZABETH CHELLIS

ALBANY PEWTER . . .

Though surviving examples of early pewter made in Albany, New York, are not plentiful, they are of a quality to command respect. A distinctive American contribution to pewter design is the so-called Albany chalice, an ecclesiastical vessel in a form originated by Peter Young and perpetuated with little change by Timothy Brigden. An example was illustrated in Antiques for October 1945 (p. 204).

The two pieces of ecclesiastical pewter shown here are a chalice and a flagon, both from an Albany collection and currently on loan at the Albany Institute of History and Art. The chalice seems obviously a prototype of the Peter Young form, which had a more elongated stem and higher domed base, but an almost identical bowl. The flagon is in Dutch or Flemish shape, quite unlike the known eighteenth-century American types, which are more or less cylindrical, and presumably it reflects the Dutch influence which was felt all along the Hudson Valley.

Both of these pieces were purchased in Albany in 1760 by a committee of the Round Top Lutheran Church of Bethel. Dutchess County, New York. This church, no longer extant, was served largely by the Lutheran Church of Rhinebeck, New York. When the congregation disbanded these Communion pieces passed into the hands of a member and were inherited by the present owner.

Though they are not marked, it seems reasonable to assume that the pieces were made in Albany. Pewter was undoubtedly made in that city as early as the seventeenth century, though unfortunately no record of the makers of that period exists. Albany had outstanding workers shortly after the purchase date of these pieces: Henry Will was in the city from 1775 until 1784, Peter Young from sometime after 1770 to 1813. As the chalice shows clear relationship to the well-known Albany chalice shape, it seems quite probable that the pictured pieces were made by a predecessor of these men.



PEWTER CHALICE AND FLAGON (c. 1760). Lent by Deuel Richardson to the Albany Institute of History and Art.

IRENE B. YOUNG

oration, orange scenic medal, black borders Burl bowl, 16-, perfect Lacy toddy plate, Victoria, spl. Cookle cutters: eagle \$6: reinder \$4.50; skunk \$3; large rabbit \$2 ABC plate: children baby bugsy. Coarse-cut \$6 Selection of linen towels, each \$2-\$6

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