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THE EDITORS' ATTIC

A Strange Hybrid . . . *Easter teapot with Boardman mark*

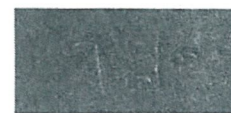
IN TWENTY YEARS of looking at American pewter, I have never come across another combination like that in the britannia teapot illustrated. It has the well-known Boardman lion mark, found not infrequently on pewter and britannia pieces made a century ago. But the touch mark in this case is sunk into a copper bottom!

Did the teapot leave the shop originally a combination of britannia metal and copper? It may have been an experimental proposition to see whether this combination would withstand heat better, but I should not like to put it to the test. Or it may have been made to the specifications of a particular customer.

On the other hand, it may represent a repair job. If so, it seems fair to assume that the repair was done by the owner of the Boardman die. And it is strange that an injury so extensive as to require a completely new bottom apparently did no damage to the vessel's walls. If there was originally a recessed britannia bottom of the usual type, a nice job must have been done in removing it, because no trace is left. Finally, if we have a repair job here, why did the craftsman who performed it feel sufficiently proud of his work to mark it?



PEWTER TEAPOT with Boardman mark (detail).



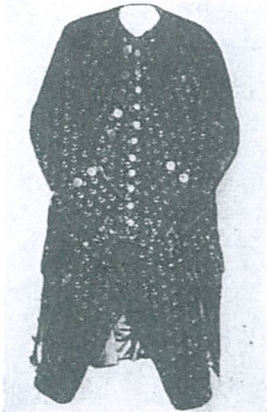
Another possibility is that this was an almost complete remodeling. The none-too-pleasant ornament mounted on the lid may have been added later to replace the more usual button type of lid handle; there is a jagged hole in the lid concealed by the base of the ornament. On the other hand, it is entirely consistent with the design of the spout and handle. If they too were added as part of the remodeling project, it begins to look like the case of the mechanic who jacked up the automobile horn and ran a new car under it!

The teapot is not a thing of beauty, but it should prove an object of real interest to those who like to know who, how, and why. Has anyone the correct explanation?  
—JOHN J. EVANS, JR.

Van Cortlandt Museum Exhibition . . .

A LOAN EXHIBITION at the Van Cortlandt Museum in New York is currently adding special interest to that always interesting old house. It includes rare pieces of English delft made between 1646 and 1750, some choice Oriental export porcelain, and Whieldon-type agate and tortoiseshell wares in table shapes and figures. In glassware, a collection of early English and Irish stemmed drinking vessels of the eighteenth century is shown. In silver, an unusual collection of flatware illustrates the development of spoons, forks, and knives from 1615 to 1800, along with other implements used for serving and eating. On the dining table, which is completely laid in the correct manner of the period, are fine pieces of Irish silver.

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