

b996

In Europe, . . . the love of country resolves itself into a reverence for locality irrespective of all other considerations. . . . But the American exhibits little or none of the local attachments which distinguish the European. His feelings are more centred upon his institutions than his mere country. He looks upon himself more in the light of a republican than in that of a native of a particular territory . . . but give the American his institutions, and he cares but little where you place him.

Alexander Mackay, *The Western World . . . 1846-1847, 1849*

INDEPENDENCE GAVE legitimacy and strength to the fact of American nationality while at the same time leading to internal growth that strengthened a sense of regionalism. What was needed was a workable balance between the forces of nationalism and sectionalism, those "two opposite tendencies" in American life, as Alexis de Tocqueville called them, that are "like two distinct currents flowing in contrary directions in the same channel." Benjamin Franklin was acutely aware that there were marked differences between the American colonies, and he pointed out that each colony had "peculiar expressions, familiar to its own people, but strange and unintelligible to others."

Between 1790 and 1860 the national population rose from four million to thirty-one million, while the country quadrupled in area. Bewildered Europeans observing these radical changes frequently predicted that the United States would fragment and dissolve, but there were a number of reasons why America confounded her critics when they were most pessimistic. One of these was that new states were settled by internal migration, while the old states were renewed from abroad. According to the census of 1850, half the people in Illinois, Missouri, and Texas, and nearly two-thirds of those in Michigan, Wisconsin, and California came from established communities in the East and South. In 1834 one resident commented that New Jersey "has been an *officina gentium*, a hive of nations, constantly sending out swarms, whose labors have contributed largely to build up the two greatest marts of the union [Philadelphia and New York] and to subdue and fertilize the western wilds." New Jersey—currently the sixth most populous state in the Union—grew slowly from only slightly more than 130,000 in 1790 to 227,500 in 1820 because she provided so many of the westward migrants. The state in general and Monmouth County in particular (whose furniture and architecture we feature in this issue) remained old fashioned and

homespun throughout the early nineteenth century, dominated by farming and allied rural occupations.

Ultimately it was the restless mobility of Americans that abolished regionalism in our decorative arts. As Alexander Mackay observed, "moving," not only toward the western frontier but toward the towns and cities, from farm to farm, from state to state, and from home to home, had deep significance for Americans and affected our language, our laws, our economy, our landscape, our homes, our way of life, and our entire society. "Westward the course of empire takes its way," declared Bishop Berkeley. "They play at leap-frog with their lands," confessed a startled colonial observer. "The settlers," reported Governor Dunmore, "acquire no attachment to Place: But wandering about Seems engrafted in their Nature; and it is a weakness incident to it, that they should for ever imagine the Lands further off, are Still better than those upon which they have already Settled." Tocqueville caught the feverish spirit of this movement when he wrote:

In the United States a man builds a house in which to spend his old age, and he sells it before the roof is on; he plants a garden and lets it just as the trees are coming into bearing; he brings a field into tillage and leaves other men to gather the crops; he embraces a profession and gives it up; he settles in a place, which he soon afterwards leaves to carry his changeable longings elsewhere.

A better understanding of the conflict between the instability of our shifting population and our belief in a permanent home helps to explain the contradictions between the national and regional characteristics of our arts. The American has tried to reconcile these contradictory tendencies by making the best of both worlds: he opens the doors of his nation to "the disinherited, the dispossessed," as Stephen Vincent Benet so eloquently reminded us—and closes the doors of his home, an orderly and secure place in a rapidly changing world.

Wendell Garrett

Left: Pair of pewter flagons made by Johann Christoph Heyne (1715-1781), Lancaster, Pennsylvania. Marked on the bottom, "J.C.H." crowned and LANCASTER. Height 12 3/4 inches. Lutheran Church of the Holy Trinity, Lancaster, Pennsylvania. (See also p. 222, Fig. 1, right.) Right: Pewter covered chalice attributed to Heyne. Height 11 1/4 inches. Hershey Museum of American Life, Hershey, Pennsylvania. (See also p. 223, Fig. 2.) Photograph by Helga Photo Studio.



... the love of coun
 reverence for locality irrespect
 erations. . . . But the American
 of the local attachments which
 than his mere country. He looks
 the light of a republican than i
 particular territory . . . but give
 tions, and he cares but little
 Alexander Mack

INDEPENDENCE GAVE legitimacy and strength
 of American nationality while at the same
 ing to internal growth that strengthened
 regionalism. What was needed was a wo
 nance between the forces of nationalism a
 alism, those "two opposite tendencies" ir
 life, as Alexis de Tocqueville called the
 "like two distinct currents flowing in con
 tions in the same channel." Benjamin F
 acutely aware that there were marked
 between the American colonies, and he
 that each colony had "peculiar expressio
 to its own people, but strange and unin
 others."

Between 1790 and 1860 the national
 rose from four million to thirty-one millio
 country quadrupled in area. Bewildere
 observing these radical changes frequen
 that the United States would fragment
 but there were a number of reasons
 confounded her critics when they were
 mistic. One of these was that new states
 by internal migration, while the old st
 newed from abroad. According to the c
 half the people in Illinois, Missouri, ar
 nearly two-thirds of those in Michiga
 and California came from established
 in the East and South. In 1834 one
 mented that New Jersey "has been a
 tium, a hive of nations, constantly
 swarms, whose labors have contribu
 build up the two greatest marts of the
 delphia and New York] and to subdu
 the western wilds." New Jersey—curr
 most populous state in the Union—gr
 only slightly more than 130,000 in 179
 1820 because she provided so many o
 migrants. The state in general and Mo
 in particular (whose furniture and
 feature in this issue) remained old

Left: Pair of pewter flagons made by Joha
 Heyne (1715-1781), Lancaster, Pennsylvania.
 bottom, J.C.H. crowned and LANCASTER.
 inches. Lutheran Church of the Holy Trini
 Pennsylvania. (See also p. 222, Fig. 1, right.)
 covered chalice attributed to Heyne. Heigh
 Hershey Museum of American Life, Hershey,
 (See also p. 223, Fig. 2.) Photograph by Helg

Johann Christoph Heyne, Lancaster, Pennsylvania, pewterer

BY DONALD M. HERR

THE WORK of the pewterer Johann Christoph Heyne first became known in America with the publication in 1928 in *ANTIQUES* of a magnificent flagon bearing the marks •I•C•H• crowned and LANCASTER.¹ Three years later John J. Evans Jr. identified the initials as Heyne's.² And in 1978, fifty years after the first publication of the pewterer's work, the Heritage Center of Lancaster County held an exhibition, of which I was guest curator, which included examples of Heyne's work that have come to light over the years. They are illustrated here.

Heyne was born in Feuntschen, Saxony, on December 3, 1715. It is not certain where he served his apprenticeship, but by 1735 he was working as a journeyman pewterer in Stockholm for Maria Sauer, the widow of the pewterer Jakob Sauer.³ He arrived in Philadelphia on June 7, 1742, aboard the ship *Catherine*, as a member of the "First Sea Congregation" of the Moravian Church. A few days later he left for the Moravian settlement in Bethlehem. In 1746 he married Maria Margaret Schaefer and they both taught in Moravian schools in Pennsylvania. In 1747 Heyne journeyed to Dublin, where he helped establish the Moravian church in Ireland. Two years later he returned to Pennsylvania, and in 1752 (not 1757, as has been thought previously) he and his wife settled in Lancaster.⁴ Maria Heyne died in January 1764, and six months later Heyne married Anna Regina Steinmann (*sic*), a widow, whose son John Frederick Steinman was one of the administrators of Heyne's estate when he died in January 1781.

The splendid flagons shown on the frontispiece unite the styles with which Heyne was familiar. The cherub's-head feet and the shape of the body are strongly Germanic, while a ball-shape thumbpiece and spouts shaped like the ones on these flagons are found on German and Swedish pewter.⁵ On the other hand, the cast hollow handle is a feature that most

often appears on British and American tankards. The bottom of each flagon is fashioned from a small plate (see Fig. 1).

Heyne's covered chalices are among the most handsome pewter forms produced in America (see Fig. 2 and the frontispiece). The unusually large knop on the stem is a Germanic feature, while the large cup may have been based on English models. On the few known chalices marked by Heyne the touch is found on the inside of the lid or on the outside of the base.⁶

Most of the surviving pewter made by Heyne was for ecclesiastical use. The canteen shown in Figure 3 is an example of his domestic wares. On October 27, 1775, "Christopher Hayne," Caspar Fordney, and Nicholas Miller were paid for "making canteens, etc. for riflemen," by John Hubble, commissioner of purchases in Lancaster County.⁷ Canteens marked by Heyne have survived in two sizes: four-and-a-half and five-and-a-half inches in height.

Heyne's rare beakers (see Fig. 4) do not have the nearly parallel sides found on beakers made by other eighteenth-century American pewterers. Instead they have a flair to the body that is characteristic of eighteenth-century Dutch and German beakers.⁸

Heyne's advertisement in the *Philadelphia Pennsylvania Gazette* of November 25, 1772, states that

Fig. 1. *Left:* Pewter plate made by Johann Christoph Heyne (1715-1781), Lancaster, Pennsylvania, 1771. Marked on the back with the maker's small I•C•H touch, and engraved with the owner's initials, MBI, and the date 1771. Diameter 6 3/4 inches. *Private collection.* *Right:* Bottom of one of the flagons made by Heyne shown on the frontispiece. Marked with the maker's crowned •I•C•H• and LANCASTER. Diameter 6 3/4 inches. Economizing on molds, Heyne has made a plate the base of his flagon. Small plates such as these were used as patens in the communion service and probably as butter plates at home. *Except as noted, photographs are by Helga Photo Studio.*



h and American tankards. The
s fashioned from a small plate

alices are among the most
is produced in America (see
ce). The unusually large knob
anic feature, while the large
ed on English models. On the
arked by Heyne the touch is
the lid or on the outside of

ewter made by Heyne was
he canteen shown in Figure
domestic wares. On October
Hayne," Caspar Fordney, and
id for "making canteens, etc.
Hubley, commissioner of pur-
ounty.⁷ Canteens marked by
wo sizes: four-and-a-half and
height.

(see Fig. 4) do not have the
nd on beakers made by other
ican pewterers. Instead they
ly that is characteristic of
h and German beakers.⁸
t in the Philadelphia Penn-
ember 25, 1772, states that

e made by Johann Christoph Heyne
Pennsylvania, 1771. Marked on the
all I•C•H touch, and engraved with
I, and the date 1771. Diameter 6 3/8
Right: Bottom of one of the flagons
a the frontispiece. Marked with the
H• and LANCASTER. Diameter 6 3/8
molds, Heyne has made a plate the
plates such as these were used as
n service and probably as butter
s noted, photographs are by Helga



Fig. 2. Covered pewter chalice attributed to Heyne. Height 11 1/4 inches. (See also the frontispiece.) Heyne's splendid chalices are the only known American examples with covers. *Hershey Museum of American Life, Hershey, Pennsylvania.*

"He also makes himself many sorts of Pewterer's work, such as small butter dishes, ditto dishes, porringers. . . ." Yet, only one marked porringer by Heyne is known, and it is being published here for the first time (Fig. 5). It is shown beside a covered sugar bowl, and a comparison of measurements suggests that the top section of the body of the sugar bowl and the bowl of the porringer may have come from the same



Fig. 3. Pewter canteen or dram bottle made by Heyne. Marked on the bottom with the small I•C•H and LANCASTER. Height 5 1/2 inches. *Private collection.*

mold and that the lid of the sugar bowl and the base of the chalice shown in Figure 2 may also have come from a common mold.

Another Heyne sugar bowl—in this case more properly called a pyx or a ciborium—forms part of a five-piece communion service that was discovered by Eric de Jonge, all but one piece still in their eighteenth-century wrappings.⁹

Heyne made the only known eighteenth-century pewter candlesticks marked by an American maker (see Fig. 6). These remarkable baroque creations resemble seventeenth- and eighteenth-century Italian and Germanic models and are a marked departure from Heyne's graceful chalices and sugar bowls and his simple beakers.

Johann Christoph Heyne was a most capable pewterer, whose designs differed notably from the English tradition in which the great majority of American pewterers were trained. His ingenuity, versatility, and craftsmanship rank him with the best American pewterers.

Fig. 4. Pewter beaker made by Heyne. Marked on the bottom with the crowned I•C•H•. Height 4 3/16 inches. *Henry Francis du Pont Winterthur Museum; photograph by courtesy of the museum.*





Fig. 5. *Left*: Covered pewter sugar bowl made by Heyne. Marked inside the lid with the small I•C•H. Height 5½ inches. *Private collection.* *Right*: Pewter porringer made by Heyne. Marked on the handle with the small I•C•H. Diameter of bowl, 4¾ inches. *Private collection.* Covered bowls such as the one illustrated here may have been used for sugar at home and as pyxes (or ciboria) to hold the Host when they were part of a communion service. The porringer is the only known example of the form marked by Heyne and the only surviving Pennsylvania porringer with a so-called old English handle.

¹ ANTIQUES, February 1928, pp. 110, 112-113.

² *Ibid.*, September 1931, pp. 150-153.

³ Eric de Jonge, "Johann Christoph Heyne, Pewterer, Minister, Teacher," *Winterthur Portfolio* 4, ed. Richard K. Doud (Charlottesville, Virginia, 1968), pp. 169-184. See also ANTIQUES for March 1955, pp. 230-232.

⁴ In a lecture at the October 25, 1975, meeting of the Pewter Collectors Club of America at Lancaster, Pennsylvania, John J. Snyder Jr. revealed that Heyne bought property on East King Street from Jacob Fetter on February 29, 1752 (Deed Book D-350, Lancaster County Historical Society). Heyne is not found on the tax list for Lancaster Borough in 1751.

⁵ De Jonge, "Johann Christoph Heyne," p. 173.

⁶ For more about Heyne's chalices see Charles V. Swain, "Heyne Chalice Stems," *Bulletin*, Pewter Collectors Club of America, December 1968, and John C. Carter Jr., "A Checklist of the Extant Pewter of Johann Christoph Heyne," *Bulletin*, Pewter Collectors Club of America, December 1974.

⁷ Cited in Ledlie Irwin Laughlin, *Pewter in America, Its Makers and Their Marks* (Barre, Massachusetts, 1969), vol. 2, p. 45.

⁸ For a comparison of Heyne's beakers with those of other American makers see Charles F. Montgomery, *A History of American Pewter* (New York, 1973), pp. 65-72.

⁹ De Jonge, "Johann Christoph Heyne," p. 182.

Fig. 6. One of four pewter candlesticks made by Heyne. Marked LANCASTER and I•C•H in the oval plaque on another face of the candlestick. Height 21¼ inches. These are the only known marked candlesticks made by an American pewterer before 1800. They are also the largest known pieces of American pewter. The initials IHS over three nails in the oval plaque visible in this view led scholars to suspect that the candlesticks had been made for a Roman Catholic church. This was at least in part confirmed when it was found that one pair was once the property of the Most Blessed Sacrament Church of Bally, Pennsylvania (Charles F. Montgomery, *A History of American Pewter* [New York, 1973], pp. 90-91 and p. 210, n. 2). *Winterthur Museum*; photograph by courtesy of the museum.



Clues and footprints

EDITED BY ELEANOR H. GUST

Equality in America, 1831

In this country no white man c . . . In mentioning this term obsolete here, I may remark native American who wore liv wages induce them to put it made the enquiry, but always liveries were foreigners.

Neither are there in America gers in the packet boats; then ladies and another for the ger whether master or servant, mix equality. It is the same as to have only one fare, and neither of the servants at the inns rec the passengers or customers. between man and man in th principle of equitable exchange to be no obligation on either s (Letter from R. C., written quoted in J. C. Loudon, *Garden* December 1831, p. 667.)

ARTHUR

A sale of wooden books, 1

A large and valuable assortm (consisting of about two hundre by a former Librarian of the Society is now offered for sale been supplied by real ones. Tl stood to have been ordered for when there were many vacan and its funds at a low ebb. Tl substantially bound in boards, titles, as will be seen by the c graphic and significant, and giv character. To a gentleman de: literary reputation at a small ex is now offered which can rarely which are not often referred to they are not liable to detectic suspect the possessor of a tast not previously disposed of at j be sold at auction by Messrs. H rooms, on the next April fool's some of the titles, viz:—"Fore on Economy" "Cabinet Secret icts!" "Mesier on Binding," "I Bills of the New York Banking (in payment. (*New York Gazette and Gener* 1839.)