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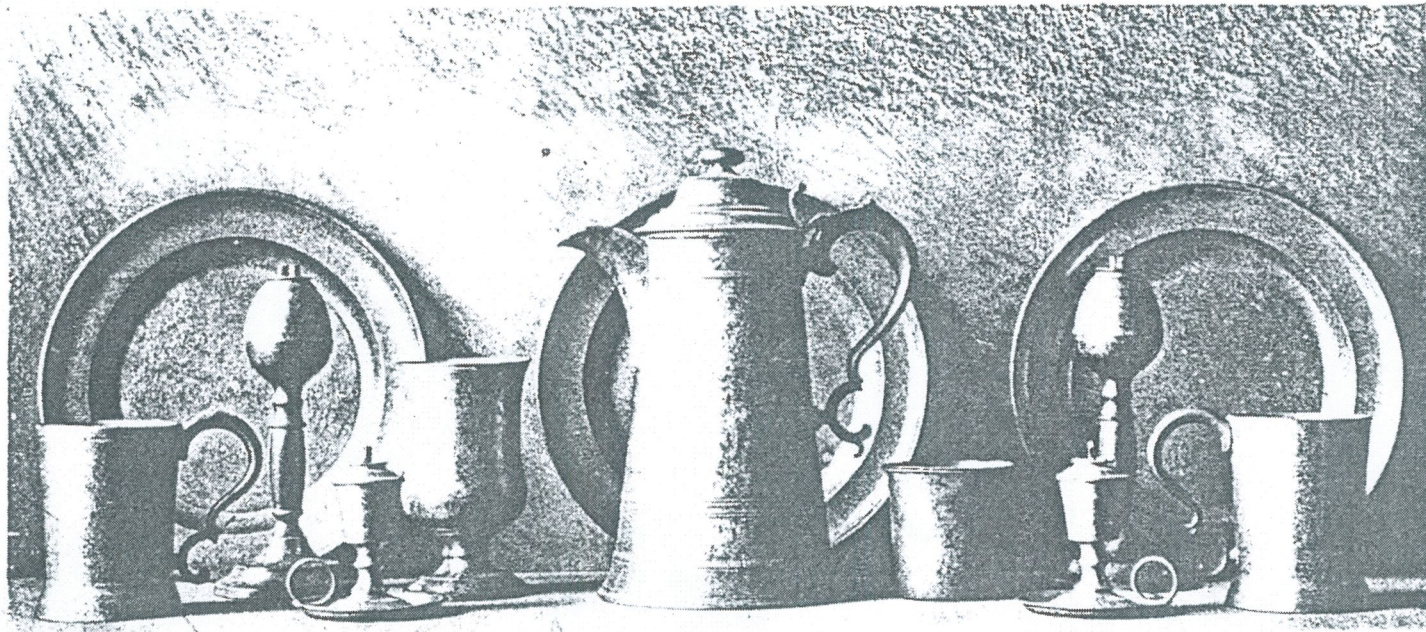
of applying the color without intermixing, that explains, in part, the perfect preservation of the pictures by the early Flemish painters. The medium with which the color was ground was oil, and when the color was applied an oil varnish was added, most probably made of amber. This not only thinned the color as required, but gave to it a quality unobtainable in any other way. The color therefore dried glossy and required no final varnishing.

This definition of form gave to subjects entirely imaginary a great sense of reality. There was no effort to produce the illusion of light other than as it revealed form. The relative values, in the modern meaning of that term, are therefore entirely arbitrary. The light and dark masses are introduced for purely pictorial purposes, to clarify the design and give significance to the various objects. The present picture is a curious composite of what had not been seen but imagined, and that which had been seen but placed in an imaginary setting. Thus we note in the extreme distance a seaport town of that time, while the castellated crags in the center of the picture are purely imaginary. This gives to the subject a naive relation of fact and fancy.

EARLY AMERICAN PEWTER · BY FREDERIC FAIRCHILD SHERMAN

THE first pewter used in the United States was mostly imported from England and Holland, where, as early as the sixteenth century, it occupied an important position among the various household articles of everyday use. Few could afford at that time to use silverware as it is generally used today and the baser metal as a substitute recommended itself for many reasons, not the least of which we may be sure was its cheapness. The earliest verified date in connection with the manufacture of pewter in this country is 1665, that of the will of Henry Shrimpton of Boston, a brazier who, however, refers to several thousand pounds of pewter ware and tools for making pewter, proving that he must have been engaged in the making of this ware. Earlier than this it is almost certainly true that pewter was made in the American colonies but no reliable record has been found to prove the fact. The great majority of the pieces one will find in the antique shops bear the "touch" marks of pew-

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EARLY AMERICAN PEWTER.

Plates, Small Lamps and Flagon by William Cilder, Providence, R. I. (1824); High Lamps by Roswell Gleason, Dorchester, Mass. (1830); Scroll-handled Mugs by Hall & Cotton; Tall Cup with rounded body and splayed base by John Trask, Boston, Mass. (1825); Small Cup by Watts & Harton.

terers of the late eighteenth and early nineteenth century if they bear any. Among them one may chance upon a fine piece once in a while, but good pieces are generally not to be had except as the result of some search, as the metal, being soft, is more or less perishable and much of it has unquestionably been "junked," because of its low value as metal, since britannia and plated ware began to take its place in the market.

The pewterer naturally borrowed his forms from the silversmith for whose works he was producing an economical substitute and this deprives the ware of considerable of the interest it would otherwise have for the collector; also it will probably always have more to do with keeping the value of good old pewter down than the lower value of the metal itself. One of the few forms in American pewter I have encountered to which I have found no close parallel in early American or English silver is the large church flagon, $10\frac{3}{4}$ inches high, with tapering cylindrical body and scroll handle, made by William Calder of Providence, R. I. (1824). This flagon resembles closely the English Communion flagon, in pewter, from Middlehurst Church, Sussex, 1677, reproduced as the frontispiece to Malcolm Bell's book on "Old Pewter."¹ The two mugs, $4\frac{3}{8}$ inches high, with similar scroll handles, are, curiously, by another maker, and they are shaped somewhat like the silver mug by William Simpkins of Boston (1704-1780) shown on Plate XII of the catalogue of the Boston Museum Exhibition of American Church Silver held in 1911. They are stamped "Hall & Cotton." This firm does not figure in Mr. Gale's list of American pewterers,² but that may be simply because he found no record to substantiate the pieces he may have seen with this "touch." Certainly these mugs have every appearance of being of American make. There has been little investigation of the matter and it is probable that this list, which contains only forty-four entries and is the only one we have at present, could be greatly enlarged if any systematic effort were made. It is to be hoped that some one properly equipped for the task will undertake it in the near future, so that there may not continue to be the uncertainty that there is at present in regard to the location of a number of known pewterers, whose names we find on pieces which are in every probability of American make. Such a task would entail a good deal of

¹ *Old Pewter*. By Malcolm Bell. *Illustrated*, 8vo. No date. Scribners, New York.

² *Pewter and the Amateur Collector*. By Edward J. Gale. *Illustrated*, 8vo. 1909. Scribners, New York.

research in local history and the vital records of the New England states and New York particularly, but ought to yield gratifying results in the way of information of first-hand importance to the collector.

The three plates reproduced, which are $1\frac{3}{8}$ inches in diameter, and the two small lamps, which are 4 inches high, are again by William Calder. That they are late examples of his work is evident from the fact that the curve on the under side of the plates between the body and the rim show none of the hammer marks of the conscientious early workmanship. The date, ~~1824~~, given to Calder in the list previously mentioned is simply that of a city directory containing his name and occupation. It is perhaps more likely than not to stand toward the end of his career as a manufacturer rather than near its beginning, as the production of pewter did not continue long thereafter.

Our two tall lamps, $8\frac{1}{4}$ inches high, show a variation in form from that illustrated in Mr. Gale's book, Plate XXV. They are by the same maker, however, Roswell Gleason of Dorchester, Mass. (1830) and bear his mark. The whale-oil lamp is possibly the only original and at the same time characteristically American object one will find in the way of pewter and no collection is complete that does not include one or more of them.

The tall mug with curved body, rounded bottom and splayed base, 6 inches high, at the left of the flagon in the reproduction, is by John Trask of Boston (1825). Its similarity to the silver of the period is patent. The small mug, $3\frac{1}{4}$ inches high, at the right of the flagon, is also the counterpart of any number of silver mugs of the time. Its interest for us lies in its probable American origin and the mark "Watts & Harton" which, again, is not in the Gale list.