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A pair of presentation goblets, by Amelung, dated 1793. Corning Museum of Glass.

Wicklow family papers (published by Brinsley Ford, *Burlington Magazine*, May, 1941) which was apparently sent to the elder Howard by his agent in Venice showing that he had received on 22nd August, 1730, two paintings by Canaletto, from 'Mr. Smith Merch' for which he had paid the latter a little over eighteen pounds. The activities of Joseph Smith, English consul in Venice, in regard to the purchase of art works by English collectors, suggests that Consul Smith was the 'merchant' of this transaction. Smith was a close friend of Canaletto and later persuaded him to visit England.

It would seem the paintings must have been done about the time of their purchase and belong to the brilliant early years following Canaletto's return from Pannini's tutelage in Rome when his views of Venice won for him the patronage of the distinguished art patron, Count Algarotti. Where Pannini excelled in the painting of the interior architectural detail of vast Renaissance palaces, Canaletto became a great painter of town views in a city which offered the artist the matchless combination of great architecture with the interplay of light in water and sky. The paintings in the Blaffer Collection show the teeming life of the Grand Canal, with its jungle of masts, sails, spars, cranes, and the heavy little boats that have a sturdy air compared to the sleek gondolas which glide along smoothly under the guidance of liveried gondoliers. In one of the paintings is a fine portrayal of Santa Maria del Salute, the Baroque jewel of Venice, then more than a century old, which Canaletto introduced so frequently into his views but seldom portrayed with such delicacy of detail. The massive dome rises from a sunlit crown of scrolled buttresses en-

circled by free standing sculptures that have the animation which the architect Longhena must have sought for, so often lacking in Baroque architecture. The companion view, unidentified by architectural landmarks, shows a scene of business activity along one of the sinuous curves of the Canal which has fascinated generations of artists.

The paintings have been seldom exhibited during their more than two centuries of ownership in Ireland, having been seen only in an exhibition at the British Institution in 1853 so that their reappearance constitutes virtually a discovery.

Discoveries in American Pewter

AMONG the most active of the American collectors' clubs is the Pewter Collectors Club of America, which publishes an excellent little *Bulletin* containing news of discoveries, exhibitions, book reviews and other subjects of interest to collectors. The latest, dated November, 1955, contains among its briefer notices a contribution from Carl Jacobs regarding recently discovered examples by early makers who have heretofore been only names. Until the last decade very few eighteenth-century pieces were known, but the number is growing. Among these is a flowered-handle porringer made in Newport before 1720 by Thomas Byles, which is probably the earliest marked American porringer.

Some very early wide-brimmed plates marked, respectively, *ED* and *ID*, with a star in a shield, or heart, have been attributed to seventeenth-century Edmund Dolbearre and his son, John Dolbearre, of Boston, in an article by Dr. Reginald French in the *Bulletin*, May, 1954. This form

of mark was used exclusively in Boston. The recent appearance of a plate with another mark, *IB*, in a shield with a star, suggests the early pewterer, John Baker, to Mr. Jacobs. Baker is known to have been in the Dolbearre circle, so that gradually a nucleus of early Boston pewter is coming together.

Edmund Dolbearre is recorded in Laughlin's *Pewter in America* as having come from Adburton, Devon, England, about 1670, with his sons, Joseph and John. Edmund was on the tax list in 1700. In 1682 when he was in straightened circumstances, his friend John Baker, 'brazer', gave surety for him, John Dolbearre, when in business, fared better, and was a property owner in 1716. A letter from the latter's son, Benjamin, is one of the sources establishing their trade as pewterers: 'My father and uncle Joseph served their times with my Grandfather to the Pewters Trade in which my Father set up & added to it the Ironmongery Trade, both which he carried on to the year 1740.'

The *ED* plate has a very wide rim, the John Baker one of medium width, and the *ID* (John Dolbearre) plate has a reeded edge, which accords with the style changes in proper succession according to the probable working dates of the makers.

The Lipton Collection of Silver

THE Lipton Collection of English silver teapots, caddies, sugar bowls, creamers, and other objects connected with the drinking of tea, was shown a few months ago at the Huntington Library and Art Gallery in California. Its Queen Anne pear-shape teapot by Benjamin Pyne, 1707, with stand and lamp by Isaac Liger, is probably the earliest teapot on stand in an American collection. The globular form which originated at the end of Queen Anne's reign is seen in a fine example by Anthony Nelme, with arms of St. George, a family which for several generations supplied the Kings of Arms to the College of Arms. Also in the globular form, but tapering sharply toward the base in a style which presages the inverted pear, is a rare Chamel Islands teapot, by a maker, Le Gallais (mark *LG* and crown) who worked in St. Helier (c. 1720-1730). The smallest known eighteenth-century teapot that is fully marked is a George III example by John Emes, London, 1798, measuring only three and one half inches in height, smaller than the usual 'bachelor's teapot'. It is engraved with a bishop's mitre and initials *WLM*, an owner who must have been an exceptionally abstemious tea drinker.

Before tea caddies came in sets of three they were known in pairs, as in a pair of George I octagonal caddies by E. Gibbons, London, 1726. Dean Swift, in his *Directions to Servants*, speaks of the 'tea chest' as an 'invention'; so it must have been a new form in the first quarter of the eighteenth century. The ultimate form in fully developed rococo style is seen in a set of three George II caddies embossed with designs relating to tea culture, the work of Phillips Garden of the Golden Lion in St. Paul's Churchyard, 1722. They are in a case strapped with silver bands by Philips and Robinson, London, 1790, the bands bearing a total of fifty-four hallmarks.