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*The Connoisseur* with which is incorporated *International Studio*

to the words of Christ, he looks out of the canvas with the same appraising, meditative expression he wears in our portrait. It is this gaze, so clearly directed to the world outside himself, that distinguishes the portraits of his period; the artist does not seem to be looking at himself in a mirror, but he presents himself as though through the eyes of another, and shows himself watching the world around him.

This work has not long been identified as a self portrait of Rosselli. In expressing his opinion of the painting a little over a year ago, Dr. Richard Offner claimed it to be "an incontestable work by Cosimo Rosselli, and is, as far as one can judge from available evidence, a portrait of himself. . . . More important than the identity of the sitter, is the identity of the hand, which would make this the only indisputable portrait by Cosimo Rosselli in America, and the single portrait by him outside a public gallery; indeed, the only unquestionable portrait by him in existence."

### Three American Pewter Porringers

THE very limitations surrounding the possibilities for making a collection of American pewter are the basis of its attractiveness. The fact that there are only about one hundred American pewterers of the early days whose wares survive to-day makes the pursuit of their output sufficiently stimulating. And as most Pre-Revolutionary pewter perished in the years of the conflict, which were as fatal to early American metal as the Civil Wars in England to silver, the period of surviving pieces seldom antedates 1750, while the triumph of chinaware terminates the pewter period before the middle of the nineteenth century. Here is a field definitely circumscribed enough to make it worthy of the collector's enthusiasm. For although there is plenty of old pewter in America, by far the greater part of it is English. The late Mr. Kerfoot estimated that of the many thousand pieces that passed through his hands, "about one American marked plate appeared to every one hundred and twenty-five English ones.

While it is often claimed, and no doubt rightly, that artistic beauty should set the standard of value in any field, regardless of names, it is tempting to prize the objects whose particular merit is exclusiveness.

One of the rare American pewterers is Richard Lee, who arrived from England in 1770, and is connected with Taunton, Mass., and Springfield, Vt. His speciality was pewter buttons, which he supplied to the Continental army, but he was a maker of various objects, basins, ladles, porringers, etc. Two toy porringers made by him about 1800, and lately in the Louis Guerineau Myers collection, which was dispersed last spring (one of the pair bearing his initials on the handle), measure 2½ inches in diameter, and represent the smallest of seven sizes, up to 5½ inches, generally found in American pewter porringers.

The latter size is seen in a very desirable example by Ashbil Griswold, of Meriden, Conn., about 1810. It bears

the most sought-after of his four marks. Griswold was one who capitalised on the new national consciousness by using the eagle as his mark, like Gershom Jones and Nathaniel Austin, all of whom probably had some ulterior motive in their selection. He used for one of his marks an eagle with his first name above and his last name below. On his coffee pots his mark is a small eagle, with "A. Griswold" above; while beakers and spice boxes are marked simply "A.G." His fourth and most desirable touch is the one which he used on his plates, and which he has used on the handle of a porringer, an eagle with "A. Griswold" below.

### The Coburn Collection

WHILE it has not been definitely announced at the time of writing these notes, it is understood that the important collection of French and American art belonging to Mrs. Lewis L. Coburn, of Chicago, who died last June, will, in all probability, go to the Art Institute of Chicago, where thirty-two paintings and a group of water-colours and pastels from her collection are at present on view in a special exhibition. Mrs. Coburn's last public appearance was on April 6th, on the occasion of a reception given in her honour by the Antiquarian Society at the opening of this exhibition. The Coburn collection contains important works by Cézanne, Manet, Van Gogh, Degas, Gauguin, Picasso, Renoir, Toulouse-Lautrec, and many of these have been generously lent by their owner to recent loan exhibitions of modern art. Among her latest acquisitions is *Le Journal Illustré*, by Manet, which she secured through the Howard Young Galleries.

### The so-called "Penn Cottage" re-named

IT was undoubtedly interesting to think of the cottage which, in 1876, was removed to Fairmount Park in Philadelphia from Letitia Street as the authentic residence of William Penn, built in 1682. So the inscription stated and the students of an earlier day sincerely believed. The house in question, which stood originally on Letitia Street within the bounds of the "proprietary's lot," was first advocated as of Penn's own building by John F. Watson in 1830; in 1876 Thompson Westcott published it in his *Historic Mansions and Buildings of Philadelphia* as the house which Penn built of brick, "which I did design after a good manner to encourage others." But the more thorough research of to-day forces the conclusion that the building can have no association with Penn and its early history is not a matter of record. It has lately been restored and furnished by the Pennsylvania Museum staff and the Welcome Society of Pennsylvania, and is now called simply the "Letitia Street House," from its original location. The possibility that it was Penn's own house was completely disproved by the discovery of an old map of 1689, which shows but one house on the proprietary's lot, and that not in the right position. Architectural evidence suggests that it was built between 1703 and 1715.