

BULLETIN OF RHODE ISLAND
SCHOOL OF DESIGN



MUSEUM NOTES

MAY 1961

RECENT ADDITIONS TO THE SILVER COLLECTION

Two gifts and an important bequest within the last year have enriched the silver collection of the Museum of Art of the Rhode Island School of Design. Mr. F. Huntington Babcock and Mr. Donald S. Babcock gave a Jacob Hurd teapot,¹ thus bringing to the Museum of Art its first piece of silver by this important Boston silversmith. The Bequest of Commander William Davis Miller contains a fine silver collection² to be discussed below as well as pieces of eighteenth century American furniture. The silver consists primarily of American pieces of the second half of the eighteenth century and the early nineteenth century. Mr. and Mrs. Carroll Harrington gave a cake basket³ by the London silversmith, Edward Aldridge. Made during the middle of the eighteenth century, it represents the rococo style in England at its height.

The art of the silversmith, or goldsmith as he was called, was the first to be practiced in the American colonies. Together with those who came to this country to find religious freedom, many came to explore the possibilities of trade and commerce. They sought to establish permanent homes with the refinements and luxuries they had known earlier. Contemporary accounts indicate that the mercantile class lived in a manner not dissimilar to that which they had known at a surprisingly early date. A demand developed immediately for silver pieces of utilitarian use throughout the colonies, especially in such wealthy towns as Boston and New York, then New Amsterdam. There was also the need to protect one's money. In a period with no banks when theft was widespread, colonists had silversmiths melt their coin and fashion it into silver pieces. A stolen piece was easily identified because of size, engraved decoration, initials of owner, maker's mark. Silver could be used in business transactions so that having coin melted by a silversmith was not money spent, but rather money protected.

The first silver made in the colonies was identical with that produced abroad. The silver of Boston, as well as all of New England, followed English styles brought to this country by the English settlers. The first silversmiths, English born and trained, worked in the style they knew and which was suited to the tastes of their clients. The first piece of silver thought to have been made in this country is a dram cup⁴ by the Boston silversmiths, Robert Sanderson (1608-1693) and John Hull (1624-1683). Made about 1651, it is in the contemporary English style. The silver of New York, on the other hand, followed Dutch design, reflecting the settlers' country of origin. In 1674 by the Treaty of Westminster, New York came under English control, and by the end of the seventeenth century English design had begun to affect New York silver although the persistence of Dutch forms can be seen until the middle of the eighteenth century. In spite of the fact that many Huguenots settled in this country after the revocation of the Edict of Nantes in 1685, they did not work

in the French style, but in that of the areas in which they settled. The source of French elements in American silver was not France itself, but England, whose silver was influenced by French design in the eighteenth century. Throughout the colonies, with the exception of seventeenth century New York, silver reflected English styles although innovations from abroad were not accepted immediately or completely.

The teapot (fig. 1) by Jacob Hurd (1702/3-1758) is an example of the work of one of the finest Boston silversmiths of the second generation. New silver forms appeared in Europe soon after the introduction of tea from China. Tea had had a limited use in Europe prior to the middle of the seventeenth century. Evidence exists that tea was sold in this country at the end of the seventeenth century, but its cost made it prohibitive to most and a luxury to a few. When first used in Europe, porcelain pots and cups imported from China were used. The expense of the porcelain, as well as the silversmiths' desire to meet a new demand, resulted in silver teapots being based on Oriental models. One of the most popular shapes was the globular. The earliest example in America of a globular-shaped teapot is one made by the New York silversmith, Jacob Boelen (1654-1729).⁵ New York silversmiths preferred the pear-shaped body although, paradoxically, the first Boston teapot, made by John Coney (1656-1722), is pear-shaped.⁶ The circular, straight-sided Chinese porcelain teapot was copied in silver, but it was mainly limited to Philadelphia where it did not appear until the end of the eighteenth century.

The Hurd teapot has a globular body, the shape popular throughout his lifetime and found in most of his teapots. It rests on a molded base. Two silver sockets hold the curved wooden handle. The curved spout is partially panelled. In contrast to the Hurd piece, the Boelen teapot has a straight spout and the cover, embossed and gadrooned in the New York fashion, is removable as it was on the porcelain prototypes. The Hurd teapot has a flush hinged lid, which, together with the shoulder, is engraved (fig. 2).

A number of Rhode Island silversmiths are represented in the Bequest of Commander William Davis Miller. Although silversmiths worked throughout the colony, the three important centers were Newport, Little Rest (Kingston) and Providence. Successful trade routes as well as privateering brought prosperity to Newport at an early date just as the fertile farming lands did to Little Rest and the surrounding area. Newport flourished as the major center until the Revolutionary War when the British occupation forced trade to Providence, until that time considered a less desirable port. Comparatively few pieces of early Newport silver are extant. Other pieces may have been refashioned or taken to England by returning Royalists. Newport did have successful silversmiths, but Newport citizens tended to import a great deal of plate from England or bought it from Boston.

Jonathan Otis (1723-1791) was born in Massachusetts and died in Connecticut, but worked in Newport from the middle of the century until

the city's occupation by the British. A strainer⁷ by him has a shallow perforated bowl with open handles on each side formed by a series of curves. Strainers appeared in both England and America as a necessary utensil for the punch bowl. Except for a few which resembled porringers, strainers followed the shape of the Otis type. The handles of the strainer rested on the bowl's rim; the strainer itself was above the center of the punch bowl. The shape was determined by its use, but the design of the handles and the depth and shape of its bowl reflected contemporary styles.

An excellent example of the work of another Newport silversmith, Thomas Arnold (1739-1828), is a pair of sauceboats (fig. 3).⁸ They have bowl-shaped bodies with scalloped rims and everted lips. Shells curve around the bodies above the legs which end in triple pad feet. The handles, surmounted by acanthus leaves, have double scrolls. This type of sauceboat had appeared in England and America before the middle of the eighteenth century. The first sauceboats were made in England in the 1720's. They followed French designs and had a boat-shaped body, lips at either end, handles on each side and a molded base. The full vocabulary of rococo designs was used in the development of this type. Elaborately worked bowl-shaped sauceboats do exist, but they tended to follow the comparatively simple original style. The bowl shape was preferred in America where it retained its simplicity of shape and decoration, which was normally limited to the treatment of the rim, the legs and the handles.

The Arnold cream pitcher is pear shaped with three scroll legs.⁹ Similar to the sauceboats, the rim is scalloped and the handle is double scrolled with an acanthus leaf. The cream pitcher came into existence with the teapot. The earliest examples are pear shaped with molded bases and generally with hinged covers. The pear shape raised on three legs was used in both England and America by the middle of the eighteenth century. Decoration, such as embossing and engraving, is seen on American pitchers, but it is more usual to see it on English pieces. A cream pitcher (fig. 4)¹⁰ by John Waite (1742-1817) of Little Rest also has a pear-shaped body. It has a scalloped rim, three scroll legs and a double-scrolled handle with the acanthus leaf. Earlier in date than the Arnold pitcher, it lacks the latter's slender proportions and high handle with its fully developed acanthus leaf.

The porringer is one of the pieces most frequently seen in American silver. The first ones made in this country were straight sided with a handle pierced with a simple design, the openings being necessary to keep the heat of the contents from the hand. By the end of the seventeenth century, the bowl was curved and the handle was pierced with a more elaborate series of geometric forms. By the middle of the eighteenth century, the "keyhole" handle appeared, which can be seen on the Waite porringer.¹¹ The handle, pierced with openings formed by a series of scrolls arranged around a central opening of keyhole shape, remained popular throughout the eighteenth century. The "keyhole" handle is seen on two other porringers in the Bequest

of Commander William Davis Miller.¹²

Two types of sugar tongs are seen in those by Samuel Casey (ca. 1724-ca. 1773) of Little Rest and Samuel Parmelee (1732-1803), a Guilford, Connecticut, silversmith. Tongs were used from the beginning of the eighteenth century in England. The first were scissor shaped. These were followed by the spring tongs with pierced arms. The Casey tongs¹³ are scissor shaped with shell terminals. The handles and arms are chased with a rope-like motif. The Parmelee tongs¹⁴ are spring tongs with a flattened loop joining the two arms, which are pierced with heart, diamond and elongated keyhole designs similar to those seen on porringer handles. The terminals are also shell shaped.

A large number of spoons¹⁵ by both Rhode Island silversmiths and others illustrates the development of the design of spoons from the beginning of the eighteenth century to the first years of the nineteenth. Three styles used by Samuel Casey, for example, show the use of the undecorated rat-tail, the single drop and the shell, devices which appeared on the backs of spoons at the junction of the bowl and handle. The rat-tail generally dates a spoon before the middle of the eighteenth century, a single or double drop around the middle of the century, and the shell during the first decades of the second half of the century. The ends of the Casey spoons are curved in contrast to the late seventeenth century "trifid" spoon where the end was split into three or more short divisions, the central division being longer than the side ones. Also in contrast to the "trifid" spoon, a mid-rib extends down the fronts of the Casey spoons as well as all spoons of this period. Handles were turned up until the 1770's when, as on one of the spoons by John Waite, the handle was turned down. About 1800 the coffin-end spoon became popular. This was soon followed by the fiddle-back handle. About 1810, a shoulder was added above the bowl on the back of the fiddle-back spoons. A comparison of the ovoid bowls of the Casey spoons with those of the last quarter of the eighteenth century shows that the bowl has become noticeably pointed.

An unmarked caster (fig. 5),¹⁶ which dates from about 1770, has a modified pear-shaped body, which is separated into distinct upper and lower sections by a molded band. The upper section curves inward above the band and the lower section has double convex curves. It has a raised molded base and the pierced lid has a flame finial. The earliest pear-shaped casters, which replaced the cylindrical caster early in the eighteenth century in both America and England, show a strict adherence to the true pear shape. The outline of casters was not affected at first by the molded band which was applied where the circumference was greatest. Gradually the upper section became slender with the curve above the division frequently straightening out before it reached the molded rim. The lower section became hemispherical or, as in the Museum of Art's caster, was doubled curved.

A bowl¹⁷ by an unidentified maker has slightly flaring sides and a molded splay foot. Below the rim is a chased diapered border separated into

four sections by cartouches of shell and scroll design. The shells are similar to the Dutch shell and suggest a New York origin for the bowl. Dating from the second half of the eighteenth century, it is an example of the simply shaped bowls which were preferred in this country. Bowls lavishly decorated with rococo motifs are seen in England during the middle of the century, but they did not achieve popularity in this country although borders often reflect the use of rococo design.

A pair of unmarked scissor-shaped snuffers¹⁸ from the late eighteenth century have the normal short and long blades with the box attached to the long blade. On the top of the box are borders of chased diagonal lines. A screw with a finely cast rosette head secures the two blades. Unlike earlier snuffers, which rested flat on a tray, this pair is raised on three feet. Two other pair, one made of silverplated brass¹⁹ during the second half of the eighteenth century and the other made of steel²⁰ in the early nineteenth century, are the same shape as the silver pair. The plated snuffers have a groove down the center of the top of the box. Unlike either of the other pair, the steel snuffers have a curved box, which is decorated with a series of grooves on the top. Both are unmarked.

Philadelphia, although founded later than Boston and New York, was a prosperous town at an early date. From the end of the seventeenth century, there developed a need for local silversmiths in spite of the fact that a great deal of plate was imported from England. Some Philadelphia pieces show a strict adherence to these models while others are modified by the Quaker desire for simpler forms and less decoration. America continued to be orientated towards England after the Revolutionary War, and the style then popular in England found wide acceptance in Philadelphia. During the last quarter of the eighteenth century, English design had undergone a complete change due to the excavations at Pompeii and Herculaneum and an intensified interest in Greece and Rome. The new style based on classical prototypes, so clearly exemplified in the architecture, interior decoration and furniture of Robert and James Adam, provided a new series of forms and decorative motifs for silver. The use of the classically inspired urn shape, one of the most frequently used in England and this country, is seen in four Philadelphia pieces made near the end of the century.

The urn-shaped bodies of the teapot²¹ and sugar bowl (fig. 6)²² by an unknown maker have radiating flutes. Round feet rest on fluted round bases. Insetting tops have urn-shaped finials. Beading, commonly used in Philadelphia, is found on the edges of both pieces as well as on the underside of the spout of the teapot. The bowl has strap handles. On the teapot a curved wooden handle surmounted by a carved scroll of leaf design is set into silver sockets. Another special element of Philadelphia design is the use of the gallery seen on the earliest piece of the group, a sugar bowl²³ by David Hall (adv. 1766-d. 1779). It has a high insetting lid with an urn-shaped finial and a round foot set on a square base. The monogram enclosed by the orna-

mented frame held by a bow knot is typical of the bright-cut decoration that appears on many Philadelphia pieces. Bright-cutting, in vogue during the latter part of the century, is a type of engraving that results in reflecting grooves which can reasonably be compared with the wood inlays seen on Sheraton and Hepplewhite furniture. A cream pitcher,²⁴ again by an unknown maker, is helmet shaped, a variation of the urn-shaped form. It has a strap handle similar to the first sugar bowl mentioned, as well as radiating flutes, and the characteristic beading on the edges. It rests on a round foot. Unlike many pitchers of this type, the pitcher is placed diagonally on the square base so that the handle and lip are above the angles of the base, not the sides.

The Bequest of Commander William Davis Miller consists of American silver except for an English ladle²⁵ and a French salver.²⁶ The ladle was made in 1761-62 by the London silversmith, Paul Crespin. It has a single drop on the back of the circular bowl with a bowed, down-curved handle. The salver, made in Paris in 1752, is circular and lacks decoration except for a band of heavy beading which encircles the rim. It is raised on four feet, which are bordered with beading and pierced with vertical openings.

The English rococo style, which influenced American silver before the new country turned to the classically inspired style seen in the Philadelphia pieces, is seen in the cake basket (fig. 7) made in 1752-3 by the London silversmith, Edward Aldridge. Originating in France, the rococo style was characterized by embossing, flat chasing, engraving, and the use of cast ornament. Scrolls, shells and foliated details were luxuriantly massed over the pieces. Pieces of table silver such as the elliptical cake basket became increasingly popular in the eighteenth century. It was upon such objects that the decorative elements of the rococo style were usually lavished.

The decoration and undulating outline of the everted rim of the Aldridge cake basket are formed by scrolls, separated and surrounded by sheaves of wheat, wheatears, grape clusters, vine leaves, roses and other flowers. At regular intervals the cast decoration begins to follow the curve of the basket and extends down into the pierced sides. Helmeted herms clasping garlands of flowers that diagonally cross their bodies form the sides of the swing handle. Their right arms clasp the garlands; their left arms are replaced by volutes that are a continuation of the draperies that pass over their shoulders. The herms themselves follow an elongated S-shape. Acanthus leaves are at either end of the central section of the handle. Flowers bound with a ribbon extend from the ends of each leaf to the shell in the center. The basket is raised on hooved feet which rest on shells, each one of which is centered by a flower surrounded by leaves. Joining the feet and curving upwards around the basket are cartouches formed by scrolls and flowers and containing putti heads. Except for where these cartouches are applied, the sides of the basket are pierced. The sections on the interior corresponding to the cartouches are engraved with scrolls.

The bottom of the inside of the basket is engraved with the arms of the Amory family (cover). An inverted pear-shaped cartouche partially enclosed by a shell border is divided into two main sections. A crane stands in one half, which has a band of ermine along its edge. The other half is sub-divided by a chevron. Two eagles' heads are above the chevron and a larger, single one below. The cartouche is formed, broken into and surrounded by sweeping scrolls, which are combined with leaves, flowers and fruit to form a lively, well-understood rococo design.

Through gifts and a bequest, the Museum of Art has received notable additions to its collection of silver. A number of the pieces discussed above are by silversmiths previously unrepresented. Not only are they pieces of intrinsic aesthetic value, but they also combine with other pieces in the collection to illustrate the stylistic development of silver forms.

HUGH GOURLEY, III

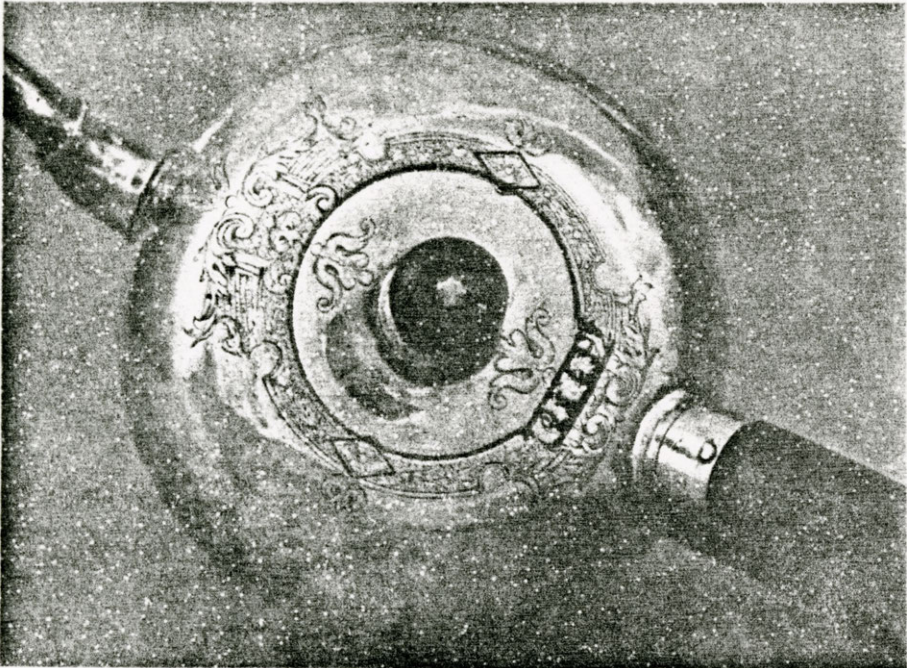
NOTES

1. Acc. No. 60.019. H. $4\frac{3}{4}$ ". Mark: Jacob Hurd, two lines, in cartouche. Not catalogued by Hollis French, *Jacob Hurd and His Sons Nathaniel and Benjamin*, New York, 1939. The teapot once belonged to Mrs. Ebenezer Pemberton, whose portrait by the eighteenth century portrait painter, John Wollaston, was given to the Museum of Art by Mr. Donald S Babcock, Acc. No. 57.038. Portrait reproduced in *Bulletin of Rhode Island School of Design, Museum Notes*, XLIV, 3, March 1958, fig. 3.
2. Acc. Nos. 59.155-246. Individual objects in the Bequest of Commander William Davis Miller will be listed below separately, notes 7-26.
3. Acc. No. 60.102. L. $16\frac{1}{4}$ ". Marks: lion passant, leopard's head crowned, date letter "r", EA in cartouche.
4. John Marshall Phillips, *Early American Silver Selected from the Mabel Brady Garvan Collection, Yale University*, edited, with introduction and notes, by Meyric R. Rogers, New Haven, 1960, pl. 1.
5. John Marshall Phillips, *American Silver*, New York, 1949, pl. 16a.
6. C. Louise Avery, *American Silver of the XVII & XVIII Centuries, A Study Based on the Clearwater Collection*, New York, 1920, fig. 78.
7. Acc. No. 59.165. L. $11\frac{3}{8}$ ". Mark: IO within oval (marked twice).
8. Acc. Nos. 59.173-174. L. $7\frac{1}{2}$ ". Marks: T.A in rectangle and ARNOLD in rectangle.
9. Acc. No. 59.155. H. $4\frac{1}{2}$ ". Mark: T.A in rectangle.
10. Acc. No. 59.162. H. 4". Mark: J: WAITE in rectangle.
11. Acc. No. 59.161. D. $5\frac{1}{2}$ ". Mark: J: WAITE in rectangle. Reproduced in William Davis Miller, *The Silversmiths of Little Rest*, Kingston, 1928, p. 14.
12. Acc. Nos. 59.171-172. D. $5\frac{1}{2}$ ".
13. Acc. No. 59.160. L. $4\frac{3}{4}$ ". Mark: SC in oval (marked twice).
14. Acc. No. 59.170. L. $4\frac{3}{4}$ ". Mark: S.P. in rectangle (marked twice).
15. Listed below, arranged alphabetically by maker if marked, are the spoons in the Bequest of Commander William Davis Miller with brief descriptions:
 Acc. No. 59.221-222 Anonymous, ca 1750. Tablespoon (2). Ovoid bowl, rounded up-curved handle, single drop. L. $8\frac{1}{4}$ ".
 Acc. No. 59.236. Anonymous, ca. 1750. Tablespoon. Ovoid bowl, rounded up-curved handle, single drop. L. $7\frac{3}{8}$ ".
 Acc. No. 59.238. Anonymous, ca. 1810. Teaspoon. Pointed bowl, down-curved fiddle handle, slight shoulder above bowl. L. $6\frac{1}{2}$ ".
 Acc. No. 59.156. Thomas Arnold (Newport, R. I.), 1739-1828. Tablespoon. Ovoid bowl, rounded up-curved handle, rat-tail below drop. L. $7\frac{7}{8}$ ". Mark: TA in rectangle.
 Acc. No. 59.241. Thomas Arnold. Teaspoon. Ovoid bowl, rounded up-curved handle, shell below drop. L. $4\frac{1}{2}$ ". Mark: T.A in rectangle.
 Acc. No. 59.237. Christopher Burr (Providence, R. I.), d. 1824. Teaspoon. Pointed bowl, down-curved fiddle handle, shoulder above bowl. L. $5\frac{7}{8}$ ". Mark: C * BURR in rectangle.
 Acc. No. 59.157. Samuel Casey (Little Rest, R. I.), ca. 1724-ca. 1773. Tablespoon. Ovoid bowl, up-curved handle, shell below drop. L. $7\frac{3}{4}$ ". Mark: S: CASEY in rectangle.
 Acc. No. 59.158. Samuel Casey. Tablespoon. Ovoid bowl, up-curved handle, shell below drop. L. $7\frac{1}{4}$ ". Mark: S: CASEY in rectangle.

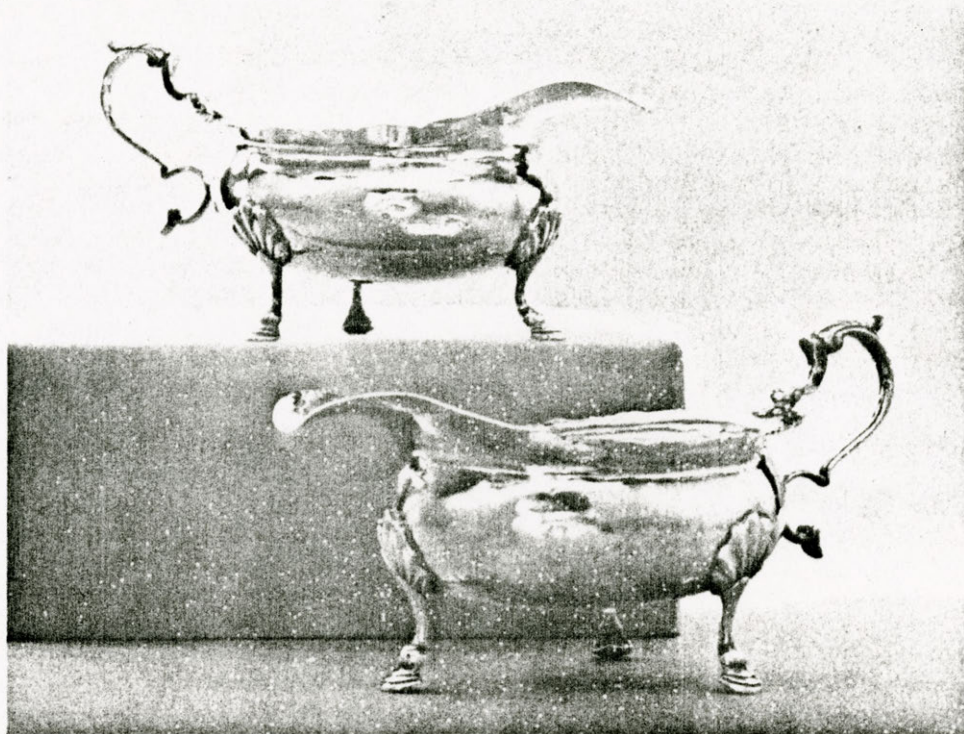
- Acc. No. 59.159. Samuel Casey. Teaspoon. Ovoid bowl, up-curved handle, shell below drop. L. $4\frac{3}{8}$ ". Mark: S.C. in rectangle.
- Acc. Nos. 59.230-231. Samuel Casey. Tablespoon (2). Ovoid bowl, rounded up-curved handle, shell below drop. L. $7\frac{1}{4}$ ". Mark: S: CASEY in rectangle.
- Acc. Nos. 59.232-233. Samuel Casey. Tablespoon (2). Ovoid bowl, rounded up-curved handle, single drop. L. $7\frac{1}{2}$ ". Mark: S: CASEY in rectangle.
- Acc. Nos. 59.234-235. Samuel Casey. Tablespoon (2). Ovoid bowl, rounded up-curved handle, single drop. L. $7\frac{3}{4}$ ". Mark: S: CASEY in irregular rectangle.
- Acc. No. 59.169. Thomas Edwards (Boston, Mass.), 1701/2-1775. Ovoid bowl, rounded up-curved handle, shell below drop. L. 8". Mark: T • Edwards in rectangle.
- Acc. Nos. 59.211-216. Newell Harding (Boston, Mass.), 1799-1862. Teaspoon (6). Pointed bowl, down-curved fiddle handle, shoulder above bowl. L. $5\frac{1}{4}$ ". Mark: N. Harding in scroll.
- Acc. Nos. 59.242-244. G.M., ca. 1750. Teaspoon (3). Ovoid bowl, rounded up-curved handle, single drop. L. 5". Mark: G:M in rectangle (unasciibed).
- Acc. No. 59.207. E. F. Miller (Providence, R. I.), early nineteenth century. Tablespoon. Pointed bowl, down-curved fiddle handle, shoulder above bowl. L. $8\frac{3}{8}$ ". Mark: E. F. Miller in scroll.
- Acc. No. 59.204-206. Pardon Miller (Providence, R. I.), active ca. 1800. Tablespoon (3). Pointed bowl, down-curved fiddle handle, shoulder above bowl. L. $8\frac{1}{4}$ ". Mark: P. MILLER in rectangle.
- Acc. Nos. 59.239-240. E. Newberry and Company (Brooklyn, N. Y.), ca. 1825. Teaspoon (2). Pointed bowl, down-curved fiddle handle, shoulder above bowl. L. $5\frac{3}{8}$ ". Mark: E. NEWBERRY & CO. in rectangle.
- Acc. Nos. 59.218-219. Pelletreau and Upson (New York, N. Y.), ca. 1818. Teaspoon (2). Pointed bowl, down-curved fiddle handle, single drop. L. $6\frac{1}{8}$ ". Mark: P & U in rectangle.
- Acc. Nos. 59.166-167. Joseph Perkins (Little Rest, R. I.), 1749-1789. Tablespoon (2). Pointed bowl, rounded up-curved handle, single drop. L. $8\frac{3}{8}$ ". Mark: J: PERKINS in rectangle.
- Acc. Nos. 59.175-177. Joseph Perkins. Tablespoon (3). Ovoid bowl, rounded down-curved handle, single drop. L. $7\frac{3}{4}$ ". Mark: J: PERKINS in rectangle. Two reproduced in Miller, *op. cit.*, p. 20.
- Acc. Nos. 59.178-181. Joseph Perkins. Tablespoon (4). Pointed bowl, rounded up-curved handle, single drop. L. $8\frac{1}{4}$ ". Mark: J: PERKINS in rectangle. Two reproduced, *ibid.*
- Acc. No. 59.203. Platt and Brothers (New York, N. Y.), ca. 1825. Serving spoon. Pointed bowl, down-curved fiddle handle, shoulder above bowl. L. $9\frac{3}{4}$ ". Mark: PLATT & BROTHERS in rectangle.
- Acc. Nos. 59.208-210. H. I. Sawyer (New York, N. Y.), ca. 1840. Teaspoon (3). Pointed bowl, down-curved fiddle handle, shoulder above bowl. L. $6\frac{1}{4}$ ". Mark: H. I. SAWYER in parallelogram.
- Acc. Nos. 59.163-164. John Waite (Little Rest, R. I.), 1742-1817. Tablespoon (2). Ovoid bowl, up-curved handle, shell below drop. L. $8\frac{3}{8}$ ". Mark: J: WAITE in rectangle.
- Acc. No. 59.217. John Waite. Tablespoon. Ovoid bowl, rounded down-curved handle, single drop. L. $8\frac{1}{8}$ ". Mark: J: WAITE in rectangle.
- Acc. Nos. 59.182-193. Welles and Lewis, ca. 1800. Tablespoon (12). Pointed bowl, down-curved coffin handle. L. $8\frac{3}{8}$ ". Mark: WELLES & LEWIS in rectangle.
- Acc. No. 59.194-202. Welles and Lewis (?), ca. 1800. Teaspoon (9). Pointed bowl, down-curved coffin handle. L. $5\frac{3}{8}$ ".
16. Acc. No. 59.168. H. $5\frac{1}{8}$ ".
17. Acc. No. 59.223. D. $8\frac{3}{8}$ ". Marks: W.W and W.'W in rectangles (unasciibed).
18. Acc. No. 59.225. L. $6\frac{1}{2}$ ".
19. Acc. No. 59.224. L. $6\frac{1}{4}$ ".
20. Acc. No. 59.226. L. $6\frac{3}{8}$ ".
21. Acc. No. 59.227. H. $12\frac{1}{4}$ ".
22. Acc. No. 59.228. H. 11".
23. Acc. No. 59.220. H. $10\frac{1}{2}$ ". Mark: D. HALL in rectangle.
24. Acc. No. 59.229. H. $6\frac{3}{8}$ ".
25. Acc. No. 59.245. L. $7\frac{1}{8}$ ". Marks: lion passant, leopard's head crowned, date letter "f", P.C. with two stars above and cross below in five-lobed cartouche.
26. Acc. No. 59.246. D. $13\frac{3}{4}$ ". Mark: crown above L.



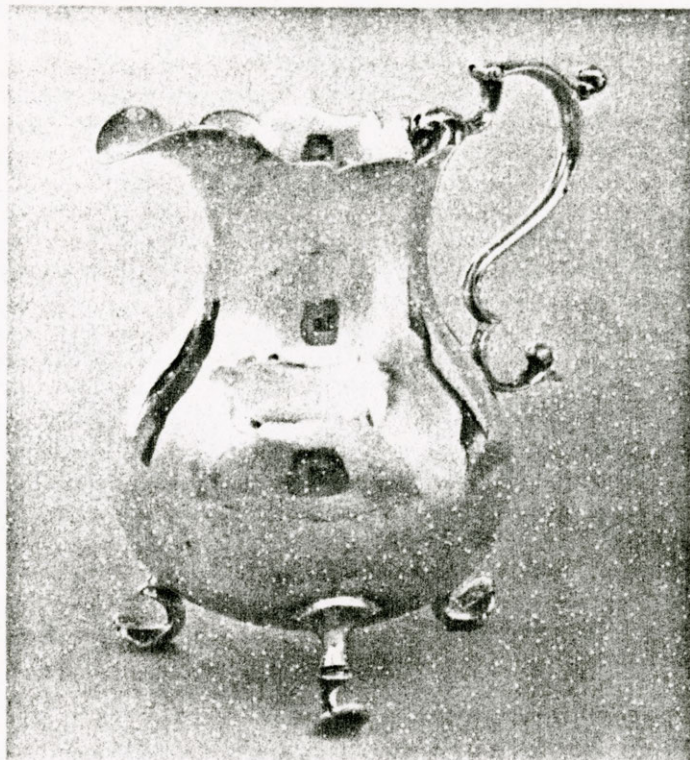
(fig. 1) Jacob Hurd
American (Boston, Mass.), 1702/3-1758
Teapot
Gift of Mr. F. Huntington Babcock and Mr. Donald S. Babcock, 60.019



(fig. 2) Jacob Hurd
Teapot (detail)



(fig. 3) Thomas Arnold
American (Newport, R. I.), 1739-1828
Pair of Sauceboats
Bequest of Commander William Davis Miller, 59.173-174



(fig. 4) John Waite
American (Little Rest, R. I.), 1742-1817
Cream Pitcher

Bequest of Commander William Davis Miller, 59.162



(fig. 5) American, ca. 1770
Caster

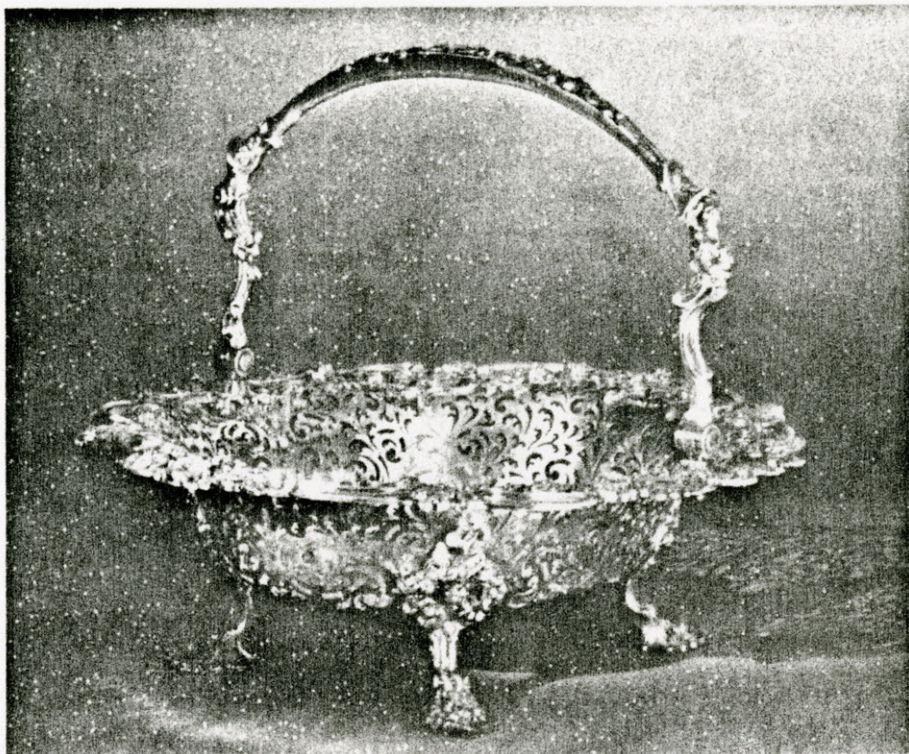
Bequest of Commander William Davis Miller, 59.168



(fig. 6) American (Philadelphia, Pa.), ca. 1800

Teapot and Sugar Bowl

Bequest of Commander William Davis Miller, 59.227-228



(fig. 7) Edward Aldridge
English (London), Eighteenth Century
Cake Basket, 1752-53
Gift of Mr. and Mrs. Carroll Harrington, 60.102