Burrows Gallery Study Cases

Distinctive Forms

1. J. & I. Cox
American, working in partnership, 1817–53
Salver
New York City, c. 1820
Silver
Acquired by the Clark Art Institute, 1964
1964.4

2. Ebenezer Moulton
American, 1768–1824
Pitcher
Boston, c. 1800
Silver
2003.4.78

3. Josiah Austin
American, 1719/20–c. 1780
Salver
Boston, c. 1760
Silver
Bequest of Henry Morris and Elizabeth H. Burrows
2003.4.147

4. Anthony Rasch
American, c. 1778–1859
Footed Bowl
Philadelphia, c. 1805
Silver
The Bavarian-born silversmith Anthony Rasch produced a number of handsome objects in the late neoclassical, or Empire style. This substantial raised bowl on a circular foot is decorated at its lip, neck, and base with stamped ornamental bands, including an attractive acanthus leaf border on the base. The cast and applied female masks (possibly representing Native American women) beneath double scroll handles are especially fine and uncommon.
2003.4.134

5. Andrew Ellicott Warner
American, 1786–1870
Salver
Baltimore, c. 1830
Silver
2003.4.44
6 **Thomas Fletcher and Sidney Gardiner**
American, working in partnership, 1808–27

**Teapot**
Philadelphia, c. 1815
Silver

Thomas Fletcher and Sidney Gardiner manufactured and marketed silver starting in 1808 in Boston before moving to Philadelphia in 1811. Their silver designs combined popular contemporary European shapes with American emblems, such as the eagle head spout and the cornucopia handle terminals.

2003.4.262

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7 **John B. Jones & Company**
American, active 1833–39

**Pitcher**
Boston, c. 1835
Silver

John Belknap Jones was involved in silver production in Boston from 1813 until his death in 1854. This pitcher dates from the middle of his career, when he partnered with Samuel S. Ball in the firm of John B. Jones & Company. The shape of this pitcher is based on classical ewers. The stylized leaf pattern on the shoulder of the vessel was stamped on a separate piece of flat silver before being applied. The engraving of the name "Bradshaw" below the spout may have been a later addition, but the original owner was likely Eleazer Edes Bradshaw (1798–1880), in whose family it descended.

Gift of Anita Bradshaw Barker, 1982
1982.102
Silversmiths in Small Cities and Towns

While Boston, New York City, and Philadelphia were the major centers of silver production in early America, fine silver was also produced in small towns and rural areas. Working on a smaller scale than their counterparts in big cities, “micropolitan” silversmiths—many of whom trained in cities and moved to rural areas later—employed fewer journeymen and apprentices and had a smaller client base. As objects in this case demonstrate, these silversmiths followed current fashion trends and crafted elegant, well–made silver objects for wealthy patrons. Silversmiths based in small cities and towns were also often hired to repair damaged silver.

8 Robert Shepherd and William Boyd
American, working in partnership, 1806–30

Beaker
Albany, New York, c. 1820
Silver

2003.4.10

9 Elias Pelletreau
American, 1726–1810

Tankard
Southampton, New York, c. 1770
Silver

2003.4.40

10 William Jones
American, 1694/95–1730

Tankard
Marblehead, Massachusetts, c. 1725
Silver

William Jones was one of two silversmiths to set up shop in the small fishing village of Marblehead, Massachusetts, by 1730. He was probably apprenticed to the Boston silversmith John Dixwell, who probably trained with Jeremiah Dummer—underscoring the transfer of craft practices from one generation to the next and from city to town. Despite Jones’s short life (he died of smallpox at the age of thirty-six), he produced a wide range of objects. This handsome tankard, however, is the only one known today to have been made by him. With its stepped, domed cover, applied midband, scrolled thumbpiece, and mask terminal, it is very much in the tradition of Boston tankards of the period.

2003.4.250

11 Daniel Russell Sr.
American, 1698–1780

Tankard
Newport, Rhode Island, c. 1735
Silver

2003.4.224
14 Samuel Casey  
American, c. 1723–1773  
Teapot  
Newport, Rhode Island, 1760  
Silver and wood  
The engraved decoration on the top of this handsomely proportioned teapot demonstrates the skill of Samuel Casey, a silversmith known for his colorful biography. After a fire destroyed his home and shop in Rhode Island, Casey turned to counterfeiting coins. He was arrested and sentenced to death, but was rescued on the eve of his execution by friends and family. His wife eventually managed to secure a pardon for him after he spent nearly a decade in exile. 
2003.4.103

15 Samuel Casey  
American, c. 1723–1773  
Creampot  
Newport, Rhode Island, c. 1760  
Silver  
2003.4.81

12 Isaac Hutton  
American, 1767–1855  
Pair of Beakers  
Albany, New York, c. 1800  
Silver  
2003.4.139.1–2

13 Isaac Hutton  
American, 1767–1855  
Bowl  
Albany, New York, c. 1800  
Silver  
2003.4.101

16 William Faris Sr.  
American, 1728–1804  
Pair of Sugar Nippers  
Annapolis, Maryland, c. 1770  
Silver  
2003.4.67
17 **Bancroft Woodcock**
American, 1732–1817

**Salver**
Wilmington, Delaware, c. 1770
Silver

2003.4.173

18 **David Vinton**
American, 1774–1833

**Two Teaspoons**
Providence, Rhode Island, c. 1800
Silver

Acquired by the Clark, 1963
1963.55.1-2

19 **Samuel Drowne**
American, active 1745–1795

**Two Teaspoons**
Portsmouth, New Hampshire, c. 1775
Silver

Acquired by the Clark, 1963
1963.52.1-2

20 **Ezekiel Burr**
American, 1765–1846

**Two Teaspoons**
Providence, Rhode Island, c. 1820
Silver

Acquired by the Clark, 1963
1963.54.1-2

21 **Thomas Pickering Drowne**
American, 1782–1849

**Teaspoon**
Portsmouth, New Hampshire, c. 1800
Silver

2003.4.238

22 **Samuel Casey**
American, c. 1723–1773

**Tablespoon**
Newport, Rhode Island, c. 1760
Silver

2003.4.237
23 Samuel Casey  
American, c. 1723–1773  
**Porringer**  
Newport, Rhode Island, c. 1760  
Silver  
2003.4.218

24 Elias Pelletreau  
American, 1726–1810  
**Porringer**  
Southampton, New York, c. 1800–05  
Silver  
2003.4.219

25 Joseph Moulton  
American, 1744–1816  
**Two Teaspoons**  
Newburyport, Massachusetts, c. 1765  
Silver  
Acquired by the Clark, 1963  

26 Samuel Drowne  
American, 1749–1815  
**Teaspoon**  
Portsmouth, New Hampshire, c. 1770  
Silver  
Acquired by the Clark, 1963  
1963.46

27 Samuel Kirk and Son  
American, active 1846–1861  
**Teaspoon**  
Baltimore, c. 1860  
Silver  
Acquired by the Clark, 1963  
1963.47
Drinking Wares

28 **Thomas Fletcher**
American, 1787–1866

**Saucepan**
Philadelphia, c. 1830
Silver
2003.4.111.1–2

29 **Jesse Churchill**
American, 1773–1819

**Beaker**
Boston, c. 1805
Silver
2003.4.203

30 **John David**
American, 1736–1798

**Tankard**
Philadelphia, c. 1780
Silver
2003.4.76

31 **Christopher Hughes**
American, 1744–1824

**Pair of Canns**
Baltimore, c. 1775
Silver
2003.4.111.1–2

32 **John David**
American, 1736–1798

**Bowl**
Philadelphia, c. 1770
Silver
Bequest of Henry Morris and Elizabeth H. Burrows
2003.4.120
33 William G. Forbes  
American, 1752–1840  
Pair of Goblets  
New York City, c. 1800  
Silver  
In early America, the goblet form was predominantly used in churches, where it served as a communion vessel. However, this pair, crafted in the early nineteenth century, was made for domestic use. Each goblet is engraved with the initials “TLC,” for the original owner or owners.  

34 Maker’s Mark “JS”  
American  
Pair of Beakers  
c. 1780  
Silver  

35 Robert Shepherd and William Boyd  
American, 1781–1853  
Beaker  
Albany, New York, c. 1830  
Silver  

36 William Seal Jr. and John McMullin  
American, working in partnership, c. 1810  
Beaker  
Philadelphia, c. 1810  
Bequest of Henry Morris and Elizabeth H. Burrows 2003.4.154

37 Isaac Hutton  
American, 1767–1855  
Beaker  
Albany, New York, c. 1800  
Silver  
Filled with ale, wine, or other unheated beverages, beakers were intended for individual use, not shared consumption as with punch bowls. The delicate bright-cut motif around this beaker’s rim—termed “swag-and-roulette-work”—is also found on other examples by Hutton. This one is engraved “EAK” for Elisha and Alida (van Rensselaer) Kane of Claverack, New York.  

38 Edward Kinsey  
American, 1810–1865  
Beaker  
Cincinnati, Ohio, c. 1840  
Silver  
39 Matthew Cluff  
American, active from 1802; died 1845  

Pair of Beakers  
Norfolk, Virginia, c. 1806–1816  
Silver  

2003.4.107.1–2

40 Joseph Foster  
American, 1760–1839  

Beaker  
Boston, c. 1800  
Silver  

2003.4.202

41 Joseph Lownes  
American, 1754–1820  

Pair of Mugs  
Philadelphia, c. 1800  
Silver  

2003.4.155.1–2

42 Standish Barry  
American, 1763–1844  

Mug  
Baltimore, c. 1800  
Silver  

2003.4.71
43 Josiah Austin
American, 1719/20–c. 1780
Cann
Boston, c. 1760
Silver
This cann belonged to Isaac and Elizabeth (Sawyer) Appleton of Ipswich, Massachusetts. This information, along with the couple's birth and death dates, was inscribed on the underside of the base by a later generation.

44 Joseph Loring
American, 1743–1815
Cann
Boston, c. 1779
Silver

45 Daniel Dupuy
American, 1719–1807
Cann
Philadelphia, c. 1765
Silver
Tea and Coffee

46 Samuel Williamson
American, 1772–1843

Creampot
Philadelphia, c. 1796
Silver

2003.4.61

47 John McMullen
American, 1765–1843

Creampot
Philadelphia, c. 1820
Silver

Gift of William Giegold, 1980
1980.42

48 Joseph Lownes
American, 1754–1820

Salver
Philadelphia, c. 1800
Silver

2003.4.112

49 Samuel R. Richards
and Samuel Williamson
American, working in partnership,
c. 1797–1800

Creampot
Philadelphia, c. 1797
Silver

2003.4.60

50 John McMullen
American, 1765–1843

Creampot
Philadelphia, c. 1795
Silver

2003.4.251

51 Abraham Carlile
American, active 1791–1794

Coffeeepot
Philadelphia, c. 1792
Silver

2003.4.49
22 Richard Vincent
American, active 1799–1801
Sugar Basket
Baltimore, c. 1799
Silver
Sugar baskets, more commonly found in England and Ireland, are rare in American silver. They are customarily designed with a boat-shaped or oval body and a central handle. This example, marked by the Baltimore silversmith Richard Vincent, is ornamented with beading at the lip, reeding on the handle, and an engraved script monogram “H” within a bright-cut, ribbon-tied medallion.

Bequest of Henry Morris and Elizabeth H. Burrows, 2003 2003.4.6

23 John D. Germon
American, active 1782–1816
Sugar Bowl and Cover
Philadelphia, c. 1790
Silver
This exceptionally large sugar bowl with galleried rim—a feature often found in Philadelphia silver—suggests the increasing popularity and availability of sugar in late eighteenth-century America. One side is beautifully engraved with neoclassical mantling enclosing a script monogram. Later engraving on the opposite side details its descent in the Logan family from 1791 to 1921.

Bequest of Henry Morris and Elizabeth H. Burrows, 2003 2003.4.5a–b

24 Joseph Richardson Jr.
and Nathaniel Richardson
American, working in partnership, c 1777–90
Sugar Bowl and Cover
Philadelphia, c. 1785
Silver

Bequest of Henry Morris and Elizabeth H. Burrows, 2003 2003.4.21a-b

25 Joseph Anthony Jr.
American, 1762–1814
Bowl
Philadelphia, c. 1785
Silver


26 Joseph Lownes
American, 1754–1820
Footed Bowl
Philadelphia, c. 1780
Silver


27 Samuel R. Richards
and Samuel Williamson
American, working in partnership c. 1797–1800
Sugar Bowl and Cover
Philadelphia, c. 1798
Silver

61 John LeTelier, Sr.
American, c. 1740–1798
Sugar Bowl and Cover
Philadelphia, c. 1785
Silver
2003.4.171a–b

62 John Leacock
American, 1729–1802
Sugar Bowl and Cover
Philadelphia, c. 1775
Silver
2003.4.129a–b

58 Jacob Hurd
American, 1702/3–1758
Salver
Boston, c. 1745
Silver
2003.4.94

59 Daniel van Voorhis
American, 1751–1824
Tea Canister
Philadelphia, 1790–1800
Silver
2003.4.151

60 John Ewan
American, 1786–1852
Bowl
Charleston, South Carolina, c. 1820
Silver
2003.4.187
Tea Services

Joseph Richardson Jr.
American, 1752–1831

Tea Service with Teapot, Sugar Bowl and Cover, Waste Bowl, and Creampot
Philadelphia, c. 1795–1800
Silver, wood, and ivory

This four-piece tea service, consisting of teapot, covered sugar bowl, creampot, and waste bowl, exhibits the bold fluted style that became fashionable in the late 1790s. Each piece is engraved with the foliate monogram “EM” for the original owner. The nearby coffeepot, also made by Richardson, exhibits the same fluted panels but was made for a different client.

2003.4.41.1–4

Daniel van Voorhis
American, 1751–1824

Sugar Bowl and Cover and Creampot
New York City, c. 1790
Silver

Early eighteenth-century tea wares were not expected to match and were usually acquired separately. By the 1790s, however, it was customary to order a complete service, which might have included several hollowware pieces as well as a dozen teaspoons and a pair of sugar tongs. This three-piece service is fashioned in the popular neoclassical style. The oval teapot and sugar bowl have matching urn-shaped finials, and all three items are engraved with identical script monograms “ACF” within bright-cut, ribbon-tied shields. Tea-drinking rituals were well established by this date, and in the poet William Cowper’s words, “the cups that cheer but not inebriate” were enjoyed liberally and in style.

2003.4.114a–b, 2003.4.113

William G. Forbes
American, 1752–1840

Tea Service with Teapot, Sugar Bowl and Cover, Waste Bowl, and Creampot
Silver

Gift of an anonymous donor in honor of George Heard Hamilton, 1977
1977.19.1–4
Altered Silver and Spoons

The silver objects on the top shelf of this case have been made to look different than intended by the smiths who crafted them. In some cases, damage required forms be repaired or repurposed. Two creampots, one by Simeon Soumaine and the other by Tobias Stoutenburgh, were each made from two separate vessels soldered into a whole—midbands expertly concealing where different tops and bottoms were joined. The Joseph Gee creampot spout is disproportionately small; a seam on the spout indicates it has been repaired as well. One of the feet of the Samuel Casey creampot may have been accidentally bent, then the others deliberately twisted to match; the feet should ideally rest on the flat (now upturned) ends. Strangely, the teapot began its life as a sugar bowl: a hole was cut in the side of the bowl and a spout soldered on, while a handle was applied to the opposite side. The unhinged lid might have presented problems when pouring hot tea, unless the owner remembered to hold it firmly in place.

68 John LeTelier, Sr.
American, c. 1740–1798

Altered Sugar Bowl and Cover
Philadelphia, c. 1785
Silver

This sugar bowl is unusual in that a pierced gallery—a thin strip of silver composed of narrow arches—was added to its foot, below the beading that was probably the original base of the piece. Galleries were usually restricted to the rims of sugar bowls and their lids. As a decorative device, a gallery served to lighten a piece. The one here, however, makes the sugar bowl seem somewhat unstable.

2003.4.99a–b

69 Samuel Williamson
American, 1772–1843

Altered Teapot
Philadelphia, c. 1795
Silver

2003.4.22a–b

70 Samuel Casey
American, c. 1723–1773

Creampot
Newport, Rhode Island c. 1760
Silver

Gift of Frederick and Alice Bradley, 1996
1996.13
**74** William Hookey  
American, 1733–1812  

*Set of Six Tablespoons and Set of Six Teaspoons*  
Newport, Rhode Island c. 1790  
Silver  

2003.4.73.1–12

**75** John D. Germon  
American, active 1782–1816  

*Set of Six Tablespoons and Six Teaspoons*  
Philadelphia, c. 1810–15  
Silver  

2003.4.143.1–12

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**71** Simeon Soumaine  
American, c. 1685–1750  

*Unidentified silversmith*  

*Creampot*  
New York City, c. 1740–50  
Silver  

2003.4.24

**72** Joseph Gee  
American, active from 1785  

*Creampot*  
Philadelphia, c. 1785  
Silver  

2003.4.127

**73** Tobias Stoutenburgh  
American, 1700–1759  

*Creampot*  
New York City, c. 1735  
Silver  

2003.4.210
The spoons on the lower deck show a progression in form and decoration from the second quarter of the eighteenth century through the first quarter of the nineteenth century. Early spoons were placed with the bowls face down on the table (the tip of the handle curving downward to balance the spoon). Silversmiths embellished the backs of bowls with applied “rattails” (nos. 76 and 77) or stamped patterns of shells or birds (nos. 78 and 79), achieved by hammering the bowl into a swage. By the 1780s, spoons were set with the bowl face up, the front handles engraved with “feathered edges” or bright-cut engraving and decorative monograms of the owners (nos. 80 and 81). The shape of the handle continued to evolve, becoming wider and more angular in later years (nos. 84 and 85).

**76 Jacob Hurd**  
American, 1702/3–1758  
**Tablespoon**  
Boston, c. 1735  
Silver  
2003.4.142.1

**78 Edmund Milne**  
American, 1724–1822  
**Tablespoon**  
Philadelphia, c. 1760  
Silver  
2003.4.256

**77 Daniel Boyer**  
American, 1725–1779  
**Tablespoon**  
Boston, c. 1750  
Silver  
2003.4.245

**79 William Homes**  
American, 1716/17–1783  
**Tablespoon**  
Boston, 1769  
Silver  
2003.4.249
80 William Gilbert
American, 1746–1818

Tablespoon
New York City, c. 1785
Silver

2003.4.34.2

81 Thomas Byrnes
American, 1766–1798

Tablespoon
Wilmington, Delaware c. 1790
Silver

2003.4.236

82 Daniel van Voorhis
American, 1751–1824

Tablespoon
New York City, c. 1790–95
Silver

2003.4.118.1

83 John LeTelier, Sr.
American, c. 1740–1798

Tablespoon
Philadelphia, c. 1793
Silver

2003.4.243

84 John Tanguy
American, active 1801–1818

Tablespoon
Philadelphia, c. 1801
Silver

2003.4.121

85 Benjamin H. Tisdale
American, active from 1812

Tablespoon
Providence, Rhode Island, c. 1824
Silver

2003.4.247
Imported Items and Clark Silver

**Probably the workshop of James Giles**
English, 1718–1780

**Pair of Candlesticks**
London, c. 1775–80
Opaque white, yellow, and colorless glass, bronze, and gilding

Bequest of Herbert Heidelberger in honor of Minna and Frederick Heidelberger, 1986
1986.102.1–2

Silver and porcelain made in China for the American market are on display on the second shelf of this case.

**Cumshing**
Chinese, active c. 1780–1820

**Sugar Basket and Cover and Teapot Stand**
Canton (modern-day Guangzhou), c. 1800
Silver

Little is known about Cumshing, but he no doubt belonged to Canton’s high-ranking Goldsmiths Guild: Chinese silversmiths, like those in America, often achieved great status and wealth in their communities. American merchants who traded in China made lists of silversmiths whose work was of quality, perhaps first ordering plates for themselves, then passing these directories on to others interested in establishing trade. A list from 1809 (found in the records of a Salem, Massachusetts, trading ship, the *Minerva*) recommended Cumshing, noting that he was willing to sell or rent silver to foreigners.

2003.4.170, 2003.4.174

**Manufacturer unknown**
Qing Dynasty, Chinese, 1644–1911

**Octagonal Plate from the George Washington Memorial Service**
c. 1800
Hard-paste porcelain, enamel, and gilding

Gift of Phoebe Prime Swain, 2013
2013.6.24
Goldsmiths & Silversmiths Co. Ltd.
English, active 1880–1955

Two Handled Cup and Cover
London, 1936/37
Nine-karat gold

Made entirely of gold, this trophy was presented to Sterling Clark after his three-year-old colt, Never Say Die, won the Derby Stakes Cup on June 2, 1954. Clark’s horse was the first owned and bred by an American to ever win this prestigious English race. Passionate in his love for horses, Clark bred and raced many, but about the winner of this event, he would write: “Never Say Die is a really nice horse—I wish I had a disposition like his.”

Acquired by Sterling and Francine Clark, 1954
1955.511

Currier & Roby
American, active 1900–1953

Trowel
New York City, before 1953
Silver

Sterling and Francine Clark used this trowel to lay the cornerstone of the original museum building on August 26, 1953. Engraved are words from a speech given by William Graham Cole, a Williams College professor of religion and a Williamstown resident, including the passage:

The laying of this cornerstone will make no headlines. Yet within these walls is to be housed beauty which has already stood the test of time and which will far outlast the tumult of today. In this place men and women will be strengthened and ennobled by their contact with the beauty of the ages.

Acquired by Sterling and Francine Clark before 1955
1955.522