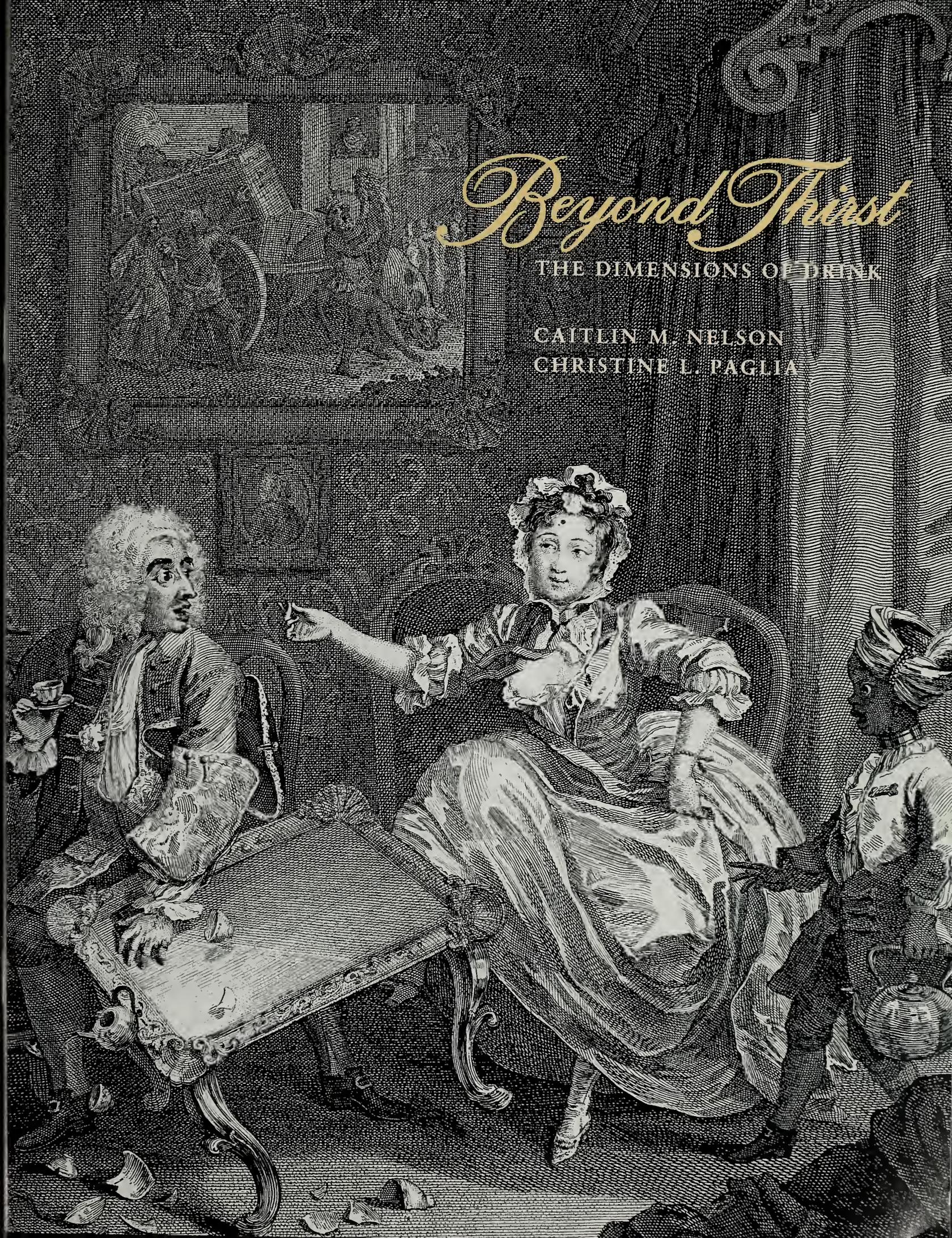


Beyond Thirst

THE DIMENSIONS OF DRINK

CAITLIN M. NELSON

CHRISTINE L. PAGLIA



This brochure accompanies an exhibition of the same name at the Bowdoin College Museum of Art from April 17 through June 15, 2003.

COVER ILLUSTRATION

William Hogarth, *The Harlot's Progress, Plate II* (Catalog 44) (detail)

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FOREWORD

One of the pleasures furnished by a multifaceted collection formed from many sources over many years is the discovery of threads or themes which can relate disparate objects. As part of their respective responsibilities in making the Bowdoin College Museum's holdings known and accessible to students and faculty from many different disciplines, Christine Paglia, Andrew W. Mellon Curatorial Intern, and Caitlin Nelson, Curatorial Assistant, have explored the collection in depth. As they poked around in paintings, prints, and the decorative arts, the act and art of drinking, with its meanings and rituals associated with more than slaking thirst, emerged as an intriguing topic around which to build an exhibition. Wisely limiting their investigations to the art of the West since the middle of the eighteenth century, they have uncovered a diverse palette of artifacts and images highlighting a familiar activity which nonetheless can provide a window onto social behavior from other times and cultures.

I would like to add my thanks to those of the curators to the outside experts from the Old York Historical Society and the Victoria Mansion, Portland, for the generosity of their time and loans. And to the Museum's consulting curator of decorative arts, Laura Sprague, yet again, my deep gratitude for so patiently and graciously sharing her vast expertise. We continue to be grateful to the Andrew W. Mellon Foundation for its original funding of the curatorial internship, and to the George Otis Hamlin Fund, which together have furnished junior museum professionals the challenging opportunity to organize an exhibition and prepare a publication.

KATY KLINE
Director

ACKNOWLEDGMENTS

We would like to recognize a number of individuals whose time and expertise have been instrumental to the rewarding process and realization of this exhibition. The assistance of Laura Sprague, consulting curator of decorative arts, has been invaluable, and we have appreciated her time, guidance, and good humor. Delving into the broad topic of consciousness-altering beverages in art, we have been very grateful for the guidance, insightful critique, and continual support of Katy Kline, director of the Bowdoin College Museum of Art, and of curator Alison Ferris. Our sincere thanks are also extended to the Museum staff, Suzanne K. Bergeron, Patricia L. Jenks, Laura J. Latman, Liza Nelson, José L. Ribas '76, and Victoria B. Wilson for their assistance, advice, and encouragement.

The generosity of a few lending institutions and individuals has greatly enriched the exhibition. We thank Thomas Johnson and Cynthia Young-Gomes of Old York Historical Society for kindly lending both their time and knowledge and works from the permanent collection there; as well as Robert Wolterstorff, Arlene Schwind, and Julia Kirby of the Victoria Mansion in Portland for the generous loan of works from their collection. This publication would not have been possible without the editing of Lucie G. Teegarden, the photography of Dennis Griggs, and the design of Mahan Graphics, and we very much appreciate their good work.

Finally, we would like to thank the Andrew W. Mellon Foundation for the generous financial support of both this exhibition and the Andrew W. Mellon Curatorial Internship.

CAITLIN M. NELSON
Curatorial Assistant

CHRISTINE L. PAGLIA '00
Andrew W. Mellon Curatorial Intern

BEYOND THIRST

THE DIMENSIONS OF DRINK



Catalog 59. John Sloan, *Monsieur Mirotaine Waters the Wine*

From the ritual implied by use of a seven-piece silver tea service, to the chaotic revelry and release in the depiction of an Election Day celebration, the art and artifacts of caffeinated and alcoholic beverages speak to common human experiences that surpass mere thirst. Despite opposite physiological effects and distinct characters, these consciousness-altering beverages share a significance among individuals and societies that makes them natural subjects for artists working in various media. This exhibition of decorative arts objects and two-dimensional images drawn primarily from the permanent collection of the Bowdoin College Museum of Art brings together a selection of works that pertain to the consumption of caffeinated and alcoholic beverages. Together, the two types of art objects—the implements and depictions of drinking—create a complex and nuanced view of the ways that artists, subjects, and viewers have thought about the nature of these significant social beverages. The flexibility and character of a college art collection complement the interplay between these different types of art objects, particularly in cases in which decorative arts objects have a history of usage linked to Bowdoin. At the same time, the exhibition does not purport to be a comprehensive look at these themes; the works included were created or used over the course of two hundred years in Europe and the United States, from roughly 1750 to 1950. Though alcoholic and caffeinated beverages have been prepared and consumed for centuries around the world, examining these centuries invites a meaningful comparison to contemporary life, as coffee, tea, wine, and beer continue to play a significant role in everyday activities.

ALCOHOLIC BEVERAGES

Encompassing consecration, conviviality, and chaos, the art in which alcoholic beverages figure reveals a variety of beliefs and rituals behind drinking in Western society. The power of alcoholic beverages to sanctify a range of social interactions is displayed both in depictions of the spaces where they are consumed and in the implements designed for their preparation, presentation, and consumption. Pleasure and relaxation are often apparent in scenes involving alcoholic beverages, though due to its notorious dark side as an addictive substance, alcohol also figures in art as a means by which to gain insight into human violence, chaos, and immorality. Though varied in media and produced over the course of two centuries, the works on view attest to the intrigue surrounding the multifaceted character of these consciousness-altering drinks.

The vessels and accessories created for wine and beer consumption reflect the capacity of alcoholic beverages to impart meaning to casual, everyday situations as well as formal ones. In addition to their utilitarian purposes, these decorative arts objects can signify the social rituals for which they were designed. The changing etiquette concerning beer and wine consumption continues to impact the nature and production of tablewares designed for drinking. The implements of wine consumption often reflect its early association in the West with the upper classes as a symbol of sophistication and refinement. Starting in the fourteenth century it was customary not to set wine glasses at the dinner table, but rather to have them delivered from a side table by servants.¹ This custom lingered into the early nineteenth century and may have been a means both to protect delicate and valuable glassware and to discourage overindulgence. As this relative scarcity of glassware at table accentuated the importance of wine, the later Victorian custom of setting five to six glasses per place setting at formal dinners



Catalog 9, 26, 13, 22. British, *Decanter with Wineglasses*; Thomas Phipps, *Decanter Label*; William Forbes, *Salver*; British, *Wine Strainer*

similarly emphasized wine consumption with excess. Each glass was intended for a different type of wine, in addition to one for the water that was served throughout the meal (cat. 8). Fewer glasses were used at more casual or modest gatherings.

...Although Miss Manners finds it reassuring to see five glasses neatly arranged above her knife at a dinner table (for sherry with the soup, white wine with the fish, red wine with the meat, champagne with the dessert, and the water so she won't slide off her chair), she admits that one can live decently on only one wine and water...²



Catalog 1. Gorham Manufacturing Company,
Mug with Coat-of-Arms

The different shapes and sizes of wine glasses correspond to different types of wine. Some of the smallest are intended for strong wines that are best consumed in small amounts, like sherry, cordials, and port (cat. 8, 9). Typically, the shape of the bowl of a wine glass corresponds to the optimal serving temperature of the wine it should hold, as the design either encourages or discourages grasping the glass by the bowl, and thus warming the wine with the hands.

A number of accessories made from costly materials like silver and glass have further ritualized the serving of wine from the eighteenth to twentieth centuries (cat. 9, 26, 13, 22). Wine coolers that keep bottles chilled prior to consumption can be set at table for wines that are best served below room temperature (cat. 28). Wine was often decanted prior to serving to allow it to breathe, a practice that also allowed a host to deny guests knowledge of the vintage (cat. 9, 10). A wine strainer that prevents the aeration of wine is used to decant³ (cat. 22). The decanter can then be placed atop a small, footed serving tray called a salver, or on a wine coaster for serving, often with a silver label identifying the contents (cat. 11, 13, 26, 27).

The contrast between the delicate, graceful form of a stemmed wine glass and the solid utilitarian shape of a beer mug distinguishes the cultural meanings of wine and beer.⁴ Beer carries connotations of conviviality and merriment in art, as an unpretentious and egalitarian drink that requires relatively few accessories for its consumption. Tankards, the large, often lidded vessels for beer, ale, and cider, can be used both as serving pitchers, and as vessels to drink from directly (cat. 3). Mugs and tankards are made of silver, pewter, ceramic, and glass, among other materials, with each one carrying implications of class based on its value. The silver tankard in the exhibition was particularly significant in colonial America as the largest of “tablewares (that) were valued by weight and served as currency before banks were established.”⁵ Silver mugs and tankards are often given as commemorative gifts. A petite silver mug inscribed to “Miss Hattie S. Walker” (Harriet Sarah Walker, who with her sister Sophia commissioned the construction of the Walker Art Building that houses the Bowdoin College Museum of Art) seems to be an emblem of membership in a women’s society based in Atlanta, Georgia, in the 1880s called “The Mystic Owls” (cat. 1). The group was known for its annual gala ball, and this silver mug likely served two functions: as a symbol of membership and as a vessel to use at club activities where alcoholic beverages were imbibed. As the pair of mugs in the exhibition (cat. 2) include the Bowdoin family crest, the Hattie Walker mug is emblazoned with the crest of the Mystic Owls.

Depictions of the spaces and places of alcohol consumption reveal varied and often unexpected effects of drinking that range from sanctification to pleasure and disorder. The comparison of two images pertaining to elections, one in 1750s England and the other in 1860s America, illustrates two distinct characterizations of alcohol. The wood engraving *Our Next President*, a cover page of *Harper’s Weekly* magazine by American artist Winslow Homer, depicts a toast among men and women to mark the election of Ulysses S. Grant (cat. 56). The toast unites the group as they contend with the hopes and fears of a new era of



Catalog 47. William Hogarth, *An Election Entertainment*, Plate I

leadership. Subtle differences in the expressions of the men and women in the scene introduce a sense of different societal expectations concerning gender and alcohol consumption. Two of the women appear ill at ease as they face the viewer with blank gazes, while the third turns away, obscuring her face. In comparison, the men display comfort and familiarity as they raise their glasses. The contrast may be attributed to the historic trend that “...women are never encouraged to ask for a drink; men are

supposed to see to their needs, and women themselves are made to feel that alcohol ruins their appearance....”⁶ Accordingly, a toast is one of the few instances when it would be appropriate for a woman to drink, though it would also be assumed that she would appear unfamiliar and ill at ease with the situation.

While wine sanctifies a moment of transition in *Our Next President*, a host of alcoholic beverages lead to pleasure and disorder in *An Election Entertainment* by the



Catalog 56. Winslow Homer, *Our Next President*

eighteenth-century British satirist William Hogarth (cat. 47). In stark contrast to the intimacy and meaning of *Our Next President*, Hogarth's *Election* displays a cynical view towards the events of an election.

... A popular orgy...threatens to overwhelm the politicians who promoted it....Within the room, all is heat and confusion and noise. A fiddler scrapes: punch is brewed on the floor....An 'ignorant and ferocious populace' is swilling and guzzling at their betters' expense....⁷

Amidst the flurry of drunken activity, gin becomes both a cause of injury and a medicine: in the foreground a man dispenses gin to the wounded head of a bodyguard, while the bodyguard simultaneously downs a glass of gin. Despite the distinction between the "ignorant and ferocious populace" and "their betters," the shared experience of drinking to the point of drunkenness has bridged the classes so that "alcohol has contributed to the general sense of equality."⁸

In the engravings *Beer Street* and *Gin Lane* Hogarth satirizes the effects of beer and gin on British society with a specific political agenda, and in doing so clearly contrasts the positive and negative effects of alcohol (cat. 42, 43). The pair promote "a ministerial measure against the unlimited sale of gin,"⁹ as *Beer Street* and *Gin Lane* depict a world in which beer is synonymous with all that is good, productive, and merry in England, while gin is responsible for mindlessness, laziness, degradation, and disease. The details of each composition mirror one another, particularly in the comparison of the central figures: in *Beer Street*, a hearty young couple takes a break from their honest work to drink a pint of beer, while in *Gin Lane*, a depraved mother, drunk on gin, unwittingly drops her infant down a flight of stairs leading to a gin cellar. *Beer Street* and *Gin Lane* appear to have contributed to the achievement of their political aim: the sale of gin was limited in England when the Gin Act was passed in the summer after their publication.

As the question of drinking was addressed by the passage of Prohibition in the United States, works by the twentieth-century American artist John Sloan communicate his stance concerning the effects of that policy and the morality of drinking. Sloan records scenes of everyday life during Prohibition with a sense of humor edged with sadness and occasionally mild contempt. *Bandit's Cave* depicts the view down the stairs of a crowded nighttime hotspot—with a sign reading "Tea Dance" over the door (cat. 62). The blatant contradiction between the

crowded entrance and the polite connotations of a tea dance points to the fact that “Bandit’s Cave” is a speakeasy under the guise of a tearoom. In *A Thirst for Art* Sloan records an example of post-Prohibition repercussions at a crowded art opening, as a multitude of wine glasses demonstrate that the taste of this crowd is more for wine than it is for art (cat. 65). In both images alcoholic beverages unite people with unusual vigor expressly because they have been forbidden.

With its reputation as an aphrodisiac, alcohol naturally figures in scenes of couples and flirtation. In *New Year’s Eve and Adam* John Sloan reveals a combination of intimacy, flirtation, and disorder that he witnessed at a hotel party one New Year’s Eve (cat. 61). The *Eve and Adam* pun of the title makes an overt connection between the original sin of Adam and Eve and alcohol-induced flirtation and sex. As wine glasses are raised to the lips and dropped to the floor, the flirtation between a man and a woman escalates to involve several other men as well, imparting an ominous tone to the otherwise playful scene. A waiter carries a salver with more glasses of wine to be served in the background, while in the front corner the woman unknowingly kicks over a wine cooler holding a bottle of wine. Similarly, the 1932 photograph *Couple at the Bal des Quatre Saisons, Rue de Lappe, Paris* by the French photographer Brassai documents an intimate moment between a couple seated at a busy Paris bar (cat. 38). Although they share a bench with other customers, the two sit closely, arms entwined, with half-emptied wine glasses on the table before them as a sign of their amorous mood.

These works demonstrate that artists, subjects, and viewers alike are attracted to the power and importance of alcohol as much as to the drinks themselves. The implements and



Catalog 61. John Sloan, *New Year’s Eve and Adam*

depictions of drinking collectively portray the complex character of alcohol as a substance simultaneously linked to consecration, pleasure, violence, and destruction. Art reflects the ways society has both craved and disdained the effects of these drinks, and inarguably demonstrates the key role that they play in a culture that can automatically equate the word drinking with alcohol.

CHRISTINE L. PAGLIA

CAFFEINATED BEVERAGES

Although not as elevated a subject as gods or heroes, the implements and activities of everyday life have long found their way into art. Caffeinated beverages, with a modest but pervasive cultural role, have attracted the attention of both fine and decorative artists since their introduction to the West. Despite their differences—tea was associated with the domestic and intimate, coffee (originally at least) with the more public and social—their appearance and influence can be tracked in images and tablewares.

Tea was imported from Asia to Holland in 1610 and made its way to England approximately forty years later; coffee was introduced to Spain in 1528 although it was not until 1650 that these beverages were popular and widely available in the West. The tablewares used in the preparation and consumption of these beverages—teapots, coffeepots, spoons, cups, and saucers—reveal distinctions in rank through the use of material and decoration. They comment obliquely on the standards and practices of our own culture of Styrofoam and Starbucks.



The drinking of tea in England and America was an elaborately organized ritual; tea was theatrically prepared and presented, involving a number of separate steps and implements. Once the host or servant added tea leaves and boiling water to the teapot, the tea was steeped and poured into cups. Milk was stirred in with teaspoons (cat. 20) and sugar lumps added with tongs (cat. 23). The neoclassical sugar tongs seen here are a particularly fine example, decorated with bright-cutting, an ornamental edging of angled facets. Sugar tongs became obsolete by the end of the nineteenth century when granulated sugar replaced the hand-cut sugarloaf.

Before the advent of teabags in 1908, loose tea was stored in chests or caddies that required a short-handled caddy spoon (cat. 25) to transfer the leaves to the pot. Tea caddies varied in shape and size, though they were often small, due to the high cost of tea. Some of the larger, more ornate tea chests were fitted with locks to prevent servants from helping themselves to this precious commodity. The tea caddy illustrated here (cat. 17), manufactured by Wedgwood around 1800, features newly fashionable decoration influenced by classical forms. In the 1760s, archeologists working in Pompeii and Herculaneum unearthed a wealth of previously unseen antiquities including ancient cameos and red- and black-figure pottery. These discoveries inspired styles, forms, and decorations throughout the arts. The design of this tea caddy imitates ancient cameo glass and bears the classical acanthus leaf on its cover.

Teapots were fashioned with small holes at the base of the spout to strain the leaves while pouring. Preventing tea leaves from traveling into the cup required extra measures. The leaves that invariably escaped were removed from the cup with a strainer spoon (cat. 24). The decorative pierced pattern in the bowl served as a sieve; leaves were elegantly discarded at the tea table in

Catalog 25, 17, 23, 24. Joseph Taylor, *Tea Caddy Spoon*; Wedgwood Company, *Tea Caddy*; American, *Sugar Tongs*; Knight Leverett, *Strainer Spoon*



Catalog 14. Dominick & Haff, *Seven-piece Tea Set* (clockwise from upper-left: kettle and stand, coffeepot, creamer, teapot, sugarbowl, tray)

a waste or slop bowl (cat. 16). The thin, pointed handle of the strainer spoon also cleared plugged holes in the teapot sieve. Until the mid-eighteenth century, both pots and cups in which tea (and coffee) were prepared and served remained small while prices of these commodities were high. To economize, tea was brewed extremely strong, with fewer tea leaves. Another pot held hot water to dilute the tea.

The nature and expense of the materials from which tea and coffee services were made reflected one's social class and status. The pewter teapot, coffeepot, and sugar bowl (cat. 29, 30, 31) were created in the eastern United States during the early to mid-nineteenth century. The teapot, featuring a stylized pinecone finial, was made in Westbrook, Maine, by Rufus Dunham in 1860; its tall shape suggests that it could also have served as a coffeepot. An alloy of tin mixed with a small quantity of copper and antimony, pewter has a buffed, warm glow, not

as hard or cold as silver. Since it is soft, it lends itself to simple decorations, such as the incised lines seen on the objects here. Pewterers did not attempt to emulate silver or porcelain forms or the intricacy of decoration that the harder silver could support. Though inexpensive, pewter was carefully scrutinized by potential buyers for its quality. The early American public was wary of domestic pewter, as American soil does not have the tin deposits found in Great Britain. As a result, American pewterers labeled their high quality stock with an "X" or "Britannia," to denote the British standard. (An "X" appears on the underside of the sugar bowl in this exhibition).

For the upper class, only porcelain or silver tea sets were considered appropriate for guests and other formal situations, although the wealthy occasionally resorted to pewter in informal settings. Westerners prized porcelain's delicate translucence (cat. 16). The earliest Western

drinkers of tea and coffee sought porcelain wares imported from Asia or locally-made silver vessels until the mid-eighteenth century, when Europeans discovered the secrets of Asian hard-paste porcelain production. These European porcelains were in constant competition with the Chinese export porcelains and were costly to acquire. Silver, a precious material with a lustrous, easily decorated surface, was the other material of choice. Gold and silver could be used as legal tender in colonial America and the United States until 1857, so silver tea and coffee ware had real monetary value beyond practical uses. Owning even one silver teaspoon (cat. 20) could indicate social advancement, and having a mix of patterns within an individual household was perfectly acceptable.

The silver service (cat. 14), recently found to be manufactured by the New York firm Dominick & Haff in 1921, reportedly belonged to Edith Lansing Koon Sills, wife of Bowdoin College President Kenneth C. M. Sills. Mrs. Sills said of entertaining students in their home, “I use our best china and silver and everything else that I would have for the most distinguished visitor.”¹⁰ The engraved monogram attests to the wealth of the owner and the desire to be permanently associated with luxury goods. This service is conservative for its time with its scrolling leaf motif that was popular during the



Catalog 35. John Leech, *Tea Table Gossip*

Colonial Revival period. It draws its influences from neo-classical design, popular in the eighteenth and nineteenth century, rather than the simple Arts and Crafts movement then in vogue. Complete silver tea and coffee services such as this, containing a hot water kettle, tea and coffeepots, creamer and sugar bowl held on a tray, remained popular through the end of World War II, after which American society abandoned such formality.

In a set of satirical engravings of an unusual late eighteenth-century British tea party, William Hogarth's series *The Harlot's Progress* (cat. 44 and 45) follows Moll Hathaway's adventures in London after she leaves the country and is employed as a prostitute. In one scene (cat. 44), Moll's wealthy patron has encountered an amorous tryst between Moll and her lover. To distract her patron, Moll topples over an ornate tea table topped with a tea service, allowing the lover to slip away unseen. The expensive and imported porcelain tea set plays off the stereotype of the wealthy British patron who is affluent enough to provide his mistress with opulent surroundings and luxury tea ware. In the next scene (cat. 45), Moll has been dismissed to live alone in relative squalor. Clinging to a vestige of respectability, however, she continues to drink tea, albeit it from modest earthenware.

Tea Table Gossip (cat. 35), by John Leech, one of the foremost graphic artists in Victorian England, presents a more conventional social gathering. A small, delicate watercolor, *Tea Table Gossip* seems precious in its scale and touch, as befits the scene's association with femininity and domesticity. These elegantly dressed ladies are gathered around a tea table to while away the afternoon in trivial conversation. “In certain



Catalog 44. William Hogarth, *The Harlot's Progress, Plate II*

mannered situations, tea drinking also seems to have been a refined behavior throughout the [Victorian] period. The image of the genteel afternoon ladies' tea party had the ability to invoke powerful upper-class associations."¹¹ The clock on the wall is the satirist's gentle reminder that these are ladies of leisure whose afternoons present no other demands on their time.

Coffee, a more vigorous stimulant, was often taken in public coffeehouses. Initially it was popular with the middle and upper classes, but by the end of the eighteenth century it was consumed by all classes as its price declined. "...[C]offee drinking was a social activity, associated with lively discussion and the dissemination of news, local and national. Coffeehouses therefore attracted men of letters, scholars, poets, wits and men of affairs..."¹² Coffeehouses were also places of argument and dissent, both political and personal, and their unruly atmosphere became infamous. Charles II of England (1630–1685) attempted to close down these hotbeds of political unrest but rescinded his decree after just eleven days due to public outcry and rioting.

William Hogarth (whose father had owned an unsuccessful coffeehouse) was England's most renowned eighteenth-century satirist. He captured the rowdy atmosphere of a coffeehouse in his 1738 print *Morning* (cat. 48), engraved after a painting in his series *The Four Times of the Day*. Commissioned by a wealthy patron for display in the Vauxhall Gardens, a private social club, this series lampooned well-known locations and scenes of middle-class entertainment. Here a haughty spinster, on the way to an early morning church service in the bitter cold, her footman clutching her book of prayers, glances disdainfully at the goings-on in Tom King's Coffee House, an infamous establishment in Covent Garden, London. "[It was] a smoky, crowded, low-ceilinged room...where women of the town sat tippling and gabbling, surrounded by their male cronies, in all the heat, noise and claustrophobic confusion of a modern night club."¹³ As coffeehouses closed at dawn, a few customers have made their way outside and are fraternizing with women of distinctly different demeanor. The spinster's cold and judgmental



Catalog 66. Danny Lyon, *Jack, Chicago*

deportment is in sharp contrast to the hot and noisy coffeehouse crowd.

Unlike *Morning*, American Danny Lyon's 1965 photograph *Jack, Chicago*, shows a solitary man in a diner, a tableau far removed from the conviviality of the earlier coffeehouses (cat. 66). Lyon is a documentary photographer who immerses himself in the lives and lifestyles of his subjects before photographing them. He joined the Chicago Outlaws, an infamous 1960s motorcycle gang, and traveled with them for four years, taking photographs for his 1968 book *The Bikeriders*. Here Jack, who is given an identity only in the title, turns his back on the viewer. He is separated from the server, also

turned away, by the barrier of the counter. A mug and spoon next to him denote another person who, however, is conspicuous by his absence. Only the cropped hands of an unseen customer and the photographer's reflection in the stool testify to another human presence. In this dispiriting scene coffee stands not as an occasion of social intercourse, but as an emblem of twentieth-century loneliness and alienation. Despite his allegiance to the Outlaws, proudly proclaimed by his shirt and belt, Jack drinks alone. One thinks of T. S. Eliot's *The Love Song of J. Alfred Prufrock*, "I have measured out my life with coffee spoons."

From the study of tea, coffee, their associated tablewares, and depictions in art, their presence in Western culture can be better appreciated. The images of tea and coffee drinking show them as alternatively calming and invigorating, as expressions of private moments or active socializing. Their accessories, defining levels of social status, are often themselves works of art. The history of the consumption of these familiar beverages, depicted at different moments by different hands, reveals a tremendous scope of this shared human experience.

CAITLIN M. NELSON

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2. Judith Martin, *Miss Manners' Guide to Excruciatingly Correct Behavior* (New York: Warner Books, Inc., 1982), 381.
3. Robert R. Wark, *British Silver in the Huntington Collection* (San Marino, California: Huntington Library, 1978), 159.
4. Visser, 243.

5. Laura Fecych Sprague, "Two Colonial American Tankards," *Pointed Pairings: The Valuing of Art*, Bowdoin College Museum of Art (Brunswick, Maine: Bowdoin College, 2002), 38.
6. Visser, 253.
7. Peter Quennell, *Hogarth's Progress* (New York: The Viking Press, 1956), 249–250.
8. Joseph Burke and Colin Caldwell, *Hogarth: The Complete Engravings* (New York: Harry N. Abrams, Inc., [1968]), catalog entry 237.
9. Burke and Caldwell, catalog entry 221–222.
10. Herbert Ross Brown, *Sills of Bowdoin: The Life of Kenneth Charles Morton Sills, 1879–1954* (New York: Columbia University Press, 1964), 240.
11. Susan Williams, *Savory Suppers and Fashionable Feasts: Dining in Victorian America*. In Association with the Strong Museum (New York: Pantheon Books, 1985), 127.
12. Peter B. Brown, *In Praise of Hot Liquors: The Study of Chocolate, Coffee and Tea-Drinking, 1600–1850*. An Exhibition at Fairfax House, York. 1st September to 20th November 1995 (York, England: York Civic Trust, 1995), 12.
13. Quennell, 107–108.

FOR FURTHER READING

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Susan Williams. *Savory Suppers & Fashionable Feasts: Dining in Victorian America*. In Association with the Strong Museum. New York: Pantheon Books, 1985.

WORKS IN THE EXHIBITION

Works are in the permanent collection of the Bowdoin College Museum of Art unless otherwise noted. Starred works are illustrated. Dimensions are indicated as height by width by depth.

IMPLEMENTS AND ACCESSORIES OF DRINKING

- | | | |
|---|---|---|
| <p>*1. Gorham Manufacturing Company
American
<i>Mug with Coat-of-Arms</i>, 1879
silver with gilt highlights
3 x 3 1/2 inches (diameter)
(7.6 x 8.9 cm)
Bequest of Miss Mary Sophia Walker
1904.157</p> | <p>6. American
<i>Mug</i>, ca. 1820
mochaware
5 7/8 x 4 1/4 x 5 15/16 inches
(14.8 x 10.8 x 15.0 cm)
Old York Historical Society
York, Maine</p> | <p>*9. British
<i>Decanter with Wineglasses</i>,
ca. 1810
blown and cut lead glass
Decanter: 8 1/8 x 3 7/8 inches
(diameter) (20.6 x 9.8 cm)
Glasses: 3 15/16 x 2 1/2 inches
(diameter) (10.0 x 6.4 cm)
Anonymous Loan</p> |
| <p>2. William Grundy
British
<i>Pair of Mugs</i>, 1740–1749
silver
5 x 3 15/16 inches (diameter)
(12.7 x 10 cm)
Gift of Clara Bowdoin Winthrop
1943.3.1-2</p> | <p>7. Vernay Repeal Glass
British
<i>Footed Tumbler</i>, ca. 1933
blown and engraved lead glass
6 7/8 x 4 1/8 inches
(diameter) (17.5 x 10.5 cm)
Anonymous Loan</p> | <p>10. British
<i>Silver-Mounted Cut Glass
Decanter</i>, 1850–1860
colorless lead glass
with silver mount
13 3/16 x 5 inches (diameter)
(33.5 x 12.7 cm)
Victoria Mansion
(The Morse-Libby House)
Gift of Daniel B. Libby</p> |
| <p>3. John Potwine
American, Boston,
Massachusetts, and
Connecticut, 1698–1792
<i>Tankard</i>, ca. 1745
silver
7 1/8 x 4 11/16 inches
(diameter) (18.1 x 11.9 cm)
Gift of Mrs. Nina R. Lennox
in memory of her grandfather,
Edmund Bridge Bowman,
Class of 1823
1945.60</p> | <p>8. New England Glass
Company (attr.)
American, East Cambridge,
Massachusetts
<i>Selection of Six Glasses from
Morse Table Service</i>, ca. 1860
blown colorless lead glass
with wheel engraving, one
flashed with cranberry glass
Cordial glass:
3 5/8 x 1 9/16 inches
(diameter) (9.2 x 3.9 cm)
Hock glass:
5 1/4 x 2 7/16 inches
(diameter) (13.3 x 6.2 cm)
Water goblet:
6 13/16 x 3 1/8 inches
(diameter) (17.3 x 7.9 cm)
Champagne flute:
6 3/4 x 2 1/2 inches
(diameter) (17.1 x 6.3 cm)
Wine glass:
4 13/16 x 2 7/16 inches
(diameter) (12.2 x 6.2 cm)
Small wine glass:
4 1/2 x 1 7/8 inches
(diameter) (11.4 x 4.8 cm)
Victoria Mansion
(The Morse-Libby House)</p> | <p>11. Tiffany & Co. (attr.)
American, New York
<i>Wine Coaster</i>, ca. 1860
silver, bird's-eye maple
2 1/8 x 6 inches (diameter)
(5.4 x 15.2 cm)
Victoria Mansion
(The Morse-Libby House)
Gift of Daniel B. Libby</p> |
| <p>4. American
<i>Bottle</i>, ca. 1875–1900
stoneware
9 3/8 x 3 7/8 inches
(diameter) (24 x 10 cm)
Old York Historical Society
York, Maine</p> | <p>12. American
<i>Wine Bottle</i>, 19th century
blown glass
11 15/16 x 3 3/8 inches
(diameter) (30.4 x 8.5 cm)
Old York Historical Society
York, Maine</p> | <p>*13. William Forbes
American
<i>Salver</i>, ca. 1830
silver
1 1/16 x 9 1/16 inches
(diameter) (2.7 x 23 cm)
Gift of Edward H.
Tevriz, Class of 1926
1962.50</p> |
| <p>5. American
<i>Jug, Whiteroot</i>, 1876
stoneware
9 7/8 x 3 15/16 inches
(diameter) (24.8 x 9.8 cm)
Old York Historical Society
York, Maine</p> | | |

- *14. Dominick & Haff
American, Newark,
New Jersey, and New York,
New York, 1873–1928
retailed by A. Stowell and Co.,
Boston, Massachusetts
Seven-piece Tea Set, ca. 1921
silver
Tray:
1 1/16 x 23 15/16 x 16 15/16
inches (2.7 x 60.8 x 43 cm)
Coffeepot:
7 5/8 x 5 5/8 x 5 5/8 inches
(19.4 x 14.3 x 14.3 cm)
Teapot:
5 1/2 x 5 3/4 x 5 3/4 inches
(14 x 14.6 x 14.6 cm)
Sugar bowl:
4 7/8 x 5 1/2 x 5 1/2 inches
(12.4 x 14 x 14 cm)
Creamer:
3 15/16 x 4 x 4 inches
(10 x 10.2 x 10.2 cm)
Kettle and stand:
11 3/8 x 6 x 6 inches
(28.9 x 15.2 x 15.2 cm)
Bowdoin College Collection
15. Wedgwood Company
British, Etruria
Teacups and Saucers, ca. 1910
earthenware
Teacups: 2 1/16 x 3 3/8 x 4 3/16
inches (5.2 x 8.5 x 10.7 cm)
Saucers: 7/8 x 5 5/8 inches
(diameter) (2.3 x 14.4 cm)
Old York Historical Society
York, Maine
16. Chinese
Tea Service, ca. 1790
hard paste porcelain
Teapot: 8 7/16 x 4 1/2 x 5
inches (21.5 x 11.5 x 12.5 cm)
Cover: 1 1/4 x 2 3/4 inches
(diameter) (3.2 x 7.3 cm)
Underplate: 3/4 x 6 1/8 inches
(diameter) (1.9 x 15.5 cm)
Coffeepot:
9 x 4 7/8 x 7 5/8 inches
(22.9 x 12.4 x 19.3 cm)
Cover: 2 x 4 1/8 inches
(diameter) (5.1 x 10.5 cm)
Sugar bowl:
3 5/8 x 6 5/16 x 4 inches
(9.4 x 15.8 x 10 cm)
Cover: 1 1/2 x 4 15/16 inches
(diameter) (3.8 x 11.0 cm)
Creamer: 6 1/4 x 5 1/8 x 3 1/2
inches (15.8 x 12.9 x 8.8 cm)
- Slop bowl:
2 1/2 x 5 1/2 inches
(diameter) (6.5 x 13.9 cm)
Teabowls: 1 3/4 x 3 5/8 inches
(diameter) (4.4 x 9.1 cm)
Saucers: 1 1/4 x 5 5/8 inches
(diameter) (3.2 x 14.2 cm)
Plate: 1 3/8 x 8 1/4 inches
(diameter) (3.4 x 21.0 cm)
Old York Historical Society
York, Maine
- *17. Wedgwood Company
British, Etruria
Tea Caddy, ca. 1800–1820
earthenware
5 3/8 x 3 1/2 x 2 5/8 inches
(13.7 x 8.9 x 6.7 cm)
Bequest of
Mrs. Sylvia E. Ross
1963.80
18. British
Cup and Saucer,
ca. 1800–1825
earthenware
Cup: 2 1/16 x 4 inches
(diameter) (5.2 x 10.2 cm)
Saucer: 1 1/16 x 5 15/16 inches
(diameter) (2.7 x 15.1 cm)
Bowdoin College Collection
19. American
Tea Table, ca. 1750
mahogany
26 1/2 x 33 5/8 x 21 3/8
inches (67.3 x 85.3 x 24.7 cm)
Gift of Osborne R. Soverel
and Mary M. Soverel
1994.28
20. Peter Bateman
British
Four Teaspoons, 1802–1803
silver
4 3/4 x 1 x 1/4 inches
(12.0 x 2.5 x 0.6 cm)
Bequest of
Alice Hollister Lerch
1952.19.1-4
21. Moses Pearson
American, Portland, Maine,
d. 1892
Sugar Shell, 1850–1860
silver
6 1/8 x 1 1/4 inches
(15.5 x 3.2 cm)
Anonymous loan
- The following are gifts of Mrs.
Mary Prentiss Ingraham Davies:
- *22. British
Wine Strainer, 1750–1790
silver
4 3/4 x 3 3/8 inches
(diameter) (12.1 x 8.6 cm)
1932.23.1
- *23. American
Sugar Tongs, ca. 1800
silver
6 1/2 x 2 1/8 x 15/16 inches
(16.5 x 5.4 x 2.4 cm)
1935.17
- *24. Knight Leverett
American, Massachusetts
Strainer Spoon, ca. 1745
silver
5 3/4 x 1 x 1/8 inches
(14.6 x 2.5 x 0.3 cm)
1928.19.21
- *25. Joseph Taylor
British
Tea Caddy Spoon, 1796–1797
silver
2 1/2 x 1 3/4 x 7/8 inches
(6.4 x 4.4 x 2.2 cm)
1935.16
- The following are bequests of
Charles Potter Kling:
- *26. Thomas Phipps
British
Two Decanter Labels,
ca. 1787
silver
1 x 1 5/8 inches (2.5 x 4.1 cm)
1935.511-.512
27. George Smith
British
Wine Coaster, 1800–1801
silver
1 5/8 x 5 1/8 inches
(diameter) (4.1 x 13 cm)
1935.668
28. American
Wine Cooler, ca. 1900
silverplate
10 1/2 x 9 5/8 inches
(diameter) (26.7 x 24.4 cm)
1935.860

The following are gifts of Mr. and Mrs. James M. Brown III:

29. Rufus Dunham
American, Westbrook, Maine,
1815–1893
Teapot or Coffeepot, ca. 1860
pewter
8 5/8 x 5 1/4 inches
(diameter) (21.9 x 13.3 cm)
1982.11.32
30. William McQuilkin
American, Philadelphia,
Pennsylvania, active
1839–1853
Coffeepot, 1845–1853
pewter
11 1/4 x 6 5/8 inches
(diameter) (28.6 x 16.8 cm)
1982.11.29
31. Boardman and Company
American
Sugar Bowl, 1825–1827
pewter
5 3/4 x 5 5/8 inches
(diameter) (14.6 x 14.3 cm)
1982.11.30
32. British
Cup and Saucer,
ca. 1800–1825
earthenware
Cup: 2 1/16 x 4 inches
(diameter) (5.2 x 10.2 cm)
Saucer: 1 1/16 x 5 15/16 inches
(diameter) (2.7 x 15.1 cm)
Gift of Mrs. Charles Gilman
1946.47.1-.2
33. British
Cup and Saucer,
ca. 1800–1825
earthenware
Cup: 2 1/16 x 4 inches
(diameter) (5.2 x 10.2 cm)
Bowdoin College Collection
Saucer: 1 1/16 x 5 5/16 inches
(diameter) (2.7 x 15.1 cm)
Gift of Philip Sawyer Wilder
1940.348.2
- DEPICTIONS OF DRINKING
34. Thomas Rowlandson
British, 1756–1827
The Picnic Party, n.d.
watercolor on paper
11 7/16 x 18 inches
(29.6 x 45.7 cm)
Gift of Miss Susan
Dwight Bliss
1956.24.256
- *35. John Leech
British, 1817–1864
Tea Table Gossip, n.d.
watercolor and wash on paper
2 13/16 x 4 inches
(7.2 x 10.2 cm)
Gift of Miss Susan
Dwight Bliss
1956.24.225
36. Charles François Daubigny
French, 1817–1878
Guzzling Lunch (Avallant),
1862
etching on paper
5 1/8 x 7 1/16 inches
(13.0 x 18.0 cm)
Gift of David P. Becker,
Class of 1970, in honor of
Lynn Yanok
1990.81.7
37. Andreas Feininger
American, b. France 1906
Mirzel, Hamburg, 1931
gelatin silver print on paper
9 3/16 x 6 7/8 inches
(23.4 x 17.5 cm)
Museum Purchase,
Lloyd O. and Marjorie Strong
Coulter Fund
1983.1
38. Brassai (Gyula Halász)
French, b. Hungary
1899–1984
*Couple at the Bal des Quatre
Saisons, Rue de Lappe, Paris*,
1932
gelatin silver print on paper
11 3/4 x 9 1/4 inches
(29.8 x 33.5 cm)
Museum Purchase,
Lloyd O. and Marjorie Strong
Coulter Fund
1986.80
39. Bill Brandt
British, b. Germany,
1904–1983
In Charlie Brown's Tavern,
1945
gelatin silver print on paper
9 x 7 11/16 inches
(23.0 x 19.6 cm)
Museum Purchase,
Lloyd O. and Marjorie Strong
Coulter Fund
1988.3
40. Fairfield Porter
American, 1907–1975
Portrait of Richard Freeman,
1974
oil on board
22 x 18 inches
(55.9 x 45.7 cm)
Anonymous Gift
1986.74.1
41. Larry Clark
American, b. 1943
Untitled (portrait of a woman
with a beer can), 1963–1971
gelatin silver print on paper
12 1/4 x 8 1/8 inches
(31.1 x 20.6 cm)
Gift of Charles and
Joan Gross, and their
daughter Emily, Class of 1992
1991.99.20
- The following are engravings on
paper by William Hogarth
(British, 1697–1764), printed in
1790, and on long-term loan to the
Museum from Mr. and
Mrs. Albert E. Stone, except
where specified otherwise:
42. *Beer Street*
15 3/8 x 12 3/4 inches
(39.0 x 32.4 cm)
T52.1991
43. *Gin Lane*
15 3/8 x 12 3/4 inches
(39.0 x 32.4 cm)
T53.1991
- *44. *The Harlot's Progress, Plate II*
12 3/8 x 14 7/8 inches
(31.1 x 37.8 cm)
T11.1991
45. *The Harlot's Progress,
Plate III*
12 3/8 x 14 7/8 inches
(31.1 x 37.8 cm)
T12.1991
46. *A Rake's Progress, Plate III*
13 7/8 x 16 1/8 inches
(35.3 x 41.0 cm)
T18.1991
- *47. *An Election Entertainment,
Plate I*
17 1/8 x 22 inches
(43.5 x 55.9 cm)
T64.1991

48. *The Four Times of the Day: Morning*, 1738
hand-colored engraving
on paper
19 1/8 x 15 5/8 inches
(48.6 x 39.7 cm)
Transfer from the College to
Museum Collection, 1981
1981.2.1
55. *The Russian Ball—In the Supper Room*, 1863
13 5/8 x 9 1/4 inches
(27.3 x 23.0 cm)
Museum and College
Purchase, Hamlin, Quinby,
and Special Funds
1974.1.105
- *61. *New Year's Eve and Adam*, 1918
3 11/16 x 2 3/4 inches
(9.4 x 7.0 cm)
1961.69.94a
62. *Bandit's Cave*, 1920
6 7/8 x 4 15/16 inches
(17.4 x 12.6 cm)
1961.69.75

The following are lithographs on paper by Honoré Daumier (French, 1808–1879) that are gifts of David P. Becker, Class of 1970, unless specified otherwise:

49. *La Lecture du journal (Reading the Newspaper)*, 1840
7 3/4 x 7 1/2 inches
(19.7 x 19 cm)
1994.10.146

50. *Un Philosophe (A Philosopher)*, 1864
10 1/16 x 8 15/16 inches
(25.7 x 22.7 cm)
1994.10.185

51. *Les Politiques de café (The Politics of the Café)*, 1864
9 9/16 x 8 1/4 inches
(24.4 x 20.9 cm)
1994.10.184

52. *La Buvette (The Refreshment Area)*, 1865
9 1/2 x 8 3/4 inches
(24.1 x 22.2 cm)
1994.10.186

53. *Les Gens de justice au Café d'Auguesseau (Men of Law at the Café d'Auguesseau)*, 1849
9 5/8 x 8 1/4 inches
(24.5 x 21.0 cm)
Museum Purchase
1952.3.1

The following are wood engravings on paper by Winslow Homer (American, 1836–1910):

54. *Thanksgiving Day—The Dinner/The Dance*, 1858
9 3/16 x 13 13/16 inches
(34.6 x 23.5 cm)
Museum and College
Purchase, Hamlin, Quinby,
and Special Funds
1974.1.24

- *56. *Our Next President*, 1868
10 7/8 x 9 1/8 inches
(27.8 x 23.2 cm)
Museum and College
Purchase, Hamlin, Quinby,
and Special Funds
1974.1.130

The following are works by James Abbott McNeill Whistler (American, 1834–1903) purchased through the Lloyd O. and Marjorie Strong Coulter Fund:

57. *Tête à Tête in the Garden*, 1894
lithograph on paper
10 1/8 x 8 inches
(25.7 x 20.3 cm)
1993.22

58. *Afternoon Tea (La Conversation)*, 1897
lithograph, chine volant on paper
9 x 7 7/16 inches
(22.8 x 18.8 cm)
1993.21

The following are etchings on paper by John Sloan (American, 1871–1951) that are bequests of George Otis Hamlin, unless specified otherwise:

- *59. *Monsieur Mirotaine Waters the Wine*, 1904
6 3/8 x 3 1/2 inches
(16.3 x 8.9 cm)
Museum Purchase, Elizabeth B.G. Hamlin Fund
1972.6

60. *McSorley's Back Room*, 1916
5 3/16 x 6 15/16 inches
(13.2 x 17.6 cm)
1961.69.117

64. *Nude and Breakfast Tray*, 1933
5 3/8 x 6 13/16 inches
(13.7 x 17.4 cm)
1961.69.53
65. *A Thirst for Art*, 1939
3 7/8 x 6 inches
(9.9 x 15.2 cm)
1961.69.66

The following are gelatin silver prints on paper by Danny Lyon (American, b. 1942), that are gifts of Michael G. Frieze, Class of 1960:

- *66. *Jack, Chicago*, 1965
13 x 8 3/4 inches
(33.0 x 22.2 cm)
1982.28.7

67. *Andy, Meeting at Stoplight, Cicero, Illinois*, 1965
13 x 8 3/4 inches
(33.0 x 22.2 cm)
1982.28.8





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