

ANDREW CLARK - THE FINEST POWDER HORN ENGRAVER OF THE AMERICAN REVOLUTION?

by Michael Carter

Figure 1. Paul Revere's Boston Massacre is the most famous of Revere's engravings. The engraving memorializes one of the most impactful events in American history. On March 5, 1770, eight British soldiers and one officer shot into a crowd of 300-400 colonists that were harassing the British soldiers, killing five colonists and wounding six. Samuel Adams called this "a horrid massacre." Two British soldiers were convicted of manslaughter and sentenced to "branding on the thumb." Founding father and future U.S. President John Adams helped defend the British Soldiers. Library of Congress, LC-DIG-ppmsca-01657.



As I sit on my back deck this morning, watching the sun break through the trees, and contemplate the 250th anniversary of our nation, I feel a sense of awe toward the Patriots who invested their lives in this Republic. I have a reverence for the artifacts we collect and the men who used them as tools to win our independence. I enjoy the inspiration I feel when learning about the history, the art, and stories related to these artifacts, like the powder horns carved by Andrew Clark for neighbors and fellow soldiers during the American Revolution.

Powder horns were carried by soldiers and hunters. Soldiers primarily used powder horns during the French and Indian War and American Revolutionary War. These powder containers were most often made from cow horn. Powder horns were light weight, water tight, and were an easy and cheap way to keep the gun powder for their muskets accessible and dry. Soldiers often engraved their horns with their name, places they had served, and their date(s) of service. Their horns sometimes had rhymes, political sayings, folk art, forts, maps, battles, and anything else important to the soldier.

The horn engraving was a way to identify who the horn belonged to when horns were gathered to be filled with gun powder, and then returned to the owner. For many soldiers, the engraving on their powder horn was reflective of who they were and was fashionable for them to wear. Some powder horns were very plain with initials or crude drawings. Some were elaborate works of folk art. Sometimes a soldier would trade with a professional carver, run for horn carving, or take some of the military duties of the carver in exchange for horn carving. Many engraved powder horns give us clues into the heart and mind of soldiers at these important times in American History.

In November 2024, I visited my friend Tom Grinslade to see his unmatched private collection of powder horns. Tom wrote *Powder Horns: Documents of History*¹, and readily shared his infectious passion for powder horns. I could not wait to see his collection from decades of gathering. As we sat in Tom's office, I felt like he was introducing me to his grandchildren as he pointed out a horn, invited me to pick it up, and told me stories about it. I looked at horns carved by John Bush, Jacob Gay, Samuel Lounsbury, Richard Cresey, and several other carvers of interesting and beautiful works of art from the French & Indian War and the American Revolution. Then, in a well-lit display case, there was the Shubal Bragg horn, carved by Andrew Clark. I particularly admired how Clark copied the famous scene from the June 1774 issue of the *Royal American Magazine*, entitled "The Able Doctor or America Swallowing the Bitter Draught." Clark's engraving is a remarkable copy of the same image engraved by Paul Revere, wrapped around a powder horn.²

In July 2025, my quest to understand Clark and his work continued. I spent a day at Historic Deerfield in Deerfield, Massachusetts, with former, long time Historic Deerfield CEO Phil Zea, who shared with me the Bill Guthman collection, arguably the greatest collection of engraved horns ever assembled. While viewing about 80 of Guthman's spectacular powder horns, Phil and I examined the John and Sarah Gatchel horn carved by Andrew Clark and dated February 21, 1776. We marveled at the unmatched composition and craftsmanship and concluded that the John and Sarah Gatchel horn by Andrew Clark is probably *the* finest engraved powder horn we have ever seen!

What do people say about Andrew Clark's work?

Andrew Clark became known for his talent as an engraver and left a legacy of intricately carved powder horns from the Revolutionary War era. In an article written by John S. du Mont in September 1979 for *Man at Arms*, he asks the question: Who was the finest Revolutionary War powder horn engraver? His answer: "My choice, without question, would be Andrew Clark... he had few competitors who could even approach his talents."³ In his book *American Engraved Powder Horns*, du Mont further writes, "This (John and Sarah Gatchel horn) is possibly the most extensively engraved horn of the Revolutionary War period."⁴ (Figure 3)

Tom Grinslade wrote about Andrew Clark, "His talent for copying scenes from published pictures of political commentary on horns and completely covering the surface of the horn was unmatched."⁵

The Maine State Museum refers to Andrew Clark as having the "distinction of being Maine's earliest documented professional artist." It also praises the Joseph Richardson horn as "a profusion of well executed engravings."⁶

How could John du Mont declare Andrew Clark the finest powder horn engraver of the American Revolution? Could Clark be a better carver than so many other wonderful engravers from the Revolution like Jacob Gay and Simsbury Carver?

How many powder horns were engraved by Andrew Clark? We will never know how many horns were engraved by these craftsmen. Horns were destroyed in battle, taken as war trophies, lost in attics awaiting discovery, and deposited in private collections. We can only account for six Clark horns today. In his 1979 article du Mont wrote that there were only four known examples by Andrew Clark and invited his readers to contact him if they knew of more.⁷ In 2009 Tom Grinslade said, "Only seven of the powder horns made by Andrew Clark are known today."⁸ In 2024 Tom and I reviewed the number of Clark horns and where they are located. We identified six, but only knew the locations of five of them.

Andrew Clark's Personal Life

Andrew Clark was born on the island of Nantucket, Massachusetts on August 20, 1747, the sixth child of Jonathan Clark and Miriam Worth Clark.⁹ In 1763, when Andrew was 16 years old, his family left Nantucket and moved to Barrington, Nova Scotia. Between 1760 and 1768 Great Britain offered New Englanders 100 to 1000 acres of free land per household to resettle in Nova Scotia. As a result, about 8000 New Englanders took advantage of the offer and moved there.¹⁰

A census taken while Jonathan Clark was living in Nova Scotia shows his prosperity. Clark owned a fishing boat and held half ownership in a second boat, as well as ninety sheep, six cows, and a barrel of oil (likely whale oil).¹¹ From this record we see that Jonathan Clark and his family raised livestock and were fisherman. In November 1773, after ten years of living in Nova Scotia, the Clark family moved to Maine (then part of Massachusetts). They arrived at the mouth of the Kennebec River, wintered at Mr. Philbrick's house, then moved to Getchell's Camp in Vassalboro. In March 1774, Andrew, his parents, and his brothers chose lots on the east and west side of Western Lake (now China Lake), in a location then known as Jones Plantation.¹²

Despite the high illiteracy rate among the early settlers, several records mention the Clark family, as well as Andrew Clark, and some of the people that Andrew engraved powder horns for. Andrew built a log cabin beside the lake, and then his framed house in South China Village in 1789. In 1775, at the age of 28, Andrew farmed and ran a sawmill on what is now Jones Brook.¹³ In 1776 the population of Jones Plantation had reached 49.¹⁴ Andrew married and had two children. There are no known records of his wife's name or their marriage date, although her family name may have been Fish. No other record exists of his wife, though it is said she left the family and did not return.¹⁵ His children were Peter (no birth date) and Abigail, born in March 1782.¹⁶

Andrew Clark was a member of the Society of Friends (Quakers), along with his mother Miriam, brother Ephriam, and sister Jerusha. The Clark's attended meetings in members' homes until a meeting house was built in East Vassalboro in 1797.¹⁷ In 1796 Jones Plantation was renamed Harlem. The first town meeting was held March 28, 1796, at the home of horn owner Shubal Bragg, who lived on the west side of China Lake. Andrew's younger brother Ephraim was present at that meeting and was elected treasurer, as well as a selectman.¹⁸ Andrew Clark died about 1832 at the age of 84 or 85. He is buried nearby in the Clark Cemetery.¹⁹ In 1872 Andrew Clark's original home burned to the ground.

Andrew Clark's Revolutionary War Service

Andrew Clark was a private in Captain Jesse Roe's company of artificers, attached to Brigadier General Henry Knox's corps of artillery; as shown in muster rolls for November and December 1777. He also served in Captain Christopher Beackley's company, Colonel Benjamin Flower's corps of Artillery artificers, under Brigadier General Henry Knox, per the muster roll for April 1778.²⁰ As such, Clark was among the artillery artificers, who were skilled artisans and mechanics charged with maintaining and repairing all kinds of military equipment, particularly metal, including artillery, weapons, and ammunition storage and transportation. Artificers made sure the army's weapons were in good working order, to assure the success of the Continental Army.

Powder Horns Engraved by Andrew Clark

John and Sarah Gatchel Powder Horn

Dated February 21, 1776, during the Siege of Boston, the John and Sarah Gatchel powder horn may be the finest made during the American Revolution. Andrew Clark's intricate engraving of two of Paul Revere's prints on a powder horn, "Boston Massacre" (Figure 1), as well as "The Able Doctor" (Figure 2), and other scenes from the *Royal American Magazine*, (Boston, 1774), is as well designed and executed as Revere himself.²¹ (Figure 3)

The horn length is 13 inches, and the butt is $2\frac{3}{8}$ inches in diameter, held in place by 12 wooden pegs. The butt is a later replacement.

Inscriptions:

"MISTER/ JOHN GATCHEL HIS HORN/ AND MIS
SARAH/ GATCHEL HIS WIFE/ BOTH OF THE TOWN/
OF VASALBOURGH"

(Figure 9)

"MADE Feb 21, 1776/ BY ANDREW/ CLARK"

(Figure 3)

"BOSTON MASSACRE/ PERPETRATED ON/ MARCH THE
5th; 1770/ BY THE REGULARS/ QUARTERD IN THE/ SAID
TOWN ON/ THE INHABITANTS/ OF BOSTON"

(Figure 3)

"Lord North; KINGS STREET; Boston Port Bill; Lord Bute;
Military Law"

"Justice asleep/ Upon The HILL/ Of Arbitrary Power"

(Figure 9)

"Britinia/ Distress for/ America"

(Figure 9)

"The/ French/ And Span/ish Embassadors"



Figure 2. "The able Doctor, or America Swallowing the Bitter Draught. P. Revere Sculp." *Royal American Magazine*, June 1774. Paul Revere copied the engraving from London Magazine April 1774. This cartoon shows Lord North, with the "Boston Port Bill" extending from a pocket, forcing tea (the Intolerable Acts) down the throat of a partially draped Native female figure representing "America" whose arms are restrained by Lord Mansfield, while Lord Sandwich, a notorious womanizer, restrains her feet and peeks up her skirt. Britannia, standing behind "America", turns away and shields her face with her left hand. Library of Congress, LC-DIG-ppmsca-19467.



Figure 3. The John and Sarah Gatchel powder horn displays an intricate carving of Paul Revere's famous depiction of the Boston Massacre; close up images on the top row (Compare with Figure 1). Bottom center: "BOSTON MASSACRE PERPETRATED ON MARCH THE 5th 1770 BY THE REGULARS QUARTERD IN THE SAID TOWN ON THE INHABITANTS OF BOSTON". This Andrew Clark engraving records a historic event that fueled future action by the Colonies toward the British. Bottom right: "MADE Feb 21, 1776 BY ANDREW CLARK", which shows Andrew Clark engraved this horn during the Siege of Boston. John du Mont wrote: "This is possibly the most extensively engraved horn of the Revolutionary War period". *Powder horn for John and Sarah Gatchel*, Andrew Clark, American, 1776. Cow horn, brass, mahogany, Historic Deerfield, Deerfield, Massachusetts, Museum Purchase with funding provided by the Bartels Trust and Steven I. and Ann du Mont Lord, HD 2017.13. Courtesy of Historic Deerfield.

Who were John and Sarah Gatchel?

The birthdate of John Gatchel (or Getchel) is unrecorded, but the date of his infant baptism is February 23, 1747 in South Berwick, Maine. He married Sarah Cloutman on November 21, 1766 in Kennebec, Maine. They were the parents of four sons and two daughters.²² John Gatchel died about October 14, 1818 in Vassalboro, Maine at the age of 72.²³

John and Sarah Gatchel were among the original settlers of Vassalboro, Maine. In 1779, John owned 1175 acres of land there.²⁴ He was a prominent businessman and community leader in Vassalboro. Among many business ventures were land speculation and ship building, as well as operating a store, two sawmills, and a grist mill. He also served the community as Selectman, Town Agent, Justice of Peace, School Agent, Overseer of Poor, Surveyor, and more.²⁵

John Gatchel's marriage to Sarah Cloutman reveals an interesting marriage custom of the time: "*John Gatchel and Sarah, both inhabiting on the Kennebec River...and there married. Said Cloutman being in debt and desirous of being married with no clothes on her but her shift (chemise), which was granted, and they married each other on the 21 day of November; AD 1766.*"²⁶ Sarah Cloutman was a widow left with significant debt from her deceased husband Hezekiah Cloutman. "If a (widow) bride were married in her shift on the King's highway a creditor could follow her person no farther in pursuit of debt." These weddings were called 'smock weddings' and generally took place in the dusk of the evening out of regard for the lady's modesty. This belief was widespread at the time as a way for a widow to shed her late husband's debts.²⁷

*"John Getchel, one of the first settlers, dug an underground avenue from his dwelling to a gully near the river, whence he might escape the Indians. He was a mighty hunter. Once he wounded a moose and caught him with his clenched fingers, threw him to the ground and cut his throat with a jackknife."*²⁸

John Gatchel joined the Friends in 1782, at the close of the Revolution.²⁹ He was later expelled from the Friends for selling liquor in his store.³⁰

Benedict Arnold's Expedition to Quebec and John Gatchel's Role

After his victory at Fort Ticonderoga on May 10, 1775, and after the taking of Crown Point, Colonel Benedict Arnold approached General George Washington about leading an invasion to take Quebec City. His proposal would keep the British from using Quebec as a staging area for attacks down Lake Champlain and into the Hudson River Valley. Following the Battle of Bunker Hill, Arnold recruited 1100 soldiers in eastern Massachusetts, who were bored with camp life and eager to follow him into Canada. The men were placed in three battalions, under the leadership of Lieutenant Colonel Roger Enos of Connecticut, Lieutenant Colonel Christopher Greene of Rhode Island, and Daniel Morgan of Virginia, who led three companies of Continental riflemen from Virginia and Pennsylvania. The expedition left Cambridge, Massachusetts on September 11, 1775.

On Sept. 29, 1775 Colonel Arnold's Journal says, "*Our canoes proving very leaky stopped at Vassalborough... & changed her for a Pettiauger.*" Getchel family genealogy says Arnold "*lodged at Getchel's.*"³¹

John's brothers Dennis and Nehemiah led advance parties as guides for Arnold's expedition up the Kennebec River to Quebec. "*The other advance party under Lt. Steel had John Getchel as pilot.*" John Getchell's party departed on or about September 24, 1775.³²

The journal of John Joseph Henry, who was in the advance party led by John Getchel, tells us: "*Getchel, besides his sheer wisdom, possessed a large fund of knowledge concerning the country which he had derived from the aborigines, and much humorous anecdote, with which, in spite of our privations, he made us laugh.*"³³

October 22, 1775 "*Our Pilot Getchel returned home this day. Evidently John's month had expired or would be before he got home.*"³⁴

In addition to serving as a guide for Benedict Arnold's expedi-

tion up the Kennebec River to Quebec, John Gatchel then "*enlisted on February 5, 1776, as a private in Captain Briant Morton's company of Colonel Mitchell's regiment, and served on the seacoast at Scarborough protecting the entrance to Falmouth Harbor.*"³⁵

Shubal Bragg Powder Horn

The Shubal Bragg horn (Figure 4) reveals similar skillful engravings over the entire horn surface that reflect the Revolution. One of the main scenes pictured is "*The Able Doctor, or America Swallowing the Bitter Draught,*" representing the British Nation pouring tea down the throat of America. The tea represents the Stamp, Currency, Townshend, Tea, and other Acts and taxes forced 'down the throats' of the Colonists. The remaining figures on the Bragg horn include portraits of a man and woman (George and Martha Washington?), a horse and rider who may be warning the countryside of the British coming, a Scottish Highlander with a sword inscribed "Military Law", a hunter carrying two long guns, an evangelist, a gentleman hunter pursuing a bear with his man servant and two dogs, and more. The horn is dated March 16, 1776, one day before the British evacuation of Boston. The horn has a pleasing yellow brown color, with a dark brown throat and butt. The horn length is 15 inches, and the butt is 3 inches in diameter, held in place by 14 wooden pegs.

Inscriptions:

"MISTER/ SHUBAL/ BRAGG HIS/ HORN MADE/
MARCH THE 16th/ 1776" and "EVENGILIST/ SAYS"
and "FLEE FROM/ THE WRATH/ TO COME"

"MISS: PHILLIS/ BOHEA: ALIAS**/ TEA: * BANISHED"

"Boston/ Port/ Bill"

"An Aged/ Father Much/ Affected With/ Reading"

Mr. Shubal Bragg lived in Vassalboro, Maine, near Andrew Clark. He is listed on the 1790 census of Vassalborough.³⁶ As mentioned, the first meeting of the town of Harlem was held in 1796 at the home of Shubal Bragg.³⁷ Bragg was a Private in Captain John Blunt's Company of Colonel Samuel McCobb's Regiment. He participated in the Penobscot expedition between June and September 1779.³⁸ Jim Dresslar notes that Martha Washington visited her husband General George Washington during the Siege of Boston, and that Bragg was probably with a regiment in Washington's army.³⁹

Elisha Gathel Powder Horn

The Elisha Gathel powder horn has wonderful carving over the entire surface (Figure 5). Engraved during the Siege of Boston, two months before the John and Sarah Gatchel horn, the Elisha Gathel horn has a large figure of a woman in the center, with the devil coming from under her skirts and a figure of a man to the left. Another scene shows two men at the bottom of the horn. The man on the left says: "THE DEVIL/ COMES FROM/UNDER THE/COATS." The man on the right has the following above him: "LORD BUH." At the top of the horn is a detailed scene of two men fighting with swords. A man in colonial dress has a tricorn hat under his arm. Another man is on a horse. Various animals and birds are represented throughout. The horn has been scraped thin three inches from the top. Two bands encircle this portion. The main surface of the horn and the bands are a pleasing yellow color. The horn length is 12^{1/2} inches, and the butt is 2^{5/8} inches in diameter. The butt is likely a later replacement.



Figure 4. The Shubal Bragg powder horn showing Paul Revere's engraving of the "The able Doctor, or America Swallowing the Bitter Draught." (top left; compare with Figure 2). Top center: "MISTER SHUBAL BRAGG HIS HORN MADE MARCH THE 16th 1776. The horn is dated the day before the British evacuated Boston. Top right: Scottish Highlander holding a sword across his chest that is inscribed "Military Law," with a pistol and dagger in his belt. Bottom left: a horse and rider who may be warning the countryside of the British coming. Bottom right: a woman that may be Martha Washington, who visited General George Washington during the Siege of Boston. Private collection.

Inscriptions:

"ELISHA/ GATHEL OF VASALBOURG/ HIS HORN;/
MADE De: 19/ 1775" (Figure 5)

"the Devil/ Comes From/under the/Coats"

"LORD BUH"

"MY Souls/ Stand By/ Your Swords"

"A Knight Delights, In hardy Deeds / Of Arms /
Perhaps A Lady In Sweet Music Charms /
Rich Men Love Wealth Yet Ever Sordid Be: /
Infants Love Dandling On Their Mothers Knee/
Coy Maids Love Something Nothing I Express/
Keep The First Letters Of These Lines And Gue/ss"

"ELISHA GATHEL OF VASALBOURG" is the spelling of the horn owner and his residence on the powder horn, however both

are likely misspelled. Research by John S. du Mont from family records indicates the name of the horn owner may have been Elihu Gatchel from Vassalboro, the older brother of John Gatchel. The name of the horn owner is awaiting further research.⁴⁰ Elihu Gatchel's birth date is unknown, however he was baptized as an infant on May 26, 1742.⁴¹ He was almost four years older than his younger brother John Gatchel. Elihu's parents were Samuel Gatchel IV and Abigail Hearl. His family moved to Bowdoinham, Maine in 1761, where his father purchased land. At the time of this move Elihu was 19 years old and his brother John Gatchel was 15 years old. In 1763 Samuel IV sold part of his land to his son Elihu Gatchel. The entire family moved to Vassalboro, Maine, except Elihu, a new landowner at the age of 21. When Elihu Gatchel enlisted in the Revolution in 1776, he gave his place of residence as Vassalboro, but he actually lived and died in Bowdoinham. Elihu was a man of property and was prominent in business life as well as town matters. He owned a shipyard and built three vessels,

Figure 5. The Elisha Gathel powder horn with a banner that says “ELISHA GATHEL OF VASALBOURG HIS HORN; MADE De: 19 1775” (left). Full horn showing a well-dressed colonial man in a wig, holding his tricorn hat underneath his arm. Images from the Collections of The Henry Ford.



the first of which was the ‘Vassalboro,’ of 99 tons in 1786. He was a Representative to the Massachusetts Legislature in 1779, 1801, 1805 and 1806.”⁴² Elihu Gatchel was engaged in preparing Bowdoinham for the Revolution. At a town meeting held in May 1775 he was voted a member of the committee of correspondence and inspection, whose role was to communicate with other towns and to “ascertain the state of feeling among the different towns

in resisting the demands of the English.” The town also voted to purchase ammunition to prepare for a conflict with Britian, and “that the ammunition purchased to the westward be left in Getchell’s care.”⁴³ Elihu Gatchel is listed as Adjutant in the 1st Lincoln Company Regiment of Massachusetts Militia.⁴⁴ Elihu died Sept. 6, 1806, at age 64.⁴⁵



Figure 6. The George Odiorne powder horn showing a banner that reads "GEO. ODIORNE ANNO DOMINI 1776" (left) and "The able Doctor, or America Swallowing the Bitter Draught." Courtesy of the New Hampshire Historical Society, nhhistory.org.

George Odiorne Powder Horn

The George Odiorne powder horn has three prominent scenes carved on it: "The Able Doctor," a scene depicting an Englishman with the Boston Port Bill hanging out of his pocket, and a scene of a man sitting in a horse drawn carriage (Figure 6). Other pictures include three ships in Boston harbor with a caption "Boston Can-

nonaded," a shepherd tending three sheep, a nobleman with a tricorne hat playing catch with two dogs, a man and woman embracing, a man with a drawn sword, and more people. The George Odiorne horn is the only Andrew Clark powder horn sketched by the famous antiquarian and watercolor artist Rufus Grider (Figure 7).⁴⁶ The horn is dated 1776 with no month or day or location. The horn length is 11³/₄ inches, and the butt is 2³/₄ inches in diameter.



Figure 7. Rufus Grider drawing of the George Odiorne powder horn carved by Andrew Clark. From about 1886 to 1900, whenever his “school duties allowed,” artist Rufus Grider traveled up and down the Mohawk Valley, N.Y. in search of historic buildings, battlefields, sites of ancient forts, and relics such as powder horns, that he could sketch and memorialize. Powder Horn: George Odiorne (R-37), with Carving Unfurled Showing Caricatures Resisting the Boston Port Bill, 1891, by Rufus Alexander Grider. Black and brown ink and wash, gouache, watercolor, graphite, and bronze metallic pigment with selective glazing on beige paper. Overall: 13 x 15 in. (33 x 38.1 cm). Gift of Isaac J. Greenwood. The New York Historical, 1907.36.218. <http://www.nyhistory.org>

Inscriptions:

“GEO. ODIORNE/ANNO DOMINI/1776” (Figures 6 & 7)

“The Able Doctor or/America Swallowing The Bitter/Draught
(Figures 2 & 7)

“Boston Cannonaded”
(Figure 7)

“Boston Port Bill”
(Figure 7)

There have been no records found of George Odiorne in Vassalboro or in Maine during this time. The only George Odiorne on record who was living during this time, was born in Exeter, New Hampshire on August 15, 1764, 136 miles from Vassalboro. There are no records of him entering military service. In 1781,

at the age of 18, George is listed on the rolls of Exeter Academy. After finishing school, he became a dry goods importer, then opened a nail factory with his brothers. The George Odiorne powder horn is dated 1776, so George would have only been 12 years old when it was carved. At the time it would have been unusual (though not impossible) for a 12-year-old boy to have such a treasure as a powder horn carved by Andrew Clark. Could Andrew Clark have carved the powder horn for George Odiorne when he was older and dated it 1776, possibly to commemorate the birth of his Country?⁴⁷ This is awaiting further research. On February 21, 1898, U.S. President William McKinley visited the first public exhibition of Rufus A. Grider pictures of historic powder horns, exhibited at the University of Pennsylvania. President McKinley “found arranged for his especial benefit in the archaeological



Figure 8. The Joseph Richardson powder horn reads “MISTER JOSEPH RICHARSON HIS HORN MADE IN JONESES PLANTATION BY ANDREW CLARK 1781”. This inscription says Clark made the Richardson horn in Jones Plantation in 1781. Collections of the Maine State Museum (84.25.1).

man with a tricorn hat on horseback, a man with a teapot, animals, birds, insects, a fish, a sailing ship, and more (Figure 8). This horn was signed by Andrew Clark. Unlike other Clark horns, this one is dated near the end of the Revolution (1781). The horn has an overall pleasing yellow color. The spout has a single raised ring. The butt is flat and is held in place by square nails. There is a crack starting at the butt that is about 5 inches long. The horn length is 13 inches and the butt is $2\frac{7}{8}$ inches in diameter.

Inscriptions (Figure 8):

“MISTER JOSEPH/RICHARSON HIS/
HORN MADE/IN JONESES/PLANTATION BY/
ANDREW CLARK/1781”

This inscription is interesting because it says Clark made the Richardson horn in Jones Plantation in 1781.

The next inscription is on a banner near the center of the horn where a man dressed in colonial attire is pointing to a banner, that says:

“*Captain/John +/Don:/Francis/Quedella Texfario/My Name is/ From Stn/Ubes/Came.*” (Stn is misspelling of Snt for Saint Ubes, a port city in Portugal, and Texfario is possibly a misspelling of Trafaria, which is a city near St. Ubes, Portugal). What I think it is saying: Captain/John +/Don:/Francis/Quedella Trafaria/My Name is/From Saint/Ubes/Came

Joseph Richardson was born in Woburn, Massachusetts on January 5, 1754, to Levi Richardson and Abigail Farwell. He married Jerusha Reed, and they had six children. Joseph Richardson had a homestead farm of 100 acres in Winslow, Maine on the Kennebec River, next to Jones Plantation and near the Andrew Clark home. He made his living as a ‘farmer and lumberer.’ He died in 1796, exact date unknown.⁴⁹ Regarding his military experience, there

museum an appropriate exhibit of pictures of celebrated powder horns which did duty during the Revolutionary war and the preceding colonial days.” The George Odiorne horn was in this collection of over 500 historic powder horn pictures.⁴⁸

Mister Joseph Richarson Powder Horn

The Mister Joseph Richarson (Richardson is correct spelling) powder horn is completely covered with engravings including a scene showing two men talking that are dressed in colonial attire, a man with a dog on a leash, a man in colonial attire holding a gun, a

is a Private Joseph Richardson who was sworn in York County, Maine, and certified in Thomaston, Maine, not far from Winslow. This Joseph Richardson enlisted on May 8, 1780, and was discharged on Dec. 31, 1780. He served "at the Eastward," in Captain Jonathan Andrews company, in Colonel Joseph Prime's regiment, under Brigadier General Wadsworth.⁵⁰ It has not been verified that the Joseph Richardson in these military records is the same Joseph Richardson who lived in Winslow, Maine and owned this powder horn, though the proximity to Andrew Clark makes it seem likely. This is awaiting further research. Joseph Richardson is listed as a taxpayer in Winslow, Maine in 1780 and is listed in the 1790 Census for Winslow.⁵¹

Mister James Mackltash Powder Horn

The Mister James Mackltash (McIntosh is correct spelling) horn provides a compelling political statement that reflects the feeling in the hearts of most Colonists in 1776 (horn is in a private collection, image not available). The statement carved in horn says "*Georges Rights and Britans Laws Will Make Poor People Suck Their Claws*". In addition, the horn has a large picture of an older man in a flowing robe with an open book in his right hand. The man seems to be sitting on top of a fierce creature that looks like a dragon, with a forked tongue and tail. Above the old man is labeled "EVENGILIST SAYS" with an apocalyptic quote, "*FLEE FROM THE WRATH TO COME*." A large and detailed British ship is beautifully carved. Another scene shows Fort Castle Williams, flying a large British flag, where British Commander General Gage stored his powder and arms in Boston Harbor. The horn length is 14½ inches, and the butt is dome shape. There is a one-inch crack near the butt.

Inscriptions:

"MISTER JAMES/ MACKLTASH OF/ THE TOWN OF/
RABBAY HIS HORN/ MADE FEBRUARY the first 1775 by
Andrew Clark of Joneses Plantation"

"Georges/ Rights/ And/ Brita/ns Laws/ Will Make/ Poor Peo-
ple/ Suck Their/ Claw/s"

"EVENGILIST SAYS" with an apocalyptic quote, "*FLEE
FROM THE WRATH TO COME*."

"You Must/ Put off The old man/ With his deeds as it is written/
And Tread the devil under foot"

"A Ship of War Barin/g; 22 Guns"

"Castle Williams"

James McIntosh was born in 1748. He is listed several times in town records of Raby and Brookline, New Hampshire (The town name was changed from Raby to Brookline in 1798). His service included election to First Superintending School Committee, and appointment to the committee to find land for the town's first church. James McIntosh was a soldier in the American Revolution. He marched on the Lexington alarm in Captain Reuben Dow's Company. McIntosh followed the British to Boston, was in the Siege of Boston, and fought in the Battle of Bunker Hill. His powder horn is dated February 1, 1775. du Mont states that McIntosh carried his horn at the Battle of Bunker Hill. His name is listed in the Town of Raby, Soldiers in the War of the Revolution. He signed his name to the Association Test, opposing the British hostilities against the United American Colonies. He is listed several times as Lieutenant James McIntosh, which likely was his final

rank when he was discharged from the Continental Army. McIntosh died on October 16, 1828, at the age of 80, and is buried in the pond cemetery at Brookline, New Hampshire.⁵²

The James McIntosh powder horn was sold by Little John's Auction Service, in the Extremely Important Collectors Auction, Sessions I & II, January 22, 2008. The McIntosh horn came from the John S. du Mont collection and is now in a private collection.

Some Observations about Andrew Clark Powder Horns

The six known engraved horns by Andrew Clark share some interesting characteristics. Most of them were made for people who lived in Vassalboro, Jones Plantation, and Winslow, near Clark's home. The two Gatchel horn owners, John and Elihu, were likely brothers. Some horn owners became Quakers, like Clark. Many of Clark's horns share the same scenes. Clark's workmanship is beautiful, some would say unmatched. If there was a beauty contest for powder horns, Andrew Clark's just might win!

The inclusion of the names of both husband and wife on the Gatchel horn (Figure 9) is very rare in an age when men and women did not share equal legal status. To speculate, their spiritual lives as practicing Quakers may have created a stronger sense of partnership and equality.

In studying Clark's horns, and powder horns in general, we must remember that spelling was not standardized, despite the presence of common schools. In fact, the Gatchel family name is spelled four different ways in family and government records. Illiteracy was high amongst the early settlers, and those who could spell often did it phonetically.⁵³

There are amazing sayings on the Clark horns that help you understand the feeling of patriotism in the hearts of the colonists, and their hatred towards their foes. *Georges Rights And Britans Laws Will Make Poor People Suck Their Claws*; *BOSTON MAS-SACRE PERPETRATED ON MARCH THE 5th 1770 BY THE REGULARS QUARTERD IN THE SAID TOWN ON THE IN-HABITANTS OF BOSTON*; *Justice asleep Upon The HILL Of Arbitrary Power*; *Britinia Distress for America*; *MY Souls Stand By Your Swords*; *FLEE FROM THE WRATH TO COME*.

Four Andrew Clark powder horns are from the Siege of Boston, April 19, 1775 to March 17, 1776. The Shubal Bragg horn is dated March 16, 1776, the day before the British evacuated Boston. The two Gatchel powder horns are dated two months apart, Elihu Gatchel on December 19, 1775, and John and Sarah Gatchel on February 21, 1776. Though carved prior to the Siege of Boston, on February 1, 1775, the James McIntosh horn was carried at the Siege of Boston and Battle of Bunker hill. These four horns are collectively some of the finest powder horns from the Siege of Boston, and are very desirable to collectors. The George Odiorne horn is dated 1776, but was not likely a Siege of Boston horn.

Final Thoughts about Andrew Clark Powder Horns

The title of this article presented a question. Was Andrew Clark, as some have suggested, the greatest powder horn carver of the American Revolution, or even the greatest ever in this medium? This article offers opinions that the John and Sarah Gatchel powder horn holds that status. Of course, each person has their own opinion based on their own experience. But think about this. A friend of mine is partial to only collecting powder horns of historical importance. He does not care about famous carvers or artistic



Figure 9. “MISTER JOHN GATCHEL HIS HORN AND MIS SARAH GATCHEL HIS WIFE BOTH OF THE TOWN OF VASALBOURGH” (left). The engraving of husband and wife on a powder horn is very rare in an age when men and women did not share legal status. The inscription on the right reads “Justice asleep Upon The HILL Of Arbitrary (Arbitrary) Power,” likely indicating how many of the Colonists felt about being subject to British rule. Courtesy of Historic Deerfield.

beauty. For him, the horn must be documented to a historic battle or person. On the other hand, some collectors look for powder horns from famous makers like Jacob Gay, and look for finely engraved artistic designs on horns. Andrew Clark’s powder horns are the perfect intersection of history, art, and skill. Historic with patriotic sayings and drawings of important events joined with artistic expression through exquisite carving of events and beliefs. There

are many spectacular individual engraved powder horns from the Revolution. However, the entire body of Andrew Clark work is extraordinary. At very least he deserves broad acknowledgement for the beauty and significance of his work. Was Andrew Clark the finest powder horn carver of the American Revolution? The decision is yours to make, but I join du Mont and others and say yes!

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