

A BERKSHIRE PEWTER COLLECTION

BY CYRIL C. MINCHIN *apello, April 1946* PART I

"FANCY a farmer collecting old pewter," said a visitor one day. "Did your father keep an inn or something and did you take over the pewter pots and things?"

An unexpected quality of forbearance allowed my visitor to be informed politely that very little of the pewter to be seen in this old farmhouse would be found in a tavern or inn to-day or on any other day, and in fact a number of the pieces were of some antiquity and rarity and were highly esteemed by collectors of old pewter. Furthermore, that even this small collection had taken some fifteen years of intensive search to find, in all sorts of odd places.

A collector's enthusiasm is not to be denied, and my readers, like my visitor, willynilly, have the choicest specimens and some of my experiences described in the following pages.

The first piece (Fig. I) is undoubtedly a rarity in pewter and is a Romano-British ewer, which was actually saved from the melting pot. It was discovered among a heap of old iron in a scrap metal dealer's yard and was purchased by weight at so much per lb. It was shown to the late Howard H. Cotterell, the great authority and writer on old pewter, and quoting from his letter, he said, "It is a magnificent Romano-British ewer of the late IIIrd or early IVth century, some 13 ins. high and possibly the finest Roman pewter ewer which has so far come to light. There is nothing to equal it in the museums, nor do I know of anything to compare with it elsewhere."

But I am sorrowfully obliged to record that this Roman ewer is the only piece not now in the collection, the specimen having been sold some years ago for a special reason.

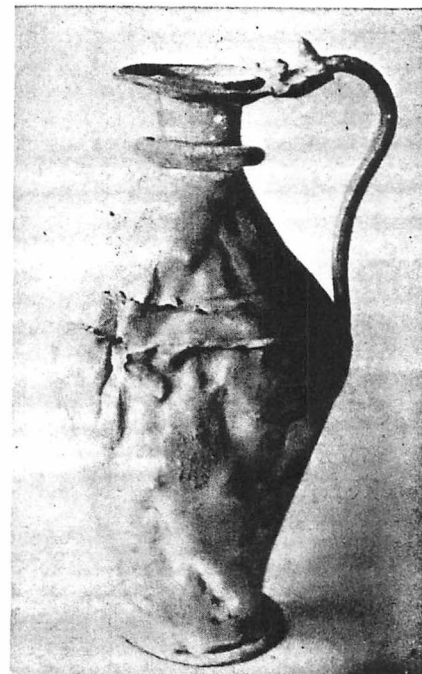


Fig. I. A rarity found in a scrap metal dealer's yard amongst the old iron—a Romano-British Ewer, 13 ins. high, late IIIrd or early IVth century



Fig. II. An appropriate setting for display of pewter in the Berkshire farm dining-room

In Fig. II is shown a portion of the dining-room, and some specimens of the collection in its early days. Most of the pewter under review has never before been photographed and will be news even to collectors, and nearly all of it has been collected in various parts of Southern England, and truly sought out and collected, which is far more interesting and exciting than attending a well-advertised sale of pewter, complete with a fat cheque book.

Surely half the fun in collecting pewter is to find it piece by piece, possibly unrecognized for what it really is and rescuing some of it from total loss, for in this way each piece has its individual associations, and it has only to be seen to bring back memories vividly again.

A little measure on the mantelpiece in Fig. II was found at Chichester in Sussex—Chichester, with its XIth century cathedral of which it is said that it is the only English cathedral visible at sea. It was found on a cold, wet and tiring day after protracted business, but the collector's urge overcame all discomforts and a quick look round the known likely spots was not to be resisted, and the reward, right in the centre of the shop window, a nice little quart baluster measure, with a bud thumbpiece and, better still, a fine unrecorded mark. In a flash the tiredness was gone and the cold, wet day forgotten.

Then there was that fruitless summer evening trip, ten miles out to a vicarage garden party in a small village, because of a whisper of a flagon in the "White Elephant" stall. It was there all right, but not a fine flagon, just a Britannia metal coffee pot, made at Sheffield.

That is collecting, the questing and following of every clue, however small.

Now take the little flagon of unusual type shown in Fig. III. It is a fraction under 10 ins. extreme height and 7 ins. to lip, with a base measurement of $5\frac{1}{8}$ ins. It weighs $2\frac{5}{8}$ lbs. and has upon the shoulder of the handle mark No. 5815 (see *Old Pewter, Its Makers and Marks*, by Howard H. Cotterell). This is the mark of an unknown pewterer of circa 1710-30 and there is another flagon by him at Ashampstead Church in Berkshire dated 1731 and another in a Leicestershire church with date 1713. When discovered, this flagon was coated with black scale and it has since been thoroughly cleaned and restored to its original bright condition.

The half-gallon baluster measure shown in Fig. IV has a bud thumbpiece and measures $9\frac{1}{2}$ ins. to the lip and stands upon a $4\frac{1}{2}$ ins. base, its weight $4\frac{1}{8}$ lbs. The maker of this was Richard Dunne (O. P. 1469), who had leave to strike his touch in 1676-77, and his lozenge-shaped mark, with initials "R.D." and date 1677, can be seen in the centre of the lid, Fig. V.

From personal experience, I can say that these "bud" baluster measures can often be found in the quart, pint and half-pint sizes, but the larger and smaller measures with this thumbpiece are very hard to find, and the earlier balusters with the hammerhead and wedge thumbpiece are exceedingly rare, whatever the capacity.

A rather well-proportioned Stuart charger is shown in Fig. VI. It is 22 ins. diameter, with a slightly moulded broad rim of just under $3\frac{1}{2}$ ins., its weight over $8\frac{1}{2}$ lbs. This dish is actually round in shape, but the photograph had unfortunately to be taken at an angle, thus giving the dish an oval appearance. It is of interest, as it bears the arms, flanked by plumed mantling, of Mary Fane, Dowager Countess of Exeter, who died in 1681.



Fig. III. Little Flagon of unusual type, 10 ins. high, bearing mark of unknown pewterer, circa 1710-30



Fig. IV. Half-gallon Baluster Measure— $9\frac{1}{2}$ ins. high—with bud thumbpiece, 1677. Maker, Richard Dunne

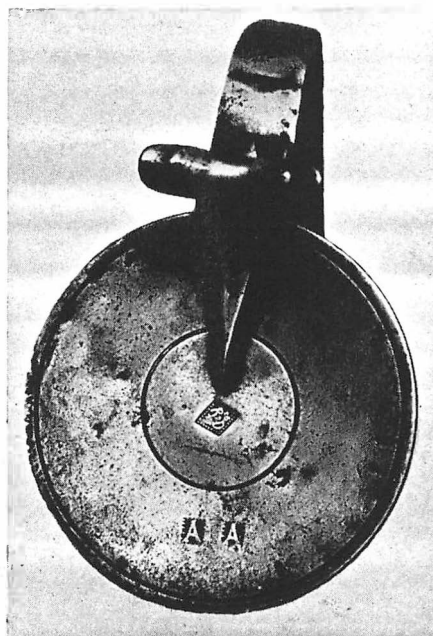


Fig. V. Lid of Baluster Measure in Fig IV, showing lozenge-shaped mark with initials R.D. and date 1677

It is marked on the back with the touch of James Taudin (O.P. 4651). At some time in recent years, this dish has apparently been used as a target for air rifle practice, for there are distinct bullet marks in the well.

The candlestick shown at Fig. VII is of William and Mary period, 8 ins. high, and is far from common. It is more or less trumpet-shaped in outline with a large knob slightly below its centre, the pillar being encircled with a simple reeding. Its date is c. 1690 and it is marked on the flange at the nozzle with a very small touch, though so much worn that it cannot be identified. It is of fine hard metal. This candlestick was found in a small town in Hampshire and when the proprietor of the shop was asked if he had any old pewter for sale, he said: "No, nothing much, only an old Jacobean candlestick and I cannot take less than — shillings for it."

There are many early and interesting pieces of pewter yet awaiting discovery and recognition and although, admittedly, a great deal of the finest is now in famous collections and museums, rare pewter will continue to crop up from time to time. One piece in mind is a fine Elizabethan, or even earlier, beaker, decorated with the strapwork and woodbine foliage of the period. This piece was fished up from a deep well in a Berkshire village a few years ago.

In Fig. VIII is shown a William and Mary beaker, and it is remarkable how rare these English beakers are. This one is elaborately and clearly engraved with wriggle-work, showing the portraits of William and Mary dressed in their robes and holding sceptres. Between the portraits are festoons of tulips and roses, with below that, two birds, one possibly a heron, the other cannot be

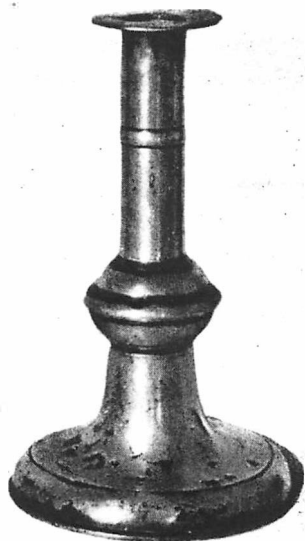


Fig. VII. William and Mary Candlestick, c. 1690. 8 ins. high. Bought for a few shillings

identified. This piece is also of fine hard metal, 5 ins. high, diameter of base 2½ ins. and it bears inside at the bottom the small beaded touch of John Kenton of London, c. 1690 (O.P. 2720). It is an attractive piece and its authenticity is without doubt.

The small dish shown in Fig. IX is of at least the first half of the XVIIth century. It is very heavy, 12 ins. diameter, with a rim of full 2 ins. The raised central boss recalls the rosewater bowls of the same period. It has on the back of the rim an early unrecorded mark of a swan in a small beaded touch. The whole dish is heavily coated in black scale, so much so that it looks more like old leather than pewter.

Shown in the same photograph is a small paten plate of c. 1660, its diameter being 6½ ins. and the rim ¾ in. It is of very thick metal and is also marked on the back of the rim (O.P. 5791). This is believed to be the touch of Robert Moullins of London, whose mark was restruck in 1670 on the new touch plate after the Fire of London.

A West Country flagon is shown in Fig. X, made at Exeter by Humphrey Evans, c. 1730-80, and his mark is on the inside of the base. With an extreme height of 11 ins. and of 8 ins. to lip, it stands upon a base of 6½ ins. and weighs 3½ lbs. This flagon would appear to be XVIIth century in many respects, were it not for the cover, which, although of a most unusual type, proclaims it as XVIIIth century. This can be understood when it is realized that the moulds used by the pewterers were valuable and made to last many years, often being handed on from father to son or taken over from a predecessor.

Two photographs, Figs. XI and XII, are shown of a "York" flagon of the acorn type, found near Reading a few years ago. It is

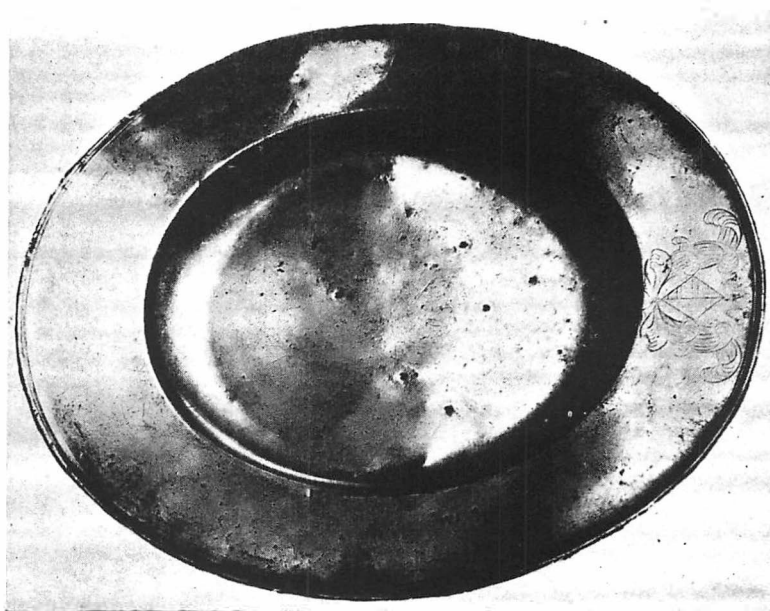


Fig. VI. A Stuart Charger, diameter 22 ins., weight 8½ lbs., bearing the arms of Mary Fane, Dowager Countess of Exeter (d. 1681). James Taudin's touch mark

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Fig. VIII. William and Mary Beaker, 5 ins. high. With the small beaded touch of John Kenton, London, c. 1690

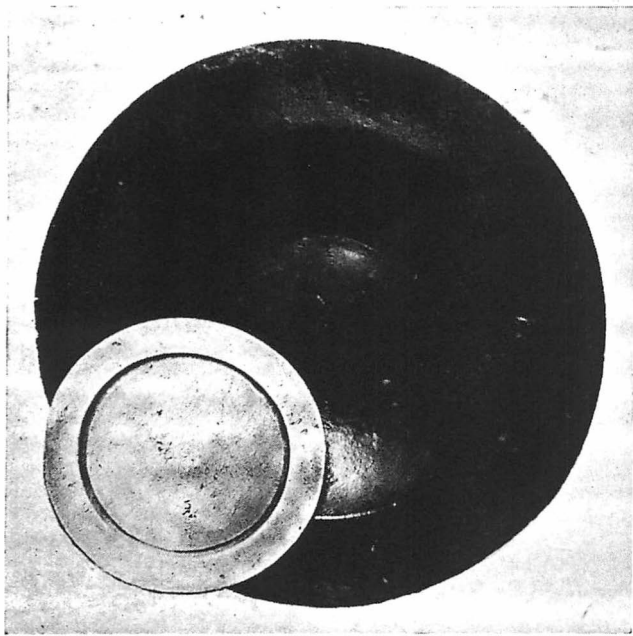


Fig. IX. Early XVIIth century Dish, 12 ins. diameter, and a Paten, c. 1660, 6½ ins. diameter, believed to have Robert Moulins' touch

in perfect condition, although completely devoid of any maker's mark. Its total height is 11½ ins. and 9¼ ins. to lip, with a base of 5¼ ins. and weight 4½ lbs. and the fine inscription, shown in the photograph, proves that it was at one time church property, for it is engraved, "Maurice Searle, Church-Warden, Tetney Parrish, 1788." Tetney is a small village



Fig. XIII. Flagons of James I and Charles I period. Height 13 ins. and 11½ ins. respectively. The latter has maker's initials E.G.—on the former they are worn away

some six miles from Grimsby. This flagon would actually date from c. 1740-50 and was probably of domestic origin, being a gift to the church in 1788 by a parishioner from his private plate. This most pleasing type of flagon was until recently supposed to have been confined to the York pewterers, but within the past ten or fifteen years it has come to light that the so-called York flagons were also made elsewhere. Certainly at Wigan, e.g. by Edmund Harvey (see Cotterell, Plate XL



Fig. X. West Country Flagon, 11 ins. high—maker, Humphrey Evans, Exeter, c. 1730-80



Figs. XI & XII. Two views of a "York" Flagon, devoid of maker's mark, of the acorn type, probably c. 1740-50. Engraved "Maurice Searle, Church-Warden, Tetney Parrish, 1788"

(E)), who was Master of the Pewterers Company there in 1676, and whose will was proved at Chester in 1685.

For this information, great credit and thanks from all pewter lovers must be given to Roland J. A. Shelley, Esq., F.R.Hist.S., President of the Society of Pewter Collectors, of Southport, himself a keen collector and well known for his research work on the history of pewter and especially the Wigan pewterers.

There has been no suggestion or idea of reviewing this collection in chronological order, for the last item to be described, Fig. XIII, shows two of the earliest flagons in the collection, and they are both fine examples of the James I-Charles I period and in perfect condition.

The larger flagon has an early mark on the handle, but this is too much worn to be identified. It stands upon a base of $6\frac{1}{8}$ ins. with 13 ins. extreme height and weighs nearly $6\frac{1}{2}$ lbs. The smaller flagon measures at the base $5\frac{1}{4}$ ins., extreme height $11\frac{1}{8}$ ins., weight just on $4\frac{1}{2}$ lbs. On the handle is struck mark O.P. 5614A, with maker's initials "E.G." There are a number of flagons by this maker and quite a few of them are to be found in Norfolk churches.

These two flagons were undoubtedly at one time church property, for it is inconceivable that they could have been in domestic use for some 300 years and yet retain their almost perfect condition, but, devoid of an inscription, it becomes impossible to trace their history down the centuries.

G. F. WATTS

—continued from page 78

there was not enough sensual physical energy in his constitution to supply enough pressure both for his art and his life, and so, one day, though he had the immense good fortune to find the lovely and youthful Ellen Terry in his arms, he could not do justice to her charms except on canvas. His portraits of her alone and also with her sister, Kate, are most beautiful records of a great personality and we must indeed be grateful for this.

Nowadays, in order to earn a reputation for genius, it is necessary to break down or break through some tradition. Watts did exactly the contrary; he set out to restore the great traditions of the Classical periods in the very middle of XIXth-century vandalism. His pictorial ancestors are as obvious as can be—to begin with, Pheidias and the Elgin Marbles, then Titian and the other Venetians and, for his fresco work, Raphael (not Michelangelo). His great fresco in Lincoln's Hall (it is a very great work in spite of what Mr. Chapman says about it) is a variation on the theme of Raphael's school of Athens. Unfortunately, lime fresco is not suited to the sooty atmosphere of London, and this work is losing all its colour. In spite of these Mediterranean origins, the work of Watts is intensely English and intensely Victorian—indeed, if only someone could acquire the privilege of destroying his bad pictures, he would be the greatest of all the Victorians.

If we compare him to Reynolds or to Turner, he is in some ways greater, for he succeeded with the subject picture or history (as it used to be called), whereas Reynolds is limited to portraiture and Turner to landscape. I know that it is not the fashion to hold such a belief, but I am convinced that narrative art is the highest form of art, that is to say, when it reaches such heights as in Giotto's Arena chapel at Padua or Michelangelo's Sistine ceiling or indeed the stanze of Raphael. Now Watts could tell the story of the old classic legends, such as Orpheus and Eurydice, Daphne, Psyche, Aurora, the Goddesses on Ida; even in his more Victorian subjects such as "Life's Illusions," there is a beautiful sensual wave of nude female forms to counterbalance a somewhat ridiculous Prince Albert pursuing a soap bubble. This great

achievement must be added on to his wonderful output in portraiture: there are literally hundreds of great portraits both of men and women, in fact all his early portraits are good. Why, then, did he take a wrong turning in middle life and positively race downhill?

Providence does sometimes provide artists with wealth, happiness and success, but it is not always for the good of their art. When we consider Watts' material prosperity as compared with artists who arrived on this earth a generation later, we cannot but think him lucky. Out of his earnings he was able to build a studio for himself at Little Holland House, a whole house for his friends the Prinsep, with two huge studios at Freshwater in the Isle of Wight; then again, he purchased land in London and built another house with large studios, and finally his country place (Limnerslease, on the Hog's Back) with large studios and a permanent museum for his works. It seems hardly credible. He was not called upon in his youth to expose his limbs to blasting shell-fire, nor in age to pass sleepless nights in basements the while his beloved studios went up in smoke. His art, however, might have survived this wealth and security had it not been for the tender love of his second wife, Mary Fraser Tytler. As a wife she was perfect; she nursed his ailments, kept him free of worries, but she had not a critical sense and continued to worship all he did in spite of his mistakes in drawing—also, unconsciously perhaps, she edged him away from the Mediterranean, which was his spiritual home, and encouraged him to lean towards Tennyson and the Arthurian legend. Watts was, as it were, a Greek and a classic, and Christian and romantic thought was fatal to him. He has been much reproached with his "Sermons in Paint," but many great painters have so preached; for example, there is the famous Roger Van der Weyden at Beaune, where you see cardinals and bishops being tortured in Hell, also the little early Raphael in the National Gallery, where, in the foreground, there is a sleeping knight dreaming first of a sombre figure presenting him with a Bible and a Crusader's sword, and then of a fair, frivolous nymph offering him gay flowers, which, presumably, are the symbols of worldly pleasures. The fault with Watts was treating the preaching element as if it was an artistic element and, further, neglecting the essentially artistic virtues such as drawing and construction; even his beautiful sense of pigment deserted him and his overloaded surfaces became like rock-cakes sprinkled with currants.

To sum up, let us by comparison see how great Watts was. Was he as great as Titian? Certainly not—Titian had enough physical energy for his life and his art—one of his noblest works was painted in his hundredth year. Did Watts ever paint as perfect a portrait as "l'homme au gant" in the Louvre, or as fine a subject picture as "The Sacred and Profane Love" in the Borghese Palace at Rome? Certainly not—but then, who else could have painted such masterpieces? However, Titian lived in one of the world's greatest periods of art and he was a Venetian living among people to whom art was the very breath of their nostrils, whereas Watts lived in the middle of the industrial XIXth century in England, where art is thought to be a sort of stunt. We shall never have a Shakespeare in painting until English people understand and love art as they understand and love cricket and football.

How does Watts compare with his contemporaries? Surely he was greater than Burne-Jones, for he got much nearer to the greatness of his Venetian ancestors than did Burne-Jones to the real pre-Raphaelites such as Piero della Francesca, Botticelli or Filippo Lippi. Also he was at the same time more English. The only others who are of the same class are Alfred Stevens and Whistler, though their output of good pictures is much smaller than that of Watts.

A time has now come when it would be fitting to arrange an exhibition of about two hundred of Watts' best pictures, leaving out all the late ones—an exhibition that might reach the same high standard as the Constable exhibition now on view at the Victoria and Albert Museum.

ARMORIAL BEARINGS

Readers who may wish to identify British armorial bearings on portraits, plate or china, should send a full description and a photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies.

A BERKSHIRE PEWTER COLLECTION

BY CYRIL C. MINCHIN

PART II

RICHARD GOING, a pewterer of Bristol, was evidently of some standing in that ancient town, for in Felix Farley's *Bristol Journal* for February 16th, 1766, the year in which he died, appeared a long sale notice of his estate which was of some importance and was situated on the summit of St. Michael's Hill, Bristol.

He was the maker of the lidded tankard shown in Fig. XIV, which can be dated at c. 1720, and it has his early small touch mark of the Lamb with Flag inside the base (O.P. 1909). The slightly-domed lid is a pleasing feature and the height to lip is exactly 6 ins. and its base measurement $4\frac{1}{2}$ ins.

Another piece of Bristol pewter is shown by the tall flagon in Fig. XV, but this time Allen Bright was the maker (O.P. 574) and his mark is also found inside on the base. This graceful flagon with an unusual type of broken handle would date at about 1760, its total height is $13\frac{1}{2}$ ins. and the wide spreading base a full $6\frac{1}{2}$ ins.; the weight slightly more than $4\frac{1}{2}$ lbs.

It is rather remarkable to note that a certain George Benson, of Bristol, working as a Master Pewterer as far back as 1601-1625, can well have had some influence upon the workmanship and craft of this Allen Bright. However, it can be proved, for it is possible to trace back from apprentice to master pewterer, as shown in the appended list, and there is a direct link from Allen Bright to George Benson.

Allen Bright (O.P. 574) 1742-63, was apprenticed to William Watkins (O.P. 4981) c. 1728, was apprenticed to Honor, widow of John Batchelor (O.P. 295) 1676-1727, was apprenticed to

Thomas Lodge (O.P. 2964) c. 1659, was apprenticed to Peter Lodge, father of the above (O.P. 2963) 1630-77, who was apprenticed to

George Benson (O.P. 398) 1601-25.

At George Benson lack of further information brings the

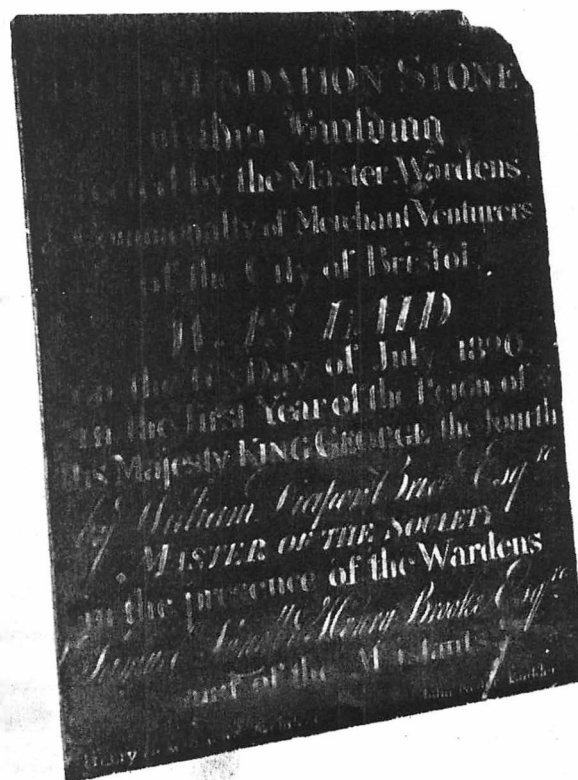


Fig. XIV
Top right:
Slightly
domed, lidded
tankard.
Height 6 ins.
base $4\frac{1}{2}$ ins.
Richard
Going
of Bristol,
c. 1720



Fig. XV
Left:
A graceful
flagon with an
unusual type
of broken
handle.
Height
 $13\frac{1}{2}$ ins.
base $6\frac{1}{2}$ ins.
Allen Bright
of Bristol,
c. 1760

Fig. XVI
Right:
A massive and
substantial
tablet of pew-
ter with the
Bristol mark of
Edgar & Son,
c. 1814-40



lineage, as it were, to a halt and yet without a doubt it would, I venture to say, extend right back into the mediaeval period, and beyond, each master craftsman passing on to his apprentices his skill and knowledge in fashioning the metal.

Bristol is again represented in Fig. XVI, and with this piece that usually misapplied word, unique, can, I feel sure, be safely used, for there cannot be another quite like it. This massive and substantial tablet of pewter, for it weighs over 6 lbs., measures 12 ins. by 9½ ins., and clearly struck upon the back of it is the Bristol mark of Edgar & Son (O.P. 1511), c. 1814-40. The inscription reads as follows:—

"The Foundation Stone of this Building Erected by the Master, Wardens and Commonalty of Merchant Venturers of the City of Bristol was Laid on the Sixth Day of July, 1820, in the First Year of the Reign of His Majesty King George the Fourth by William Diaper Brice, Esqre, Master of the Society, in the Presence of the Wardens, Samuel Lunnell and Henry Brooke, Esqres, and of the Assistants." Henry Hake Seward, Architect. John Foster, Builder.

The City Librarian of Bristol, James Ross, Esq., M.A., has very kindly examined the local newspapers for July, 1820, and states that there is no account or notice of the laying of this foundation stone in Bristol and he can trace no reference to it in Latimer's *History of the Merchant Venturers' Society*. It seems quite probable, therefore, that the building in question may have been outside the city.

What of the Merchant Venturers? Quoting from Arrow-smith's *Dictionary of Bristol*, second edition, 1906, the Society is now the only Guild remaining in the city. It was incorporated by Edward VI in 1551 and subsequently confirmed by Elizabeth and Charles I and is now established under the authority of the Charter of 1638. The Society possesses manors and lands of considerable value, besides maintaining a large almshouse for old seamen. Many merchants are members of the Society, their best energies being continually engaged in promoting the welfare of the city and the interest of its trade and commerce with all parts of the world. No salaries are paid to the officers, nor does any pecuniary benefit accrue to members. An Elizabethan herald granted the Society its coat of arms, the supporters of which consist of Father Time with his scythe and a mermaid with an anchor.

A flagon with its companion chalice by the same maker is shown in Fig. XVII. These two specimens are of c. 1750 and both show the hall-marks of Thomas Carpenter, London (O.P. 811). The flagon is 12½ ins. total height, with the base measuring 6 ins. and the weight is rather more than 4 lbs. The chalice is just over 7½ ins. to lip. These church flagons are very rarely found with their original chalices and in my own county, and quoting from *The Church Plate of Berkshire*, by J. W. Walker, Esq., O.B.E., F.S.A., there are mentioned some twenty-

one pewter flagons, but only two chalices. In the neighbouring county of Oxfordshire, from information given by the Rev. J. T. Evans, F.S.A., M.A., in his *Church Plate of Oxfordshire*, thirty-two flagons are described, but only one chalice.



Of some rarity and keenly sought by collectors, is the Stuart candlestick (see Fig. XVIII). Standing upon a base of 5½ ins. and 7½ ins. in height, the base, drip tray and nozzle flange are all octagonal in outline. It is marked on the flange with an

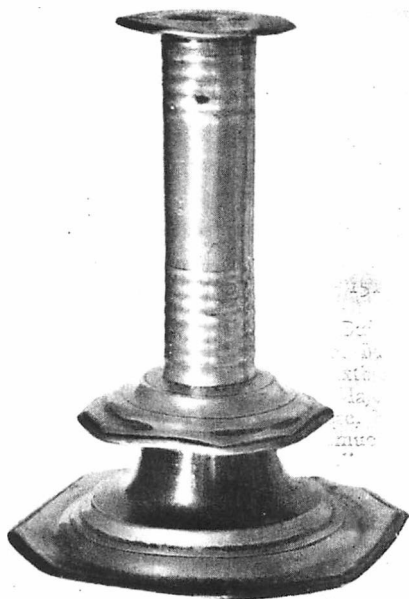


Fig. XVII
Top right: A rarely found church flagon with its companion chalice. Flagon, height 12½ ins., base 6 ins. Chalice, height 7½ ins. Thomas Carpenter, London, c. 1750

Fig. XVIII
Left: A keenly sought for Stuart candlestick with unrecorded mark. Height 7½ ins., base 5½ ins.

Fig. XIX
Right: A Stuart dish, 20 ins. diameter, c. 1670-90, with the touch of the unknown maker H.F.

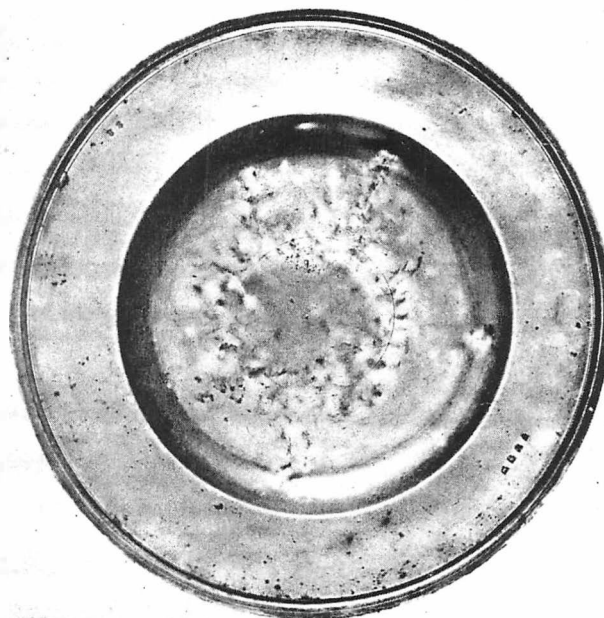


Fig. XX. A pair of ordinary plates of excellent quality, $9\frac{1}{2}$ ins. diameter. Samuel Duncombe, of Bewdley, c. 1740-75



Fig. XXI. Below: An Irish unmarked flagon, c. 1760. Height $11\frac{1}{2}$ ins., base diameter $7\frac{1}{4}$ ins.



unrecorded mark. This type of candlestick was evidently made to take a large candle. The one under review has a socket of $1\frac{1}{4}$ ins. diameter.

At Fig. XIX is illustrated a Stuart dish which was found at a furniture sale at the pretty Thames riverside village of Pangbourne, Berks. This dish is certainly not a rarity, although the deep groove running round the rim is not commonly seen. It is of 20 ins. diameter with a width of rim slightly less than $3\frac{1}{2}$ ins. and its probable date c. 1670-90. It is the touch mark that has always intrigued me, and clearly struck on the back of the rim is a small circular beaded mark (O.P. 5584), showing an unknown maker's touch of initials H.F., with a bust between them. Shown on the front of the rim are his four hall-marks, H.F., buckle, leopard's face crowned and lion passant. I have another dish by this maker, found at Reading, with the same touch, but the four hall-marks are buckles (Cotterell shows hall-marks H.F.

repeated), and in Reading Museum there is another dish by him dated 1690. Three dishes found in the same vicinity and all of them by a most uncommon maker. Is it possible that he could have been a Berkshire or Reading pewterer? Perhaps a collector may have a piece by this maker, giving some information as to his province.

A pair of quite ordinary plates of excellent quality, with a beaded edge to the rim and $9\frac{1}{2}$ ins. in diameter, are shown at Fig. XX. They are by one of the most common makers, Samuel Duncombe (O.P. 1466), c. 1740-75, but not of Birmingham, for on the back of the plates, complete with touch and hall-marks, is his label marked Bewdley. They are in remarkable condition and devoid of knife marks, hence the clearness of the finely-rendered coats-of-arms. I give thanks to the Heraldry expert of APOLLO for the following information as to the armorial bearings, although this research work is the more difficult as it is quite likely that they relate to Continental ownership. The right-hand plate shows the Antwerp Arms, but in all records so far seen, they appear without the supporters of a savage man (Dexter), and a savage woman (Sinister), and it is possible that the Arms belong to an Institution or a Corporation of Antwerp. The left-hand plate cannot be traced to any English owner, but a similar coat is that of a Count of Montesquien. They are certainly a pair and therefore must have some relation to each other, but at the time of writing, full information is not to hand.

Turning to Fig. XXI, will be seen an unmarked Irish flagon of c. 1760. Its dimensions are as follows: extreme height $11\frac{1}{2}$ ins., diameter of base $7\frac{1}{4}$ ins., weight nearly $5\frac{1}{2}$ lbs. This is the only definite type known to Ireland, and it has been found in both lidded and unlidded examples. It is very much like the earlier English flagons with regard to its drum and base and the absence of any adornment to the drum adds to its attraction. The bold sweeping handle shows definite Irish character.

That eminent authority on old pewter, the late Howard H. Cotterell, whose passing I still deplore, for he was a great friend and so ever ready to encourage a young collector, was most emphatic in stating that the evidence was all in favour of footed plates having been used for Church purposes and not as cakestands or domestic salvers. Shown according to their age are three of these footed patens. Fig. XXII is the earliest and with a gadrooned edge to the rim of the paten and foot, its diameter is $9\frac{3}{8}$ ins. and height $3\frac{1}{8}$ ins. It bears the mark of John Barlow, London (O.P. 256), c. 1699-1710.

The larger specimen, Fig. XXIII, is of $11\frac{3}{8}$ ins. diameter and $3\frac{1}{8}$ ins. high and would date from c. 1720. It was made by John Newham, London (O.P. 3372), and he was given leave to strike his touch on January 14th, 1700.

The third of these footed patens, and shown at Fig. XXIV, has a diameter of 9 ins. and height of $2\frac{3}{8}$ ins. It is touched with four hall-marks attributed to Edward Yorke, London (O.P. 5358), c. 1733-76, but owing to one of the marks being almost detruded, it cannot definitely be assigned to him.

One of the early finds for this collection was made at Beaconsfield, Bucks, in the shape of the rose-water bowl (Fig. XXV).

It shows the usual raised central boss found on such pieces; sometimes this boss was an elaborate display of the Royal Arms in various coloured enamels, but in this case it is quite plain. Dating at c. 1650, with a narrow rim of 1½ ins. and diameter of 14 ins., it has besides ownership initials on the rim, a small touch mark on the back of the rim, but as so often happens with earlier pewter, the mark is too much worn to be identified.

In Fig. XXVI is seen one of the so-called York flagons, straight-sided this time. If compared with the York "Acorn" type, Fig. XI, it will be noticed that the handle and thumbpiece are identical and, as far as I know, solely confined to these two rare types. This flagon has the serrated



Fig. XXII. FOOTED PATEN with a gadrooned edge to the rim of the paten and foot. John Barlow, London, c. 1699-1710



Fig. XXIII. FOOTED PATEN, diameter 11½ ins., height 3½ ins. John Newham of London, c. 1720

projection to the lip of the cover, found to a large extent on late Stuart tankards.

Dating at c. 1720-40 and with base diameter 5½ ins., total height 11 ins., its weight is just over 4 lbs. and it is unmarked.

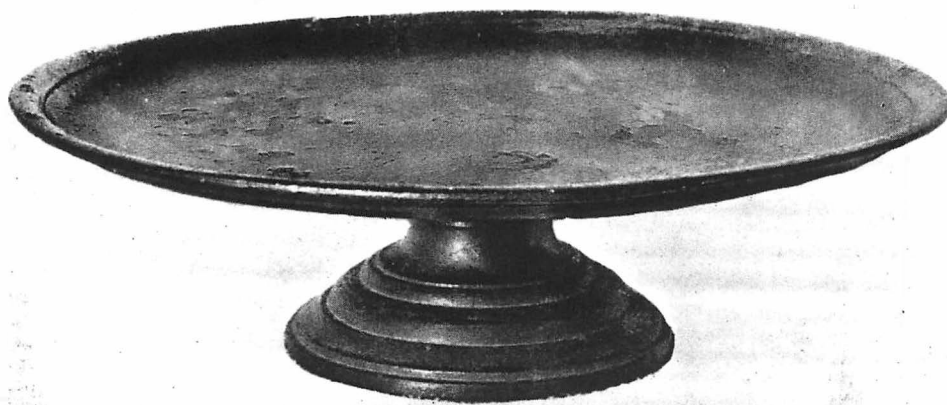


Fig. XXIV. FOOTED PATEN, diameter 9 ins., height 2½ ins., attributed to Edward Yorke of London, c. 1733-76

Fig. XXVII is a recent photograph of a portion of the dining room once again, and if compared with Fig. II of Part I it can be noticed that the collection has improved since its early days. A number of lidded baluster wine measures now adorn the top

of the court cupboard, amongst them a set of five with bud thumbpiece from the half-gallon to gill and a rare pint size baluster measure with the earlier hammer-head thumbpiece. Over the fireplace, top shelf, are a pair of Scottish chalices of c. 1760, inscribed UN. AS. CONGN. MUIR-KIRK (Union Associate Congregation Muirkirk) and three broad rim dishes of the late 17th century. These dishes, with several smaller ones of the same period, came from Oxford and were the pick of over a hundred plates and dishes from a branch of the Arnatt family and had been in their possession since originally purchased, the ownership initials on all the pewter confirm this. Below these pieces are flagons, some of them

already described. The one on the extreme left, of c. 1760, is inscribed "Whatfield" and came originally from Suffolk.

If only to prove my previous statement that early and interesting pewter is still to be found, turn to Fig. XXVIII, and here is one of the earliest types of English flagons, discovered a few days ago and since commencing this article, in a small Sussex town and was glimpsed in a shop window when passing through. It is in really fine condition and so heavily patinated that I doubt if it has been cleaned for well over a hundred years. Its date, c. 1605-20, of massive construction and very thick metal, its extreme height is 11 $\frac{3}{4}$ ins., base diameter 5 ins., and weight over 4 $\frac{1}{2}$ lbs. A desirable acquisition and I was extremely happy to have found such a fine veteran, even though it is unmarked.

These early flagons are beautiful in their purity of form and outline. What a splendid job of work they were, so solid and substantial and how well they stood the test of time. All honour to the pewterer, but it was an age when the standards of design and craftsmanship were at their very highest and nothing but the best would be countenanced.

The historical associations are worth considering, for a moment, for between the years 1605-1620, when these flagons were fashioned, the *Mayflower* set sail for New England and such great and worthy men as William Shakespeare and Ben Jonson were living.

The final photograph, Fig. XXIX, shows pewter in a little room that has always been called the pantry. It is delightfully cool in summer for it is perched over a large underground dairy. Entrance to it is by way of three steps up from the hall and in one of the steps is cut a circular peephole looking right into the dairy, no doubt used years ago to keep a watchful eye upon the dairymaids. Here is more pewter, all of it linked with happy memories.

In conclusion, there is about old pewter a simplicity of contour and colour, a certain restfulness and homely charm, so very difficult to describe, but always there for the enjoyment of the pewter lover in leisure hours.



Fig. XXVIII. Right: Early type of English flagon found during the writing of this article, c. 1605-20. Height 11 $\frac{3}{4}$ ins., base 5 ins., unmarked

Fig. XXIX. "Here, in a delightfully cool room for hot summer days, is more pewter, all of it linked with happy memories"

