ENGLISH PORRINGERs


The Pewter Society of the UK has made plain that this website must not use articles and photos sourced from them without permission of the article’s authors, or the copyright holder of the photographs. Attempts to obtain such consents in relation to this article have recently met with no reply from various authors etc. This is not to say that permission will not be forthcoming - it is simply that much is to be missed out of this article at the time of adding it to the website. This is a little unusual as readers of the website can see that this website has received considerable support from very many people, so it might reflect the timing of being asked, or difficulty in making contact.

It is hoped that any readers who can add written information or useful photographs as to porringer types matching the types laid out or different but English porringer will get in touch (johnstepehenbank@btinternet.com). This article concerns mostly ENGLISH PEWTER PORRINGERs – it is intended as a basic introduction hoping to encourage those interested to seek out more information and to check out what they read here either from the sources shown or other sources. Porringer as used to eat moist prepared food were commonplace in Europe and America. This article then has limitations in its scope and the sources quoted from can be sometimes a little contradictory and confusing. Clearly the article of 1949 by Michaelis is the most detailed article found – and since then other porringer types have come to light.

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ENGLISH PEWTER PORRINGERs

Apollo 1949 July/Sept English Pewter Porringer - R F Michaelis. - Antique Collector 1964 (RFM)

DATING – The early 1500s are a date from which types can be recognised. It is probable the Romans used them and they were likely used in medieval times. By 1800 they may only have been made in England for export to America and afterwards as Repro pieces, It is difficult to find any evidence of their being used for their original purpose in England after 1800 other than as wine tasters and in Medical matters.

PORRINGER – A vessel flabbergast, circular formation, deeply booged (sloping downwards and inwards) sides, often with one flat ear attached to the top rim horizontally and perhaps a boss or raised centre to the bowl. Normally unlidded. Might be used as bleeding bowls or wine tasters, likely for using a spoon to eat commonly found gruel/broth out of.

NOT – a caudle cup or posset pot, each a cup with two vertical handles – posset – hot milk curdled with alcohol brew (ale wine) perhaps flavoured with spices. Caudle – thin gruel as for posset. Not a toasting cup or a Scottish Quaich.

EARLIEST OFT FOUND – often from excavations of areas touched by the great fire of London in 1666.

EARLY METAL USED – Softer, more leady pewter, not the type to gild by burial in the ground, but giving a fine grey powdery oxide.
MARKS IF ANY – To the top of the ear perhaps owner’s house-mark, initials or merchants marks, underneath the ear might be found a maker’s touch, sometimes a mark to the rim, or under the base. Crowned X mark occasionally and once noted a crowned rose.

Above left – ears cast in one piece with the bowl. Rim strengthened by moulded ridge, base raised (as boss) Double eared likely of the early 1500s.

Above right – ears a true trefoil – or fleur de lys – late 1500s? An English national feature rarely found.

Quoting Michaelis - No other early types have been recognised (July 1949) - so it must be assumed single eared types became common later – say after 1625 –{(though this is apparently not quite so as illustrated by the Little Sale porringer)}

DOUBLE EARED PORRINGERS

These are often found in a limited range of double ear designs – usually – triple lobed (variety of shape within) – embryo lobed (triple with very small lobe to each side of each ear) – four lobed – five lobed – fleur de lys (in various forms often with 2 or 3 tear drop shaped piercings within the curves).

Europe offers other variations if within the above themes, and some unique to France or the Netherlands.

They often have – shallow bowls with a raised or bumpy centre to the bowl – a narrow but defined rim that could be 1/8” to ½” width A number have support rings cast beneath the bowls.

Depth could be 1 ¼” to 2”. No correlation between diameter and volume. Though sometimes ounce weight can be the same as the fluid ounces held.

Early regulations stated ears were to be cast with the body, not soldered on.
Ear types shown below referred to with bowl illustrations following……………………………………….
CHART OF EAR-TYPES FOUND ON ENGLISH PEWTER PorringerS
from the mid-XVth to the late XVIIIth centuries.

These drawings, made by the author from actual specimens of the various types of ears found on authentic English pewter porringerS, include all the major types at present known to exist. Many of them are found with very slight variations from the drawn types, but these, although interesting from the point of view of the student who desires to carry the study even further, would, in the author's opinion, tend to confuse rather than help the reader at this stage. Certain variations of type have, however, been noted where the differences are significant—e.g., Nos. 21a, 21b, and 21c, and also 23a and 23b.

As the succeeding parts of this article are published, the attention of readers will be referred back to the types illustrated here. R.F.M.
Type Ia. Shallow bowl with central boss. Double-ears, of type 1a, cast in one piece with the body. Marks: As Fig. IV(a), (b) and (c). Diameter across bowl, 6 ins. to 6½ ins. (excluding ears) (See Figs. I and II).

Type Ib. As above, but without boss in centre. Double-ears, of type 1b, cast with body. Marks: None. Diameter, 3½ ins. across bowl. XVIth century or earlier.

Type Ila. Shallow bowl without boss, but with flange at base. Double-ears, of types 2a or 2b, cast in one piece with body. Marks: As Fig. VII(a) and (b). Diameter across bowl, 4½ ins. to 5 ins. (See Fig. V.) XVIIth to early XVIIIth century.

Type IIb. Slightly deeper bowl than above, and thick collar to rim. Raised flange at base. Double-ears, of type 2a, cast in one piece with body. Marks: None. Diameter, 4½ ins. across bowl. Mid to late XVIIIth century.

Type III. Cup-shaped bowl with standing flange at base. Single ear, of either types 3 or 4, cast separately and “burnt-on.” Ear made with a thickened wedge-section at the fixture point. Marks: Unintelligible. Diameter of bowl, 4 ins. to 4½ ins. (See Fig. VIII.) c. 1625.

Type IVa. Shallow, tapering-sided bowl with small boss in centre. Single ear, of either types 8 or 10, cast separately. Marks: “E.W.” and date 1642 (unrecorded). Diameter, 3½ ins. “R.G.” and date 1663 (unrecorded). Diameter, 3½ ins. “I.C.” and 3× Chess-pawn, in beaded circle. Diameter, 4½ ins. (See Figs. IX(a) and X.) c. 1640-1660.


Type IVc. Very similar to above, but without boss. Single ear, of types 9, 11 or 18, cast separately. Marks: Various, unintelligible, and also of John Kenton, London (Cott. No. 2730). Bowl diameter, 3½ ins. to 4½ ins. (See Figs. XI and XII(a) and (b).) c. 1650-1675.


Type IVe. Slightly raised centre to bowl, but quite distinct from the bossed-centre types. Single ear, of type 12, cast in one piece with the body. This is the only single-eared specimen with this formation known to the writer. Marks: None. Bowl diameter, 4½ ins. Depth, 1½ ins. c. 1625-1640.

Type Va. Similar to bowl type IVb, but with thickened, everted lip; no boss in centre. Diameter of bowl, 3½ ins. Single ear, of type 6, cast separately. Mark: “I.C.” and blazing sun, in beaded circle. No. 179 on the London touchplate. This mark, although attributed to Joseph Colson, c. 1668 (Cott. No. 10570), may have been used by his father, John Colson, c. 1627-35. c. 1650.

Type Vb. Somewhat similar in formation to type IVc, but with slightly everted lip, thinned off inside the rim. Single ear, of type 21c, cast separately. Marks: “I.C.” in small beaded circle (unrecorded). Bowl diameter, 3½ ins. c. 1660-1670.
Tyre Ve. Distinct from all previous and later types; the rim is strengthened by a thickened flange and an everted rim (note sectional drawing) and, in addition, has a band of twisted rope-design ornamentation running round the top. A similar band of rope-design ornament forms the flange upon which the vessel stands. Single ornamented ear, of type 17, cast separately. Marks: "W.M." and Crescent, in beaded circle. No. 59, L.T.P. Maker, probably Wm. Mabbott, London, c. 1640-80. Bowl diameter, 3½ ins. Depth, 14 ins. (See Figs. XI and XII(d).) c. 1630-1650.

Tyre Vd. Deep cup-shaped bowl with steep, tapering sides, and flange at base. Bowl diameter, 3½ ins. at top. Single ear, of type 21a (variation), or 22, cast separately. Two specimens of this type are known; on that with ear type 21a the fixture is by a crude, semi-circular "tongue," or bracket, for additional strengthening; whereas on the other the fixture is by the thickened wedge-shaped section as on the specimen of type III, described earlier. Marks: On the first mentioned is the touch of Edmund Harvey of York or Wigan (see note in text). The other has no discernible mark. (See Fig. XIV.) c. 1670-1675.

Tyre VI. Shallow curved-sided bowl, quite distinct from all other known types in pewter; flat base. Diameter at top, 4½ ins. A silver specimen is known with the date letter for 1658-59. Single ear, of type 12, cast separately. (See note below.) Mark: "C.S." and floral sprig, in a beaded circle. No. 22 on the London touchplate. Maker, possibly Charles Sweeting, London, c. 1633-80 (Cott. No. 4000). (See Fig. XV.) c. 1660-1710. Note: The only other instance of the use of this type ear on the porringer, type Vd, where it is cast with the body.


Tyre VIIb. The commonest type of booge-porringer, with narrow, vertical (or slightly sloping) neck, and " gutter" in base, surrounding a central boss. Sizes vary from about 4 ins. to 6 ins. diam. Single ears, of types 13, 14, 15, 16, 18, 19, 21a, 21c and 24 are found on this type. Marks: When found at all, the marks are usually upon the reverse of the ear, although, in some cases, marked on the face of ear and, more rarely, inside the bowl. (See Figs. XVIII, XIX and XX(a).) This type was in vogue from about 1675 to c. 1760.

Tyre VIIc. "Booged" sides of slightly different contour from above, but the main difference is in the wide concave bend, or collar, at top. Single ear, of type 15 or 21b, cast separately. Marks: Touches of Henry Hammond, London, c. 1707-90 (Cott. No. 2105), are upon the two specimens mentioned in the text. (See Fig. XX(b).) c. 1720.

Tyre VId. Booged sides, with gutter and base in bowl, but note the incurred effect, and lack of a line of demarcation where the collar and body meet. This piece is of uniformly thin metal throughout, including the ear, which is cast separately and soldered on. Single ear, of type 14. Made by Ash and Hutton, of Bristol, c. 1775, and was probably made for export to the U.S.A. Late XVIIIth century.

Tyre VIIa. Booged sides, narrow collar and flat base, the underside of which is inset above the level of the booge. There is a very thin flange at foot, surrounding the cavity, to form a secure stand. Bowl diameter, 4½ ins. at rim. Single ear, of type 23, cast separately, and "burnt-on." Mark: "W.B." in small beaded circle (unrecorded). (See Fig. XXI.) c. 1690-1695.

Tyre VIIb. Booged sides, narrow collar and flat base, the inside level of which is below the level of the booge, and the flange at base is of normal proportions. (i) Single ear, of type 23, cast separately. Mark: "T.W." in diamond shaped "Fleur-de-Lys" in shaped outline. Maker, possibly Thomas Lanyon, Bristol, c. 1715 (Cott. No. 2843). Diameter of the first is 4½ ins. and of the second 5½ ins. across bowl. (See Fig. XXII) and (ii) Ear type 14. Mark: "C.B." inside bowl (as Cott. No. 5419). Bowl diameter, 3½ ins. c. 1690-1715.

Tyre VIIc. Booged sides, etc., almost exactly as VIIb, the main difference being the lack of flange at foot. Single ear, of type 21a, cast separately, and "burnt-on." Mark: "T.B." in quatrefoil outline (unrecorded). Bowl diameter, 4½ ins. at top. (See Fig. XXIII.) c. 1700-1720.

Tyre VIIId. Booged sides, narrow collar, and flattened base, raised very slightly towards the rim, resting on a boss, the flange at base is on the face of the collar, with a narrow engraved line running round the outside edge. Single ear, of type 23c, cast separately, and "burnt-on." Marks: Four specimens of this type are known to the writer and none of them is marked. (See Figs. XXIV and XXV.) c. 1690-1720.
Ear Types go beyond number 25 but my copy of the article only shows up to number 16 if someone else has detail of ear types 17 onwards from this article I would be grateful to receive a copy of it.

STRAIGHT SIDED PORRINGERS – selected notes from Apollo Magazine Sept 1949 R F Michaelis

When the bowl is straight sided as against being curved or booge like it is thought this type was later than the curved in being perhaps from c1640 to c1675.

A DATE within a makers mark indicates only when the pewterer was able to open shop and is not the date the piece was made.

The Porringer first shown above left was exposed to heat before burial and excavated in London and likely from where found a casualty of the Great Fire of 1666

The Porringer below had a date on it of 1663 with an unrecorded maker found in similar circumstance. Safe perhaps then to attribute the type shown above to 1640-1665

Three such porringers have been found marked WM in the touch – a mark known to refer to William Mabbott (OP3029) free in 1636 on own account in 1644 – known to be apprenticed a Porringer maker J Jones
DOBELERS – large dishes or chargers – not as might have been thought double eared porringers

SALSARES – likely ‘saucers’ – for salt or spices or sauces

FROM 1675 ONWARDS – selected notes from Apollo October 1949 – R F Michaelis

A style of bowl with a narrow vertical rim or collar and deeply booged sides to the body.

Those quite small, say about 2 ¾” diameter, might have been wine-tasters.

The following illustration shows the type and the conical strengthening piece used c1660 and cast in maker’s mark C H .

![Illustration of a porringer](image)

Generally Porringers were hung face to the wall by a hole at the top of the ear. Some makers wanted the ear that was looked at to be the best side so some are found with the better surface apparently underneath.

Porringer type VII b seems to have appeared c1670 and was still being made in Bristol for export to the USA in 1780.

Ears were burned on (at least from c1670 – prior to that likely cast in one mould) – the handle mould was held flush against the outer side of the bowl, the molten metal poured in thus fusing a perfect joint – a stopping rag being used to prevent any metal melting away from the body.

To run on with pale – was to solder the parts together with inferior metal.
DECORATION CAST IN RELIEF – A rare form of decoration on English Pewter

A rare 5 ¼” made by John Quick (from 1701) has been found with a gadrooned body is shown above made after 1701 and before 1725

Porringers of the lidded cast relief type include – William and Mary (1688-1694) William III alone 1694-1702, Queen Anne (Queen in the Centre Medallion in the bowl and Queen and Consort (prince George of Denmark) on the cover, and Queen Anne alone 1702-1714. (one also featured John Churchill (Duke of Marlborough) about 1697. Under 20 were known of in 1964 and the period of production appears to be 1688-1714.
Where a Tudor rose was found in raised decoration above the boss then clearly it was not made for food – but for liquid – and likely as a wine taster. Above right in the time of Charles 1. Not lidded as neither was the Gadrooned John Quick shown above in this section which is another such cast relief decorated rare porringer.

ENGLISH PEWTER CORONET EARED PORRINGERS
From about 1715 into the 1800s
PS Journal Autumn 1998 Ian D Robinson page 27

Figure 27. Ear on porringer by Robert Bush, mark on back of ear, mould type A. Bowl diameter 4½ inches.

Figure 25 Flat bottom coronet-ear porringer by ‘RB’ (J249), photographed some years ago in London at Richard Munday's shop. Mould type D.

Figure 25c Ear of ‘IG’ porringer. Note the defect in the central boss, matching the defect on a Robert Bush coronet ear.

Figure 21b A pair of coronet-ear porringer with 4½” diameter bowls by ‘TB’. Mould type 2. Same owners initials. Chris Stuart Collection.

A until a mid 19th century date. Bostonous cast initials on the back of the ear, are today.

Figure 26 A pair of coronet-ear porringer by Allen Bright of Bristol (and Colwell) 1742 to 1763 when he died. Bowl 4¼ inches. Makers marks on back of ears which are mould type A, used by Richard Go-win and Robert Bush. Courtesy of John Davis Colonial Williamsburg.
This is a long and detailed article about porringers with this particular style of ear, the varieties and makers. Below are a few simple details taken from the article.

This design is found earliest on Porringers c. 1715. Bristol pewterers such as Richard Going exported these to America, and a pewterer likely Northern with initials TB (OP5472) said to work 1690 to 1720.

Robert Bush was a prolific Bristol exporter to America prior to 1775. This style appears made both in America and England from the early 1700s to the middle 1800s.

Features common to America and England include hammered ear bosses and triangular brackets. English examples have a rounded shield and do not have spine supports on the back of the ear. Nor do English have hemi cylindrical supports to the shield at 8 O’clock and 4 O’clock. Unhammered ear bosses are made after 1775. English usually have booged and guttered bowls.

Coronet ear porringers appear not to have been made in London but mostly in Bristol.

Three types of Coronet types can be identified by the bosses or pearls above the round shield. Type A) 6 bosses with the far right one smaller B) Five large Bosses C) Five small bosses. With B) there is a mould defect on the middle boss on ‘IG’ and Bush Porringers. Earlier Coronet ears have the makers’ mark to the back of the ear after 1760 to the front of the ear.

A PROBLEM WITH PORRINGERS

The problem is how to date them - or for me, how to understand when one was made, where it was made, and by whom. It seems that before 1625 or so, the two eared in simple trilobe (or more lobes) and fleur de lys (however pierced) was the order of the day. (Though single eared tri-lobed has been found.)

As I can find little logical sequence to design and fashion then this is clearly a subject for further study. The following pictures I hope might help - or sadly they may confuse, but they are witness to the rich variety and possible interest.

From 1625 it appears that for many the (supported) single eared porringer was fine and the ears varied in style and the bowl became booged and guttered (sloping sides and a fine channel around the base). From about 1715 or so the Coronet style ear has survived quite well, made as most survivors appear in Bristol or the North (…just what were they doing in London?). But this was such an essential and so commonplace a piece of eating wear that the variety, styles and dates conflict and vary.

Below there is an illustrated attempt to show porringers - as attributed to different years and to England and America - (mostly).

Christopher Peal in Pewter of Great Britain on page 91 says – (the porringer) was for eating any porridge like substance such as a thick soup or a stew – silver people refer to pewter porringer styles as bleeding bowls or wine tasters (silver people certainly got the wrong social level for pewter there…maybe not for silver…….) Peal also asks why the early porringers were straight sided as spoons would not be effective – you might say they couldn’t afford spoons and bread did a really good job of cleaning the straight sided bowl out – and the
bowl held more if straight sided – (but that is my comment and just guesswork….and anyway spoons were cheap but how necessary? - and ordinary folk before 1600 are still putting the gruel on top of a ‘trencher’ - a thick slice of bread- so with a porringer and without a spoon, you are still…well, a little bit better than that – after all with a porringer you can carry your food around with you as you socialise – try doing that with a thick slice of bread with gruel ladled on top of it – someone should have mentioned this to Peal)) - it is clear though that when most ordinary folk needed a spoon and customs/manners had changed then the side of the porringer bowl had become booged or curved and the spoon did a better job at clearing the bowl.

The Little Sale at Christies in May 2007 was perhaps the highest quality UK pewter sale in the years from 1990. The catalogue shows three that are to be noted as Porringers from 1550 to 1600 (single eared) Note the difference in the trilobed ears and in the bowls. The top bowl has sloping or booged sides, the middle one straight sides the bottom one less straight sides and a bossed base. If the dates are correct you might expect two eared styles. The middle one was deemed most valuable at this auction of these three. Lot 96 c1670 details are above..

The Shemnell sale at Bonhams in October of 2006 was another quality sale.

(Bonhams say they are unable to give copyright consent to photographs used in their sales catalogues for any use after the sale.)
At this sale lot 22 – was said to be an English Porringer dated c 1690. Booged bowl, bossed base and single fretted old English type ear. Various marks.
Also see a miniature Porringer lot 193 c 1700, single pierced ear with beaded decoration n 4” width bowl.

**PEWTER OF THE WESTERN WORLD 1600 – 1850 BY PETER HORNESBY IS A RICH SOURCE OF ILLUSTRATIONS**

![Porringer images](image)

Top – American D Melville c1780
Middle – Beaded Wine taster I C Lewis c 1830-1850
Below – Wine taster R Lee American c 1800

Not Wigan – American – Danforth family c 1800

English Wrigglework c 1680
If we compare this table of Hornsby’s with that of Michaelis perhaps it is easy to become confused.
Porringers were being made for the use intended after 1800, other than for export to America. Anyone with further information please contact me at johnstephenbank@btinternet.com

Pearson.Page Jewsbury of Birmingham were making good repro pewter Porringers in 1956 under the Peerage Brand – a mark I am told that was easily removed!

Summer 2001 Pewter Society Newsletter article

101 uses for a porringer
Peter Hayward

What were porringers used for? The conventional answer is the one given in the glossary on our web site - for eating soft foods such as gruel - but seventeenth and eighteenth century cookery books suggest they also had plenty of other uses. Here are some:

1. As a kitchen measure
“The Closet of Sir Kenelm Digby Opened”, published in 1669, has recipes that require the cook to use ingredients such as “half a Porrenger full of Oat-meal”, “a Porrenger full of gravy” and “a Porrenger full of thick Pap” (pp137, 182 and 222). Similarly, in Rebecca Price’s manuscript recipe book, compiled between 1681 and 1740, she requires “a porringer and halfe of faire water, and a quarter of a porringer of Rose or oringe-flower water” in one recipe and “a porringer of good all [ale] yeast” in another (pp156, 304 in Routledge & Kegan Paul’s 1974 printed version).

2. As a mixing bowl
John Nott has a recipe in his “Cook’s and Confectioner’s Dictionary” for making a sauce which says “take oil, vinegar [and 6 other ingredients] and beat them all well together in an earthen Vessel or Porringer” (recipe S42 in the 4th edition of 1733).

3. As a vessel for warming ingredients in the pharmacy
In The Queen’s Closet Opened of 1655, rose and quince oil are warmed in a porringer for one medicine, and a powdered preparation is moistened with rose water and then dried in a porringer by a gentle fire in another (pp56, 187).

4. As a sauce boat
In another recipe (L19), Nott uses a porringer to serve a sauce for salt fish at the table.

5. As a drinking vessel
In The Queen’s Closet again, a hot drink for the plague was to be given to the patient in a porringer (p25).

Clearly to the 17th and 18th century household a porringer was not a single-purpose vessel, but a versatile article which could be used for a wide variety of purposes both in the kitchen and at table. It is only our passion for ascribing specific uses to historic artefacts that makes us think of it simply as a vessel for eating food.

True, with one exception these recipes do not say what the porringer should be made of, but a pewter porringer could be used for all these purposes. The exception is the Queen’s Closet recipe for making a powdered preparation, which specifies a silver or earthenware one, and that raises an interesting question: were the porringers in these recipes what we would call a porringer, or were they the taller two-handed cups that English silver specialists describe as a porringer?
Thanks to Peter Hayward for the use of the above article and the following photos of a few Porringer that are or have been his.
ENGLISH PEWTER PORRINGERS

This article is incomplete due to the difficulty of not finding enough photos of porringers to use within the table, from those who might give use of their copyright in such photographs. This is a little unusual as readers of the website can see that this site has received considerable support from very many people, so it might reflect the timing of being asked, or difficulty in making contact.

This website had hoped to make an attempt to tie photographs of porringers to Michaelis’s ear shapes and bowl shapes and descriptions but a lack of photographs make this not practical to complete, now.

However the layout is shown below in the hope that a few people might kindly email or post images of pewter porringers that they consider fit the type. If readers are able to assist with the missing different types then please email photos if yours and details to johnstephenbank@btinternet.com

This original scheme of Michaelis’s, whilst being the best known of published to date, is not exclusive however in that many other types are known of. As such then any images with a little copy to explain will be welcomed and added to this article with acknowledgement of the provider that relate happily to an article mostly concerning English Porringer.s. Information has only been added to this website in Spring and Autumn up to now.

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<thead>
<tr>
<th>DESCRIPTION</th>
<th>DIAGRAM</th>
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<td>Type Ia. Shallow bowl with central boss. Double-ears, of type ( \alpha ), cast in one piece with the body. Marks: As Fig. IV(a), (b) and (c). Diameter across bowl, 6 ins. to 6½ ins. (excluding ears) (See Figs. I and II).</td>
<td><img src="image1.png" alt="Diagram" /></td>
<td><img src="image2.png" alt="Ear" /></td>
<td><img src="image3.png" alt="Picture" /></td>
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### Type Ib. As above, but without boss in centre. Double-ears, of type 1b, cast with body. *Marks*: None. Diameter, ¾ ins. across bowl. XVIIth century or earlier.

![Image of Type Ib](image1)

### Type IIa. Shallow bowl without boss, but with flange at base. Double-ears, of types 2a or 2b, cast in one piece with body. *Marks*: As Fig. VIII(a) and (b). Diameter across bowl, 4¾ ins. to 4½ ins. (See Fig. V.) Mid-XVIIth to early XVIIIth century.

![Image of Type IIa](image2)

### Type IIIb. Slightly deeper bowl than above, and thick collar to rim. Raised flange at base. Double-ears, of type 2c, cast in one piece with body. *Marks*: None. Diameter, 4½ ins. across bowl. Mid to late XVIIth century.

![Image of Type IIIb](image3)

### Type III. Cup-shaped bowl with standing flange at base. Single ear, of either types 3 or 4, cast separately and “burnt-in.” Ear made with a thickened wedge-section at the fixture point. *Marks*: Unintelligible. Diameter of bowl, 4¾ ins. to 4½ ins. (See Fig. VIII.) c. 1635.

![Image of Type III](image4)

**Type IVb.** Miniature porringer with tapering sides, and small boss in centre. Single ear, of type 5, cast separately. **Bowl diameter,** 3½ ins. **Marks:** "W.M." and Crescent, in beaded circle, No. 59 on the London touchplate. **Maker:** probably Wm. Mabbott, London, c.1644-80. (See Figs. IX(b) and XVI(a).) c.1650.

**Type IVc.** Very similar to above, but without boss. Single ear, of types 9, 11 or 12, cast separately. **Marks:** Various, unintelligible, and also of John Kenton, London (Cott. No. 2720). **Bowl diameter,** 3½ ins. to 5½ ins. (See Figs. XI and XIII(a) and (b).) c.1650-1675.

**Type IVd.** With thickened collar to rim, otherwise very similar in formation to preceding types, but deeper in proportion. Small boss in centre of bowl. Single ear, of type 10, cast separately. **Marks:** "E.N." and (?) furred arrow, in a beaded circle. No. 126 on the London touchplate. **Maker:** probably Edward Newboult, London, c.1668 (Cott. No. 5820). **Bowl diameter,** 5½ ins. **Depth,** 2 ins. c.1650-1670.

**Type IVe.** Slightly raised centre to bowl, but quite distinct from the bossed-centre types. Single ear, of type 12, cast in one piece with the body. This is the only single-earred specimen with this formation known to the writer. **Marks:** None. **Bowl diameter,** 4½ ins. **Depth,** 1½ ins. c.1625-1640.
**Type Va.** Similar to bowl type IVb, but with thickened, everted lip; no boss in centre. Diameter of bowl, 3½ ins. Single ear, of type 6, cast separately. Mark: "I.C." and blazing sun, in beaded circle. No. 179 on the London touchplate. This mark, although attributed to Joseph Colson, c. 1668 (Cott. No. 10572), may have been used by his father, John Colson, c. 1627-53.

**Type Vb.** Somewhat similar in formation to type IVc, but with slightly everted lip, thinned off inside the rim. Single ear, of type 22c, cast separately. Mark: "I.C." in small beaded circle (unrecorded). Bowl diameter, 3½ ins. c. 1660-1670.

**Type Vc.** Distinct from all previous and later types; the rim is strengthened by a thickened flange and an everted rim (note sectional drawing) and, in addition, has a band of twisted rope-design ornamentation running round the top. A similar band of rope-design ornament forms the flange upon which the vessel stands. Single ornamented ear, of type 17, cast separately. Mark: "W.M." and Crescent, in beaded circle. No. 60, L.T.P. Maker, probably Wm. Mabbert, London, c. 1644-80. Bowl diameter, 3¼ ins. Depth, 1½ ins. (See Figs. XI and XII(c)) c. 1650-1660.

**Type Vd.** Deep cup-shaped bowl with steep, tapering sides, and flange at base. Bowl diameter, 3½ ins. at top. Single ear, of type 21a (variation), or 22, cast separately. Two specimens of this type are known; one with ear type 21a the feature is by a crude, semi-circular "tongue," or bracket, for additional strengthening; whereas on the other the feature is by the thickened wedge-shaped section as on the specimen of type III, described earlier. Mark: "On the first mentioned is the touch of Edmund Harvey of York or Wigan (see note in text). The other has no discernible mark. (See Fig. XIV.) c. 1670-1675."
Type VI. Shallow curved-sided bowl, quite distinct from all other known types in pewter; flat base. Diameter at top, 4¼ ins. A silver specimen is known with the date letter for 1652-53. Single ear, of type 19, cast separately. (See note below.) Mark: "C.S." and floral spray, in a beaded circle. No. 23 on the Londonouchplate. Maker, probably Charles Sweeting, London, c. 1633-40 (Cott. No. 4600). (See Fig. XV.) c. 1650-1670. Note: The only other instance of the use of this type ear is on the porringer, type IVe, where it is cast with the body.


Type VIIb. The commonest type of boose-porringer, with narrow, vertical (or slightly sloping) neck, and "gutter" in base, surrounding a central boss. Sizes vary from about 4 ins. to 6 ins. diam. Single ears, of types 19, 18, 16, 15, 14, 13, 12, 11, and 10 are found on this type. Mark: When found at all, the marks are usually upon the reverse of the ear, although, in some cases, marked on the face of ear and, more rarely, inside the bowl. (See Figs. XVIII, XIX and XX(a).) This type was in vogue from about 1675 to c. 1700.
Type VIIIc. "Booged" sides of slightly different contour from above, but the main difference is in the wide concave band, or collar, at top. Single ear, of type 15 or 21b, cast separately. Marks: "Touches of Henry Hammond, London, c. 1707-40 (Cott. No. 2105), are upon the two specimens mentioned in the text. (See Fig. XXIXa) c. 1720.

Type VIIId. Booged sides, with gutter and boss in base, but note the curved effect, and look of a line of demarcation where the collar and body meet. This piece is of uniformly thin metal throughout, including the ear, which is cast separately and soldered on. Single ear, of type 14. Made by Ash and Hutton, of Bristol, c. 1775, and was probably made for export to the U.S.A. Late XVIIIth century.

Type VIIIa. Booged sides, narrow collar and flat base, the underside of which is inset above the level of the booge. There is a very thin flange at foot, surrounding the cavity, to form a secure stand. Bowl diameter, 4½ ins. at rim. Single ear, of type 23, cast separately, and "burnt-on." Mark: "W.B." in small beaded circle (unrecorded). (See Fig. XXI) c. 1705-1715.

Type VIIIb. Booged sides, narrow collar and flat base, the inside level of which is below the level of the booge, and the flange at base is of normal proportions. (i) Single ear, of type 23, cast separately. Marks: "L.P." in diamond shaped lozenge (as Cott. No. 7593). (ii) "T.L." and Fleur de Lys in shaped outline. Maker, possibly Thomas Lanyon, Bristol, c. 1715 (Cott. No. 2640). Diameter of the first is 5½ ins. and of the second 7½ ins. across bowl. (See Fig. XXII) and (iii) Ear type 14. Mark: "C.B." inside bowl (as Cott. No. 5443). Bowl diameter, 5½ ins. c. 1750-1775.
Type VIIIc. Boofed sides, etc., almost exactly as VIIIb, the main difference being the lack of flange at foot. Single ear, of type 21a, cast separately, and "burnt-on." Mark: "T.B." in quadrilateral outline (unrecorded). Bowl diameter, 43 ins. at top. (See Fig. XXIII.) c. 1700-1720.

Type VIIIId. Boofed sides, narrow collar, and flattish base, raised very slightly towards the centre, resting on a flange at base. The rim, or collar, has a narrow engraved line running round the outside top edge. Single ear, of type 21b, cast separately, and "burnt-on." Marks: Four specimens of this type are known to the writer and none of them is marked. (See Figs. XXIV and XXV.) c. 1690-1730.