

# Why is it English?????



The above beaker to the left no 1022 is described by Peter R G Hornsby in *Pewter of The Western World* on page 298 as -

*Rare Cast decorated English beaker with Prince of Wales Feathers circa 1600-1610*

[This article asks why this is said to be English?](#)

[The writer does not have an answer as to what, why or when – but raises issues he has not seen considered elsewhere.](#)

The beaker next to it is typical of Dutch Beakers from a hundred or more years later and is decorated with Wrigglework and not the finely cast decoration of the Beaker to the left.

The shape could be surely said to be Dutch, given the large numbers of Dutch beakers of this shape to be found. (page 299 – in POTWW shows more – Dutch – beakers of similar shape).

The finely cast decoration is not found in but a very few other pieces of alleged 'English Pewter'. Such moulds were not used in England. The Pewterers Guild took care to see that the pewterers themselves were the artists working in pewter - and they were not allowed to employ 'foreign' craftsmen who could produce this highly skilled mould making.

Such moulds producing finely cast decoration are a feature of Dutch, French and German Pewterwork of the time. Examples can be seen at the V&A.

*Anthony North's book - Pewter at the Victoria and Albert Museum records that - a number of similar beakers have been found. (A number is only a relatively small number). It says these were likely produced as souvenirs to commemorate the investiture of Henry as prince of Wales in 1610.(he was dead by 1612).*

For what reason it is assumed this beaker was made in England is not understood, or for this event. (Most likely because of the mythical attribution to the Black Prince - and it was found in England).

*This web site seeks examples of such English beakers at this date?*

The Crux of the attribution appears to be that with or without the initials H P the three ostrich feathers, common to the found beakers, are attributed to the English Prince of Wales.

Ronald Michaelis calls these the plumes of Bohemia – it seems that those of John of Bohemia were two black ones - not the three shown here. The initials shown here H P he attributes to Henricus princeps and says the initials must refer to Henricus Princeps – Henry Frederick son of James 1 of England (James VI of Scotland) born in 1594 dead in 1612. The only part of this attribution known for sure is that James 1<sup>st</sup> did use the three plume symbol elsewhere as will be shown below.

A cast beaker of the period with neither date nor plumes but of a similar style dated by Ronald Michaelis as 1600-1610 (why?) is shown below.

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The beaker below has a motto also but within the top two bands ending in the initials ...RB. Ron Michaelis does not guess whose those initials are.

In the early 1600s there are very few writers with the initials R B who might be quoted.

A man by the name of Robert Baxter was a Cleric from an ordinary background who did write and was popular but he was born in 1609. So clearly it was either not him or this beaker is later.

The Archbishop of Canterbury from 1604 – 1610 (and lived from 1544 – 1610) was a Richard Bancroft who was born in Farnworth in South West Lancashire and a foe of the Puritans.

So perhaps he is a more likely candidate.

These are the only two R B s that can be found who might be quoted. Perhaps website reads know the origins of the motto on the beaker –



Fig. 5. Beaker with bands of relief-cast ornamentation and wording, c. 1600-10.  
(By courtesy of the London Museum).

continuous ornament encircling the waist and foot. Immediately below the lip are two bands of wording, reading: "TO DRINK AND BE MERRYE IS NOT AMISS—AND WITH THY FRED (Friend) ABIDE — THY MIRTH AND DRINKING (MUST) TAKE HEED THOU DOEST NOT (CHIDE), R.B." This superb beaker is

What reason is there to suppose this is English made in 1600-1610? We know that the English Guilds had a very firm control over who might decorate pewter and how from the middle 1500s and we know of no English pewterer doing this style of work.

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**Richard Munday details a wine cup that was in his collection which he supplied (or gave) to the Worshipful Company of Pewterers.**

A FOOTED CUP WITH BANDS OF CAST RELIEF DECORATION.

Pictured is an early 17th Century pewter Investiture Cup. Height  $7\frac{1}{4}$ ". A "U" shaped cup is  $3\frac{3}{4}$ " deep. Its top diameter is  $3\frac{1}{2}$ "; its base  $3\frac{5}{8}$ ". A little below the top edge is a band one inch wide encircling the cup. Cast in fine detail are marigolds, roses, tulips, grapes, and a Roundel containing the Prince of Wales' Plumes flanked by "C.P." for Carolus Princeps.

Just one inch lower is a slightly narrower encircling band similarly decorated but without a roundel.

The baluster stem rests on a three-tier shallow domed base also with decoration in relief.

There is a mark beneath the base on the outer edge, a "Crown above what may be a Thistle", unrecorded. Between and below the bands of decoration are hammering or planishing marks.

Mould marks on opposite sides of the cup indicate it was cast in a remarkably detailed mould the outer part in two halves.

It is believed the cup was made for Carolus Princeps the second son of James the First. He was Invested Prince of Wales in 1616 succeeding his brother Henricus Princeps who was invested Prince of Wales in 1610 and sadly died in 1612.

It would be fascinating were it possible to trace the trials and wanderings of this cup and to learn how it survived so well through more than three and a half centuries often changing hands until just a few years ago one early morning it was offered for sale by an itinerant pedlar in the Bermondsey Market. One dealer saw and refused it but another recognised its rarity and bought it "for a song". Eventually it came to me but only after a long harrowing wait.

The small plate pictured with the cup is  $3\frac{1}{4}$ " diameter. It has a half-inch rim filled with cast relief decoration matching the bands on the cup. It was excavated along with an early porringer near Hampton Court. Both pieces were offered to me, but the plate was rolled up, covered with mud and unrecognisable, so much so it was thrown in as "make weight". The thrill came when after straightening and washing it the fine decoration was revealed. It is safe to date it 1616 or near. The plate was acquired a few years after the cup, and it now sits on the cup and seems to belong, and somehow we feel it does belong.

Very few specimens with early cast decoration in relief are known. The W.C.G.P. Supplementary Catalogue of 1979 illustrates on page 45 a glorious "Royal" beaker with bands of marigolds, roses etc and in one roundel the Prince of Wales Plumes above Ich Dfen flanked by "H.P." for Henricus Princeps who was Invested in 1610. The Catalogue on page 37 illustrates two footed cups. One has lost its base. It has in a Roundel the figures "I--6" indicating the date 1616. The other is perfect with similar decoration and also can be dated 1616.

The Victoria and Albert Museum has a fine Beaker c.1610-16 which comes into the same category. The famous Granger candlestick has cast relief decoration on the stem etc and also is dated 1616.

Also in the Victoria and Albert Museum is a footed cup very much like that illustrated in the W.C.O.P. 1979 Supplement page 37, and here again the date 1616 can be applied.

There is some speculation that possibly one pewterer was responsible for the manufacture of most of these remarkable early 17th Century cups and beakers because of the pronounced similarity in the motifs and style in the decoration in each specimen. Lacking proof it can only be conjecture.

Apart from the specimens mentioned less than a handful seem to exist. Possibly others may come to light one day. It is hard to believe that just a few castings were made from moulds of such exceptional quality which even in the early 17th Century would be considered quite costly.

The date 1616 assumes some significance. The Investiture of Carolus Princeps and the death of William Shakespeare both occurred in 1616 a date which appears in connection with quite a few known specimens. Is 1616 a coincidence or is it a Commemorative date of two important events one joyful the other sad.

There is a later precedent. The dates 1661/2 Commemorates the Restoration or the Betrothal or Marriage of Charles the Second. There are a number of magnificent engraved pewter Royal Commemorative Charger to prove it bearing the date 1661 or 1662.

We know those are commemorative dates, suggestions on the 1616 date are theories, or are they facts?

The end. Written by Richard Munday.



Fig. 4. Early 17th Century chalice. 7¼" in height. Cast relief decoration. In top roundel a FLEUR DE LIS, flanked by "C" "P" for Carolus Princeps. This was made for *Charles the First* when he was created Prince of Wales, c.1612-1616. Extremely rare.  
Ry, Munday collection.

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The Granger candlestick referred to above is unique in alleged English Pewterware and has been the subject of much discussion – has as its most popular date – 1616!



**P E W T E R**

17th-Century ENGLISH FLAGON.  
Height to top, 9 in.  
Diam. of base, 6 in.

17th-Century CANDELESTICK (Continental).  
9½ in. high.

**A. FYNDE, 16 Park Rd., Regent's Park, N.W.1**  
(Three minutes from Baker Street Stations) Telephone—Faddington 6336

The Grainger candlestick featured in this advert which was in the 'Connoisseur' Magazine of August 1922. (89 years ago...)

There were always doubts in collecting circles right from 1922 when this candlestick was first shown. The Victoria and Albert having had tests of the metal completed could find no difference between the base and the stem of any consequence. The work on the base is not as fine as that of the stem and some repairs had been done using an old lead solder.

In general terms whilst not conclusive the V & A appear to consider the candlestick likely to be genuine.



Although the style above (of the Grainger) is frequently called unique – the right side candlestick although only 4 inches high and dated c1400 (how?) is in the Museum of London and was excavated from the Thames Foreshore Queenhithe in the City of London. Also it is said that this style was known of in Copper at about the same date.

Two simple Examples of Dutch Pewterwares follow -

Dutch Beaker Early 17<sup>th</sup> Century finely wriggleworked (not cast) and remains of mark as was the Dutch style This stands 14 cms tall and weighs about 378 grams.





There follows below a small Dutch cup that was sold in the Stanley Shemmell Pewter Collection sale

A SMALL CUP - PROBABLY DUTCH - of the 17<sup>th</sup> CENTURY

A flared body with a band of cast decoration handle with cast, feather decoration. Almost identical seen in Hornsby's POWW page 308 fig 1052 in the collection of The Worshipful Company of Pewterers London see catalogue 1979 p48. Height 4 cms lip rim diameter 4 ½ cms weight 54 grams

Shown here especially to show a small example of the cast design work typical of the Dutch - but not of the English.



The following is an English pewter example but from 1689 –1694 made by John Kenton of London. It speaks for itself in comparison with the first mentioned.



LINLITHGOW  
PALACE

This article was brought about because of a sighting at Linlithgow Palace near Stirling.

On the fifth floor above the windows to the rebuilt (c1607-25?) inner courtyard can be found carved emblems of – Scottish Thistle, Tudor Rose (for Margaret Tudor sister of Henry VIII wife of James IV King of Scotland, The Irish Harp, and the Three Ostrich Feathers.

The feathers are a most unlikely symbol for the Scots to use as ‘the Prince of Wales Feathers’ as Edward III the first user was the grandson of Edward 1<sup>st</sup> (who was hammering the Scots after subjugating the Welsh when he ( the 1<sup>st</sup>) died).

Here at the Palace at Linlithgow these feathers surely stand for the ‘auld alliance’ – the alliance of France with Scotland.

The article continues later with a little history of the period, and then with some considerable history of and relating to the Ostrich feathers.

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There is considerable general reading of history to follow but as a quick and brief –

### Conclusion - (inconclusive!)

The feathers at Linlithgow indicate an old Scottish relationship with France and it is most unlikely that they could bear any relation whatsoever to the Black Prince. (from whom the feathers likely do not originate anyway - other than in myth and legend.)

The beakers are not of an English style (?), the fine detail of the cast decoration is not English, there is little reason to suppose the beakers were made in England.

There are sufficiently few of them known of – which could suggest a special order – perhaps more likely from a European mould maker and pewterer.

Suggestion of them as a Souvenir would imply that there should be found many more of them, for such an expensive mould.

A maker’s or owner’s mark as suggested by Richard Munday of *a crown perhaps above a thistle* – might just possibly give a clue as to the original purpose.

The dating of 1616 must be a worry – as there is not a good recorded purpose for such a date appearing – be it - in England, Scotland (when was the Linlithgow Palace rebuilding of the North side completed?), France or Holland.

Finally that Richard Munday draws our attention to the Granger Candlestick which is also dated 1616 and that he then parts with the above wine cup from his own collection might also leave questions in a collector's mind.

Perhaps a reader might email in with good or even passable answers to these questions and reassure other collectors that the style of beaker is English, and that the date has a valid reason for costly celebration.

The suggestion in this article is not that these are fakes but a questioning of the attribution of this decoration and these pieces as 'English'.

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Cast Decoration on Pewter and an accepted connection with James I of England (James VI of Scotland)



Fig. 3. Beaker of unusual form with less formal "arabesque" decoration, c. 1603.

Ronald Michaelis in the *Antique Collector* of December 1964 writes –

*One has little reason to doubt its attribution to the period of James I –*

Note in the decoration – *the Stuart Arms, Rose & Crown, the Thistle, the Rose* (which?) and *the fleur de lys* (both smaller) – (note – as used – Rose, Fleur de Lys, Thistle - to the inner decoration to Linlithgow Palace then referred to above?????????)

- *Reasonable to assume that it was made to celebrate the accession to the English throne of the Scottish James VI in 1603.*

Thus we have most of the symbols and the use of cast decoration attributed to the celebration of James VI of Scotland.

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## A NEW MYTH

It would not be difficult to suggest a new MYTH for these finely cast plumed pieces.

(They are finely cast and there is no known history relating to the date of 1616 with which some are dated....thus with imagination - )

Linlithgow Palace and the North section (where the plumes – amongst the others - are to be seen) was renovated by James V1 of Scotland (who had moved court to London on becoming James 1<sup>st</sup> of England)- sometime after 1607 – when this Northern section crashed to the ground. (fact – see website for Historic Scotland – the northern side is that large side facing the Loch)

The work was finished in 1616 and the Palace reopened then. (fiction)

These plumed pewter pieces were presented to the King then as a gift to celebrate the completed project. (fiction) - (but recall Munday's comment about perhaps having a crowned thistle mark!)

The gift was from France celebrating “the auld alliance”. (fiction)

Hence as the Royal Court was in London - why some might be found in or near London (fiction)

Actually no-one knows – *but then the above myth is perhaps as good as any other.*

*Perhaps a website reader might advise why it would have been unlikely/impossible!*

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**Another piece** shown by Ronald Michaelis in the Antique Collector article of December 1964 -

The date shown on the Tazza top is a later addition. The stem is ornamented with relief cast floral and bird motifs. Encircling the edge are sixteen plain shields bearing heraldic devices – Various London City and Guild Arms, lions – **Tudor Roses, Fleur de lys** etc (etc...???? – could the etc include an Irish Harp ? – where then the thistle?) RM suggests it was intended as a patten for Church use (why? – because of a religious motto and the date **1616!!**)

RM says the Grainger candlestick also has shields and a cast in date of 1616.....are these really shields? (on the Grainger?)

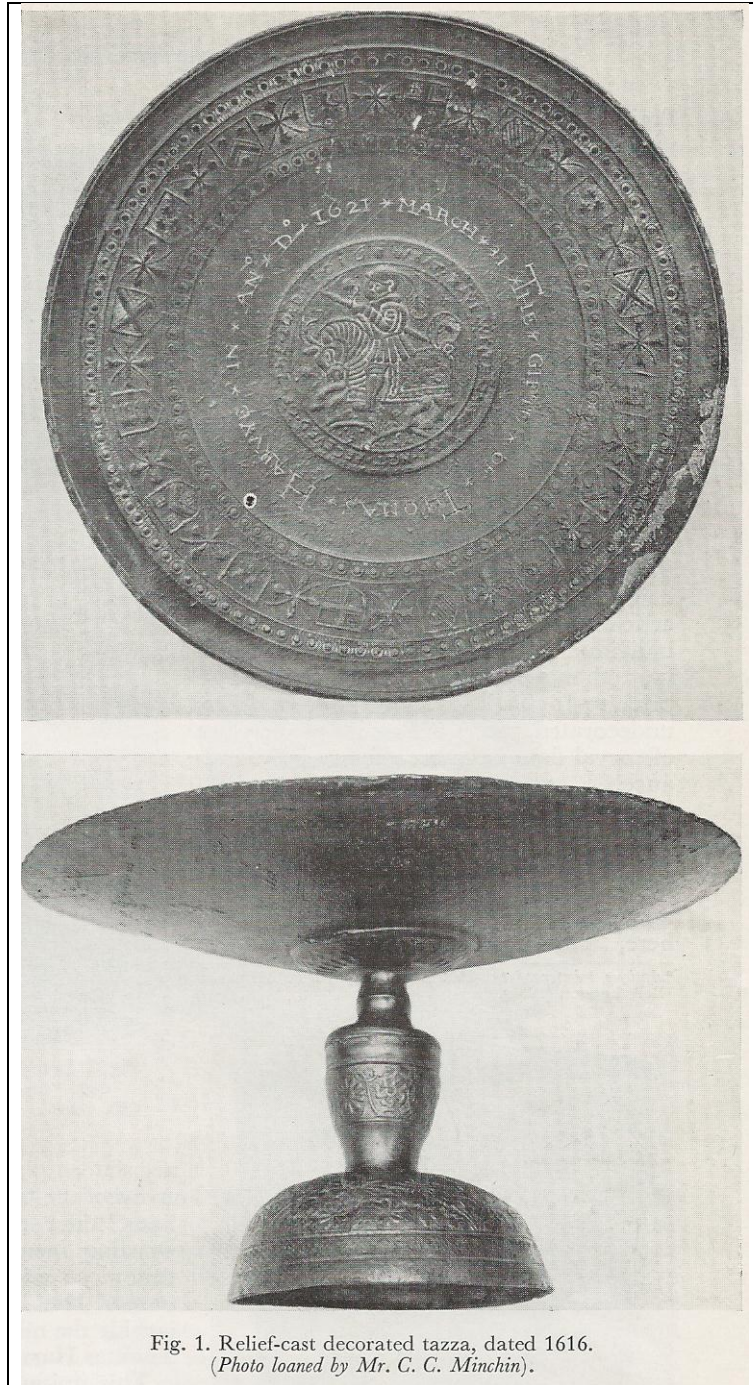


Fig. 1. Relief-cast decorated tazza, dated 1616.  
(Photo loaned by Mr. C. C. Minchin).

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## Margaret (Tudor)



The treaty of 1502, far from being perpetual, barely survived the death of Henry VII in 1509. His successor, the young Henry VIII, had little time for his father's cautious diplomacy, and was soon heading towards a war with France, Scotland's ancient ally. In 1513, James invaded England to honour his commitment to the Auld Alliance, only to meet death and disaster at the Battle of Flodden. Margaret had opposed the war, but was still named in the royal will as regent for the infant king, James V, for as long as she remained a widow.

Parliament met at Stirling not long after Flodden, and confirmed Margaret in the office of Regent. A woman was rarely welcome in a position of supreme power, and Margaret was the sister of an enemy king, which served to compound her problems. Before long a pro-French party took shape among the nobility, urging that she should be replaced by John Stewart, 2nd Duke of Albany, the closest male relative to the infant prince, and now third in line to the throne. Albany, who had been born and raised in France, was seen as a living representative of the Auld Alliance, in contrast with the pro-English Margaret. She is considered to have acted calmly and with some degree of political skill. By July 1514, she had managed to reconcile the contending parties, and Scotland — along with France — concluded peace with England that same month.

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## Philippa of Hainault

### Lineage

Richard II's grandmother, Philippa of Hainault (1310/15-1369), was the daughter of Count William the Good of Hainault and Holland. Her mother, Jeanne de Valois, was a granddaughter of Philippe III of France and cousin to Edward II's estranged queen, Isabella.

### Betrothal and marriage

Philippa was betrothed to the future [Edward III](#) in 1327, an alliance contracted against the wishes of Edward II by the queen and her lover, Roger Mortimer, to win

support for their invasion of England. Nonetheless, the match between Philippa and Edward seems to have been loving and companionate. Philippa accompanied Edward in the 1330s and 1340s on his expeditions to Scotland and on the early campaigns of the Hundred Years War. They had at least twelve sons and daughters, nine of whom survived infancy. Their eldest son, Edward, Prince of Wales, Richard II's father, later known as the [Black Prince](#), was born in 1330, their youngest, Thomas of Woodstock, in 1355. Their third son, Lionel, was born in Antwerp in 1338 and their fourth, John (of Gaunt), at Ghent in 1340.

On his accession in 1327, EDWARD III. placed a fleur de lys on each side of the Shield of England upon his Great Seal: and in 1340, when he claimed the crown of France, EDWARD *quartered France Ancient with his lions of England*: No. 252. Shortly after his accession, perhaps in 1405, in order to conform to the altered blazonry of the French sovereigns, HENRY IV. quartered *France Modern* on his shield: No. 253. The position of the three fleurs de lys was more than once changed in the Royal Shield of England (as I shall hereafter show more particularly) after the accession of the STUARTS; and they were not finally removed till the first year of the nineteenth century. The fleur de lys is also borne on many English Shields, disposed in various ways. In modern 125 cadency the fleur de lys is the difference of the sixth son, or house.

The *Ostrich Feather Badge*. The popular tradition, that the famous Badge of the Ostrich Feathers was won from the blind KING OF BOHEMIA at Cressi by the BLACK PRINCE, and by him afterwards borne as an heraldic trophy, **is not supported by any contemporary authority.**

The earliest writer by whom the tradition itself is recorded is CAMDEN (A.D. 1614), and his statement is confirmed by no known historical evidence of a date earlier than his own work. As Sir N. HARRIS NICHOLAS has shown in a most able paper in the *Archaeologia* (vol. xxxi. pp. 350-384), the first time the Feathers are mentioned in any record is in a document, the date of which must have been after 1369, and which contains lists of plate belonging to the King himself, and also to Queen PHILLIPA. It is particularly to be observed, that all the pieces of plate specified in this roll as the personal property of the Queen, if marked with any device at all, are marked with her *own initial*, or with some heraldic insignia that have a direct reference to *herself*. One of these pieces of plate is described as “a large dish for the alms of the Queen, of silver gilt, and enamelled at the bottom with *a black escutcheon with Ostrich Feathers—eym in fund vno scuch nigro cum pennis de ostrich.*”

(The feathers of King John of Bohemia were two black plumes. Thus for the Black Prince any use of three white plumes can surely only reflect his mother's family heritage from Hainault.)

**And these “Ostrich Feathers,” thus blazoned on a sable field upon the silver alms-dish of Queen PHILIPPA, Sir N. H. Nicholas believed to have been borne by the Queen as a daughter of the House of HAINAULT; and he suggested that these same “Ostrich Feathers” might possibly have been assumed by the Counts of the Province of Hainault from the Comté of Ostrevant, which formed the appanage of their eldest sons.**

**Province of Hainaut**

Hainaut (Dutch: *Henegouwen*) is the westernmost province of Wallonia. It borders on

(clockwise from the North) the Belgian provinces of West Flanders, East Flanders, Flemish Brabant, Walloon Brabant and Namur, and France. Its capital is Mons. It is divided into seven administrative districts (arrondissements in French) which contain 69 municipalities.

The name Hainaut (sometimes spelt Hainault in English) comes from the river Haine (formerly spelt Hayne or Haÿne), which runs between Anderlues (south of Charleroi) and Condé-sur'Escaut (north-east of Valenciennes). The Flemish name of the river is Hene, hence Henegouwen for the province/county.

The German translations are Henne and Hennegau, respectively. The Flemish -gouw(en) and German -gau come from an old Frankish term that literally means province. They are the equivalent of the English -shire.

### **History**

It is in the region of Tournai that the Merovingian dynasty originated ( History of the Franks).

The County of Hainaut was created during the Carolingian period. It comprised most of the present province of Hainaut, as well as the adjacent region of France (Valenciennes, Maubeuge, Bavay...).

Upon the split of the Carolingian Empire in 843, it became the kingdom of Lotharingia, eventually to be ceded to the kingdom of France in 870. In 925, the County of Hainaut became an independent state with the Holy Roman Empire.

The Counts of Hainaut were also Counts of Mons (964-1051) then Counts/Margraves of Valenciennes (964-1045). Baldwin VI of Flanders (1030-1070), also known as Baldwin I of Hainaut, was the first count of the combined Flanders & Hainaut .

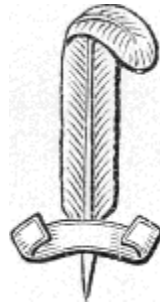
The family of Hainaut was one of the most important in medieval Europe. Baldwin VI of Hainaut (1172-1205) led the Fourth Crusade and became the first emperor of the Latin Empire of Constantinople, a title held by his progeniture until 1383.

From John II (1237-1304), the House of Hainaut also ruled over Holland. Let's also mention Isabelle of Hainaut (1170-1190), who became the queen consort of Philip II Augustus of France, and Philippa of Hainaut (1314-1369), who married Edward III of England.

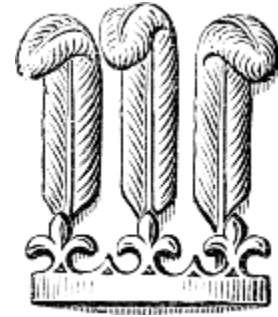
In 1425, the Hainaut passed to the Duchy of Burgundy by marriage. In 1477, the Habsburg inherit it. The western half of the county was annexed to France by Louis XIV in 1678 through the Treaty of Nijmegen, while the eastern half remained part of the Southern Netherlands until the French Revolution.



No. 395.— At Peterborough Cathedral.



No. 394.— At Worcester Cathedral.



No. 396.— At Peterborough Cathedral.

At the first, either a single Feather was borne, the quill generally transfixing an escroll, as in No. 394, from the monument of Prince ARTHUR TUDOR, in Worcester Cathedral; or, two Feathers were placed side by side, as they also appear upon the same monument. In Seals, or when marshalled with a Shield of Arms, two Feathers are seen to have been placed after the manner of Supporters, one on each side of the composition: in such examples the tips of the Feathers droop severally to the dexter and sinister: in all the early examples also the Feathers droop in the same manner, or they incline slightly towards the spectator. Three Feathers were first grouped together by ARTHUR TUDOR, PRINCE OF WALES, eldest son of HENRY VII., as in Nos. 395 and 396, from Peterborough Cathedral; or with an escroll, as in No. 397, from a miserere in the fine and interesting church at Ludlow. The plume of three Feathers appears to have been encircled with a coronet, for the first time, by Prince EDWARD, afterwards EDWARD VI., but who never was PRINCE OF WALES: No. 398, carved very boldly over the entrance gateway to the Deanery at Peterborough, is a good early example. In No. 399 I give a representation of another early plume of three Ostrich Feathers, as they are carved, with an escroll in place of a coronet, upon the Chantry of Abbot RAMRYGE in the Abbey Church at St. Albans: and again, in No. 400, from the head of a window near the east end of the choir, on the south side, in Exeter Cathedral, the three Feathers are charged upon a Shield *per pale azure and gules*, and this Shield is on a roundle.



No. 397.— In Ludlow Church.



No. 398.— The Deanery, Peterborough.



No. 399.— In the Abbey Church of St. Alban.

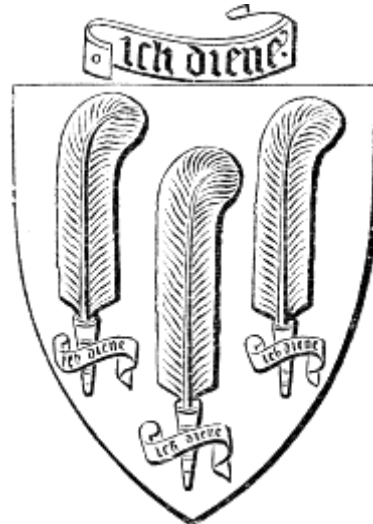


No. 400.— In Exeter Cathedral.

The Ostrich Feathers were borne, as a Badge with his Shield of Arms, upon one Seal of EDWARD III. himself: they were used, as an heraldic device, about the year 1370, by PHILIPPA, his Queen: they appear on some, but not on all, the Seals of the BLACK PRINCE, and they are omitted from some of his Seals after the battle of Cressi (A.D. 1346): and they were also borne, generally with some slight difference, marking Cadency, in all probability by all the other sons of EDWARD III.—certainly by JOHN OF GHENT, Duke of LANCASTER, and by THOMAS OF WOODSTOCK, Duke 233 of GLOUCESTER. They were adopted by RICHARD II., and placed on either side of his crested Helm in the heraldic sculpture of Westminster Hall, as appears in two of these beautiful examples, Nos. [199](#) and [384](#): by this Prince the Ostrich Feathers were placed on his first Royal Seal, and they were habitually used for decoration and heraldic display; and they also were formally granted by him, as a mark of especial favour, to be borne as an Augmentation of the highest honour, to his cousin THOMAS MOWBRAY, Duke of NORFOLK. The Ostrich Feathers were borne, in like manner, by the succeeding Princes, both LANCASTRIAN and YORKIST: by at least two of the BEAUFORTS: by the Princes of the House of TUDOR: and by their successors the STUARTS. Thus, it is certain that the Ostrich Feathers were held to be a *Royal Badge*, from the time of their first appearance in the Heraldry of England about the middle of the fourteenth century; and that in that character they were adopted and borne by the successive Sovereigns, and by the Princes, sometimes also by the Princesses (as in the instance of a Seal of MARGARET BEAUFORT, the mother of HENRY VII.), of the Royal Houses, without any other distinction than some slight mark of Cadency, and without the slightest trace of any peculiar association with any one member of the Royal Family. From the time of the accession of the House of Stuart to the Crown of the United Kingdom, however, the coroneted plume of three Ostrich Feathers appears to have been regarded, as it is at this present day, as the special Badge of the Heir to the Throne.

In accordance with the express provision of his will, two armorial Shields are displayed upon the monument of the BLACK PRINCE in Canterbury Cathedral, which Shields the Prince himself distinguishes as his Shields “for War” and “for Peace”; the former charged with his quartered arms of France and England differenced with his silver 234 Label, [No. 337](#); and the latter, *sable*, charged with *three Ostrich Feathers argent*, their quills passing through scrolls bearing the Motto, “*Ich Diene*” No. 401. The same motto is placed over each of the Shields that are charged with the Feathers, as in No. 401: and over each Shield charged with the quartered arms (there are on each side of the tomb six Shields, three of the Arms, and three of

the Feathers, alternately) is the other motto of the Prince, “*Houmout*.” In his will, the BLACK PRINCE also desired that a “*black Pennon with Ostrich Feathers*” should be displayed at his Funeral; and he further appointed that his Chapel in Canterbury Cathedral should be adorned in various places with his Arms, and “*likewise with our Badge of Ostrich Feathers—noz bages dez plumes d’ostruce*.”



No. 401.— Shield “for Peace” of the Black Prince.

The will of the BLACK PRINCE proves the Feathers to have been a Badge, and not either a Crest or the ensign of a Shield of Arms, since twice he expressly calls them “*our Badge*”: and it also is directly opposed to the traditional warlike origin and military character of the Feathers, as a Badge of the BLACK PRINCE, for it particularly specifies the peaceful significance of this Badge, and distinguishes it from the insignia that were worn and displayed by the Prince 235 when he was equipped for war.

The Mottoes “*Ich Diene*” and “*Houmout*” are old German, and they signify, “I serve,” and “magnanimous.” It has been suggested by Mr. Planché, that “*Houmout*” is Flemish, and that the three words really form a single Motto, signifying, “Magnanimous, I serve,” that is, “I obey the dictates of magnanimity” (*Archæologia*, xxxii. 69).



No. 402.— From the Seal of King Henry IV.



No. 403.— From the Seal of Thomas, Duke of Gloucester.



No. 404.— From the Garter-Plate of John Beaufort, K.G.

Upon a very remarkable Seal, used by HENRY IV. a short time before his accession, the shield with helm and crest are placed between two tall Feathers, about each of which is entwined a *Garter* charged with his favourite and significant Motto—the word SOVEREYGNE, as in

No. 402. His father, Prince JOHN OF GHENT, placed *a chain* upon the quills of his Feathers, as in the very curious boss in the cloisters at Canterbury.

The uncle of HENRY IV., THOMAS, Duke of GLOUCESTER, on one of his Seals, differenced his two Feathers with *Garters* (probably of the 236 Order) displayed along their quills, as in No. 403. And, about A.D. 1440, JOHN BEAUFORT, K.G., Duke of SOMERSET, on his Garter-plate placed two Ostrich Feathers erect, their *quills componée argent and azure*, and fixed in golden scrolls; No. 404. In the Harleian MS. 304, f. 12, it is stated that the Ostrich Feather of silver, the pen thus componée argent and azure, "is the Duke of Somerset's": also that the "Feather silver, with the pen gold, is the King's: the Ostrich Feather, pen and all silver, is the Prince's: and the Ostrich Feather gold, the pen ermine, is the Duke of Lancaster's."

The Shield charged with three Ostrich Feathers, [No. 401](#), was borne by Prince JOHN OF GHENT; and it appears on the splendid Great Seal of HENRY IV., between the Shields of the Duchy of CORNWALL and the Earldom of CHESTER. HUMPHREY, Duke of GLOUCESTER, is also recorded to have borne this same Feather Shield.

In the Vaulting of the ceiling over the steps leading to the Hall at Christchurch, Oxford, the Ostrich Plume Badge is carved within a Garter of the Order: and, again, the Badge is represented after the same manner, environed with the Garter, in the beautiful binding of a copy of the Bible which is reputed to have been used by CHARLES I. in his last moments.

The Ostrich Feathers are repeatedly mentioned in early documents; and they are shown to have been constantly used for various decorative purposes, always evidently with an heraldic motive and feeling, by the same Royal personages who blazoned them on their Seals, and displayed them elsewhere as their armorial insignia. A well-known example of a diaper of White Ostrich Feathers on a field per pale argent and vert, is preserved in the stained glass now in the great north window of the transept of Canterbury Cathedral.

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The **Auld Alliance** (Scots) (French: *Vieille Alliance*) was an alliance between the kingdoms of Scotland and France. It played a significant role in the relations between Scotland, France and England from its beginning in 1295 until the 1560 Treaty of Edinburgh. The alliance was renewed by all the French and Scottish monarchs of that period except for Louis XI.<sup>[1]</sup> By the late 14th century, the renewal occurred regardless of whether either kingdom was involved in a conflict with England.

The alliance dates from the treaty signed by John Balliol and Philip IV of France in 1295 against Edward I of England. The terms of the treaty stipulated that if either country was attacked by England, the other country would invade English territory, as became evident at the Battle of Flodden Field, 1513. The alliance played an important role in conflicts between both countries and England, such as the Wars of Scottish Independence, the Hundred Years' War, the War of the League of Cambrai and the Rough Wooing.

## History

Although during the Middle Ages various assertions were made that the Franco-Scottish relationship began in the reign of Charlemagne, the Auld Alliance is normally dated to 1295. However, historians such as J. D. Mackie have dated it to 1173, when embassies between William I of Scotland and Louis VII of France supported a rebellion against the English king Henry II.<sup>[3]</sup> Elizabeth Bonner has also referred to talks of "informal cooperation" between the two countries at this time.<sup>[2]</sup> An example of this was the invasion of England in 1215 led by

Alexander II in support of Robert FitzWalter and the Dauphin Louis, during the First Barons' War.

In 1326, Robert the Bruce renewed the alliance, with the Treaty of Corbeil. During the 14th and 15th centuries, the treaty was invoked six times.

Between 1331 and 1356, Edward III of England defeated the kings of both countries. Bonner believes that the alliance meant that he did not succeed in subjugating them.<sup>[2]</sup>

In 1336, at the beginning of the Hundred Years' War, king Philip VI of France provided military support for David II, who fled to France after being deposed by Edward III of England.

In 1346, under the terms of the Auld Alliance, Scotland invaded England in the interests of France. However, they were defeated, and David II was taken prisoner at the Battle of Neville's Cross.

The alliance was renewed between the two kingdoms in 1371, with the embassy of the Bishop of Glasgow and the Lord of Galloway to France. The treaty was signed by Charles V at the Château de Vincennes on 30 June, and at Edinburgh Castle by Robert II on 28 October.<sup>[4]</sup>

French and Scottish forces together won against the English at the Battle of Baugé in 1421. As it marked the turning point of the Hundred Years War, the significance of this battle was great. However, their victory was a short-lived one: at Verneuil in 1424, the Scots army was defeated. Despite this defeat, the Scots had given France a valuable breathing space, effectively saving the country from English domination.

In addition, in 1429 Scots came to the aid of Joan of Arc in her famous relief of Orléans. Scottish soldiers also served in the Garde Écossaise, the loyal bodyguard of the French monarchy. Many Scottish mercenaries chose to settle in France. Some were granted lands and titles in France.<sup>[1]</sup> In the 15th and 16th centuries, they became naturalised French subjects.<sup>[1]</sup>

In 1558 the alliance between the two kingdoms was further strengthened by the marriage of Mary, Queen of Scots to the future Francis II of France.

However, in 1560, after more than 250 years, formal treaties between Scotland and France were officially ended by the Treaty of Edinburgh. With the height of the Scottish Reformation, Scotland was declared Protestant, and allied itself with Protestant England instead. 200 Scottish soldiers were sent to Normandy in 1562 to aid the French Huguenots in their struggle against royal authority during the French Wars of Religion.

## Wider influence

Although principally a military and diplomatic agreement, the alliance also extended into the lives of the Scottish population in a number of ways: including architecture, law, the Scots language and cuisine, due in part to Scottish soldiery within the French army. Part of the influence on law was due to Scots often going to French universities, something which continued up until the Napoleonic Wars.<sup>[5]</sup> Other intellectual influences from France continued into the 18th century as well.<sup>[6]</sup> Examples of architectural influence include two Scottish castles built with French castle-building in mind: Bothwell and Kildrummy<sup>[7]</sup>

At the height of the alliance, French was widely spoken in Scotland and French still has an influence on the Scots language.

Despite all these exchanges of culture, the leading Scottish historian, J.B. Black, said of the alliance: "The Scot[']s... love for their 'auld' ally had never been a positive sentiment nourished by community of culture, but an artificially created affection based on the negative basis of hatred of England, and merely for the benefits brought by the philosophical theory that "the enemy of my enemy is my friend"."

In a speech which he delivered in Edinburgh in June 1942, Charles de Gaulle described the alliance between Scotland and France as "the oldest alliance in the world". He also declared that:-

*In every combat where for five centuries the destiny of France was at stake, there were always men of Scotland to fight side by side with men of France, and what Frenchmen feel is that no people has ever been more generous than yours with its friendship.*

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An article dealing with Plates found around Guys Hospital c1899 published in the Pewter Society Journal of 2007 has been read but no special relevance regarding these decorative cast beakers/wine cups was found. Indeed the above history now freely available on the web might add a little to the information therein concerning the use of the ostrich feathers singly or in threes.

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The interested reader who has got this far without falling asleep or moving on to something else may have spotted a problem with this article.

At the beginning it was at Linlithgow Palace that the three plumes carved in masonry, as one of several symbols above windows on the inner courtyard of the fifth floor, was said by the staff there to signify the "auld alliance". What this article has failed to turn up is any proof of that. What does it signify there – alongside the English Tudor Rose, Irish Harp and Scottish Thistle? Which French/Scots people used the three plumes? – this writer has not found them.

However that alone does not detract from the original question about the highly decorative cast beaker – **Is It English?**

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## Finely Cast English Pewterware – some can be attributed to

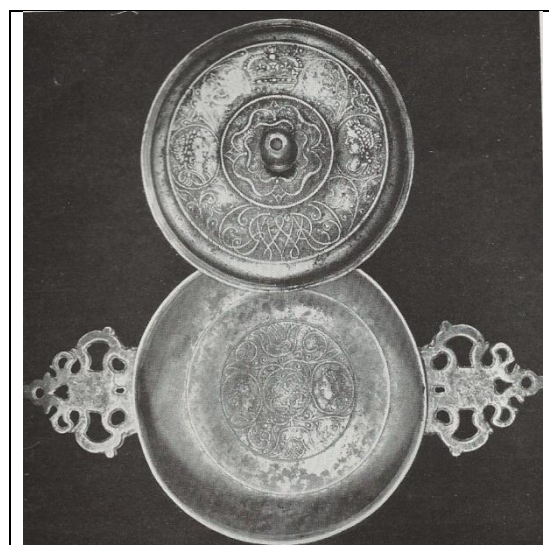
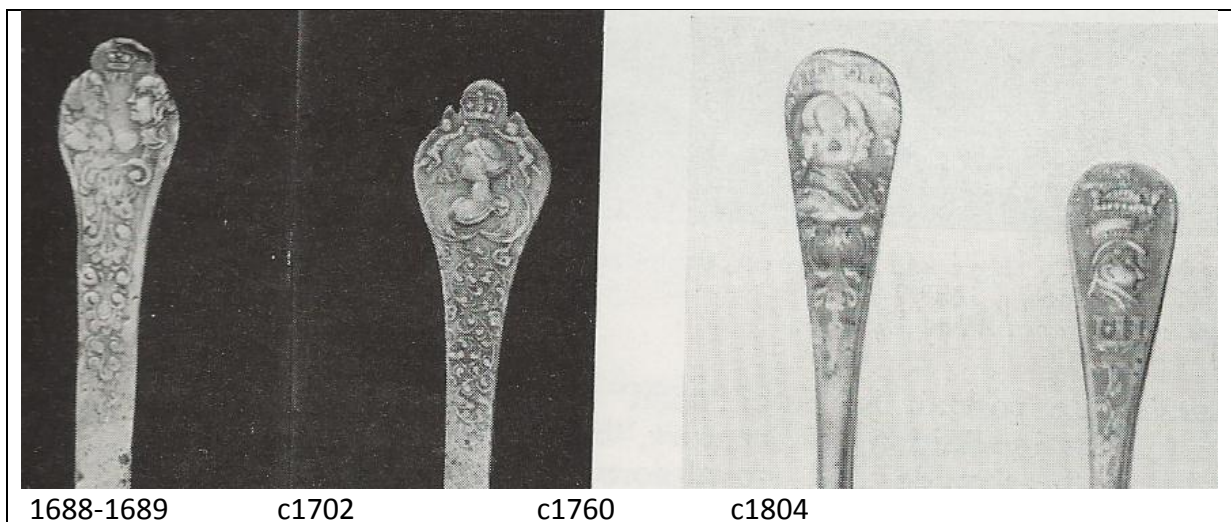
English makers – but such attribution is toward the end of the 17<sup>th</sup> century –

In his article in *The Antique Collector* of December 1964 Ronald Michaelis gives examples –

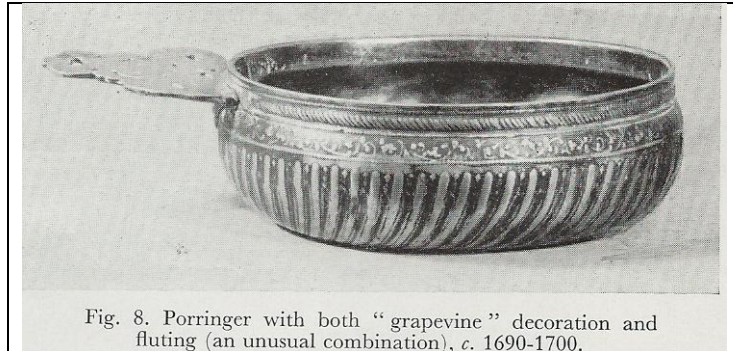
It should be noted that at these dates the power of the Guild had waned. Their ability to have authority over who pewterers might employ to produce fine moulds for casting was limited. But even so in the 1680s the decoration was not as extensive as that shown on the beakers of 1616.

Such work was found on silver throughout the 1500s and 1600s, but pewtering was always more utilitarian, prices were more keenly watched by customers than with the lavish gifts that might more usually be exchanged between the titled and wealthy.

The early spoons bore the interesting but more simply designed and cast knobs. The designs shown on the spoons below are finely cast and some similar are seen on silverware.



C1668-1694 Two eared  
Commemorative Porringer with loose  
cover for William III & Mary



This “grapevine” decoration running in a band between the gadrooning was a feature used on other pieces including the bases of late 17<sup>th</sup> Century Candlesticks.

Here again a good indication that when the English did eventually use this sort of decoration (some 70 years after the beaker first shown) they only used it in a very small way. The beaker decoration is all over, finely done, as with the Tazza, (as even with the centre stem of the Grainger candlestick) – whereas English use many years later has these occasional bands, spoon tops and sometimes the back of spoon bowls, some areas of porringers – but not the overall effect to be found on European pewter of the early 1600s.

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