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We wish to thank:

Miss Susanna Smedley, Chairman of the Alumni Committee on History and Relics, Westtown Alumni Association, and Miss Anna Hartshorne Brown, Editor of the Westonian, for permission to reprint the article on Westtown pewter;

Mr. Francis D. Brinton, for calling our attention to it, and sending a copy of the Westonian, with the compliments of Mrs. Brinton and himself;

Mr. John F. Ruckman, for permission to print a part of what he calls a chatty personal letter;

Mr. Merton H. Wheelock for telling us how to make molds, so we can make our own pewter;

Mr. Maximilian W. Hagnauer for explaining the various touches to be found on Swiss pewter;

And the various people who are going to contribute articles to the next number.

THE PUBLICATION COMMITTEE.

A PORRINGER AS A DRINKING VESSEL

Alfred de Musset, after his break with George Sand in 1834, accepted the advice of his friends to occupy his distrait mind by writing a dramatic proverb. Accordingly he wrote *"On ne badine pas avec l'amour,"* which was published that year in the "Revue des Deux Mondes."

One of the characters calls for wine, which is brought to him in *"notre plus grande écuelle."* Since 1834 is a trifle late for pewter porringers in France, it is probable that it was a silver specimen. The point of interest is that it was actually used for drinking.

RUTH ELSPETH RAYMOND.

SIMON PENNOCK, A NEW PENNSYLVANIAN PEWTERER

Mr. Henry J. Kauffman, a member of the Club, has found a porringer and two plates with an S P touch that differs from the one which has been known for several years. He has evidence that there were two pewtering S P's, Samuel and Simon Pennock, father and son. Be sure to see his article in *Antiques*, March number, 1948. It is both interesting and important.

P. E. R.

THE STORY OF WESTTOWN PEWTER

By SUSANNA SMEDLEY

Reprinted from the *Westonian,* Westtown, Penna., Spring Number, 1947, by permission of the Author and Editor.

This autumn the Historical Society of Chester County was having a meeting on the subject of Pewter, including a general history of the trade, makers, moulding the ware, etc., and Westtown School was asked to contribute a part of the exhibit from its store of old pewter dishes, and to tell our story about them. Quite a large number of these have survived the wear and tear of the time when they were used on the Westtown tables, and are now among our relics of the early days.

Westtown pewter has not been studied carefully from a collector standpoint, and there are some rather serious difficulties in finding the names of makers as most of these dishes show no trademark; possibly they have been worn away, or the articles remodelled at the School.

We now have in our collection—

7 large plates—1 of these, 15 in., the others, 13 in.
4 plates—9½ in., have a London mark.
24 plates—8¾ in., medium or table size.
9 ladles.
2 large spoons.
36 porringers.
1 upper portion of a brass mold for remodeling porringers.
1 wooden block, probably used for reshaping them.

So the history of our pewter is not a technical one, but records what we have found in our archives, from reminiscenses of old scholars, the old School account books, inventories, lists, etc. We were interested in trying to determine the date of its entire disappearance from the tables. From various recollections of old scholars, it appears to have been gradually displaced during the 1860's. Some pieces were still in use, but other types of dishes were being used also, until probably about 1870, the change must have been completed, as in 1881, when the boys and girls were at last allowed to eat together our History records "that pewter dishes had long been abolished."

In 1851, an old scholar records that pewter porringers still were used at breakfast and supper—and at dinner, pewter plates. Another in 1863, refers to white bowls being used, and again in 1865-66 in memories of Westtown, we are told, "The ware, cups and plates were heavy for service, that most of the spoons were pewter, and the tureens from which the good soup was served, and the bread plates," so, it seems the transition was gradual.

The history of Westtown pewter really begins sometime before 1799, when preparations were being made for the furnishing of the new school. We would like to quote first a quaint old minute of the Yearly Meeting of Women Friends, Ninth Month, 1794. "Men friends have handed us for communication here, their proceedings and progress, as far as they stept, in regard to the establishment of a Boarding School and as they apprehend a Committee of Women friends might be useful, Rebecca Jones, Mary Hough, Catherine Howell, Mary Pleasants, Sarah Waln, Deborah Field and Margaret Hart are nominated on this occasion." Other women friends were added later.

There is no doubt these women friends did prove useful for providing the domestic set up of the School—in their report to the Yearly Meeting of 1798, they record their idea of needs for dishes—"The Committee apprehends that pewter plates and dishes with some trenchers, will be preferable to earthenware, say . . . doz. plates . . . doz. dishes, trenchers, etc. Each child to be furnished with a knife, fork and spoon."

Later, we find this committee hard at work, with Rebecca Jones the leading spirit, who was much consulted in planning for the furnishing of Westtown. William J. Allinson, in his "Memorials of Rebecca Jones," tells of her work, saying that "pewter was in great varieties, having become very much obsolete, still stored away and nearly useless in many families. Rebecca Jones interested herself in collecting articles of this kind, which were sent to her home by wheelbarrow loads; and these utensils, some in their original form, and others remodelled, were placed at the service of the Institution."

The History refers to the "pleasant picture we have of her majestic matronly figure, and easy grace as she supervised the delivery of these wheelbarrow loads of pewter, at her home, in Brooks Court, Phila., to be forwarded to the School."

So it is obvious that the School on its opening day was supplied with many types of pewter dishes, the gifts of its many friends; an old list tells us who some of them were.

The list begins with Peter Reeve . . . who gave 8 pewter dishes, soup dish, 13 flat plates, 3 water plates, etc.; Phebe Pemberton, 12 soup plates; Hannah Pemberton, 9 plates and 2 dishes; Mary Pleasants, 12 flat plates; Ann Mifflin, 8 pewter plates, 1 basin; Rachel Wharton, 1 doz. new plates, and sundry others.

Thus we have doubtless, a great variety of types, by different makers. It is difficult to say whether we have some of these original plates today but it may be possible. Perhaps someone will recognize an ancestor among these donors, but no claim for possession of the gift may be made after 147 years.

Besides these gifts, however, the Superintendent, Richard Hartshorne, felt a need for porringers, so he writes on 5/16/1799 to Thomas Fisher, Treasurer, telling his many needs for the School, among these he says, "should be pleased thou would inform me whether the pewter is gone to the friend who was to make the porringers." Unfortunately the name of the friend is not given.

This may have started the pattern of the Westtown porringers, which have no handles; so far as any of the three dozen which we now have furnish evidence, they are simple bowls. We have heard some claims of Westtown porringers with handles, but have not been able to establish their authenticity. It seems reasonable to conclude that the authorities would feel that the plainer type would be simpler, and more easily cleaned and cared for, without any frills on the handles.

There is still an inventory of the School supplies taken Sixth Month, 12th 1799 about a month after School started, which shows the stock of pewter at that time—

214 porringers.
10 doz. and 1 teaspoons.
140 tablespoons.
1 measure.

92 flat (Dishes) and 17 soup.
5 water plates.
39 dishes different sizes.
1 fish dish.

Also a number of Queensware dishes, which apparently were used along with the others.

We find various reminiscences of the early days at the School, written by old students, telling of the set up of the dining rooms.

Benjamin Leedom in his book of Westtown memories, called "Auld Lang Syne," tells of the dining room after his arrival in 1817: "the dining room, to a new scholar wore a cheerless aspect. Six long tables extended across the width without covers, with stools arranged on either side . . . bright pewter porringers for coffee or soup were arranged on either side with pewter plates, etc., the meal was simple but wholesome and eaten in entire silence, except rattling of knives and forks."

Boys might be depended on to find other uses for the pewter, as they were much the same as now, even in the old days. So again to quote from Benjamin Leedom: "The porringers formed an excellent article for the moulding of miniature cannons, and for this purpose the piles of them on the ends of the tables were often diminished. These cannon, although small, made a loud report which sometimes led the teachers into a long and endless chase, through the clearing amid the bushes to which we usually resorted for fixing them."

The story goes that when the boys were clearing the tables, they piled the porringers high, one inside the other, and then dropped them down with great force, which cracked almost the whole pile. So we see why it was necessary to have arrangements for melting and remoulding them at the School. This may account for there being no trade marks on the bottom.

No moulds for plates have been found, but when the attic in the house which used to be occupied by Thomas K. Brown, down the Lane, was being cleared a few years ago, the upper part of the porringer mould was found, solid brass, with a wooden handle, and very heavy. Although the base into which this fitted was not found, this upper part is exactly the shape and size of the porringers. With it also was a wooden block, formed like a porringer, probably used to shape them up while they were still flexible from the mould.

From recollections of Westtown days, by girls who were students at that time, we get their picture of dining room experiences. One girl, here in the years 1824-26 says: "Our table accommodations were also coarse, pewter plates with holes in the bottom, thus letting the gravy out (no doubt made by the boys) . . . We did have the tea and coffee in Queensware cups." She also tells of large mugs being passed along the tables for each one to take a drink.

Another girl in 1829-1831 says: "at noon we were favored with table cloths, at other meals the uncovered boards answered, and many a good supper of pie and milk we had, a pewter plate, porringer, spoon, and knife our working apparatus."

We have found a later reference to purchases of pewter plates. In 1847, Pennock Passmore, the Superintendent, writes to Joseph Snowdon in Philadelphia, "I intended to write to McQuilken to send 1 dozen more of pewter plates, but upon reflection I have concluded to request thee to do it, send them out on 7th day stage." Entries were found on the books near this time of two sets of

pewter plates which had been purchased from a William McQuilken of Philadelphia. From Kerfoot's book on American Pewter, we learn that he is listed as a "manufacturer of Britannia ware" at 91 N. Second Street, Philadelphia, from 1845-1853. He doubtless also made pewter ware as requested, and the account says: "his open-topped pitchers are what make him important to the American pewter collectors," but unfortunately we know of no plates with his mark. His bill for 1 dozen plates was $4.90, or slightly over 40c each.

There are four plates on which we find partly worn marks, with a cross (X), a stamp with the name of a street in London, and 4 of the small hall marks found on English ware. These probably can be identified.

We have doubtless not exhausted the possibilities of turning up more information on this subject, for our records, old letters, and the old account books may yet give us new discoveries, so that we may add to our store of knowledge of this old time ware, which is said to have passed its day about 1825, and to have disappeared from the well set tables of this period.

VARIOUS THOUGHTS ON PEWTER

Another letter from Mr. John F. Ruckman

"Dear Dr. Raymond:

"In regard to your remarks about Lovebird pewter. As for the clarity of the touches, I think that mark usually is clearer and better defined than most. Possibly the die was uncommonly well made—doubtless they varied in quality just as everything else would. No doubt the mystery will be cleared up some day. Some one will come across something in an old account book or newspaper which will make it seem simple. I remember once at an auction in the 'Dutch country' a Love plate was being sold, and the auctioneer said: 'You should pay more for this one. This is Lovebird pewter, the kind the old Philadephia Quakers had to have because it was the best made.' Whether he really knew anything about it or whether that was just auctioneer talk, I do not know. It was when the Love mark was still supposed to be English, so I was not particularly interested at the time.

"Years ago the late Mrs. Weda Addicks, one of the pioneer collectors of pewter, told me a rather pleasant legend as to why Richard Lee made the little 'taster' size porringers. According to her, in addition to his pewtering, he dealt in medicinal herbs, collecting them in Vermont, and selling them to Boston druggists. He had children go into the woods to gather the herbs and paid them with the little porringers, small beakers, and lavishly illustrated moral story books of his own concoction.

"Where Mrs. Addicks got the story or how much foundation there was for it I do not know. She had had at one time one of the story books, but had sold it when I knew her. Nor do I know to which Richard Lee the legend referred—at that time it was not known that there was more than one. In any event it is a pleasant and not too improbable story.

"I see no reason to think of the little porringers as anything but toys—about the small beakers I am not so sure. Sandwich and other glass factories made little tumblers in assorted colors in just that size. They were used in stores as candy measures—a tumbler full of small pill-sized candies for a penny.

The glass and pewter ones doubtless served as toys, whatever their original purpose. Mrs. Kerfoot once told me, that although he had never seen a marked one, Mr. Kerfoot attributed the particular type of beaker shown by Mr. Laughlin as fig. 155, plate XXII, to Richard Lee.

"I cannot add anything new about early chalices. As to those from 1800 to 1850, I have 22 different shapes, not counting variants, and have seen perhaps a dozen others. I have seen marked ones by only six makers: Brigden, I. Trask, Leonard, Reed and Barton, Reed and Barton, Smith and Co. (Albany), and Vose. I have heard rumors of marked Gleason specimens, but have yet to see one.

"On a basis of parts from the same mould as marked specimens, and because certain types almost invariably turn up with flagons by the same maker (a by no means infallible proof), I have assigned three unmarked types to I. Trask, three to Gleason, one to Taunton Britannia Mfg. Co., one to Lewellyn and Co., whoever they were, one to Reed and Barton, one to the Boardmans, and two tentatively to some of the Yales.

"Your Richardson slop-bowl sounds interesting. He used that same sugar-bowl base as the lower part of a water pitcher, too. I suppose your bowl and my handleless porringer would correspond to offhand pieces in glass. It has interested me how some pewterers stretched their scarce molds over a variety of uses. For instance, the tankard-cover feet on Heyne and Young chalices, flagon-cover feet on Trask chalices, flat-top tankard covers for beaker bases, and Samuel Danforth's magnificent baptismal bowls made from a basin and a half, bottom to bottom. What started out as a matter of expediency often produced finer and more interesting results than could have been made from standard molds. I wish they had done it oftener. I often think what beautiful large bowls could have been made from the lower half of certain water pitchers.

"Such things do not happen so often in English pewter, but I have a tall Robert Bush flagon which must have been the result of expediency or pure experimentation. The body starts out as a normal quart mug and continues upward to a height of eight and one-fourth inches. The handle is a double C quart-sized one, and the high conical cover was intended for a pear-shaped teapot. Strangely enough it makes a handsome, dignified piece. I do not know how Robert Bush ever came to produce anything so unorthodox, but obviously the piece has always been that way and is not the result of later tampering.

"Speaking of George Richardson, have you ever seen a japanned piece by him? I have a covered water pitcher with his Cranston mark. The shape is like that illustrated in *Antiques,* April, 1937, p. 196. I believe it was originally japanned over its entire surface. Large flakes of shiny black japan still remain on the cover finial—which proves nothing, for teapot finials were frequently so painted—but traces of it are still discernible in the angles of the mid-band, and base, shoulder, and rim moulding. The metal, although uncommonly clean and unmarred (as might result from having a protective covering) has a strange frosted surface. Here and there are patches of crystals in the metal like those on galvanized iron.

"It appears to me to be just as it came from the mould, never skimmed or burnished in the making. No need to spend time putting a fine finish on a surface to be covered by japanning. The japan would of course adhere more

readily to a slightly rough surface.

"At first this seemed to me to be an interesting but improbable notion, but on rereading an article on Richardson by George H. West (*Antiques,* October, 1940), I came across the following in a footnote at the end of the article. 'George B. Richardson, the son, worked in Providence, where he remained until his death. During this time he was continually listed in the directories as a Britannia ware worker, except the last few years of his life, when he was a japanner of metal.'

"Since the younger Richardson ended his days as a japanner of metal, it seems possible that he had learned the trade while still in his father's shop, and that a limited number of japanned wares were produced there and marked with the elder Richardson's touch.

"Sunday evenings, for relaxation, I usually spend looking through old *Antiques* magazines. [A bow please, Miss Winchester.] Just now in the issue for June, 1926, p. 406, I came across an illustration of a set of seven baluster measures from the collection of Mrs. Frank Crowinshield. According to the caption, they originally belonged to the town of Brunswick, Maine. With a magnifying glass I can see the stamp of the sealer of weights and measures on several of them. It is C M, just as it is on the two Maine quart mugs that I wrote to you about some time ago. This would seem to indicate that the C M stamp was used on a state-wide basis, rather than by one town or county. The M may stand for Maine, or, since the measures antedated 1819, perhaps for Massachusetts. That still leaves the C to be explained, however. I thought you'd be interested in this additional fragment of information on sealer's stamps.

Sincerely yours,

JOHN F. RUCKMAN

Doylestown, Penna., Feb. 1, 1948."

MOLD-MAKING

By MERTON H. WHEELOCK

Real pewter was, and is, cast. Britannia is spun. That is, sheets of a good pewter alloy are guided by tools in skillful hands about wooden or metal forms, or "chucks," until they reach the desired shape.

Most of the antique pewter was cast in bronze or brass molds. Some members of the Club have recently expressed curiosity as to how these molds were made. Perhaps I can best illustrate the procedure by telling how the "Master-medal," now worn by many members of the Club at Annual and Birthday dinners, was made.

The design is the conception of Mr. Paul J. Franklin, our second President. The significance of the symbols was explained in Bulletin No. 6.

Mr. Franklin made a drawing, and also a wax model, which he turned over to me. It was necessary to make some modification of the original, in order to ensure the proper flow of the molten metal in the mold, when completed. This resulted in some softening of lines and surfaces, but Mr. Franklin agreed that this did not detract from the effect he had sought to produce.

I then made a new model in modeling-clay, making sure that there were no undercuts. It was made on a sheet of glass and given a coating of shellac to fill all pores. A dam was built around the model, keeping about an inch away

from its margin. A fairly "runny" mixture of plaster of Paris was poured on, after it was given a coating of thin oil, to prevent sticking. While wet, the plaster was puddled gently with a knife blade, to eliminate air bubbles. As the mixture set, it was smoothed and trimmed, to give a workman-like finish.

When dry and hard, the dam was removed, and the mold taken off by tapping the glass. A later period of drying followed. Then a half-conical "gate" was carved, so that the metal could be poured into the mold. In this process care has to be taken that the inlet is of the proper size; rather too small than too large.

Even with the most careful pouring, there will be some pin-holes in the inner surface of the plaster. These were filled smoothly with wax, applied with a hot, flat tool. If any identification marks are to appear on a mold, they should be cut into the plaster at this time. This, of course, should be done on the rim outside the cavity or preferably on the outer surface, since they are not to show on the casting. It was, however, at this point in the process that S G, I G, W M, and others carved in their initials when preparing the molds for the backs of their porringers. Perhaps one may find the tiny P J F behind the eagle's head on our badge.

The mold was then shellacked, dried, and sent to the foundry. The founder imbedded it in fine sand, and made a cast of it in metal, in this case, in bronze. He provided an opening at right angles to the outer surface of the plaster, so that the cast of the mold has a handle. The founder had to make a two-piece mold, so that he could withdraw the plaster, leaving only a cavity into which the metal was to be poured.

When the bronze mold was returned to me, it required considerable finishing. No matter how fine-grained the sand, or how carefully pounced with graphite, metal castings are always slightly rough. I used files, riffles, chasing tools, emery cloth, rouge, etcetera, to make sure that every surface was entirely smooth. The area outside the cavity had to be made absolutely flat, to prevent leakage. This can be done with a fine-cut file. An expert worker can file and polish the surfaces of two pieces of metal so flat that they will stick together when lifted.

After finishing the mold to my satisfaction, I clamped it against a steel plate, heated it to the proper temperature, and began the pouring. The pewter casts, in their turn, had to be trimmed, smoothed, and polished. The whole process of making a mold and casting is one to which care, patience, skill, and knowledge must contribute.

The medal had a flat back, which simplified matters. If it had been a spoon, a bracketed porringer handle, a bowl, or other piece of holloware, a two-piece mold would have been necessary. A candlestick mold would have been in at least three pieces; a tankard or teapot would have been cast in several molds, producing parts to be soldered together.

To make a two-piece mold, the procedure is essentially the same as described above, for one merely makes two molds, the inner faces of which fit together. Do not worry about its being a two-piece mold. Each part is a mold in itself. To make the matter simple, suppose one wishes to reproduce an old porringer handle. Think of it as being free from the basin, all traces of which have been removed from the forward surface of the bracket.

Prepare a rectangular cake of modeling clay, say two inches longer and

wider than the handle, and about two inches thick. The lower surface of the handle is flat, or at most, has a rat-tail. The bracket projects downward from it. Push the bracket down into the clay, after you have oiled the surface lightly, until the flat underside of the handle is exactly flush with the underlying surface. Then press the disturbed clay in front of the bracket firmly against it. Now oil the upper surface of the handle, the marginal area of clay beyond it, and the "windows" which show through the piercings. Then make a plaster cast of the upper side. When the plaster is set, pull it off, dry, shellac, and put it back on. Then turn the whole over, and pull the clay off from the lower surface. Now make another cast, and you will have a second mold. Take out your model, cut your funnel for pouring the metal, and send the two plaster molds to the founder. When you get the metal casts of the two molds, you are all set. Clean up, especially all surfaces which will be in contact, clamp the two molds together, heat them, and you are ready to pour. With a little more work and ingenuity, molds can be made with interlocking lugs, to prevent lateral motion when casting. But a simpler way is to drill a hole or two through both metal molds and insert brass pins, secured in one, loose in the other.

If you are making a new design, from a wax model, you will have a little more trouble, for you cannot push the wax into the modeling clay. But you can build up about it. The principal thing to remember is that there must be no undercuts. It must be possible to lift the model easily and directly from the mold, without any rubbing or scraping of the matrix in which it has been partially imbedded.

If we consider the upper and lower surfaces of the handle as planes, all surfaces transverse to them must be beveled upward or downward. In the procedure just described, all above the lower surface slant upward, and those below slant downward. A few pewterers chose the upper surface as that to be placed on the flat face of the modeling clay. Hence the sides of the piercings slant downward, everything belonging to the lower mold extending through to the upper surface. It is a matter of choice. One has only to make sure that the casting will "pull," that is, lift easily from each part of the mold.

If you happen to be a Melville, and want to put your initials on the bracket, or if you're a Love and feel that you have to put on a rosette of mounds, you'll have to go to a bit more trouble and make a three-piece mold, one above, one beneath, and one in front of the bracket. Taking the three pieces apart will allow one to push forward as well as up or down. But there is no technical difficulty. Just go ahead in the same general way. Cellini cast his statues in molds made up of hundreds of parts. And, incidentally, threw his pewter plates into the hot mixture when the bronze failed to run as it should.

TOUCHMARKS ON SWISS PEWTER

By MAXIMILIAN W. HAGNAUER

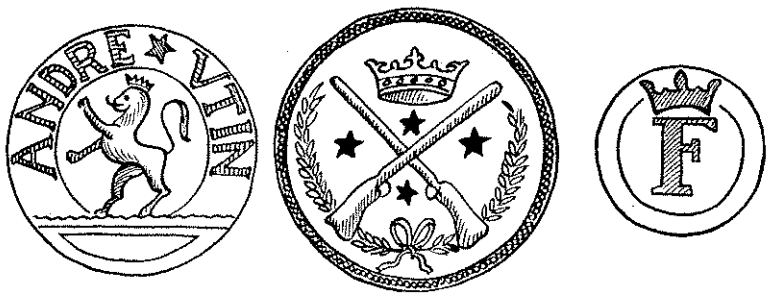
Some pieces of Swiss pewter show several touches, frequently three and more, which, with the exception of one peculiar mark, were attached to the object much for the same reason and purpose as touches were struck on objects of pewter in other countries. The odd touch, the so-calld *Schuetzengaben* mark, is found on Swiss, and on rare occasions on French and Italian pewter only, and will be dealt with later in detail.

These touches may be classified as two different categories, namely, official and incidental touches. Among the *official* marks are of course the touches denoting local origin and the maker of the object. According to strict regulations of the Guilds and sometimes by law of the State, the pewterer was required to attach his touch to his product. Since not only the maker's name or initials but also the symbol of the locality in which he worked were required to be struck on his pieces, it is comparatively easy to identify Swiss pewter for anyone familiar with the heraldic symbols in the coats of arms of the various Swiss Cantons. The maker's name is most often spelled out and the coat of arms of his Canton will be found next to his name touch, this manner of marking appearing on most Eastern Swiss pewter (Zurich, Schaffouse, also Berne). On plate found in Western Switzerland (Geneva, Fribourg, etc.) the name of the maker and the symbol of his locality are often combined in a single touch. Instead of the Canton coat of arms, a town symbol was sometimes agreed upon by the local pewterers' guild, such as, for instance, the moor's head or the sun, on Geneva ware, or the hammer on pieces from Neuchatel and Fribourg towns. Another official mark on Swiss pewter is the quality touch. As was the case in England, the quality of a man's pewter was checked upon periodically. This quality inspection, however, had no other purpose than to protect the user of pewter vessels from the harmful effect that the presence of too much lead might have on his health; an indication, perhaps, typical of Swiss practical reality. The English Guilds, which imposed similar rules upon their members in regard to the quality of their ware, were—I suspect—perhaps more concerned about a minimum standard of appearance for the prestige of the trade. The following quality touches are most frequently found on Swiss pewter: C (common) on pewter containing the maximum amount of lead permissible by Guild rules, F (fin) on pewter containing less lead than the maximum allowed. On Geneva pewter 1557 or 1609 is often found. These two date touches do not denote the year of manufacture, but merely the year in which the laws regulating the use of proper tin-lead proportion were put into effect. The presence of those dates is therefore to be considered a quality mark, because they certify to the maker's adherence to the first rules regulating quality.

Among the *incidental* touches are the ones designating ownership. Owners such as monasteries, trade-guilds, innkeepers, patricians, etc., often had their identification touch struck on their ware. These touches were either initials or coats of arms. The former are of course almost impossible to identify, the latter can always be traced if the collector has enough perseverance, patience, and sufficient interest in heraldry and local history.

In this same category of ownership touches we can now place the so-called *Scheutzengaben* touch, which is not only an identification of ownership by a shooting (marksmans') club, but also indicates that the object bearing this touch is a government gift to the society. Since the middle of the 16th century, the Swiss State and Cantonal governments, always recognizing the fundamental importance of having good marksmen among the male citizenry, fostered the existence of these rifle clubs by giving rewards to them for meritorious performance in competition with others. When choosing a gift which is practical, decorative, and lasting (?), all at the same time, nothing could be more appropriate than to decide on a piece of pewter. The original idea developed into a tradition that lasted for three hundred years. These official

prizes consisted mostly of flagons and large plates. It is of course a paradox that these pieces are extremely rare today, because a great many of them must have been made. But unfortunately they met with the same fate as did so much other good pewter: the vessels were used, damaged, and then melted! Some of the plates, however, were engraved and were kept on the wall and off the table. Their more decorative appearance perhaps saved them from going to the melting pot. There were rules covering the use and the design of these gift touches, the first one dating back to the year 1541. The touch die was owned either by the Marksman's Club or by the pewterer; the design most frequently used shows two crossed muskets. The gift touch is sometimes joined with the maker's touch, which can only be explained as a measure of economy—a poor Club did not own a die.



Drawings, by the author, of the touches on the plate by Utin. All enlarged.

Among my Swiss pieces are two plates that have this rare touch. One, a 13½-inch plate, was made by André Utin of Vevey, on the lake of Geneva, at about the middle of the 18th century. Utin, who received his master patent in 1736, was a pewterer of some renown. A number of his pieces are in Swiss museums. The quality of his pewter and his craftsmanship must have been superior, for he made this plate for the municipality of Geneva, in spite of the fact that Geneva housed at that time the best pewterers in Switzerland, such as Charton, Nicolas Paul, and others. The brim of the plate shows three touches: Utin's, the quality touch (F), and the gift touch, crossed muskets (see figures). The center of the plate is rather finely engraved with the crest and motto, *Post tenebras lux,* of Geneva. Utin's gift touch makes the piece an official donation, the municipal crest would indicate that it is a gift by the town or the Canton of Geneva (same crest). Under the crest is an engraved date (1780) which unquestionably is the year the prize was given. The plate may have been made earlier and probably was, for master Utin was about 70 years old that year.

The second Swiss plate (7½ inches) is of later date, early 19th century, and was made by David Angelin, also of Vevey. Angelin uses the angel touch, with his name and town. The angel touch appears frequently after about 1750, an unfortunate German interference with Swiss tradition, Germany being the country where the angel touch was most prevalent. However, because of this maker's name, we may credit him with some originality and, possibly, disregard the northern influence. The Angelin plate also has the gift touch, crossed muskets and the initials I. I., as well as five owner's initials (HMMET), which latter I have never attempted to identify, for obvious reasons. This plate is of exceptional quality and in fine condition.

Swiss pewter is of course rarely found in this country. Some good pieces are still available in Switzerland, although they are becoming increasingly rare. The quality of Swiss pewter compares, in my opinion, favorably with the best of other countries, and the tradition of the pewter craftsman in Switzerland—based on almost 600 years of experience—is carried on to this day by some contemporaries of the trade, who are seeing to it that their product does honor to the reputation of their ancestors.

Editor's note

I am sure that Mr. Hagnauer's article will be helpful to many of us. Mr. Melville T. Nichols has two flagons with heart-shaped lids bearing the Utin lion, and a Marksman's Club mark considerably different from that illustrated above. In addition to the crossed muskets there are two Christmas trees that might have grown in New England. P. E. R. has a double-eared porringer with the F and the usual Utin touch, but no *Scheutzengaben.* It is dated 1747. Probably other members have pieces by this excellent pewterer. We should like to hear about them. In connection with the Marksman's Clubs, see Bull. 18, p. 10.

An interesting point which Mr. Hagnauer brings out, but does not particularly stress, is the late use by David Angelin of the old heraldic punning device of the Middle Ages in adopting an angel as his touch. Paleontologists like myself are interested to find an Angelin in Switzerland, for N. P. Angelin was the foremost of the Swedish describers of fossils.

WHY COLLECT PEWTER?

By PERCY E. RAYMOND

An address by the Retiring President, January 30, 1948.

We are sometimes asked to give a reason for the faith that is in us. What follows is not a disquisition upon collecting in general, or propaganda for collecting pewter in particular. It is, rather, an apologia for what some may deem a useless pastime, a statement of the satisfaction to be obtained, and the advantages to be derived, from the pursuit of the humble grey metal. It is, perhaps, more a summary of the writer's own experience than a treatise on the subject. Hence, the personal pronoun probably will appear too often.

A HOBBY

Nothing is more discouraging than middle or old age without a hobby. One sees hollow-eyed retired professors wandering about mumbling fragments of lectures they gave in the "teens," and elderly business men citing the values of the "twenties." If they had a hobby they would be looking forward, not backward. There are hundreds of possible hobbies, but collecting pewter is a good one. There is enough of it still extant to enable everyone to get some, it is cheap enough and expensive enough to satisfy every purse, one doesn't have to fumigate it as he would insects, it stands wear and tear, it is presentable in appearance, yet does not have to be kept locked up or under glass. Since comparatively few people collect it, most of one's friends and acquaintances are curious about it. It gives opportunities to talk for hours, with a distinct sense of superiority. It is not necessary to know all about it; no one does. The

careful choice of a small collection may occupy as many years as the acquirement of a large one, gathered in a haphazard fashion. It is possible to become a specialist in any of the numerous branches. One may collect tankards, or mugs, or spoons, candlesticks, lamps, measures, ecclesiastical pieces, flagons, teapots, plates, platters, snuff boxes, medals and tokens, porringers, salts, etcetera. Or he may restrict himself to American, English, French, German, Dutch, Swiss, Austrian, Russian, or Chinese. It is not necessary to confine oneself to antique pewter. Remarkably well designed and well made objects have been produced in Holland, Sweden, and the United States during the past thirty years. I predict that a century hence these articles will have a much greater value than 18th century pieces, for they are artistically better. I am surprised that they have not been "salted away" to a greater extent. Perhaps it is because few of us expect to live for another hundred years.

Not the least of the pleasures of collecting, as we of the Pewter Club have found, is "visiting around," either at Club meetings or individually. One learns much from examining the pieces owned by others, and hearing their experiences. A common interest in pewter often leads to friendships between people of entirely different vocations.

A PART OF HISTORY

Collecting and genealogy are two of the fundamentals of civilization, Mr. Kerfoot, in his introductory chapter, classes man with the squirrel and the packrat as collectors. It is true that some men have packrat habits, but in general, man rises above the squirrels, for he collects something more than food. Man started in the squirrel stage, for primitive man collected sharp stones to enable him to obtain and prepare food. But as time went on, he began to collect rare and pretty things with which to ornament himself and his lady friends. The progress of civilization can be measured fairly accurately by the increased abundance of useless gewgaws. Have we reached the acme in the ten-cent stores?

Interest in genealogy likewise began with primitive peoples. Men have always derived a certain social position from knowledge of the name of the father, or in certain societies, the mother; also in most cases, from certain inherited emoluments. Hence collecting and lines of descent became connected.

I, personally, became interested in antiques by the genealogical route. My maternal grandfather, born in 1812, had known his grandfather, born in 1768, and had a remarkable memory. He filled my youth with family lore, arousing a permanent interest in the habits and customs of my ancestors. My first impulses were omnivorous, packrattish. But it is the function of museums and historical societies to preserve the relics of past generations. The individual cannot collect everything. I happened to inherit some pewter, so after various desultory starts, I finally settled on that metal.

There has been a tendency in some quarters to look down on pewter as the ware of the masses, rather than of the classes. Actually, most of us descend from the masses; the farmers, tradesmen, mechanics, and others who explored and settled this country, and opened up its resources. We are interested in how they lived and what they used. The fact is, however, that pewter was used by both classes and masses. Only the wealthy could afford it in the 15th and 16th centuries; in the 17th and 18th it was used by everybody. Even wealthy people ate off pewter plates. For example, Jonas Bronck, original owner of the estate Mor-

risania, and for whom the Bronx, Bronx Park, and Bronxville are named, had thirty-one pewter plates listed in his inventory of 1643. Other household effects were seven silver spoons, a silver cup (still extant), a saltcellar, a bowl, and four tankards with silver chains. Silver plates were rare, and used mostly for show. I have a pewter platter used in the household of the Duke of Hamilton as late as 1800. People who had a full array of pewter were looked up to, not down upon. Perhaps the head of the family had a silver tankard, but the other members used pewter mugs. There is nothing ignoble about the grey metal.

Those who collect American pewter, especially from country dealers, almost inevitably want to know when it was found, and who formerly owned it. The original owner's initials intrigue one. Without any other incentive, one becomes interested in some little town in Vermont, or Pennsylvania, or Ohio. He begins to read local histories, books on travel in the "old days," the story of colonial migrations, Indian wars, the life of the pioneers. Just one bit of pewter may lead to months of interesting reading.

AESTHETIC VALUE

The methods of manufacture of pewter, and its relatively low selling price fortunately combined to keep it simple in design in England and America. The same result was reached in China and Japan through cultured good taste. Continental pewter ranges from simple to absurd.

It is true that in most cases, excepting perhaps tankards, flagons, and measures, pewterers were imitators of the silversmiths. But great credit is due them for copying the good, not the bad. Since the pewter was cast in molds, the artisan, when he started in business for himself, was faced with the responsibility of selecting good designs. The man behind the scenes, the maker of the models, gets far less credit than he deserves. This is inevitable, for they were not signed. In a few cases, however, we know the names of the mold-makers. Some pewterers had the skill to make their own.

The designers of the models depended for their effects chiefly upon good proportion, abstaining from decoration. A limited amount of ornamentation improves the appearance of pewterware, so long as it is functional. Both the broad brimmed and the so-called double-reeded English plates, platters, and chargers are exceedingly attractive. Well formed thumbpieces grace tankards and flagons. We prefer the plain drum, but the fillet is not objectionable, for it reminds us of the bands which held the staves of the wooden drinking vessels together. The piercing of many of the pewter porringer handles is, to my mind, superior to that of most of the silver ones.

Decoration of pewter surfaces by wriggle-work, chasing, stamping, or engraving, may or may not add to the interest. It depends upon the craftsman. Fortunately few English or American pieces have been tampered with in this way. The decorations, cast in relief, common on Continental pewter, are in many cases, excellent.

The silversmiths, in their work, produced first a well designed body, and then proceeded to solder all sorts of objects to it. In many cases this was done satisfactorily, but the desire for a rich effect often led to over-decoration. As someone has said in a recent article, even a piece of Victorian silver may be attractive if all the junk is stripped from it. It is, however, difficult to get col-

lectors of silver to confine themselves to simple pieces. The collector of pewter has no other choice, and therein lies, I think, one of our advantages. We are not led into temptation.

That is, unless we collect Continental pewter. Some of the best and some of the worst pewter ever made was produced in continental Europe. One has to keep a firm hand on oneself if he enters that field.

To one like myself, brought up amongst the left-overs of Victorian days, the simplicity of good pewter has a soothing and reforming effect. I am not so well grounded in aesthetics as to be able to get pure pleasure from an excellent piece entirely without covetousness, but I am trying.

Antonio de Navarro, a gifted writer, long ago expressed this view in his "Causeries on English Pewter." He said: "The main object of these short essays is to dissipate the popular belief that the pewterer's art was essentially bourgeois. It has long been the accepted impression that whatever existed in English pewter was necessarily of the most ordinary character. This idea I shared with others, and it has only been dislodged by the unexpected discoveries that have fallen to my lot during the last few years. Surprises, domestic and ecclesiastic, have met me on all sides: specimens undreamed of but in precious metal, yet so distinguished in composition and workmanship that they might well have been the outcome of the silversmith's art . . . in the best pieces I have found no uncertainty of line, proportion, or composition. They were invariably distinguished, often by a quaint personality, and possessed that freedom of drawing which is the life of inanimate things."

FOR DECORATION

At this point the writer is getting outside his bailiwick. Pewter belongs in the dining room or kitchen, but circumstances force most of us to place it elsewhere. It looks best on an old English oak dresser or a dark Welch dresser. Corner cupboards, plate racks, hanging cupboards, and plate-rails often serve well. If used chiefly for decoration, one need not worry about "skying" it. No one wants particularly to see the dents and scratches. One of the best-looking displays I have seen was in an English inn where there was a real reason for placing the pieces out of reach. They were all fakes.

Probably the worst way of showing flat ware is to suspend it against the wallpaper by a hook. If you must do something in that way, use decorated china or colored glass. Have a bright spot, at least.

Keep pewter together. Regardless of what some people say, articles of pewter, copper, brass, and glass do not mix well. This may seem curious, when we think of the beautiful Chinese pewter teapots inlaid with brass or copper, but trial shows it to be a fact. If one places his collection on a stand or table, he must use a preponderance of upright pieces, holloware, candlesticks, and lamps, and a small amount of sadware. This latter material makes a splendid background on a dresser, sideboard, or plate-rail, but should be relieved by upright pieces. Candlesticks and lamps set at intervals among beakers, mugs, creamers, and small measures make an excellent foreground. The sideboard and broader shelves need flagons, tankards, pitchers, and good teapots. Porringers should hang, as they did in the olden days, on hooks beneath shelves.

The dull grey of pewter needs a light, bright room. It is really at its best by the light of an open fire, or carefully controlled artificial light. It should be

cleaned and polished, but never burnished.

Restraint should be used in showing the pieces. Keep most of them in closets, and bring out new groups from time to time. If one is well stocked, he may get as much surprise and pleasure in rummaging among the closets as he would in visiting a dealer.

AS AN AVOCATION

As I understand it, a hobby becomes an avocation when one takes it really seriously. Some collectors, especially those who collect a little of everything, seem satisfied to use their pewter for decoration. But many others become really interested in the metal, and want to know more about it. They begin to read, and gather a certain amount of information. But real knowledge comes only to those who can actually handle many specimens, and have, or can make, leisure for the study. To really delve into the subject, one must have access to large collections, either publicly or privately owned. Comparatively few museums have their material where it is accessible to students. The Brooklyn Museum of Art is a notable and praiseworthy exception. Curators do not like to have the glass fronts of cases removed to extract a piece or two. Their removal would disturb the dust, and the whole interior of the case might have to be cleaned. I sympathize, for I've been a curator myself since 1904.

Some of us are fortunate enough to have friends who have large private collections, and they are kind enough to allow us to add their resources to what little we have ourselves. We paleontologists have a saying to the effect that the best place to collect is in someone's private collection. For study, all one desires is to collect information, and I personally have found everyone most cooperative and even anxious to help a serious student.

It is surprising, and disappointing, that so few have made pewter an avocation. There are many reasons for this. Most collectors are too busy in their vocations to make formal presentations of the results of their researches in print. Others are too modest. Still others are not accustomed to putting their ideas on paper. It is too bad, for we have lost a tremendous amount of information which will have to be rediscovered.

In a little note in Bulletin 20, I suggested the advisability of adding a course on antique pewter to the college curriculum. It is really surprising to find how many are the fields into which its study leads one. History perhaps comes first. It is obligatory to learn such a simple thing as the list of Kings and Queens of England. Fortunately most of them served more than four years. But one has to go much further. Not only does one refer to Welch's "History of the Company of Pewterers," but he delves into everything relating to the habits and customs of the English back to Roman times. He reads Harrison, and Pepys, and Evelyn, getting perhaps more pleasure than actual information. A host of less well known books pop up, and have to be perused. In extreme cases, people have been known to reread Shakespeare. Literature is the most pleasant form of history.

If you are interested only in American pewter, you go through a similar routine. Fortunately you do not have to memorize again the list of the Presidents, but you find yourselves involved in the history of the original Colonies, in primitive industries, in transoceanic trade, in the westward drift of the population, and a variety of other things.

It is probable that Ledlie I. Laughlin knows more about the various archives and records of Salem, Boston, Providence, New York, Albany, and Philadelphia than do any of the local lawyers. He will long be the classic example of pure devotion to an avocation.

Then, as you study your collection, you find yourself involved in another large field, design and decoration. It is not enough to say as does the amateur critic: "I do not know anything about art, but I know what I like." One has to analyze the situation, and give reasons for his likes and dislikes. In many cases our feelings are based on our early surroundings, in others on prevailing fashions of the moment. I was hurt when the gifted authoress of "Paul Revere and the World He Lived In" expressed her regret that in 1785 Revere abandoned the rococo style and adopted the neo-classical. Perhaps, as she says, the rococo was more convivial, more individual. The new style was too dry, unimaginative, too pure. This may be true for silver, but nothing is too simple for pewter. Some of our most splendid, best designed American pewter is of this period. In fact, I am tempted to say that the teapots, coffeepots, and chalices produced here at that time were the most artistic products of our native pewterers.

One gets interested in the names of various objects. What was a "counter-fete"? It was some sort of a porringer, but what sort? What was a saucer, and how does a dish differ from a platter, or a platter from a charger? Some people think they know, but do they? Our grandmothers called metal stands in which to place cruets by the name casters. But the real casters were what they called cruets, and cruets were something else again, small vessels for holy oil and wine. They had nothing to do with casters, used for casting spices, finely ground herbs, salt, and sugar. Do you know the difference between a bottle and a pottle? Or even between a goddard and a standish? Or all the tables of weights and measures of all nations at all times? Even if one makes pewter an avocation only "part time," there is plenty to learn, and his interest grows as he learns more.

Another fascinating problem is the composition of pewter. From the Roman mixture of tin and lead the formula changed through the ages till lead finally dropped out, copper, bismuth, antimony, zinc, and lately, aluminum came in. There is no published history of the changes. Still a challenge for research. Who made the molds? Who were the die cutters who produced the tools for impressing the touches and hall marks?

The study of pewter is by no means ended. Almost infinite ramifications for research present themselves, and each investigation is apt to present more problems than conclusions. If you have an inquisitive mind, study pewter.

ECCLESIASTICAL PEWTER—A CORRECTION

By Percy E. Raymond

Why do people fail to protest when inexcusable blunders appear on the pages of the Bulletin? My statement in the previous number that there was "comparatively little English or American *silver* or pewter made for distinctly ecclesiastical use before 1800" was stupid. It was a *lapsus calami* of the worst sort. Everyone knows that a great deal of silver was made for church use in

both England and America before the date mentioned. As to pewter, the record is not so clear.

Since the Reformation, the chief pieces used in English and American churches have been flagons, communion cups (the standing ones are commonly called chalices), patens, and alms plates (offertory or "collection" plates). Less frequently used are ewers and baptismal basins.

So far as is now known, the word "comparatively" applies definitely to the American record. Mr. Laughlin lists only five pewterers who made pieces between 1750 and 1800 with the expectation that they were strictly for church use. These are: Christopher Heyne, William Will, Henry Will, Peter Young, and R. B. One or another of them made flagons, chalices, and cups.

Such of the American churches as could not afford silver employed English pewter, mostly the gifts of members, and taken from their domestic supply. Tankards became translated into flagons, plates into patens, deep dishes into offertory plates, beakers into communion cups, large basins into baptismal fonts, and jugs or pitchers into ewers.

In this, they merely followed the customs of the England from which they came. One may quote a pertinent passage from Antonio de Navarro's *"Causeries."* "To those who know, it matters not, but to those who, in ignorance, cling to the belief that all that is used in churches must be of ecclesiastical origin, it is a painful duty to have to insist that since the Reformation almost every branch of Church-plate has been supplied from domestic sources, and, in certain cases, the pieces have presumably served domestic wants before their transfer to Church precincts." It was this that I had in mind when I made my all too sweeping statement.

A great deal of pewter was used in churches in England after the Reformation and before 1800. How much of it was made for strictly ecclesiastical purposes is the question. It remains a subject for laborious research.

De Navarro tells us that the flagon came into the church while it was still in use as a domestic vessel. In the home and tavern it symbolized conviviality, and had "a natural profanity" that makes it difficult to realize that it could come to serve sacred uses. Eventually it was superseded in the home by earthenware, and survived only in the churches. One might infer from this that most of the 18th century flagons were made to hold the sacramental wine. They were in domestic use after 1700, however. (*See* Hogarth's etchings, particularly the *Strolling Players,* 1738, and *The Election,* pl. 2, 1755. These have no lids, but the flagon is a measure of two quarts.)

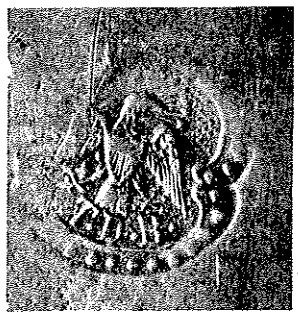
Unlike flagons, chalices have always been associated with the Eucharist, but we know also that standing cups were used domestically. Probably most of those made in pewter were designed to go to church.

Pre-Reformation patens had a small well, the lower side of which fitted into the top of the chalice. Most of the post-Reformation examples now preserved amongst the plate owned by various English churches are broad brimmed plates with a shallow well. Hence the term paten, as used by collectors of pewter, has become attached to objects of this sort. Mr. de Navarro subscribed to this identification, and as I mentioned in the note in the preceding Bulletin, Captain Sutherland-Graeme strongly upholds it. In a recent letter to me, the latter points out that all the patens which have been used in churches are of about the same size, many have broad plain brims and exceedingly shallow

wells, hence are adapted for holding dry substances only. In further support of this argument, one may cite figure g, plate L, of Cotterell's "Old Pewter." It shows a broad brimmed double-reeded paten and a chalice, both made by C. S., about the middle of the 17th century. Captain Sutherland-Graeme tells me that none of the plain brimmed patens now in church collections seems to have been made before c. 1670-1680.

There is little to be said, beyond generalities, on my side of the question. The first point is Harrison's oft quoted remark that in his day plates began to be made deeper, a great convenience in holding the gravy. Hence early plates must have been shallow, and the 1640 examples may have been made in old molds. The second, I have already mentioned; that I do not think Henry Skerry stole his plate from a church! It is fortunate that I said that, for a lineal descendant of Skerry has recently made himself known to me.

BEWARE THIS TOUCH



Photograph of the suspected touch on the deep plate. Twice natural size.

Mr. Charles F. Montgomery has recently called my attention to two pieces bearing exceedingly well done, but undoubtedly fraudulent touches of Thomas Danforth Boardman. One is a 7¾-inch plate, the other a 9¼-inch deep plate with an unusually precipitous booge. But the touch may turn up on almost anything. It imitates the small eagle mark with the initials T. D. B., shown by Mr. Laughlin in fig. 427, a, Pl. LVII with considerable exactness.

Through the courtesy of Mr. Melville T. Nichols I have been able to compare these with authentic examples. The suspected mark is wider and not so high, and although laterally indented, more nearly circular than that shown by Mr. Laughlin. The initials are a trifle too large, there are too many raised dots in the border, the extra one opposite the lateral indentation being especially conspicuous. One should also look carefully at the feet of the eagle, for he has no arrows, but a couple of weeds in one and some sticks in the other.

I have been told that this die was made abroad a few years ago, at the request of a dealer in the wicked city of New York. This, however, is only hear-say.

Aside from what has been mentioned above, there is further evidence that this is a "wrong-un." The T. D. B. touch is especially well struck on the deep plate (see figure above), but there are also two areas from which older marks have been removed. One has been completely smoothed; the other retains

enough of the design to encourage one to speculate upon its possible nature. The plate is not hammered, and the steepness of the walls of the well suggest that it is Continental rather than American or English.

A similar plate, but with more amply curved booge bears the hall-marks of Bush and Perkins, and the LONDON stamp to which they were not entitled. The two are so much alike that it seemed at first that they might be a pair, but the B & P example shows faint traces of hammering.

Incidentally, I understand that there are many fakes on the market bearing this English touch.

P. E. R.

SOUTHERN PEWTERERS

Mr. Thomas Jefferson Wertenbaker, in his book *The Old South, The Founding of American Civilization,* Scribners, 1942, devotes page 249 to Pewter. He expresses surprise that the brass and copper founders were much more numerous than pewterers. Everyone, rich or poor, used pewter, yet only seven pewterers have been recorded from the whole region. He thinks that it is possible that old pewter was melted and recast on some of the larger plantations, for molds for casting pewter were made in 1774 by William Smith and his brother in Stafford County, Virginia.

Prof. Wertenbaker lists as known pewterers: Joseph Copeland of Chuckatuck, Va., Mungo Campbell of Annapolis, David Evans of Baltimore, William Willet of Upper Marlborough, Md., Anthony Corne, William Linthwaite, and Claudius Compaire of Charleston, S. C., and an unnamed Norfolk, Va., worker. The author apparently had not seen Mr. Laughlin's book.

GRACE RAYMOND.

ANOTHER FREE ADVERTISEMENT

We have received, as a sample copy, No. 10, vol. 2, of *The Antiquer,* a little magazine, about 8x5.5 inches, 60 pages, published by the Art-Lyle Publishers, Inc., 97 E. Colorado St., Pasadena 1, California. The subscription price is $2.50 a year in the United States and Canada.

The February number contains the first part of an article by Phil Oredson, entitled "Random Notes on Pewter."

A NEW BRACKET TYPE

The writer recently found a three and one-half inch porringer with a plain old English handle. The style is about the same as Mr. Nichols' specimen shown as Fig. 4 in my article in the *American Collector,* May issue, 1947, page 12. The handle is, however, less broad and has narrower shoulders below apertures no. 2. It is obviously from a different mold. The bracket differs from that of Mr. Nichols' specimen in having a tongue-shaped downward projection from the wedge, instead of a triangular one. I propose to call this the wedge and tongue bracket. In my key, it could perhaps be entered as I 1 bb, and inserted between b and c. There is no touch, but one suspects the Boardmans. The lower side of the ear is rather too crudely finished to be an ex-

ample of their work, so we may eventually have to blame it on Richard Lee.

There must be many types of crown, old English, and flowered handles which I have not seen. I should be grateful to collectors who would write to me about any specimens they have that do not fit into my keys.

P. E. R.

. . . . . .

"To market, to market,
To buy some pewter now.
Home again, home again,
Flat broke, and how!"