

Octagonal pewter flagons of the 14th and 15th century

Presentation for the Pewter Society, held in the Pewterers' Hall in London,
Saturday January 25, 2014 by Henk van Wijk

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1. Introduction

In 1356 an earthquake near Basel in Switzerland destroyed half of the city. It started in the late afternoon of Saint Lucas' Day, October the 18th. Around 4 o'clock p.m. The first shock was noted, immediately resulting in the collapse of many houses and of the choir of the Munsterchurch. Many inhabitants fled from the city and in the evening several shocks followed. Moreover a vast part of the city set fire. The fire went on for eight days. Almost all churches in the surroundings were damaged and about forty castles destroyed or

badly damaged. It sounds like The Great Fire.

Not far from Basle, in Aargau the castle Alt-Homburg was completely destroyed.² It was not until 1869 and 1882/1884 that excavations in the ruins of this castle brought to light a hoard amongst others containing two pewter flagons (1) and (2), both of octagonal shape; that is: in stead of being round as is usually the case the body of these pewter flagons showed eight vertical obtuse angles of 135° from the bottom to the top of the body. [Ill. 1 and 2] The body is



Ill. 1 and 2 The two flagons from Alt-Homburg, now in the Museum Aargau in Lenzburg Switzerland, the big one Inv.Nr. 375 (left), the small one Inv.Nr. 374 (right). Hereafter: Alt-Homburg big (1) and Alt-Homburg small (2)

¹ No copyright claimed as long as source is mentioned. Likewise I have tried to be complete with sources and respecting others' rights. Unless mentioned otherwise the pictures are from the inner circle that helped in this project. If I missed out on something please make me aware <hbvanwyk@tiscali.nl>

² Also called Homberg. Ref. Christoph Reding, 'Die Burgruine Alt-Homberg', in: *Neuzeitliches Quellenmaterial zu den Burgruinen Alt-Tierstein und Alt-Homberg*, Sankt-Gallen 1997, p. 19 - 26



Ill. 3 Overview consisting of 23 octagonal flagons photo by Philippe Boucaud

therefore faceted, as if it was made of strips. Combining my knowledge of such old octagonal flagons with that of Philippe Boucaud, the pewter expert of France, we now know of the existence of 23 flagons.³ [Ill. 3] Of these 23, I know of 19, of those I have seen 16 and of those I can see 4 daily. They are here today. Do you know of others? Please tell me.

When I say ‘my knowledge’ I have to define that this knowledge was gathered from the time I acquired the Sandy Law-flagon (12) [Ill. 4] in 2006 from a Dutch owner who had bought it in the Sandy Law-auction in 1985. This gathering was in the first place in co-operation with Bé Dubbe, with whom for instance I visited Switzerland two times, once for the Homburg-flagons in a museum in Lenzburg and once in Zürich to study the Siders-

flagons in the Landesmuseum. Based on his own research and the information gathered by Bé Dubbe and myself, Jan Beekhuizen made a publication in 2009 on what we had available with an addendum two years later. Alyson and Mike Marsden organized a visit to the Bristol City Museum and Art gallery and hosted and accompanied me on my trip and on my search. [Ill. 5] Others I like to thank and mention explicitly are John Bank, Albert Bartram, Jan Gadd, David Hall, Michael Kashden, John Richardson, Martin Roberts and Rosemary Weinstein, who gave me their thoughts on important aspects. The keepers of the various flagons were without exception very helpful when we visited them during our study.⁴ So this is certainly a joint effort. And like always, if you start studying something, you soon

³ I gave a short name to the flagons and also a number, the latter being (between brackets). See also the fact sheets

⁴ Dr. Daniela Bal and Mrs Christine Süry of Lenzburg, Mr. Dirk Jan Biemond of Amsterdam, Mrs. Monique Blanc of Paris, Mr. Philippe Boucaud (of course!), Mrs. Alexandra Gaba-van Dongen of Rotterdam, Mr. Les Good of Bristol, Mr. H.P. Lanz of Zürich and a Dutch private collector. The V&A was visited with the Pewter Society on July 8, 2011.

find out that literature is there abundantly.

When Alyson became aware of her pending Presidency of our Society she used the tactics of playing down the extent of her request by the long time horizon and asked me to make a presentation on octagonal flagons today. I accepted, honoured and worried at the same time. The handout of today which I will give you after the presentation, shows the illustrations that you will see on PowerPoint during my presentation and – just in case I

lose control over the structure of my speech, keep patient, it is there in the handout. The handout also contains notes, literature and attachments. Of course you are welcome to interrupt with meaningful remarks. The slides will show the flagons which I know next to the one of all 23 flagons, thanks to a picture which I got from Philippe Boucaud. It is not quite possible to confirm that the 19 flagons which I know are all on this overview. If they are I miss another four,



Ill. 4 Sandy Law-flagon (12)



Ill. 5 Broad Quay of Bristol, first shop on the right is a pewterer, collection Bristol Museum and Art Gallery

which today in their entirety are only known to Philippe. But it is also possible that one or more of the 19 are not on the overview. That would increase the number of flagons, not known by me. As you know, collectors do not only want to possess all objects of their desire, they also want to know every detail thereof. I hope that further collaboration with Philippe will satisfy this last desire.

In this presentation I will address aspects like dating, production methods, areas of production, texts on handles, octagonal pewter flagons of later date than 14th and 15th century, contemporary angular pewter containers other than with eight sides, and octagonal containers of different material. Don't expect final conclusions however.

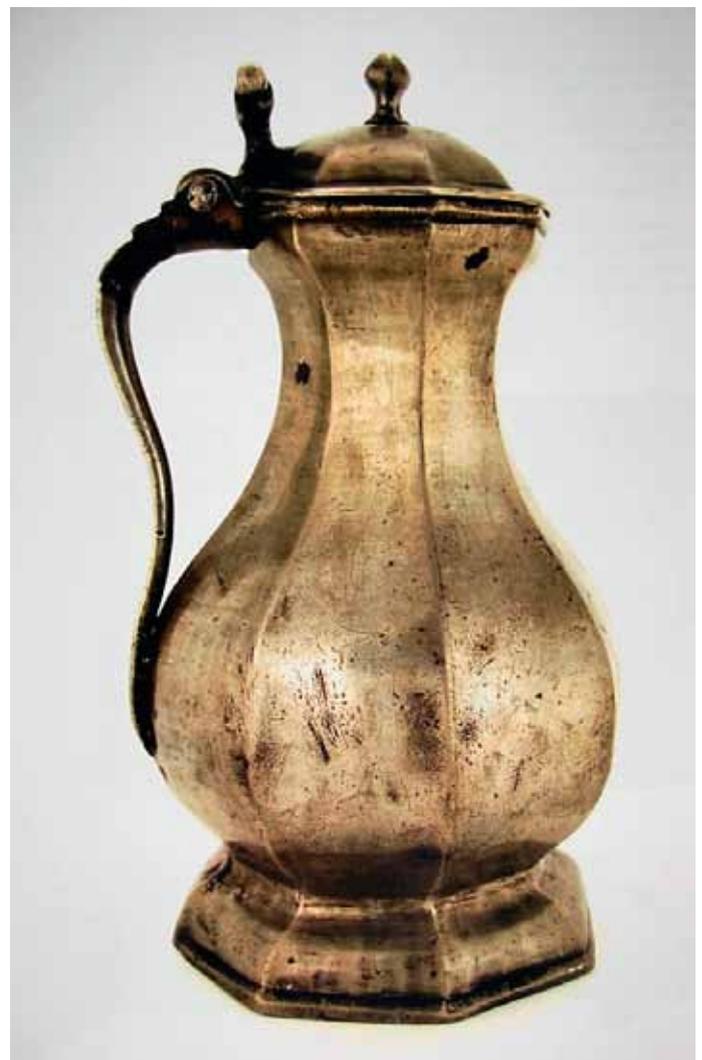
2. Common characteristics of octagonal flagons

There are more things in common with our flagons than their pear-shape and octagonality. They have a wide skirted hollow base and a twin acorn thumbpiece, sometimes in rudimentary form. They are double hinged (which for that period is very unusual) and have a slightly domed lid on which a finial, being an octagonal knob or sitting lion. An exception is the lid of the small Siders flagon (4) which

is flat without a finial. [Ill. 6] It came to Zürich through the trade. The other Sidersflagon was very incomplete. Only the lid, the base, the handle and some fragments of the body were left.⁵ The lid of the I Gadois flagon (15) is *hors concours* as it was replaced. [Ill. 7] It has only 60 % tin, the rest is lead, whereas the body has over 96 % tin. Sometimes the lid is missing, for instance the René Richard-



Ill. 6 The complete Siders flagon (4), Schweizerisches Landesmuseum Zürich, Inv.Nr. LM 17866

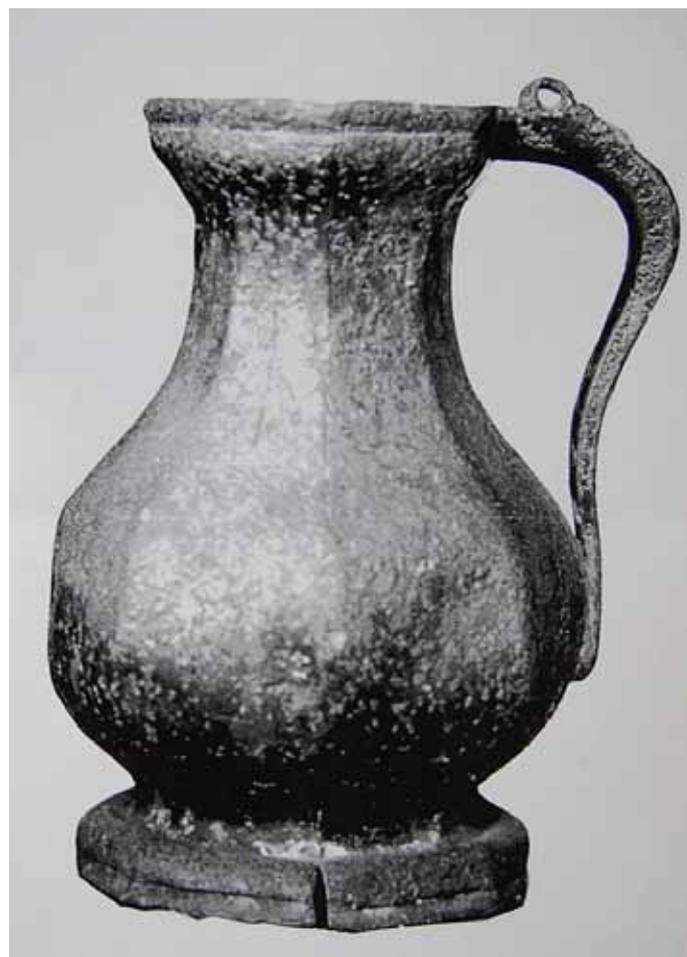


Ill. 7 I Gadois flagon (15)

⁵ See attachment I Fact sheet 3



Ill. 8 Flagon formerly coll. René Richard (14)



Ill. 9 Flagon Bourges, Musée du Berry, inv.nr. 840-160.1, Rogier Verdier, *La poterie d'étain en France*, 1992 dl. I p. 191 (9)

flagon (14), now in private collection [Ill. 8] and the Bourges-flagon (9).⁶ [Ill.9]

Often the handle shows words in Gothic letters which are likely Old French. We deal with that later. The height of the body varies between 18,5 and 35 centimetres (7 1/8 and 13 1/2 inches). Also the skirted base and the lid are octagonal. My Sandy Law-flagon has a flat base, attached later, be it not much later. The composition of the pewter of the base differs slightly from the body. The capacity goes with the height since the body of all flagons is pear-shaped having comparable

dimensions with a relatively long neck.

On the thumbpiece an interesting point of view was expressed by Michael Kashden. Look at the thumbpiece of the Sandy Law-flagon (12) and you notice that it bows forward. [Ill. 4] And there are more, for instance the one auctioned at Bonhams Chester in 2010, which I refer to as the French or Swiss flagon (13) [Ill. 10], the flagon of museum Boijmans Van Beuningen in Rotterdam (18) [Ill. 11], and the small flagon coll. Meijer, Paris (8). [Ill. 12] Michael thinks thumbpieces did not exist

⁶ Picture from Rogier Verdier, *La poterie d'étain en France*, 1992, part I p. 191



Ill. 10 'French or Swiss' flagon (13) Tinkoerier, dec. 2011



Ill. 11 Flagon Museum Boijmans Van Beuningen (18), Rotterdam (inv.nr. OM 23)

before the 15th century. Before, the protrusion was not a thumbpiece but a 'lidclosure' as he puts it. They were used to hold the lid closed during transportation, thus avoiding spillage. As an exception I show the thumbpiece of the flagon from the Art Déco museum in Paris (5). [Ill. 13] On top of that, it is – as you notice - single hinged! The raising of the lid was done with the finial. When the finial disappeared from the lid in the 15th century, the lidclosure was rebuilt into a thumbpiece. If you assume that the protrusion of the Sandy Law-flagon was cast that way instead of having been bent forward by accident it is indeed very impractical if you want to use it as a thumbpiece.



Ill. 12 Small flagon Michel Meijer, Paris (8) photo by Philippe Boucaud



Ill. 13 Detail flagon Musée des Arts Décoratifs (5)

3. Pewterers

We know from literature that there was a variation of professionalism under pewterers. The travelling pewterers who made their living by travelling through the country with a big basket on their back are

not likely to be the most trained pewterers. They even may have just purchased their pewterware from genuine pewterers and only traded it. Only in the bigger cities the production and trade were organized (thus protected) by guilds, not in the smaller cities or villages. This holds true for the whole of North-western Europe, so including England.

I now will quote a piece of literature, because it is important also for a subject to be dealt with later on:

Edwin A. Churchill wrote an article in the PCCA-bulletins of 2011 'Britannia ware, pewter by just another name'. He points out that Hatcher and Barker mention that in the 12th and 13th century there was simple pewter from general metal workers and of high quality by skilled workmen.⁷ I cite: 'The dual track was clearly enunciated in the 1348 London ordinance which identified 'square' [i.e.: better] wares as being made from fine pewter of tin and brass, whereas 'round' [i.e.: lesser] items would be 'wrouzte of tyn with an alay of lede'.⁸ End of citation. For me this meaning of the words square and round was new. It shows that there were severe distinctions in the skills of pewterers.

Whether the mould was of hard or of soft material, it needed to be applied in a skilled way. Of course this is equally the case when soldering two half octagons or two halves of a round flagon together. And with round I now mean round in the usual sense, the form in which almost all flagons are produced. Don't we all think of a round form when a flagon is introduced in a discussion?

⁷ A History of British Pewter, p. 1 and 37

⁸ PCCA The Bulletin, Summer 2011, Vol. 14 Number 5, p. 3 - 10

4. Production methods

How were these flagons made? There is no reason to believe that if for one flagon it could be proven that it was produced in a certain way, that this would mean that also the others are made that way. Unfortunately I don't even dare to say for one of the flagons that I know how it was fabricated. Hatcher and Barker in their *History of British Pewter* remind us that our knowledge of the methods of pewter manufacture up to the around the 14th century is extremely sparse.⁹

4.1 Two halves

Let us start with the controversy most known: eight strips or two halves. Opinions, in some cases very strong opinions are vowed on both sides. Bossard – the eminence grise on pewter in Switzerland – and Dubbe were of the opinion that they were made in two vertical halves. Let us agree that from a technical point this is possible and acceptable.

4.2 Moulds

The kind of mould can vary, hard material like bronze or stone on the one hand and sand on the other. Sand was applied a lot in former days presumably because of the high costs of moulds of hard material. This was certainly the case if the pewterer himself was not able to produce moulds. As I learned from Jan Gadd, 'English pewterers never mastered the technique of mould making for the simple reason that they did not train for this skill which was a must for the Germanic and 'allied' guilds...'.¹⁰ Pewter is still today produced in sand. Some years ago the Flemish pewter society arranged

a visit to a pewterer in the very Western part of Flanders, close to the French border and he demonstrated us how a flagon was made. Another pewterer in Belgium is located in Huy (in Dutch: Hoei), eastern part of Brabant, and you can see a film with a demonstration on internet – the address is in the handout.¹¹

To make the mould was simple, you need sand with some stuff to increase the viscosity and put it in a container. The copy of half an object (or the object itself) is pressed into sand in which it will be mirror-imaged. The impression remains after the object has been taken away again. Then the same is done for the other half and the two are placed together vertically with an inner mould in an empty space which thereupon has to be filled with pewter.

4.3 Eight strips

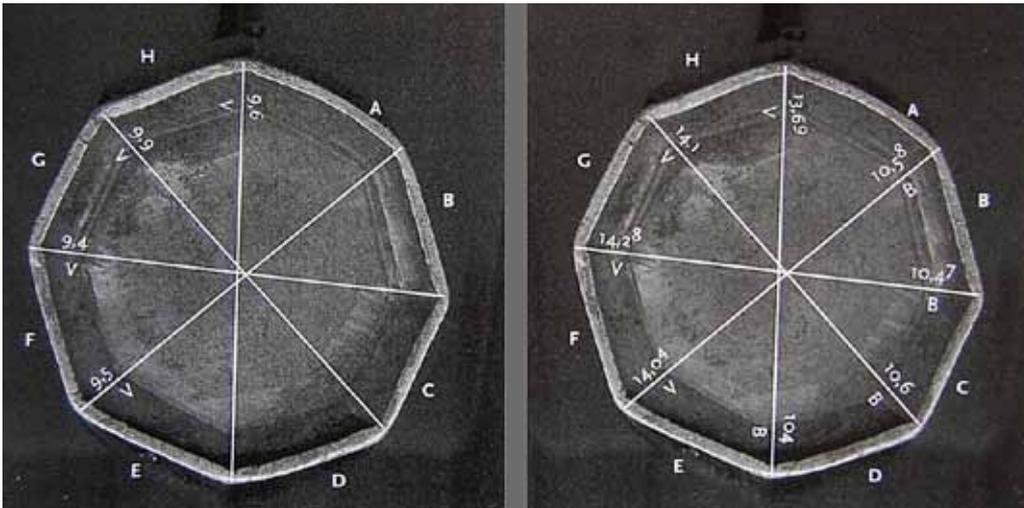
Let's consider eight strips, soldered together. This required even more craftsmanship. Those who believe that this was the usual method are in the upper hand and include David Hall, Mike Marsden, H.H. Cotterell and Philippe Boucaud. I also find that this is an acceptable assumption, both considering that the pewterer did not need an expensive mould, plus the fact that measures of the strips can vary significantly, [Ill. 14] as Jan Beekhuizen has shown in his very thorough publication in 2009, supplemented in 2011.

So, eight strips? Let's first observe that some flagons only show internal evidence of two joins, exactly opposite each other, mostly one of which being

⁹ p. 209 - 214

¹⁰ E-mail Aug. 13, 2007

¹¹ www.potstainers.be → Gallery → Movies



Ill. 14 Diameters 'French or Swiss' flagon (13, left) and flagon ex coll. René Richard (14, right)
Tinkoerier dec. 2011

the join where the handle is soldered to the body. So, those may be of two halves.

If it were eight strips one has to bear in mind that soldering those without equipment that would keep them on the right place during the soldering process would be a hell of a job. Therefore perhaps the pewterer made use of an outer mould of half of the body in which four strips could be formed, by hammering, cutting etc. Once the strips were in good shape they could be soldered together still being laid in such a mould. This would result in a vertical half to be soldered to its twin sister. Such a mould needs not to be expensive and could for instance be made of wood. Albert Bartram expressed this opinion to me, be it that he spoke about an inner mould over which the strips were formed and soldered.¹²

4.4 Hammered and cut pewter sheet

There are more ways of production. I am going into the lost wax method hereafter

but first the method of hammering a sheet of flat pewter, cut where strips [Ill. 15] become smaller and then folding and soldering them together.¹³ Think of the way in which the printed surface is glued to a globe, the flat paper is printed at the places which in the end show on the globe, leaving big unprinted triangular pieces which will be cut off. Is this possible? Yes, is it likely? No but why not, any proof? No, but research has still to be done.

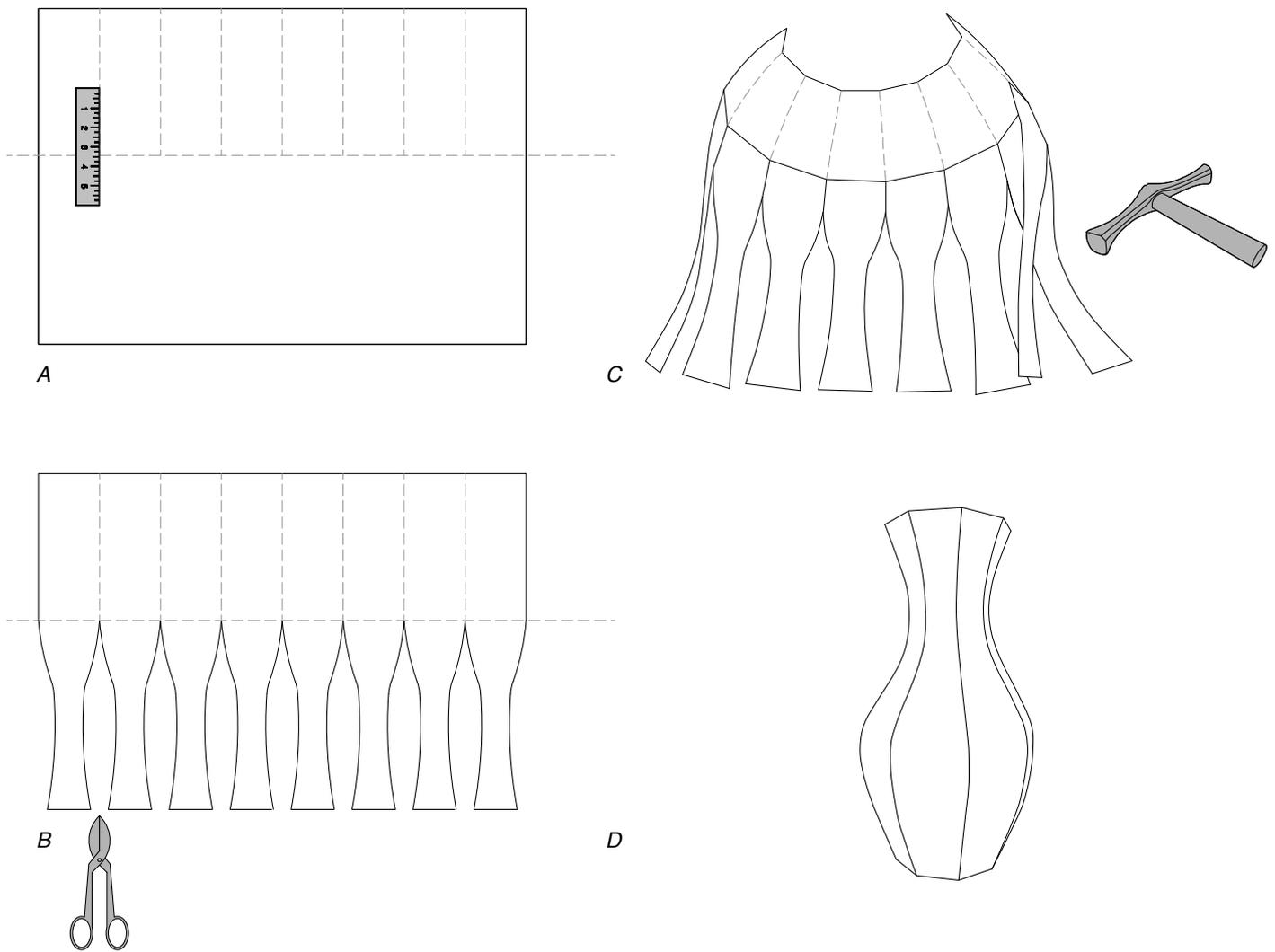
4.5 Lost wax

The lost wax method. It is thanks to Michael Kashden that I came to think about it. Mike rightly says that this lost wax method was very often used in the Middle Ages.¹⁴ Said in a few words an object manufactured this way required a wax master. The wax was spread on an inner core, for instance of clay, than over the wax clay was spread again making a clay sandwich with wax in the middle and as a result of baking the clay hard, the wax melted

¹² See note 22 under Research

¹³ Sheet pewter in those days was used for the production of organ pipes. Ron Homer, 'The making of pewter sheet', *Journal of the Pewter Society*, Spring 1990

¹⁴ See article of Michael Kashden, due to be issued shortly. Hatcher and Barker refer to Theophilus, *On Divers Arts* | *The Treatise of Theophilus*, Chicago 1963, p. 179 - 183



Ill. 15 Drawing by Bas Rozenbeek of hammering method starting from a pewter sheet A to the octagonal base of a flagon D

away after which molten pewter was poured into the empty space in between the inner and outer parts of the mould. After cooling down, the clay was broken away revealing the casting.

For the production of hollowware of pewter this method is hardly mentioned in literature. But for instance for bronze, it is very often used. A recent publication, along with an exhibition in Hildesheim

Germany in 2008, deals with bronzes of that city from the days of the Staufers, 12th and 13th century and I think we all share in our admiration for the splendid aquamaniles of those early days. One of the chapters in this beautiful book deals with this technique used in this method and during the exhibition an English spoken film was shown in which this method was extensively demonstrated.¹⁵

¹⁵ The film was produced for The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture in New York (NY)

Why so little attention for the lost wax method? As Mike puts it: I suppose that was because the wax master was after all, something ephemeral. As soon as it had served its purpose of allowing the clay to take its shape, it was melted away, and soon, the clay itself would be smashed to allow the pewter casting to be revealed. The master and the mould would be no more. Mike is very outspoken in his opinion that octagonal pewter flagons were made using this method and he says so for some convincing reasons **1.** why make something of eight separate sides that subsequently could not be finished on a lathe? **2.** how does one

create clean joins without any sign of solder remaining ? **3.** why no visible flattening of the points where a file must have been used like for instance on my Sandy Law-flagon? In Mike's opinion point one is unlikely, whilst the others are impossible and he deems it likely that pewterers found that it was easier to put eight wider strips of wax on an octagonal inner mould [Ill. 16] than many more narrower strips on a rounded inner mould, as you can see here on a drawing of Michael Kashden. On top of Mike's reasoning, Jan Beekhuizen observed that these flagons do not show linen marks.



Ill. 16 Drawing by Michael Kashden of preparing the wax master on a round and on an octagonal flagon

5. Dating and texts on handles

I find this good reasoning: after the round shape [Ill. 17] which is already known from far before Roman times the octagonal form appeared next to the round form [Ill. 18], because the production process was simpler. This is an early example of the octagonal form (For pewter flagons I do not know of earlier than the 14th century). For bronze it was much earlier, this font of which you just saw a detail [Ill. 19] from Hildesheim is known to be from 1220. And this silvergilt flagon is from 1330. [Ill. 20] The next question is of course why this octagonal form thereupon virtually disappeared, somewhere in the 15th century. It may be that this form disappeared once



Ill. 18 Detail of the decorated legged bronze font with lid (ill. 19)



Ill. 17 Der Kandelgiesser: casting the body of a flagon in sand. Woodcut in the Zwölfbruderbuch, 1395, Mendelschen Stiftung, Nuremberg.

metal moulds were produced and used. Then – for economical reasons – round forms came back, [Ill. 21] as they could be finished on a lathe. So, the round form was outdated by the octagonal form because it was easier to put wax on an octagonal form than on a round form. This was around 1300 AD. Then, when metal moulds came into use, the lost wax method became obsolete and was replaced by casting, somewhere in the 15th century. This theory on the sequence of events from Mike Kashden will inter alia be the subject of an article in a future journal, dealing with a lost wax flagon, that dates from the 13th century.

As said, an octagonal flagon cannot be finished on a lathe. Round flagons manufactured in sand can, but sometimes the skin of such a product points to the absence thereof. A ‘sand-skin’ on an octagonal flagon is not known to me. Perhaps we will once be able to recognize the difference between

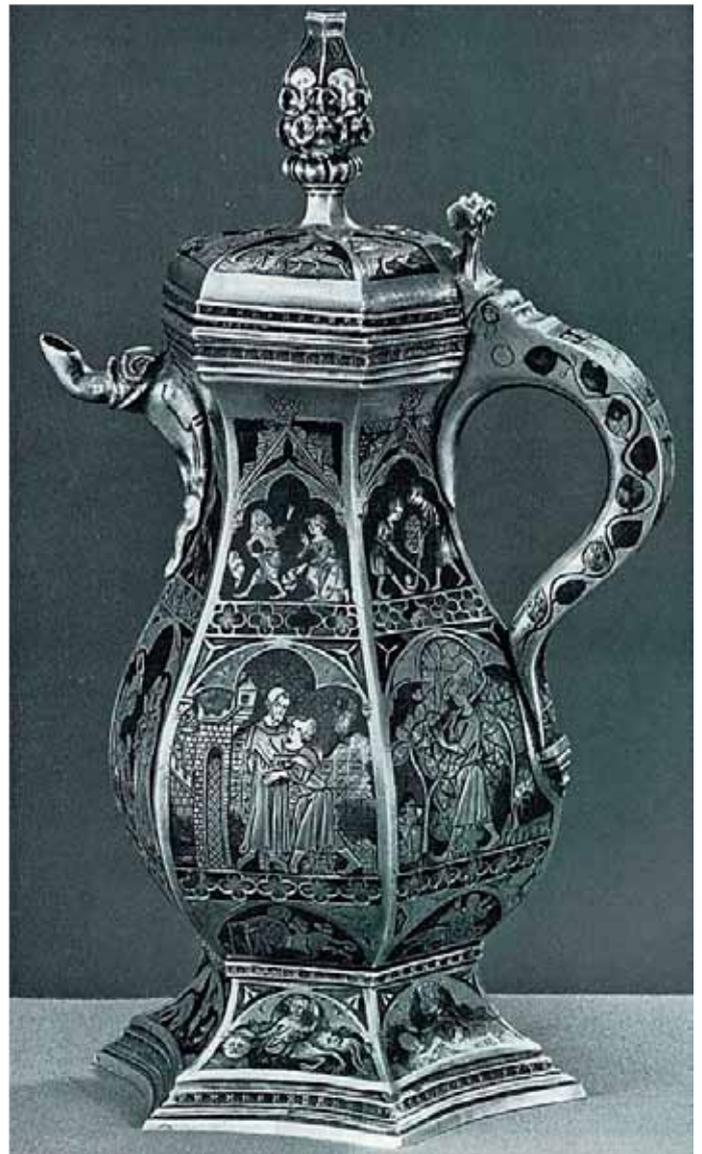


Ill. 19 Decorated legged font with lid in the cathedral of Hildesheim, Germany, ca. 1220 AD

production in sand versus the lost wax method by looking at the surface of a body.

Not always is the patina telling the true story though. My Sandy Law-flagon may be an example thereof since a PS-member wrote me 'I remember when Sandy bought the flagon he asked Stanley Shemmell what the best method of cleaning it would be. He gave it to Stanley who decided paraffin was the answer. So Stanley put it in a bucket of paraffin for some days (I think) and it came out with this lovely

colour.' It's like serpentine stone, I find. [Ill. 22] And a Jan Steen-flagon long in the famous collection of mr. Ritman in The Netherlands, even stood a treatment in a kidney pulverizer in order to get rid of the shells and other sea-attachments on the skin. If I'm wrong, I'm in good company, but the skin and the patina at the time it was auctioned were completely different from the patina today. Another certainty that goes to pieces.



Ill. 20 Flagon, hexagonal, with scenes of the Prodigal Son. With hallmark of the city of Paris, ca. 1330 AD, silver gilt and enamel, National Museum Copenhagen. Bulletin The Metropolitan Museum, June 1963



Ill. 21 Saint Lucas painting the Virgin, Landesmuseum für Kunst und Kulturgeschichte, Münster by Derick Baegert (1485-1490). Illustration from Bé Dubbe, *Huusraet | Het stedelijk woonhuis in de Bourgondische tijd*, Hoorn 2012, nr. 01/08



Ill. 22 Sandy Law flagon with two objects of serpentine stone (private coll.)

What more can be said about dating ?
 The flagons from Alt-Homburg (1) and (2) are almost certainly from before 1356, their *terminus ante quem*. One of the flagons found in Siders, Wallis, Switzerland in 1906, contained 106 gold and 492 silver coins, the youngest from early 15th century

(1413)¹⁶ , giving it a limit before which the burial of this flagon cannot have taken place, so a *terminus post quem* of about 1420.

How do we come to think that the flagons discussed here are all from the 14th and the 15th century? Only of the three mentioned here above, we can be reasonably sure that this is

¹⁶ Frei, 'Zwei Gotischen Zinnkannen aus dem Wallis', p. 51



Ill. 23 Inscription on handle of small Alt Homburg flagon (2) 'M IEH BE:BVRLVN'

true. The texts we notice on 11 of the 19 French and are supposed to be owners' handles also give some direction, they names. I didn't study the type of the letters. are in Gothic letters, most likely in Old We find:

- on the small Alt-Homburg flagon (2) : M IEH BE:BVRLUN¹⁷ [Ill. 23]
- Siders, Sw. incomplete (3) : RO FABRY¹⁸
- Siders, Sw. complete (4) : RO AR
- Le Fell (8a) : ?? [Ill. 24]
- Bourges, musée du Berry (9) : I. DE BAVRAI
- V & A museum (10) : P:FILLE:H:F DE MAILEI
- 'French or Swiss' (13) : PBEC ...[Ill. 25]
- René Richard (14) : DCI VILIERBON (?)
- 'I Gadois' (15) : IGADOIS
- David Little (16) : P.ODORIOR [Ill. 26]
- Mus. Boijmans v. Beuningen (18) : ...ARELLI [Ill. 27]

¹⁷ The Alt-Homburg flagons are now in the Museum Aargau, Schloss Lenzburg. In the archives of the museum is a letter of Dr. Wilfried Kettler, Fribourg (Sw.) of Nov. 6, 1991 in which he comments on this text. In his opinion the letter M stands for Magister, followed by the name of the pewterer and the place where he lived Burlun. The pewterer is unknown, so it is possible that also in this case it is an owners name.

¹⁸ H. Schneider writes that this was a surname in those areas in those days. *Zinn*, p. 182. Also: Frei, 'Zwei Gotische Zinnkan- nen aus dem Wallis', p. 56



- Ill. 24 Inscription on handle flagon Le Fell (8a)
- Ill. 25 Inscription on handle 'French or Swiss' flagon (13)
- Ill. 26 Inscription on handle flagon ex coll. Little (16)
- Ill. 27 Inscription on handle flagon Museum Boijmans Van Beuningen (18) '...ARELLI'

The Le Fell-flagon was for sale in a Gallery of that name in Paris. In hindsight the picture with the text is not clear enough to read the letters. These indications together with the big similarity in form and other characteristics, the

existence of octagonal form of other objects which indeed can be dated and the absence of proof of the contrary make us believe that we are allowed to date these flagons 14th and 15th century.

6. Research

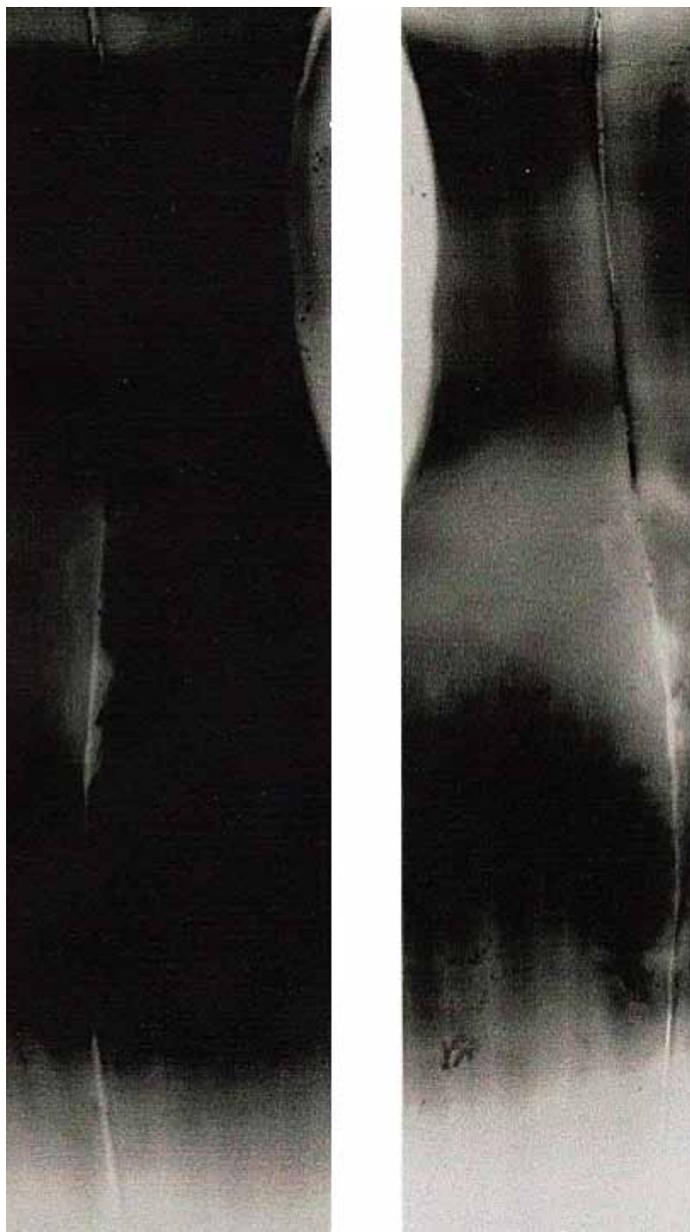
In so far as measured,¹⁹ the alloy of pewter used always contains over 93 % tin. Brownsword and Pitt however have also researched other early flagons ‘of a very poor grade alloy’, but I think this observation relates to hollowware not older than the 16th century.^{20,21}

Let’s discuss the ways in which the composition of solder – if any – between strips can be measured. If soldering was needed for the manufacturing process, research on the join, consisting of material that was brought in between the two strips, might give clarification. Albert Bartram gave his views in an e-mail of 2006 to Mike Marsden and me, which I quote below.²² I also got help in such research from some friends in Holland.

Firstly X-raying the pewter of a join didn’t reveal anything. [Ill. 28] It seems that this is because it was again pewter that was used for soldering, although as Albert says, possibly of a somewhat different composition. Only if the soldering were done by other material one might notice that. I don’t know of examples where not pewter is used for soldering but I didn’t search for it either. By just looking closely you sometimes notice a soldering, like with a cruet in the National Museum in Dublin. [Ill. 29]

A second method may be more promising. Pewter joints are made with pewter as

additional material between the surfaces which are to be connected. In the process of



Ill. 28 X-ray of - supposedly - solder joints of the René Richard flagon (14)

¹⁹ Jan Beekhuizen, *Tinkoerier*, december 2011, p. 92 (replaced parts excepted)

²⁰ *Journal of the Pewter Society*, Autumn 1985, Vol. 5 No. 2, p. 47

²¹ I should also mention an e-mail message from Mike Marsden, Dec. 12, 2006: ‘Ron Homer wrote an interesting piece called “The Medieval Pewterers of London, c 1190 - 1457” published in the *Transactions of the London and Middlesex Archaeological Society*, 36. 1985. There is a picture of your octagonal flagon in there, and under “Manufacturing Techniques” Ron says “...An octagonal flagon excavated in Gloucestershire (I think he means Bristol) contains 97.7% tin, 0.57% lead and 1.55% copper, the use of a fine metal alloy being perhaps predicated by its fabrication from separate sections of sheet metal. This circumstance perhaps also explains why the 1348 ordinances specify the use of fine metal for “square pots” in distinction from other hollow-ware...” That is almost pure tin, isn’t it? Ron’s actual percentages come from another [i.e. not that of the *Journal of Autumn 1985 - HvW*] of Brownsword and Pitt’s reports, but I don’t have a copy of it. [I suppose it is one of the publications, mentioned in note 82 – HvW]. The composition of the alloy was worked out by X-ray fluorescence analysis, by the way.’



III. 29 Solder joint cruet Dublin

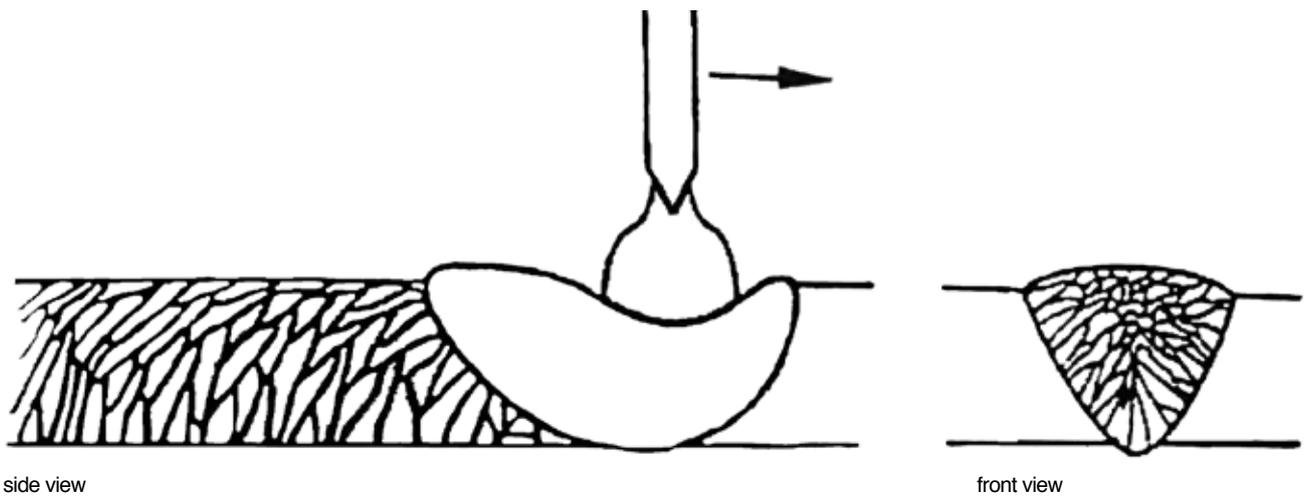
merging of the filling material and the sides, both are heated and melt and thereupon will re-crystallize during cooling. [Ill. 30] The crystal granules will grow exactly in accordance with the connection; in other words: the vertical direction. Secondly, these granules grow larger than those of the original pewter when it was produced initially.

Martin Roberts in his very interesting article in the last *Journal of the PS*,²³ describing the finds and research of pewter of the Punta Cana Pewter Wreck, mentions two ways in which the pewter was researched on its alloy. One is the analysis by X-rays, the 'XRF' testing. As said before X-ray radiation is helpful as his summarized table demonstrates, but does not help us in trying to find out whether an angle is welded or cast. The reason is that the (possible) joint is made of the same material as the rest of the body, pewter. So, X-ray does not recognize it separately.

The second method Martin mentions is abbreviated ICP-OES, which stands for Inductively Coupled Plasma – Optical Emission Spectrometry. Also this method was used to measure the composition of the pewter, not for trying to find out whether a corner is a joint or not. It does not reveal more than the X-ray method, but it is more precise than that.

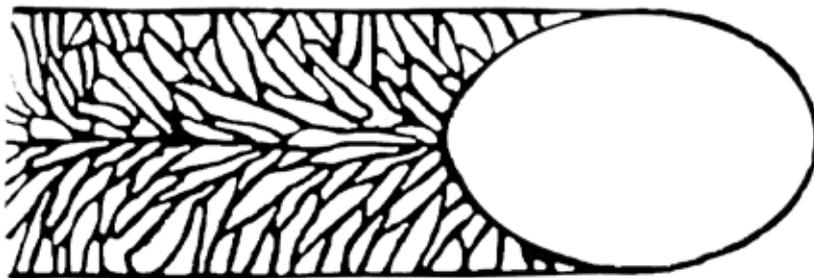
²² E-mail Albert Bartram Oct. 15, 2006, quote: I have no reservations regarding the presence of solder in 'early times', but I do have reservations about its use. Solder is an alloy which melts at a lower temperature than pewter. The alloy could contain lead or mercury and of course the presence of a flux such as resin, would allow it to flow easily. The real problem is how the solder was applied. If you carry on reading in Hatcher's *History of British Pewter*, page 212 you will see how awkward it was to solder. As far as I know there were no blowpipes using coal gas to direct a flame where it was required, however the copper soldering iron, heated in charcoal was readily available and in certain circumstances it could be used to great effect. I believe that this method was used to 'weld' the bodies of early flagons together, so that instead of using solder, pewter was used instead. I do not think that it would be very difficult to weld the two halves of the octagonal flagon using a very hot copper iron and instead of solder, using pewter. With regard to the making of the octagonal flagon, I am of the opinion that eight strips were made by casting in a bronze, or stone mould. The strips were shaped over a wooden former then four were welded together and the insides cleaned. Finally the two halves were welded together. My reason for saying this is that I think that a bronze mould would have been too difficult to make in the late thirteenth century. Also, it would have been difficult to obtain blemish-free castings, since the wall thickness of the halves would have to be relatively thin, since no machining by lathe could be carried out afterwards. But of course this is only my opinion. unquote

²³ *Journal of the Pewter Society*, Autumn 2013, Vol. 38, p. 14 - 31



side view

front view



top view

Ill. 30 Schematical drawing of a solder joint by the daughter in law of a Dutch friend

You may appreciate that this technical stuff is a bit over my head as being a finance man. This being so, I decided to quote Martin Roberts' comment on this section literally in a footnote.²⁴

²⁴ E-mail Dec. 2013, quote from Martin Roberts: 'On analysis, there is a basic distinction to make between analysis of composition, and analysis of structure. Composition analysis was the purpose of my research, and I used techniques that are well-established and recognised as appropriate for the task. XRF (X-Ray Fluorescence spectrometry) uses the characteristic fluorescence that elements give when struck by x-rays, measuring the fluorescent signal emitted by atoms as they are struck - this is entirely different from x-ray imaging, which in the main measures density and thickness of materials. ICP-OES is just another laboratory based method for analysing composition.

To identify joints, you require structural analysis. This might be achieved with x-ray imaging, or perhaps with XRD (x-ray diffraction) to determine the crystallographic structure of the local material - this assumes that welds are typified by a different crystal structure, though I have no idea if that is the case. The best approach might be to produce a cross-section of the joint and examine it with high-power microscopes, but I imagine owners of these flagons would be unwilling to allow such an intrusive method to be applied.' unquote

7. Where were they made ?

This question will never be answered. Even if we would have proof of a certain production location- which we don't – we would not know where other octagonal flagons might have been made. Flagons of such age are not or hardly marked with a maker's mark. If there is something that might be a maker's mark, we do not know where this pewterer lived. [Ill. 31] and [Ill. 32]

The places where the objects are located today do not help us. For instance, the seven flagons, now in The Netherlands, are all but one from unknown origin or from other countries. Pedigrees are often non-existing or incomplete. The flagon of the Rijksmuseum (17) [Ill. 33] was found in a Dutch river, the



Ill. 32 Mark on the Bristol flagon (11)



Ill. 31 Housemark on 'Swiss or French' flagon (13)

Linge in Gelderland, in 1921.²⁵ The flagon of a private collection in Holland, ex-collection Little [Ill. 34] can be traced back to Normandy in the 19th century.²⁶ The Sandy Law-flagon was found in the river Medway near Tonbridge castle. This is what was mentioned in the auction catalogue in 1985 when this flagon became known for the first time. I asked John Richardson who lived close by this place, to try to find references of this find in local newspapers, historical societies and the like of that area. Nothing could be traced by John. The flagon was shown as nr. 12 in the catalogue *Pewter | a celebration of the craft*, with an interesting note: 'In 1482 there is another reference to 'Normandy potts', a confirmation that the origins of this style were French but that examples were being made in England.'²⁷

The London Museum is full of pewter

²⁵ Piece of info, kindly supplied by D.J. Biemond, curator of the Rijksmuseum Oct. 12, 2011

²⁶ Piece of info, kindly supplied by Jan Beekhuizen

²⁷ Note however that this reference is not detailing whether it concerns a round or an octagonal flagon and moreover, as mentioned before in view of the date of this reference it is not likely to be dealing with the octagonal form. Were the origins than French as the text suggests ? Not necessarily – Normandy may just be the location from where imported products sailed to England and production may have been from somewhere else.



Ill. 33 Flagon collection Rijksmuseum (17), Amsterdam. Object nr: BK-16457

finds from the banks of the river Thames. Does this mean that these are English products? It is common knowledge that a lot of these finds were purposely imported from the Continent, then seeded in the river and thereupon ... hurray .. found. It is very tempting for an art dealer to tell you a nice story about the object that you are possibly going to buy. What I am trying to say is, don't believe everything. But suppose, the Sandy Law-flagon was indeed found in the river Medway, close to Tonbridge Castle that dates back to the times of William the Conqueror. Even then this flagon may have sailed from the Continent. Anyhow, production



Ill. 34 Flagon ex coll. Little (now private coll. The Netherlands) (16)

in Holland seems very unlikely since numerous excavations in The Netherlands never ever resulted in remains of octagonal flagons. It is worthwhile noticing that the Bristol flagon was found in an international harbour city in the former premises of the order of the Augustines; [Ill. 35] this order was spread all over Western Europe. A retired monk from France may have taken it with him when he went into retirement in Bristol. In short: pedigrees are non-existing or limited and not always reliable.

Don't take me wrong. I am indifferent to the question where these flagons were produced in the sense that my appetite for the



Ill. 35 Flagon museum Bristol with curator mr. Les Good (11)

object would not be influenced by a definitive answer (except if it were Dutch of course). But one has to be curious and try to find out as much as possible. And also, trades on the North Sea and other short seas went in all directions, so it can likewise be assumed that English flagons were exported to the Continent. The octagonal shape may help us. Jan Gadd once mentioned to me as his point of view that a shape does not come from nowhere, there has to be a logical continuation of earlier shapes. So, can we find predecessors of the octagonal shape in certain areas or reverse, are there areas where this shape has no historical footing? I would not dare to be of any opinion in the latter

case. But positively, yes, lots of octagonal forms are known in other material, especially bronze, from German locations. I refer to the attachment to the handout. Angularity was not exclusive for the octagonal shape. There are square, pentagonal, hexagonal etc. shapes and sometimes they are found for flagons, like some miniatures from a Dutch collection [Ill. 36] or a lovely angular flagon in the National Museum in Dublin of which I just showed the soldering.²⁸ [Ill. 37] And sometimes used for other purposes like this inkwell with hexagonal holder for quills. [Ill. 38] The London Museum dates this inkwell XVth c., where I would say not younger than XV.

The same question on continuity in style was risen by Jan Beekhuizen. Contrary to Switzerland he remarked that sitting lions [Ill. 39], [Ill. 40], [Ill. 41], [Ill. 42] and [Ill. 43] as a finial on the lid are non-existent in England as far as he knows. Whether this observation excludes England for this subspecies? I'm not so sure. It is advocated that the Pewterers' Ordinances of 1455, by using the words 'square pots' has referred not only to flagons with four rectangular angles but also to flagons with more angles. This would help to assume that octagonal flagons were produced in England. Of course that would not be the literal meaning of the word 'square' and moreover, as I mentioned before, in the 1348 Ordinance this word was used as an indication of quality, rather than form. This example demonstrates that one can not be too sure when interpreting medieval words if

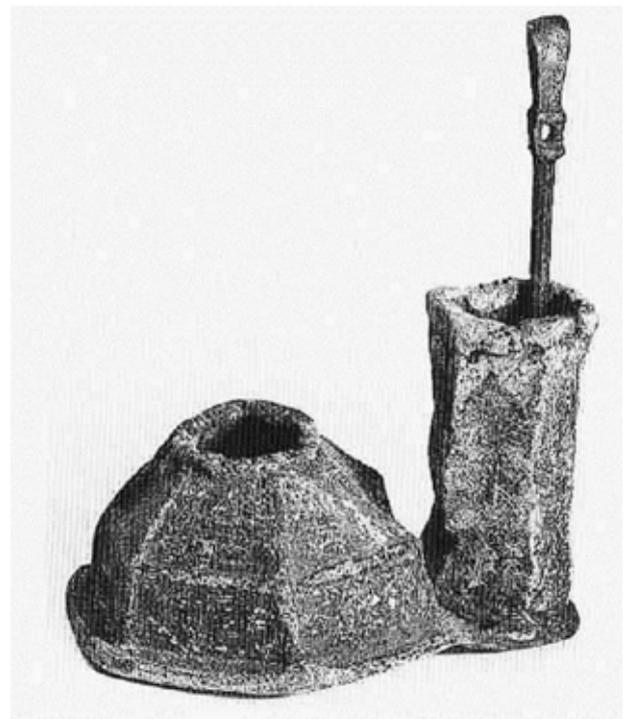
²⁸ But not likely to be made in Ireland, David Hall thinks (e-mail Oct. 11, 2006) On cruets see also: Weinstein p. 112, 115 and 118-120



Ill. 36 Five miniature angular flagons, 14th c., Dutch private coll.



Ill. 37 Cruet of the National Museum, Dublin



Ill. 38 'Lead inkwell with holder for quills, h 6,5 cm, excavated Finsbury, Museum of London, XVI', photo *Western writing implements*, nr. 175



Ill. 39 Detail flagon ex coll. Little (16)

the context is not clear or not to your liking. René Richard has observed that texts on handles are always in the French language. I think that it should be borne in mind that French was spoken in England in medieval times by the higher classes. Old French was imported in England by William the Conqueror in 1066 (or already used by his nephew whom he overcame in battle).

Cotterell calls the big Alt-Homburg

²⁹ National Types of Old Pewter, p. 69

³⁰ Boucaud & Frégnac, Les Étais, p. 38 nr. 35



Ill. 40 Flagon Victoria and Albert Museum, London (10). Photo from Anthony North, Pewter at the V&A, p. 41

flagon Swiss²⁹ and Boucaud & Frégnac show yet another hexagonal flagon, found in the ruins of Chateau d'Hillens, Fribourg³⁰, Switzerland from the midst of the 14th century.



Ill. 41 Left Musée des Arts Décoratifs, Paris (5); middle flagon coll. Philippe Boucaud (6); right Sandy Law flagon (12)



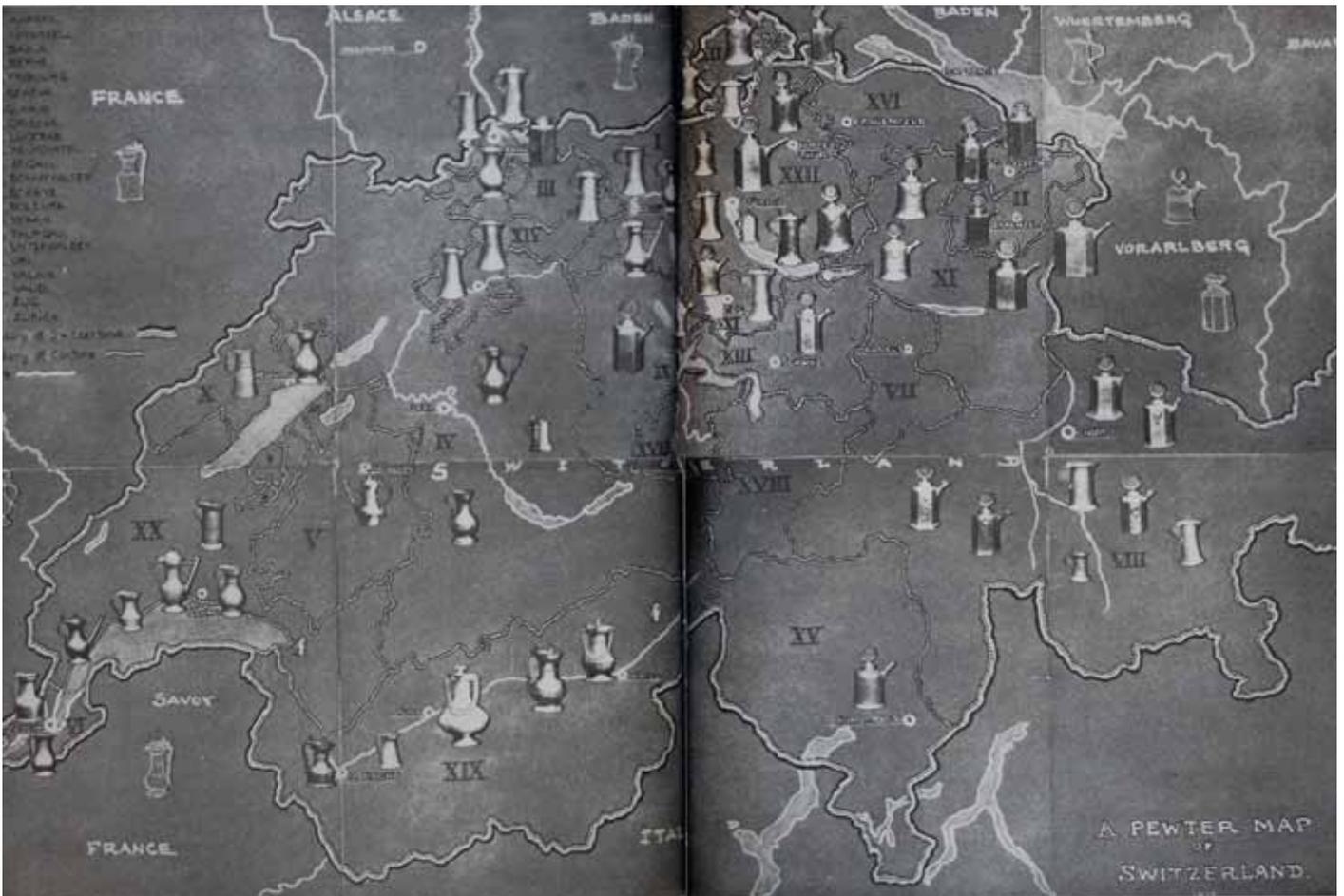
Ill. 42 Detail flagon Musée des Arts Décoratifs (5)



Ill. 43 Flagon Michel Meijer, Paris, big (7), photo by Philippe Boucaud



Ill. 44 Hexagonal flagon, found in the ruins of castle d'Illens, Fribourg (Sw.) mid 14th c., now in the Musée d'Art et d'Histoire of Fribourg



Ill. 45 Map of Switzerland showing various areas with angular flagons. Photo from Cotterell, Riff and Vetter, *National Types of Old Pewter*, p. 66 and 67

[Ill. 44] Bossard mentions as possible origins Geneva and journeymen from Basle or France. Some weight can perhaps also be put to younger octagonal flagons. The map of Switzerland in *National Types*, pages 66 and 67 [Ill. 45] gives a good overview of polygonal forms in Switzerland. Jan Beekhuizen in his article gives a few examples of octagonal flagons of the 18th century. [Ill. 46] and [Ill. 47] They were made in the French speaking part of Switzerland, bordering France and in Lyon, both in the Middle Ages forming

part of the Duchy of Upper Lorraine, later absorbed by the Duchy of Burgundy.

Still, all this in my opinion does not mean that pertinent conclusion can be drawn on the areas of production.



Ill. 46 Oil or vinegar flagon, Vincent Archimbaud, Lyon, XVIIIA, coll. Jan Beekhuizen, PewterWare 13, 2009



Ill. 47 Picher from Wallis, Switzerland with carrying handle, Giovanni Tomaso Tonietti, XVIIIA, coll. Jan Beekhuizen, PewterWare 13, 2009

8. Finally

I hope you didn't get puzzled. Not much is known today, we are only halfway and a lot can as yet be researched further. I hope this overview helps in that regard. As I said in the beginning it is my result of compiling information and opinions from a lot of people

to whom I am very grateful. And in case you got puzzled: at least you have seen some beautiful ware and that's what it is all about. Mrs President, thank you for the floor and thank you all very much for your attention.

Attachment 1. to the handout of the presentation on octagonal flagons
at Pewterers' Hall in London on January 25, 2014

Fact sheets for all of the 19 known octagonal flagons*

Nr.	Abbreviated name
1.	Alt-Homburg big
2.	Alt-Homburg small
3.	Siders, Switzerland incomplete
4.	Siders, Switzerland, complete
5.	Musee Art Déco Paris
6.	Coll. Ph. Boucaud
7.	Coll. Meijer Paris big
8.	Coll. Meijer Paris small
8.a	Galerie Le Fell, Paris
9.	Bourges, musée du Berry
10.	Victoria & Albert museum
11.	Bristol museum
12.	Sandy Law
13.	'French or Swiss'
14.	René Richard
15.	I Gadois
16.	ex-Little coll.
17.	Rijksmuseum Amsterdam
18.	Museum Boijmans Van Beuningen

* In Napoleonic measures and weights and in percentages, fractions are given behind a comma e.g. 12,3 cm = 123 mm

Nr. 1 **Short name** : Alt-Homburg big

Sequence number in presentation : 1

Where today : Historisches Museum Aargau, Schloss Lenzburg, Sw., Historische Sammlungen, Inv.Nr. 374

How acquired : excavated 1869 and 1882-1884

Former owners :

Where found : hoard in the ruins of castle Alt-Homburg, Fricktal near Wiltzach, Kanton Aargau, Switzerland

Marks : -

Height with lid : 29 cm

Height till top body :

On lid : sitting lion

Hollow base : Y

Double hinge : Y

Thumbpiece acorn : Y

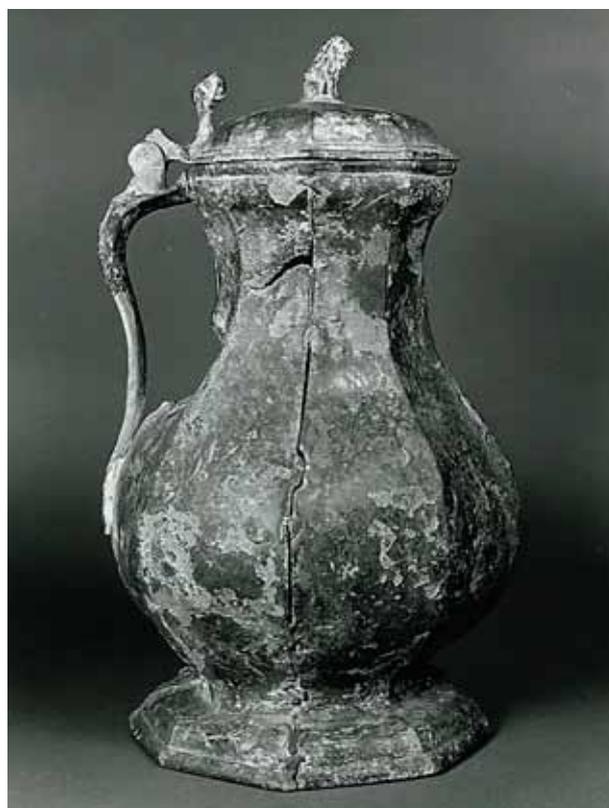
Text on handle :

Capacity :

Weight : 2 kg

Diameter top (max.) :

Diameter foot (max.) :



Composition of metal 1: the sample of the metal given was too small to determine the composition

Composition of metal 2:

Literature : Bossard p. 33, 34 Tafel I Nr. 1,2 and 3; Haedeke p. 101-103 ill. 120; Nadolski p. 97 and 101 ill. 107; Cotterell 1972 p. 65 and 69 ill. 75 PewterWare 2009 p. 85-86 ill. 1 and 2; Cotterell 1932 p. 45 and 48 ill. 14 (“the consummation of pewter”).

Dating : XIVA

Other observations :

Nr. 2 **Short name** : Alt-Homburg small

Sequence number in presentation : 2

Where today : Historisches Museum Aargau, Schloss Lenzburg, Sw., Historische Sammlungen, Inv.Nr. 375

How acquired : excavated 1869 and 1882-1884

Former owners : n.a.

Where found : hoard in the ruins of castle Alt-Homburg, Fricktal near Wiltnach, Kanton Aargau, Switzerland

Marks : -

Height with lid : 19 cm

Height till top body :

On lid : octagonal knob

Hollow base : Y

Double hinge : Y

Thumbpiece acorn :

Text on handle : OH LECH BE BVRLVN

Capacity :

Weight : 600 gr

Diameter top (max.) :

Diameter foot (max.) :

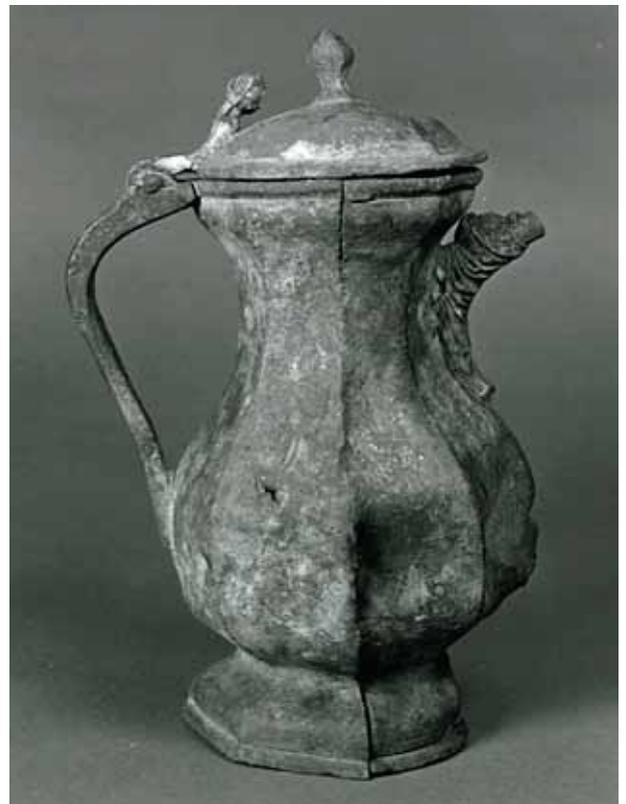
Composition of metal 1:

Composition of metal 2:

Literature : Bossard p. 33, 34 Tafel I Nr. 1; PewterWare 2009 p. 85-86 ill. 1

Dating : XIVA

Other observations : the flagon has a spout in animal form



Nr. 3 **Short name** : Siders Switzerland incomplete

Sequence number in presentation : -

Where today : Schweizerisches Landesmuseum, Zürich, InventarNummer LM 13011

How acquired : from excavation

Former owners :

Where found : Siders, Wallis, Sw. in 1906

Marks : -

Height with lid : 27,4 cm

Height till top body :

On lid : sitting lion

Hollow base : Y

Double hinge : Y

Thumbpiece acorn : Y

Text on handle : RO FABRY

Capacity :

Weight : 1,010 kg

Diameter top (max.) :

Diameter foot (max.) :

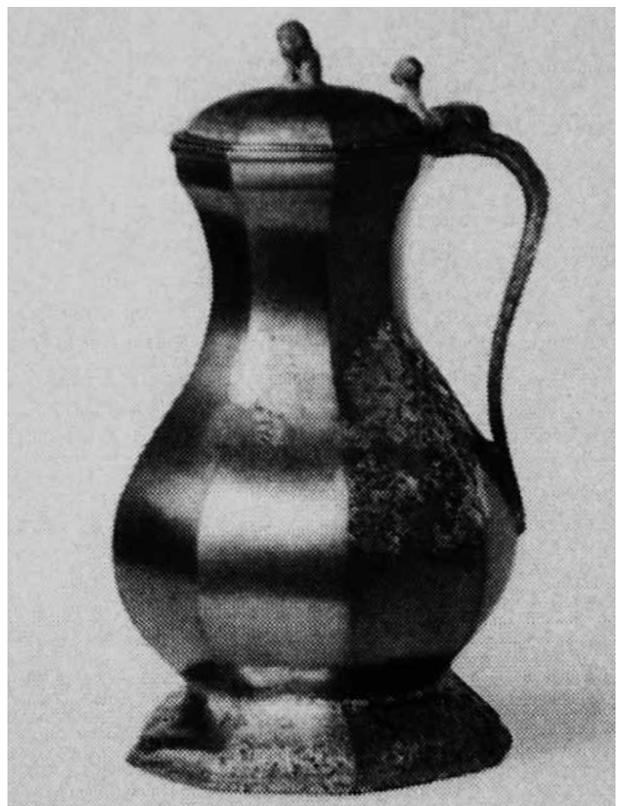
Composition of metal 1:

Composition of metal 2:

Literature : Schneider p. 182, Kat.Nr. 559

Dating : XIV

Other observations : Heavily restored, only lid, handle, base and fragments of body were left



Nr. 4 **Short name** : Siders Switzerland complete

Sequence number in presentation : 6

Where today : Schweizerisches Landesmuseum, Zürich, InventarNummer LM 17866

How acquired : From the trade in 1930

Former owners :

Where found : Said to be found in Siders, like the incomplete Siders flagon (3)

Marks :

Height with lid : 24,2 cm

Height till top body :

On lid :

Hollow base :

Double hinge :

Thumbpiece acorn :

Text on handle : RO AR

Capacity :

Weight : 1,130 kg

Diameter top (max.) :

Diameter foot (max.) :

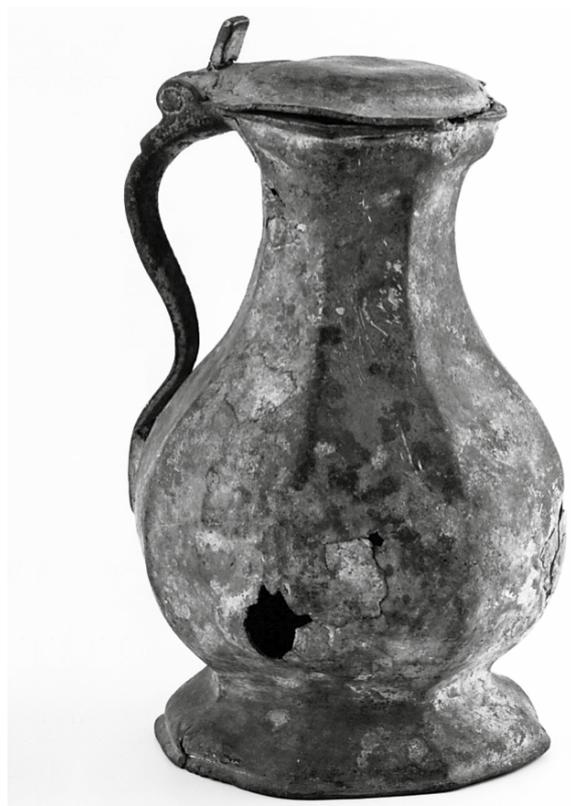
Composition of metal 1:

Composition of metal 2:

Literature : Schneider p. 181 Kat.Nr. 558; PewterWare 2009 p. 86 ill. 3

Dating : XIVB

Other observations : lid and thumbpiece not very convincing to me



Nr. 5 **Short name** : Musée Art Déco Paris

Sequence number in presentation : 41

Where today : Musée des Arts Décoratifs, Paris, Inv.nr. 22.197

How acquired : Gift 25th March 1921 from mr. Edmond Guérin

Former owners :

Where found : in the river Meuse

Marks : -

Height with lid : 35 cm

Height till top body :

On lid : sitting lion

Hollow base : Y

Double hinge : no, single

Thumbpiece acorn : Y

Text on handle :

Capacity :

Weight :

Diameter top (max.) :

Diameter foot (max.) :

Composition of metal 1:

Composition of metal 2:

Literature : Blanc p. 35; Verdier p. 186-188; Belloncle p. 38-40; Bouchon ill. p. 12 (Nota bene: is this a picture from before a cleaning operation?).

Dating : XIVd (Verdier)

Other observations : 8 strips (Verdier)



Nr. 6 **Short name** : Coll. Ph. Boucaud

Sequence number in presentation : 41

Where today : Collection Philippe Boucaud

How acquired :

Former owners :

Where found :

Marks :

Height with lid : 26,2 cm

Height till top body :

On lid : sitting lion

Hollow base : Y

Double hinge : Y

Thumbpiece acorn : Y

Text on handle :

Capacity :

Weight :

Diameter top (max.) :

Diameter foot (max.) :

Composition of metal 1:

Composition of metal 2:

Literature : Cat. Paris nr. 1; Cat. Toulouse nr. 159

Dating : ca. 1400 AD (Ph.Boucaud)

Other observations : 8 strips (Ph. Boucaud)



Nr. 7 Short name : Coll. Michel Meijer big

Sequence number in presentation : 43

Where today :

How acquired :

Former owners :

Where found :

Marks :

Height with lid : 24,2 cm

Height till top body :

On lid : sitting lion

Hollow base : Y

Double hinge : Y

Thumbpiece acorn : Y

Text on handle :

Capacity :

Weight :

Diameter top (max.) :

Diameter foot (max.) :

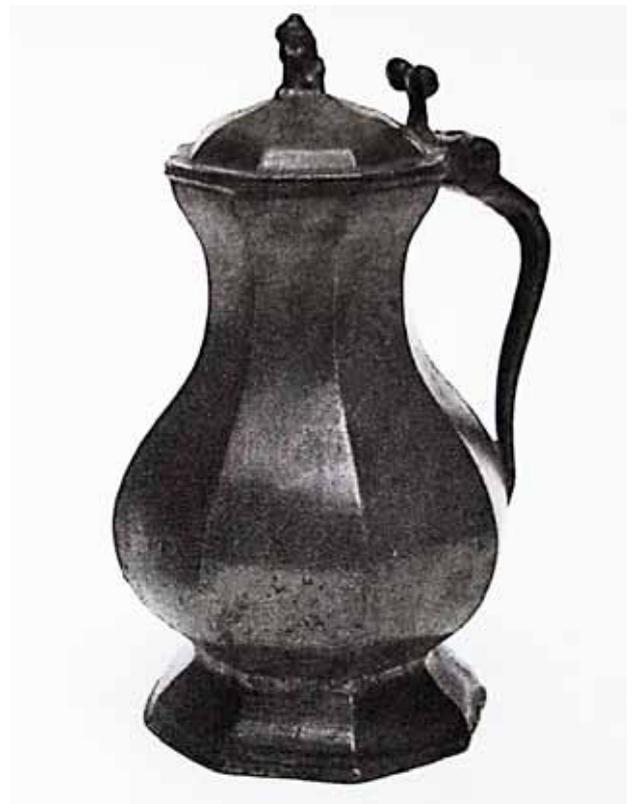
Composition of metal 1:

Composition of metal 2:

Literature :

Dating : XIV

Other observations :



Nr. 8 **Short name** : Coll. Michel Meijer small

Sequence number in presentation : 12

Where today :

How acquired :

Former owners :

Where found :

Marks :

Height with lid : 20 cm

Height till top body :

On lid : octagonal knop

Hollow base : Y

Double hinge : Y

Thumbpiece acorn : Y

Text on handle :

Capacity :

Weight :

Diameter top (max.) :

Diameter foot (max.) :

Composition of metal 1:

Composition of metal 2:

Literature :

Dating :

Other observations :



Nr. 8a Short name : Le Fell

Sequence number in presentation : -

Where today : Coll. Claude Meijer, Paris, exhibited in Galerie Le Fell, 12 Rue de Tournon, Paris

How acquired :

Former owners :

Where found :

Marks :

Height with lid : 20 cm

Height till top body :

On lid : octagonal knob

Hollow base : Y

Double hinge : Y

Thumbpiece acorn : Y

Text on handle : ??

Capacity :

Weight :

Diameter top (max.) :

Diameter foot (max.) :

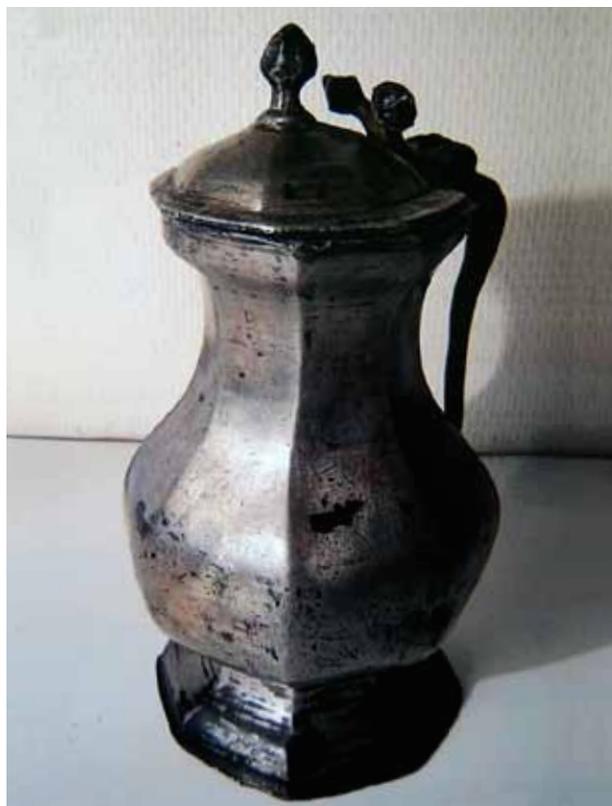
Composition of metal 1:

Composition of metal 2:

Literature :

Dating :

Other observations : family to Michel Meijer ? Cleaned excavation



Nr. 9 **Short name** : Bourges, musée du Berry

Sequence number in presentation : 9

Where today : Musée du Berry, Bourges (since 1840) inv.nr. 840-160.1

How acquired :

Former owners :

Where found :

Marks :

Height with lid : no lid

Height till top body : 18,7 cm

On lid :

Hollow base : Y

Double hinge : Y

Thumbpiece acorn : -

Text on handle : I. DE BAVRAI

Capacity : 1,1 l.

Weight :

Diameter top (max.) :

Diameter foot (max.) :

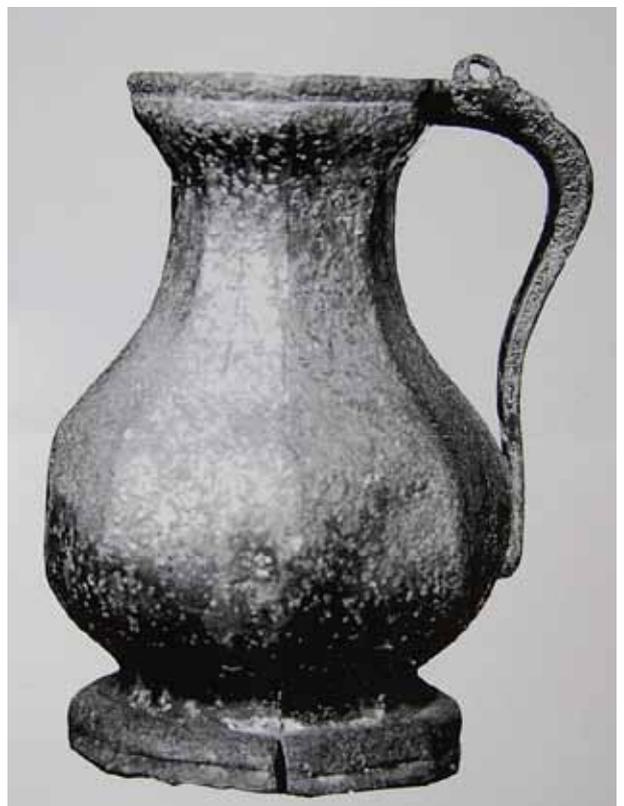
Composition of metal 1:

Composition of metal 2:

Literature : Verdier p. 190-191

Dating : XVA (Verdier)

Other observations : 8 strips (Verdier)



Nr. 10 Short name : V & A London

Sequence number in presentation : 40

Where today : Victoria and Albert Museum London

How acquired : Fitzhenry Gift

Former owners :

Where found :

Marks :

Height with lid : 30 cm

Height till top body : 9 ½ “ (24 cm)

On lid : sitting lion (North: talbot or hunting dog ?)

Hollow base : Y

Double hinge : Y

Thumbpiece acorn : Y (proto)

Text on handle : P : FILLE : H : F DE MAILEI

Capacity :

Weight : 3,14 lb (1,42 kg)

Diameter top (max.) :

Diameter foot (max.) :

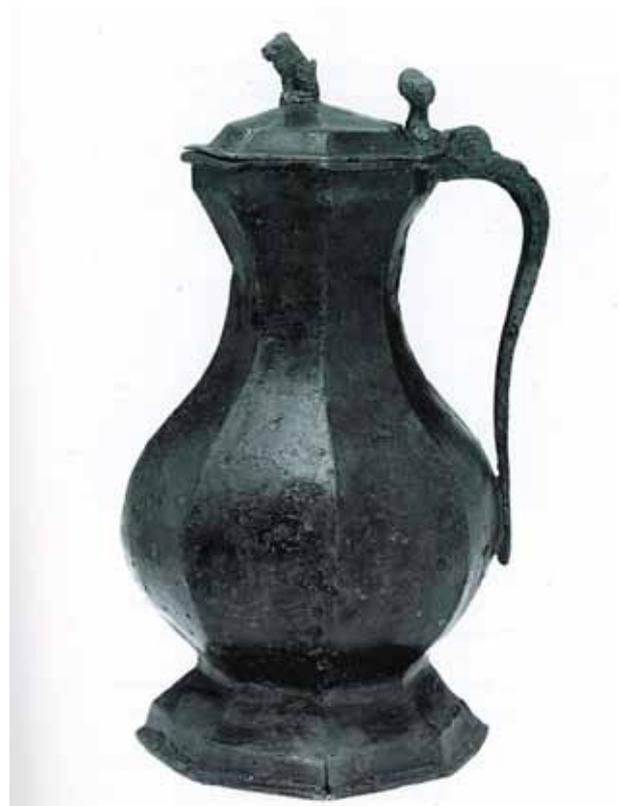
Composition of metal 1:

Composition of metal 2:

Literature : Brett p. 17; Cat. London p. 52 Nr. 12; North p. 41 nr. 3.

Dating : XIVB (Brett)

Other observations : From France (Brett)



Nr. 11 Short name : Bristol Museum

Sequence number in presentation : 35

Where today : Bristol City Museum and Art Gallery, Bristol

How acquired :

Former owners :

Where found : In the cellar of Glebe House, Abbots Leigh, a home for retired monks of St. Augustine Priory in Bristol, during the reign of King Henry VII (1485-1509)

Marks : on the handle just below the hinge a Lombardic letter T (?)

Height with lid : no lid

Height till top body : 25 cm

On lid : no lid

Hollow base : Y

Double hinge : Y

Thumbpiece acorn :

Text on handle :

Capacity :

Weight :

Diameter top (max.) :

Diameter foot (max.) :

Composition of metal 1:

Composition of metal 2:

Literature : PewterWare 2009 p. 87; Weinstein p. 81-82

Dating :

Other observations : The Lombardic T perhaps for Thomas Becket (info museum)



Nr. 12 Short name : Sandy Law

Sequence number in presentation : 4

Where today : Private coll. NL (PS-member, inv.nr. 1174)

How acquired : bought from private coll. NL who bought in auction Phillips 1997

Former owners : Dr. A.S. Law, Stroke-on-Trent, who bought in auction Sotheby's 1985 for GBP 21.450 incl. premium (GBP 1 was NLG 8.05)

Where found : River Medway (Kent), near Tonbridge where formerly the Motte and Bailey Castle was known until the 16th c. That was built in 1066 AD by Richard Fitzgilbert

Marks : 'worn touchmark under the lid' → in my opinion an irregularity in the material

Height with lid : 23,6 cm (9 ½ ")

Height till top body : 19 cm (7 ½ ")

On lid : octagonal knob

Hollow base : no; flat, unskirted (base replaced very early on)

Double hinge : Y

Thumbpiece acorn : Y (proto)

Text on handle : no text, solid handle with attention terminal

Capacity : 42 fl. oz. (1,24 l.)

Weight : 1,23 kg

Diameter top (max.) : following page

Diameter foot (max.) : following page



Composition of metal	sn	pb	cu	fe	bi	no match	total perc.
body	: 93,77	0,537	1,95	2,96	0,093	5,3	104,61
base	: 92,21	2,15	1,74	2,72	-	5,5	104,32

Literature : Bossard p. 33, 34 Tafel I Nr. 1,2 and 3; Haedeke p. 101-103 ill. 120; Nadolski p. 97 and 101 ill. 107; Cotterell 1972 p. 65 and 69 ill. 75 PewterWare 2009 p. 85-86 ill. 1 and 2; Cotterell 1932 p. 45 and 48 ill. 14 ("the consummation of pewter").

Dating : XIVA

Other observations : made in two halves (Dubbe)

Jan Beekhuizen supplied the following extra information in PewterWare 2009, p. 96:

Width of strips starting with A clockwise right from the handle when flagon is upside down

(in cms)	A	B	C	D	E	F	G	H
width at the top		3,25	3,18	3,45	3,40	3,35	3,13	
width at bottom body	3,22	3,27	2,83	3,43	3,25	3,20	2,86	3,43
width at the foot	4,23	4,23	4,13	4,25	4,25	4,25	4,25	4,31

Diameter top from between strip A and B strip B and C strip C and D strip D and E
(in cms) to E and F to F and G to G and H to H and A

	9,26	9,16	9,23	9,16
Ditto foot	11,58	11,47	11,88	11,66

Nr. 13 Short name : 'French or Swiss'

Sequence number in presentation : 10

Where today : Private coll. NL (PS-member, inv.nr. 1346)

How acquired : after auction Bonhams 2010, lotnr. 220

Former owners :

Where found :

Marks : housemark on lid

Height with lid : 18,5 cm

Height till top body : 15 cm

On lid : octagonal knob

Hollow base : Y

Double hinge : Y

Thumbpiece acorn : Y (proto)

Text on handle : P BEC ...

Capacity : leaks

Weight : 630 gr

Diameter top (max.) : 7,2 cm

Diameter foot (max.) : following page



Composition of metal 1:	sn	pb	cu	fe	no match	total perc.
	93,31	2,22	1,93	0,66	5,5	103,62

Literature : Auct.cat Bonhams nr. 220; Tinkoerier 2011 p. 89 ill. 1.a thru 1.d and detail 1.b

Dating : mid 14th c.

Other observations :

Jan Beekhuizen supplied the following extra information in the Tinkoerier 2011 p. 91 left

Width of strips starting with A clockwise right from the handle when flagon is upside down

(in cms)	A	B	C	D	E	F	G	H
width at the top	2,70	2,60	2,60	2,00	2,60	2,90	2,30	2,50
width at the foot	3,44	3,44	3,44	3,70	3,40	3,45	3,40	3,40

Diameter foot from between strip A and B (in cms)	strip B and C to E and F	strip C and D to F and G	strip D and E to G and H	strip E and F to H and A
	9,5	9,4	9,9	9,6

Nr. 14 Short name : René Richard

Sequence number in presentation : 8

Where today : Private coll. NL (PS-member, inv.nr. 1404)

How acquired : auction J.-E. Prunier (commissair-priseur), Louviers, October 16th 2011, lot 49

Former owners : René Richard

Where found :

Marks : on top of handle: unclear (pewterer's ?) mark and letters

Height with lid : no lid

Height till top body : 23,2 cm (with hinge 24,1 cm)

On lid : no lid

Hollow base : Y

Double hinge : Y, half with original pin

Thumbpiece acorn : no thumbpiece

Text on handle : DCI VILIER BON (?)

Capacity : 1,98 l

Weight : 1,33 kg

Diameter top (max.) : following page

Diameter foot (max.) : following page

Composition of metal 1:

Composition of metal 2:

Literature : René Richard p. 131; Auct.cat. Prunier nr. 49; Tinkoerier 2011 p. 90 ill. 2.a thru 2.d

Dating : XIV/XV (R. Richard), ca. 1350 (Prunier)

Other observations : compare with a fresco 'Les noces de Cana', San Gimignano, Toscane It.



Jan Beekhuizen supplied the following extra information in the Tinkoerier 2011 p. 91 right

Width of strips starting with A clockwise right from the handle when flagon is upside down

(in cms)	A	B	C	D	E	F	G	H
width at the top	4,00	3,52	3,50	3,77	4,07	3,84	3,60	3,89
width at the foot	5,60	4,85	5,10	5,20	5,17	4,85	5,30	5,60

Diameter top from between strip A and B (in cms)	strip B and C to E and F	strip C and D to F and G	strip D and E to G and H	strip E and F to H and A	
	10,58	10,47	10,60	10,40	Ditto foot
	14,04	14,28	14,10	13,69	

Nr. 15 Short name : I Gadois

Sequence number in presentation : 7

Where today : Private coll. NL (PS-member, inv.nr. 1285)

How acquired : Auction Thierry de Maigret, Paris, Dec. 3rd 2008, nr. 194

Former owners : In 1989 sold to a collector for FFR 38,000

Where found : unknown, lid and hinge of later date

Marks : -

Height with lid : 26,4 cm

Height till top body : 21,6 cm

On lid : octagonal knob

Hollow base : Y

Double hinge : Y

Thumbpiece acorn : Y

Text on handle : I GADOIS (Commenchal: I GATOIS)

Capacity : 1,6 l

Weight : 1,4 kg

Diameter top (max.) : following page

Diameter foot (max.) : following page



Composition of metal	sn	pb	cu	fe	bi	no match	total perc.
body	: 96,41	0,72	1,42				98,55
lid	: 59,22	30,73	1,63	2,78	1,44	4,10	99,90

Literature : J.-Cl. Commenchal nr. 237C; leaflet of Commenchal with picture only: Étain anciens | Des étains et des prix en 1989; Auct.cat. Thierry de Maigret Nr. 194; PewterWare 2009 p. 88 ill. 8 and 8.a

Dating : ca. 1400 AD

Other observations : 8 strips (Commenchal). Cleaned excavation

Jan Beekhuizen supplied the following extra information in PewterWare 2009, p. 97:

Width of strips starting with A clockwise right from the handle when flagon is upside down

(in cms)	A	B	C	D	E	F	G	H
width at the top		3,68	3,49	3,49	3,62	3,62	3,45	
width at bottom body	4,15	3,47	3,76	3,86	4,18	3,52	3,88	3,79
width at the foot	5,06	4,94	4,80	4,98	4,87	4,87	4,87	4,90

Diameter top from between strip A and B strip B and C strip C and D strip D and E
(in cms) to E and F to F and G to G and H to H and A

	9,76	9,32	9,86	9,10
Ditto foot	13,54	13,25	13,68	12,94

Nr. 16 **Short name** : ex Little coll.

Sequence number in presentation : 34

Where today : Private coll. NL

How acquired : Auction David Little coll. Little bought from pewterdealer Amsterdam

Former owners : Collector in Normandy till 1993; Christie's: 'a French noble family'

Where found : Hearsay: excavated in Normandy end of 19th c.

Marks : unclear on handle under hinge

Height with lid : 22,3 cm (8 ¾ ")

Height till top body : 6 5/8 " (16,8 cm)

On lid : sitting lion

Hollow base : Y

Double hinge : Y

Thumbpiece acorn : no, two balls

Text on handle : P.: ODERIOR

Capacity : 828 cl (29,5 fl. oz.)

Weight : 876 gr

Diameter top (max.) : following page

Diameter foot (max.) : following page

Composition of metal 1:

Composition of metal 2:

Literature : Beekhuizen 1993, Christie's p. 72-73 nr. 75; Pewterware 2009: p. 84, 92-93 ill. 9, 9.a and 9.b

Dating : ca. 1350 AD (Christie's)

Other observations : Cleaned excavation. Two halves (Jan B. and David Little).
Christie's refers to Exh.cat. V & A 2003/4, Gothic Art for England, which is a mistake



Jan Beekhuizen supplied the following extra information in PewterWare 2009, p. 98:

Width of strips starting with A clockwise right from the handle when flagon is upside down

(in cms)	A	B	C	D	E	F	G	H
width at the top		3,16	3,03	3,34	3,12	3,21	3,08	
width at bottom body	3,17	3,13	2,97	3,07	3,35	3,05	2,98	3,17
width at the foot	4,12	4,12	3,90	3,90	3,90	3,90	3,96	3,96

Diameter top from between strip A and B strip B and C strip C and D strip D and E
(in cms) to E and F to F and G to G and H to H and A

	8,57	8,37	8,67	8,41
Ditto foot	10,43	10,48	10,78	10,58

Nr. 17 Short name : Rijksmuseum Amsterdam

Sequence number in presentation : 33

Where today : Rijksmuseum Amsterdam, objectnr. BK-16457

How acquired : received from finders, according to then applicable law

Former owners :

Where found : River Linge, Gelderland in 1921

Marks : housemark

Height with lid : 23 cm

Height till top body :

On lid : sitting lion

Hollow base : Y

Double hinge : Y

Thumbpiece acorn : Y

Text on handle :

Capacity :

Weight :

Diameter top (max.) :

Diameter foot (max.) :

Composition of metal 1:

Composition of metal 2:

Literature : Theuerkauff 1988 302 and 493 fig. 58; PewterWare 2009, p. 87 ill. 4.

Dating : XVA (Rijksmuseum)

Other observations :



Nr. 18 **Short name** : museum Boijmans Van Beuningen

Sequence number in presentation : 11

Where today : Museum Boijmans Van Beuningen, Rotterdam, inv.nr. OM 23

How acquired : purchased 1955 from A.J.G. Verster

Former owners :

Where found :

Marks :

Height with lid : 23 cm

Height till top body :

On lid : octagonal knob

Hollow base : Y

Double hinge : Y

Thumbpiece acorn : Y

Text on handle : ARELLI

Capacity :

Weight :

Diameter top (max.) :

Diameter foot (max.) :

Composition of metal 1:

Composition of metal 2:

Literature : Cat. Delft p. 80, nr. 89 ill. 14; Verster p. 26 ill. 9; Cat. Rotterdam 1954 p. 13 nr. 23 ill. 3; Theuerkauff 1988 p. 302 and 493 fig. 59; Vreeken p. 109.

Dating : XIV/XV

Other observations :



Attachment 2. to the handout of the presentation on octagonal flagons
at Pewterers' Hall in London on January 25, 2014

Illustrations from A.-E. Theuerkauff-Liederwald,

Mittelalterliche Bronze- und Messinggefäße, Berlin 1988, p. 302 - 307**

** The ewer on ill. 286 is now back in Urquhart Castle Scotland where it was found (info thanks to Diana German)



fig. 57 Kanne, Silberemail. Paris, um 1333



fig. 58 Zinnkanne. Mitte 14. Jahrhundert



fig. 59 Zinnkanne. Mitte 14. Jahrhundert



fig. 60 Temperantia, Detail. Nachfolger des Andrea Pisano, um 1340/50



285 London, British Museum



fig. 61 Geburt Mariä, Detail. Giovanni da Milano, um 1365



fig. 62 Maria Magdalena im Hause des Pharisäers, Detail. Giovanni da Milano, um 1365



286 Edinburgh, National Museum



288 Eindhoven, Coll. J. Dirven



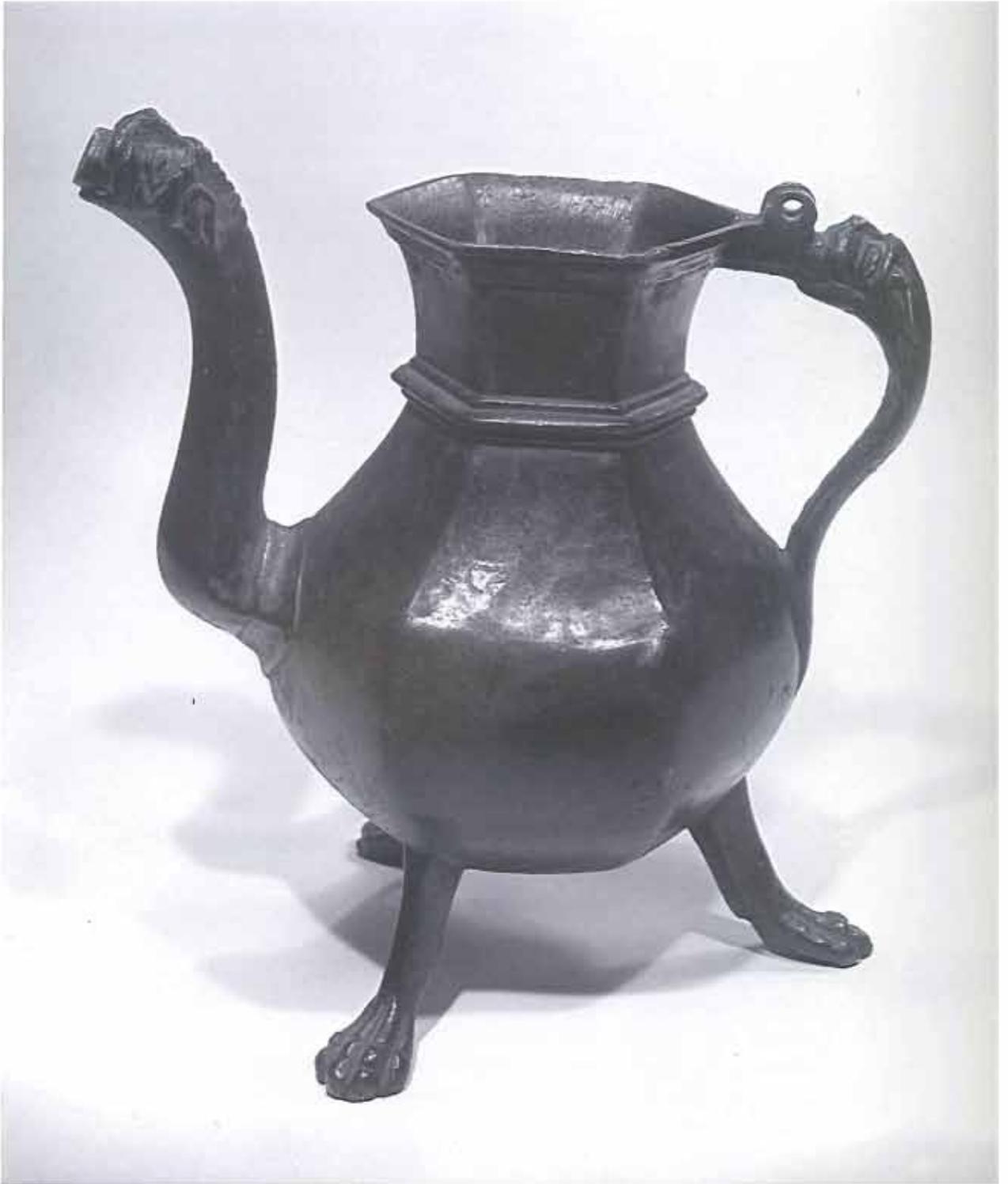
289 Eindhoven, Coll. J. Dirven



290 Eindhoven, Coll. J. Dirven



291 Edinburgh, National Museum



292 New York, Ruth Blumka

306



fig. 63 Verkündigung, Detail.
Roger van der Weyden, um 1440



294 Ehem. New York, J. Brummer



fig. 64 Handwaschung des Pilatus, Detail.
Derick Baegert, Ende 15. Jahrhundert



293 Privatbesitz, Schottland



295 Rotterdam, Museum Boymans-van Beuningen

Attachment 3. to the handout of the presentation on octagonal flagons
at Pewterers' Hall in London on January 25, 2014

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