

The following are in April 2014 the most detailed articles concerning English Pewter Porringers to be found. After the published articles are some notes found in the PS Library files included here as likely by R F Michaelis and previous librarians filed them attached to, or in with these articles.

ENGLISH PEWTER PORRINGERS—PART I

Apollo, July 1949

Their evolution over three hundred years

BY RONALD F. MICHAELIS

This series of articles is of major interest to all students and collectors of pewter in that it attempts, for the first time, to classify all known types of English pewter porringers in a provisional chronological sequence. Mr. Michaelis is fortunate in having had access to many little-known collections of early London relics, and the fruits of his study of the specimens thus discovered are in four parts. Pewter collectors who may not buy "Apollo" regularly should place definite orders with newsagents, or the Publisher, for the copies concerned, to ensure continuity of delivery.

The accurate dating of early British porringers has not been easy in the past owing to the paucity of specimens available for inspection and comparison, and the lack of any useful literature on the subject. The writer had, however, taken the opportunity of examining and making notes from every available porringer in private collections and museums known to him.

A further opportunity was recently given to inspect and record a selection of nearly twenty XVIth and XVIIth century porringers in the Guildhall Museum, London. These are, unfortunately, not on general exhibit at present owing to lack of space, but every facility was extended by the Librarian and Curator, Mr. Adrian Oswald, F.S.A., in affording ready access to the pieces and their history, so far as it was recorded.

Most of the specimens had come from excavations within the City of London, and date from a time prior to the Great Fire in 1666. The earliest type which can be definitely attributed to this country is that shown in two positions in Figs. I and II.

THE notes from which this article has grown were compiled, originally, purely for the writer's personal information, but over a number of years so much useful knowledge accumulated that it was felt to be to the benefit of all serious collectors and students of pewter that the fruits of study be preserved in print. The context itself will necessarily appeal mostly to those with a sympathetic interest in the study or collection of English pewter, but, nevertheless, it is hoped that others, more concerned with the purely historical, may find something of practical value herein, and that the title appearing at the head of this page will not convey the impression that the text holds nothing of interest for them.

In studying certain main features common to many types of porringers it occurred to the writer that some degree of accuracy could be attained in dating specimens, firstly, by body shapes, and, secondly, by the designs of the ears, or handles.

In compiling such a survey, the first, and major, difficulties were to decide (1) where to begin, and (2) what to include within the term *porringer*.

So far as date is concerned, the early XVIth century has here been selected as a starting point, although porringers of sorts were possibly, and even probably, used by the Romans in Britain and also by the later generations of inhabitants of these isles in medieval times; such pieces would, however, be of extreme rarity and hardly come within the scope of the present study.

To a pewter collector the term "porringer" generally conjures up the image of a vessel of somewhat flattish, circular formation, with deeply "booged" sides to the bowl, usually with one flat, fretted ear, set horizontally to the body, and a central "boss" in the base of the bowl.

This type is the commonest of all pewter porringers; it is also a style frequently met with in silver. In the latter metal, however, it is strange to note that it is seldom given the title of porringer.

A well-known silver expert was recently shown a pewter porringer of this type and, upon being asked by what name such a piece would be known to a silver collector, replied immediately "A wine taster or cupping dish." In pursuing the matter further, the same authority was asked what—to him—was a porringer, to which he responded by producing a cup-shaped vessel with two vertical handles, such as would be termed by a pewter collector a caudle-cup or posset-pot.

It is probably quite true to say that porringers were, at times, used for all the purposes indicated by their various appellations.

From the definition given in Webster's Dictionary "posset" is "a beverage of hot milk, curdled by some strong infusion as by ale, wine, etc., and often containing spices." In the Oxford Dictionary "caudle" is defined as "a warm drink consisting of thin gruel, mixed with wine or ale, sweetened and spiced, given chiefly to sick people—especially women in childbed, also to their visitors."

It would seem, therefore, that there was little difference between a "caudle" and a "posset," and, by the same token, one may assume that the same type of vessel would have been used for either.

In Picton's *Liverpool Municipal Records* there is listed (in Chapter I, p. 153) "One Cawdell Cupp with a top" (1634).

Webster's Dictionary defines a "posset pot" as "a two-handled vessel used for making posset." (The italics are mine.)

Porringers (as known to pewter collectors) were not normally with "tops" or lids, nor were they two-handled, although, exceptionally, both lidded and two-eared porringers are known. These latter are mostly commemorative pieces of the William III or Queen Anne periods, and will be made the subject of a separate article.

For the purposes of this survey the posset-pot, the caudle-cup, the toasting-cup and the Scottish quaich will also be ignored, and the writer will class under the generic term "porringer" all other small shallow bowlled vessels, with either one or two ears.

Whether they are, in fact, wine tasters, bleeding bowls (often with gradation marks to show the quantity of blood "let") or porringers, is left to the imagination or whim of the reader.



Figs. I and II. A double-eared porringer of XVIth century or earlier and (below) view of the base.

The writer knows of four such pieces, in varying stages of condition due to their burial, and their very prevalence leads to the conclusion that they formed a definite type in common use.

In the case of three of them, at least, the circumstances of finding—in a stratum of the earth which can be dated very closely—have left no doubt that they hail from a period before the end of the XVIth century. Other items, attributable to this period, found in or near the sites, have established their age to this extent.

The metal of which these pieces are made is somewhat softer and of poorer quality than that used later as a general rule; in no case has it been found with the fine "pigeon's breast" efflorescent patination, known to collectors as "Nature's gilding." The oxide forming on this particular alloy tends to be of a grey powdery nature, and is fairly easily removed.

The specimen shown at Figs. I and II is in a remarkably fine state of preservation and, in parts, still displays the original "bloom" with which it left its maker's hands nearly 400 years ago. It was dug up in Finsbury Circus, London, and is one of the treasures of the Guildhall Museum to which reference has just been made. This piece measures 8½ ins. from tip to tip

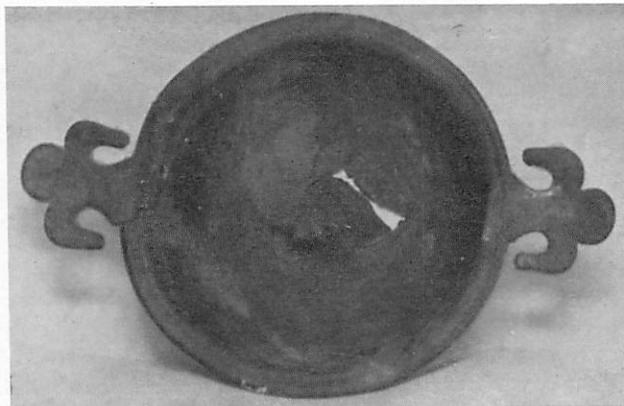


Fig. V. Double-eared porringer of type 2a.

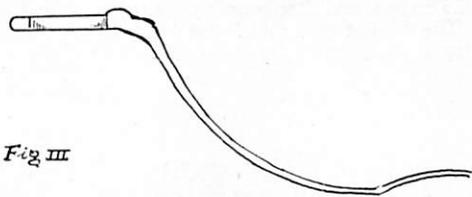


Fig. III



Fig. IV (a). (b). (c).

Fig. III. Section of the bowl of the porringer in Fig. I (type 1a).

Fig. IV. Marks found on porringers of bowl-type 1a.

across the ears; the inside of the bowl being 5½ ins. in diameter. The ears are cast in one piece with the bowl and are not later additions. The everted rim is strengthened by the moulded ridge shown in the sectional drawing at Fig. III. The centre of the base is raised and takes the form of the "boss" more familiar in rose-water dishes of the XVIIth century. This bossed centre is, in itself, an early feature; most pewter plates and dishes up to c. 1650 displayed this characteristic to a greater or lesser extent. Upon the upper surface of one ear is punched the monogram shown at Fig. IV(a).

Another identical porringer, or two-eared dish, also at the Guildhall Museum, bears the device shown at Fig. IV(b) on one ear, in the same position.

Little is known of the touch-marks in use during these early years, but the type of marks here rather indicates that they are more probably "house-marks" or "merchants' marks" of their one-time owners.

A further identical piece, in the writer's collection, has what seems far more likely to be a touch on the underside of one ear, but this is only partly visible. What can be seen of it, however, is shown at Fig. IV(c). The latter porringer is, unfortunately, only about two-thirds complete, having been found in a badly corroded condition in the stream of the Walbrook, running beneath the old Bank of England. The foregoing style of double-eared porringer is, for the purposes of this chronology, designated body-style 1a.¹

Another very similar early type has been classified as body-style 1b; this follows very closely all the main features of manufacture and quality of metal, etc., of the former type, with the exception that the bowl does not display the "bossed" centre, being an unbroken curve from one side of the rim to the other.

The only known specimen of this type was originally in the collection of the late Mr. A. B. Yeates, which he bequeathed to the Victoria and Albert Museum.

The proportions of type 1b are slightly less than those of type 1a, being only 5¾ ins. across the bowl, and 8¼ ins. from tip

to tip of the ears. The ears themselves are a crude representation of a cinquefoil, and are classed as ear-type 1b in the chart of ear-styles. There are no visible signs of a maker's mark.

Type 2a (shown at Fig. V) is also two-eared and, in many respects, is similar to the first and is also not unlike some Continental examples, particularly in the shape of the ear, which is a true trefoil or fleur-de-lys, as against the "embryo-trefoil" of type 1a.

All aspects of the manufacture and quality of metal proclaim it to be slightly later than the former pieces, and one is tempted to ascribe it to the late XVIth or early XVIIth century. The trefoil ear has been used on other and later types of English porringers and this must be accepted as a true national feature, albeit rarely found.

The bowl of type 2a is slightly deeper than in types 1a and 1b and is not bossed in the centre. A raised rim runs round the base upon which the vessel stands (see sectional drawing at Fig. VI). Only two of this type are known to the writer, that illustrated being in the Guildhall Museum, and the other was recorded in detail in the personal notebook of the late A. B. Yeates. Although this latter (Yeates) specimen also has "fully-fledged" trefoil ears, there are slight variations between the ears of both pieces. The differences will be seen to advantage in the ear-type chart under the Nos. ear-types 2a and 2b.

Both these porringers bear touch-marks struck upon the centre of the base; that drawn at Fig. VII(a) being upon the Guildhall specimen, and, at Fig. VII(b), upon that noted by Mr. Yeates.

The very types of touches indicate the early XVIIth century; as both these marks are unrecorded, there is little hope of being able to allocate them with safety to any known makers.

The six-pointed star (or overlapping triangles) mark is not unlike that to be seen on a very early pillar salt at the Guildhall Museum, which the writer has provisionally dated as of the late XVIth century, the main difference, however, being the initial "A" within the star on the salt, against the letter "T" on the porringer. A fine early dish of c. 1640, with such a mark, is in the possession of Mr. Minchin, and another broad-rim dish of c. 1650, also bearing a similar mark, is in the writer's collection.

The device at the top of the touch on the Guildhall porringer, somewhat like a figure 4 with a crossed tail, has been used frequently from medieval times up to about 100 years ago, both in this country and in Germany, and is thought to have had some trade significance, the exact nature of which escapes the writer. It has been seen on early spoons and in various merchants' marks and trade-marks, with the figure 4 facing to either left or right. If any reader has any suggestions to make on the possible origin or purpose of the *motif*, the writer, and others, will be grateful.

Another porringer, of which type only one specimen is known, is classified as body-type 2b. The distinctive feature of this example is the thickened band of metal round the neck. The ears are cast in one piece with the body as in the former types. The ears (type 2c), however, are very different, each being a very clear-cut representation of a fleur-de-lys of which the tips of the outer petals touch, and are soldered to, the rim. This piece is stated to have been found in London, and was presented to the London Museum in 1915. It is 8 ins. in diameter across the ears; the bowl diameter is 4¾ ins. No maker's touch is visible,

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the centre of the base, where the mark (if any) would have been, having been burnt away.

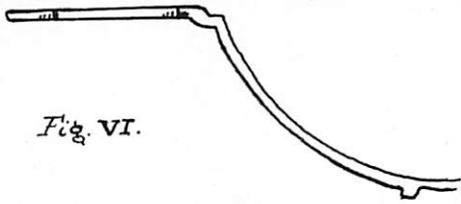


Fig. VI.



(a).

(b).

Fig. VII. (Drawn about twice actual size.)

Fig. VI. Section of the bowl of the porringer in Fig. V (type 2a).

Fig. VII. Marks found on porringers of type 2a.

The period of the foregoing types of double-eared porringers has been defined as well as may be, and dates of usage may be approximately stated to be: Body-types 1a and 1b from, say, 1450 to 1600, and types 2a and 2b from c. 1575 to 1625.

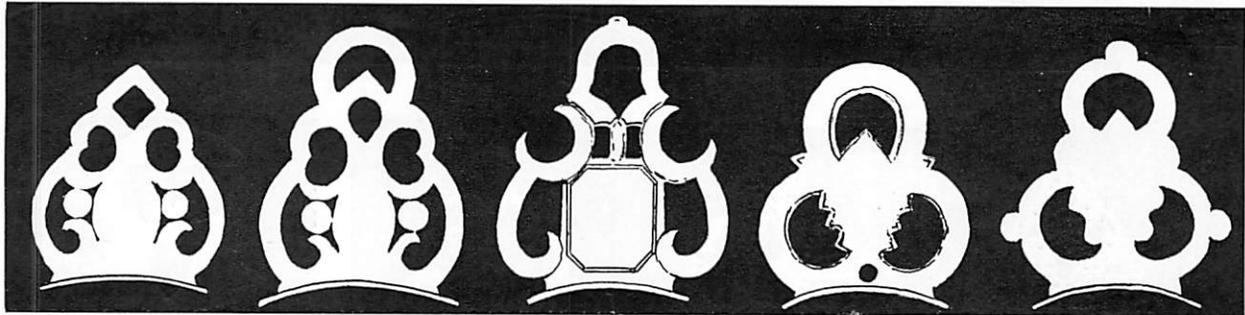
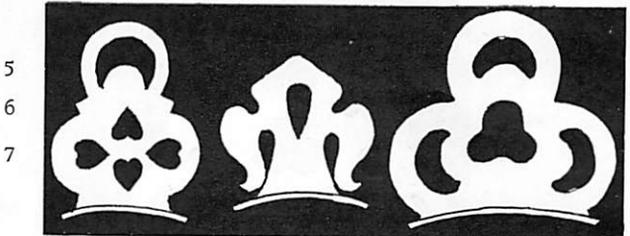
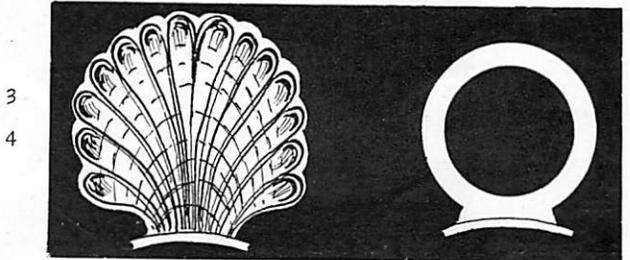
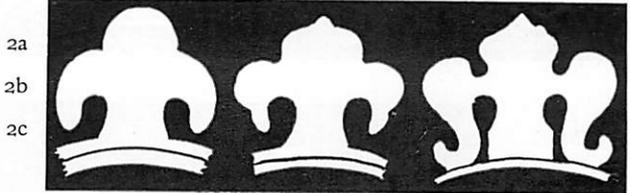
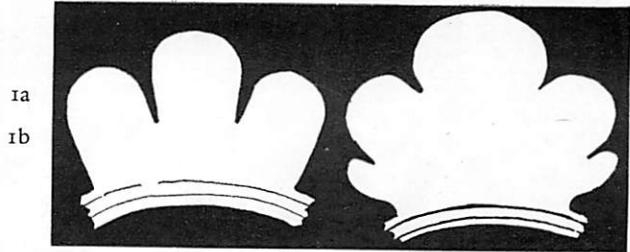
The writer is indebted to Mr. R. W. Symonds, of London, for bringing to his notice the following extract from a will of 1485: ". . . Item in puter dyschys, *dobelers*, saucers, j charger, olde metyll, j dousan nethe et di. pro pondere, iijss. xjd."

The "*dobelers*" to which reference is made might very conceivably have been the "double-ears" of the types just described.

No other types of pewter porringers which can be safely attributed to these early years have come to notice, and, for the present, it must be assumed that the single-eared types did not come into prominence until a later date—probably c. 1625.

¹ A chart of body-styles, showing all main types of porringer bowls (in section), will be incorporated in a forthcoming instalment.

(To be continued)



(Above) 8
(Below) 13

9

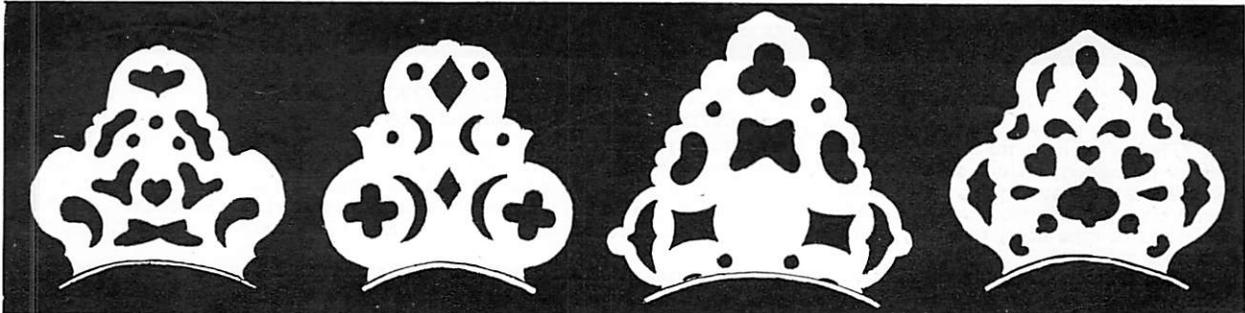
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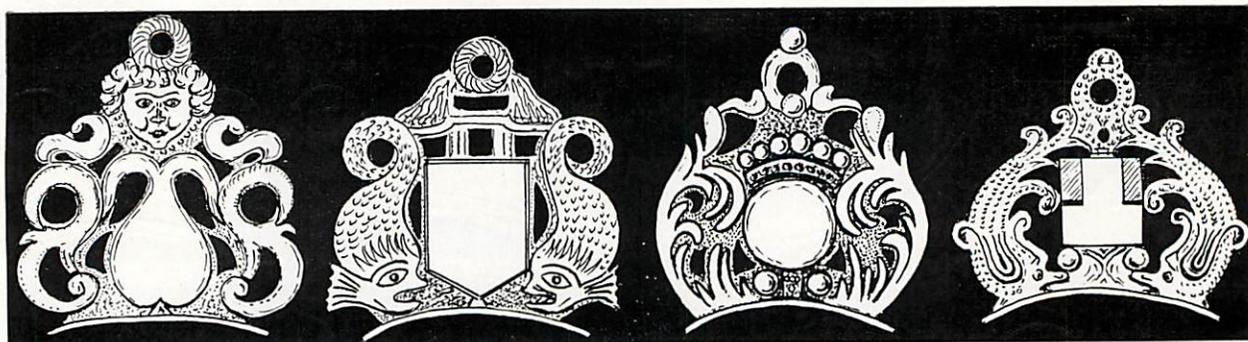
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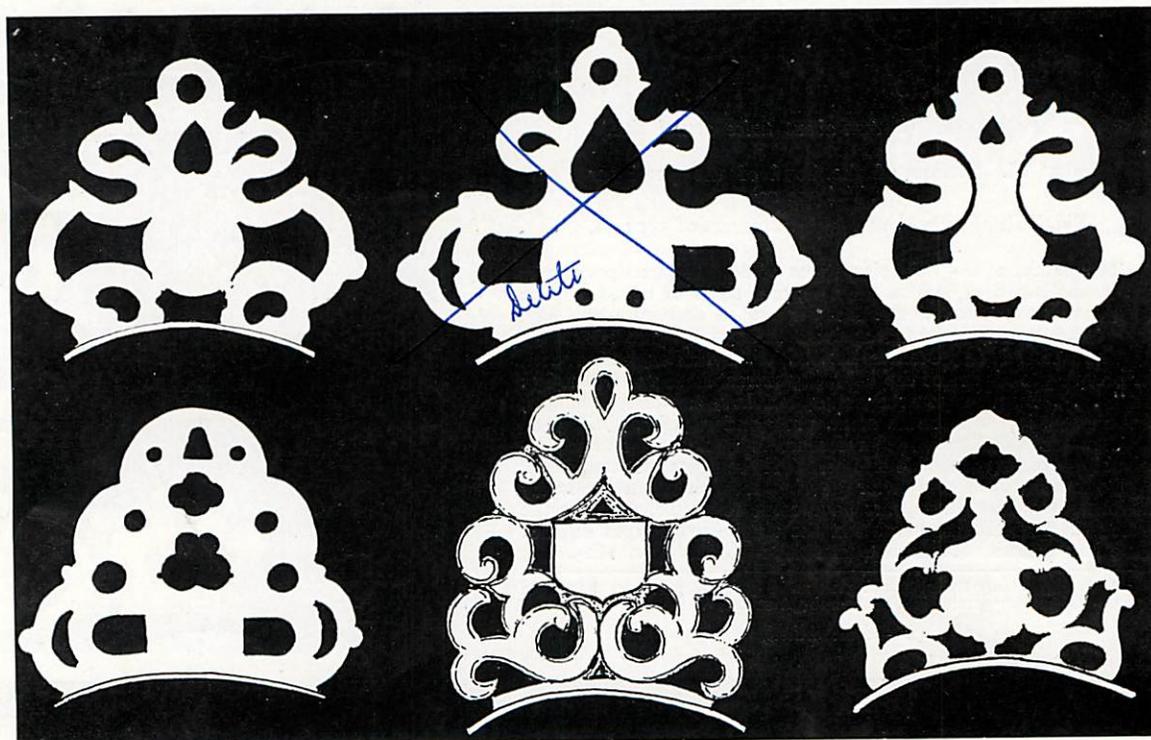
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16





(Above)
17, 18, 19
and 20.



(Centre)
21a, 21b,
21c,
22, 23 and
24.

(Below)
25a, 25b,
26 and 27.

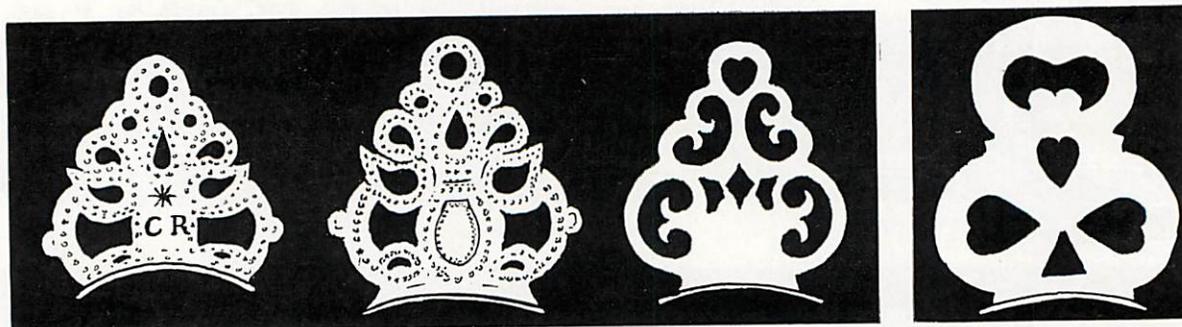


CHART OF EAR-TYPES FOUND ON ENGLISH PEWTER PORRINGERS
from the mid-XVth to the late XVIIth centuries.

These drawings, made by the author from actual specimens of the various types of ears found on authentic English pewter porringers, include all the major types at present known to exist. Many of them are found with very slight variations from the drawn types, but these, although interesting from the point of view of the student who desires to carry the study even further, would, in the author's opinion, tend to confuse rather than help the reader at this stage. Certain variations of type have, however, been noted where the differences are significant—e.g., Nos. 21a, 21b, and 21c, and also 25a and 25b.

As the succeeding parts of this article are published, the attention of readers will be referred back to the types illustrated here.

R.F.M.

Apollo, August, 1944

ENGLISH PEWTER PORRINGERS—PART II

Their evolution over three hundred years

BY RONALD F. MICHAELIS

DUE to the publication, in this issue of APOLLO, of the chart of body-styles, there remains little space for further description of actual porringers. One early example, however, of the single-eared types is illustrated and commented upon below.

The earliest of this group is a shallow, cup-shaped vessel with bowl $4\frac{1}{2}$ ins. in diameter, with slightly everted rim; the whole is $2\frac{1}{16}$ ins. in depth, with a raised flange surrounding the base, forming a foot. This base flange is $2\frac{1}{2}$ ins. in diameter.

This specimen, which is illustrated at Fig. VIII, has a finely cast ear (type 3) in the form of a 14-lobed cockle shell, slightly cupped on the upper surface, made with a wedge-shaped thickening of the metal at the point where it is fixed to the body of the vessel. The body has been lathe-turned in finishing, and concentric marks, indicative of this process, are to be seen upon the base.

In a quantity of Roman and Romano-British pewter examined by the writer, however, no resemblance could be traced, either in casting, method of manufacture or in the manner of the deposit of oxide, which on Roman pewter is of a very different nature from that on this specimen and on other pewter of the XVIth century and later. The corrosion on Roman pewter—where present at all—is generally of a soft chalky nature, grey-greenish in colour, somewhat like that acquired by bronzes which have been buried for a like number of years, and where corrosion is still active.

So satisfied was its present owner with his reactionary theory that he re-submitted the piece to the British Museum for consideration of the Assistant Keeper, Mr. J. W. Brailsford, who is well known as an authority on Roman antiquities, and he was able to say, without hesitation, that it was, in his opinion, *definitely not of Roman origin*. Analysis showed that the metal



Fig. VIII. Cup-shaped porringer of type III (note the thickening at fixture point of the ear).

This porringer was dug up in London, from an excavated site in Cheapside and, until acquired by the author, formed part of a well-known collection of antiquities sold at auction in 1948.

It had undoubtedly been buried for a considerable period, for its surface had been eaten away in part by corrosion and, in one section, the metal is no thicker than tinfoil. The ear itself and other parts of the body, however, are in as good condition as in the days the vessel was in use, except that they have acquired that fine patination, or "Nature's gilding," already referred to in Part I. The late Howard H. Cotterell wrote at some length on this subject in APOLLO Magazine for September, 1933.

This piece was, in 1944, submitted by its former owner for examination and report to the curator of the Roman and Greek antiquities section of one of our prominent museums, and the opinion was given then that it was Roman of the first or second century.

It should be stated at the outset that the present owner would have been reluctant to dispute what had been said about this piece by such an authority without good reason, but upon very careful comparison with other types no conclusion could be formed other than that it was far more likely to be of early XVIIth century date.

The reasons for ascribing this to a period around c. 1625 and to an English maker are many and varied, and also are somewhat conjectural.

It is a fact that this was dug up in England, and whilst this adds weight to the theory that it is English it is, of course, not conclusive.

The type of ear is of a style not usually associated with English pewter but is more commonly found on the continent—more particularly in France. The shell *motif* was also a feature used by the Romans.

from which it was composed contained an unusually high proportion of tin, far greater than was used in Roman pewter.

This result was most satisfactory, from the writer's point of view, and further corroboration was forthcoming later, when, at the London Museum, another specimen of the type came to light.

The latter vessel was in all respects identical with that described, so far as body shape and measurements are concerned, but the ear on the second specimen is of plain, circular formation (see ear-type 4), affixed to the bowl by a thickened wedge section of metal, in the same manner as the "shell" ear. This ring ear, when viewed from above, is seen to be perfectly circular, but it is slightly flattened in section.

This type of ear is known to exist on a two-handled pewter loving-cup, formerly in the Yeates collection, which its owner believed to be of the XVIth century.

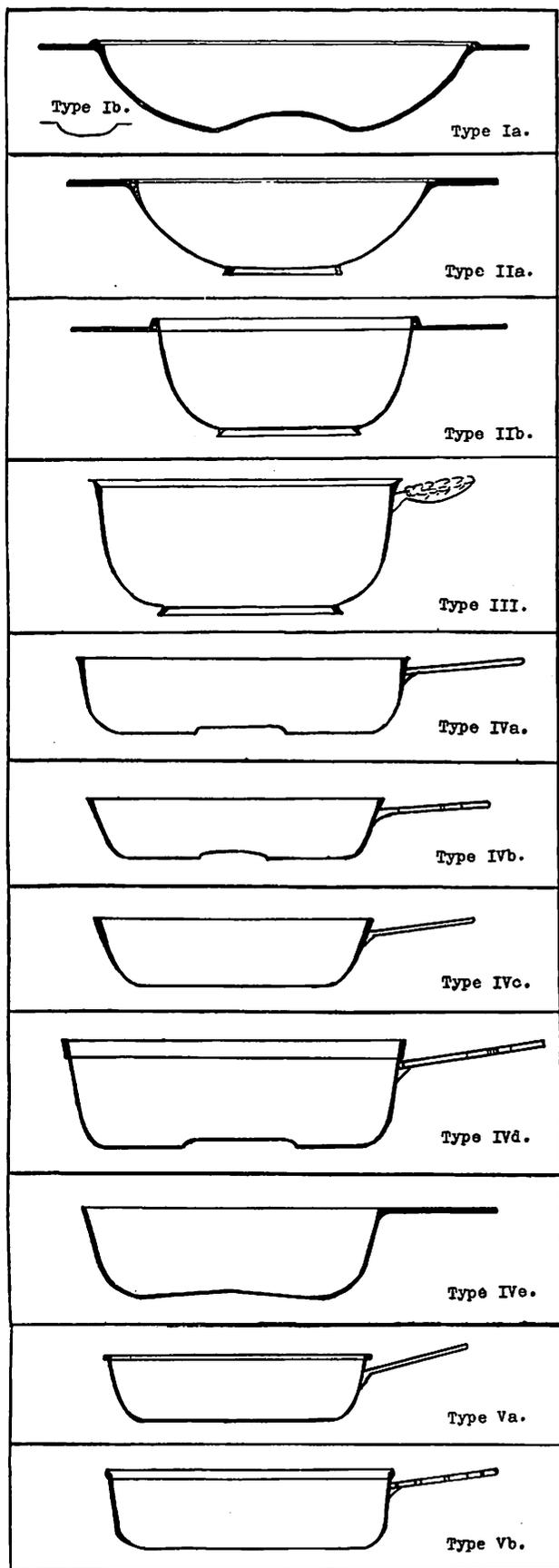
CHART OF BODY-TYPES OF ENGLISH PEWTER PORRINGERS

FROM THE MID-FIFTEENTH TO THE LATE EIGHTEENTH CENTURIES.

The drawings in the accompanying charts have been made with black outline to show the varying thicknesses in the section of metal from which the pieces are cast. In some cases the main features have been slightly exaggerated where it might, otherwise, have been difficult to distinguish a difference in such small reproductions, but generally the drawings are truly executed and, combined with the information printed alongside, should give the reader a good indication of the types of bowl with which ears of various styles (as per the chart in Part I) are found.

(The drawings are between $\frac{1}{2}$ and $\frac{3}{4}$ actual size.)

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TYPE Ia. Shallow bowl with central boss. Double-ears, of type 1a, cast in one piece with the body. *Marks:* As Fig. IV(a), (b) and (c). Diameter across bowl, 6 ins. to $6\frac{1}{2}$ ins. (excluding ears) (See Figs. I and II).

TYPE Ib. As above, but without boss in centre. Double-ears, of type 1b, cast with body. *Marks:* None. Diameter, $5\frac{3}{8}$ ins. across bowl. XVIth century or earlier.

TYPE IIa. Shallow bowl without boss, but with flange at base. Double-ears, of types 2a or 2b, cast in one piece with body. *Marks:* As Fig. VII(a) and (b). Diameter across bowl, $4\frac{1}{8}$ ins. to $4\frac{3}{4}$ ins. (See Fig. V.) Mid-XVIth to early XVIIth century.

TYPE IIb. Slightly deeper bowl than above, and thick collar to rim. Raised flange at base. Double-ears, of type 2c, cast in one piece with body. *Marks:* None. Diameter, $4\frac{7}{8}$ ins. across bowl. Mid to late XVIth century.

TYPE III. Cup-shaped bowl with standing flange at base. Single ear, of either types 3 or 4, cast separately and "burnt-on." Ear made with a thickened wedge-section at the fixture point. *Marks:* Unintelligible. Diameter of bowl, $4\frac{1}{2}$ ins. to $4\frac{3}{4}$ ins. (See Fig. VIII.) c. 1625.

TYPE IVa. Shallow, tapering-sided bowl with small boss in centre. Single ear, of either types 8 or 10, cast separately. *Marks:* "E.W." and date 1642 (unrecorded). Diameter, $5\frac{3}{4}$ ins. "R.G." and date 1663 (unrecorded). Diameter, $5\frac{5}{16}$ ins. "I.C." and a Chess-pawn, in beaded circle. Diameter, $4\frac{7}{8}$ ins. (See Figs. IX(a) and X.) c. 1640-1660.

TYPE IVb. Miniature porringer with tapering sides, and small boss in centre. Single ear, of type 5, cast separately. Bowl diameter, $3\frac{3}{8}$ ins. *Marks:* "W.M." and Crescent, in beaded circle, No. 69 on the London touchplate. Maker, probably Wm. Mabbott, London, c. 1644-80. (See Figs. IX(b) and XVI(a).) c. 1650.

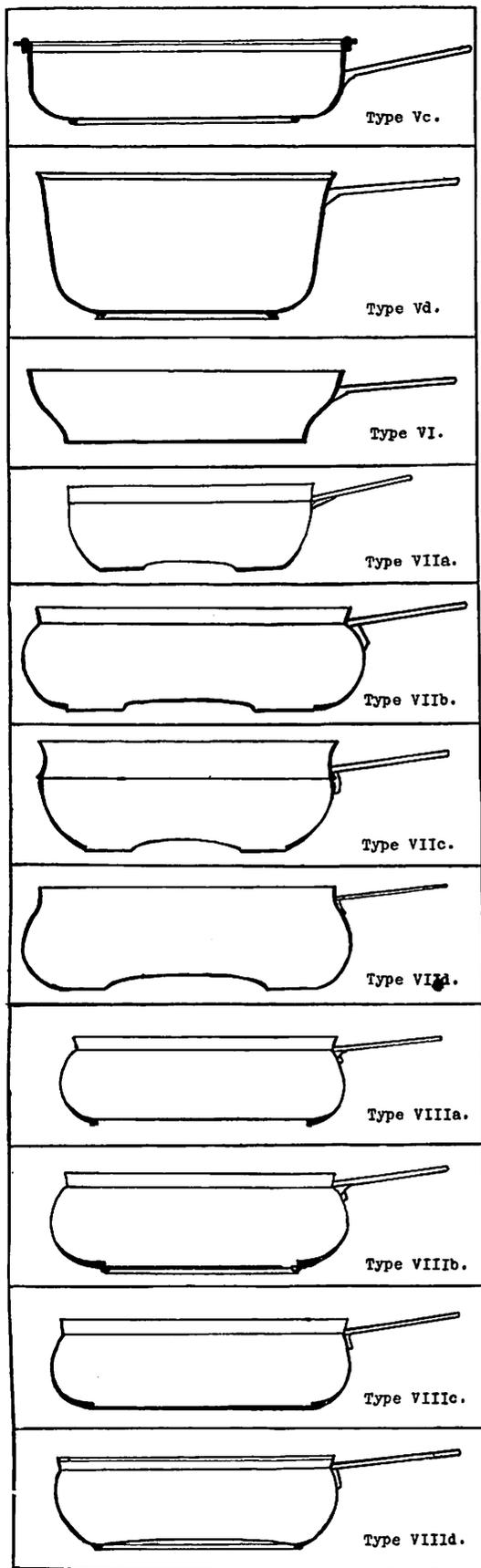
TYPE IVc. Very similar to above, but without boss. Single ear, of types 9, 11 or 18, cast separately. *Marks:* Various, unintelligible, and also of John Kenton, London (Cott. No. 2720). Bowl diameter, 5 ins. to $5\frac{1}{2}$ ins. (See Figs. XI and XII(a) and (b).) c. 1650-1675.

TYPE IVd. With thickened collar to rim, otherwise very similar in formation to preceding types, but deeper in proportion. Small boss in centre of bowl. Single ear, of type 10, cast separately. *Mark:* "E.N." and (?) fledged arrow, in a beaded circle. No. 126 on the London touchplate. Maker, probably Edward Newbould, London, c. 1668 (Cott. No. 5810). Bowl diameter, $5\frac{1}{2}$ ins. Depth, 2 ins. c. 1650-1670.

TYPE IVe. Slightly raised centre to bowl, but quite distinct from the bossed-centre types. Single ear, of type 12, cast in one piece with the body. This is the only single-eared specimen with this formation known to the writer. *Marks:* None. Bowl diameter, $4\frac{7}{8}$ ins. Depth, $1\frac{3}{8}$ ins. c. 1625-1640.

TYPE Va. Similar to bowl type IVb, but with thickened, everted lip; no boss in centre. Diameter of bowl, $3\frac{1}{4}$ ins. Single ear, of type 6, cast separately. *Mark:* "I.C." and blazing sun, in beaded circle. No. 179 on the London touchplate. This mark, although attributed to Joseph Colson, c. 1668 (Cott. No. 1057a), may have been used by his father, John Colson, c. 1627-52. c. 1650.

TYPE Vb. Somewhat similar in formation to type IVc, but with slightly everted lip, thinned off inside the rim. Single ear, of type 21c, cast separately. *Marks:* "I.C." in small beaded circle (unrecorded). Bowl diameter, $3\frac{3}{8}$ ins. c. 1660-1670.



TYPE Vc. Distinct from all previous and later types; the rim is strengthened by a thickened flange and an everted rim (note sectional drawing) and, in addition, has a band of twisted rope-design ornamentation running round the top. A similar band of rope-design ornament forms the flange upon which the vessel stands. Single ornamented ear, of type 17, cast separately. *Marks*: "W.M." and Crescent, in beaded circle. No. 69, L.T.P. Maker, probably Wm. Mabbott, London, c. 1644-80. Bowl diameter, 5½ ins. Depth, 1½ ins. (See Figs. XI and XII(c).) c. 1650-1660.

TYPE Vd. Deep cup-shaped bowl with steep, tapering sides, and flange at base. Bowl diameter, 3¾ ins. at top. Single ear, of type 21a (variation), or 22, cast separately. Two specimens of this type are known; on that with ear type 21a the fixture is by a crude, semi-circular "tongue," or bracket, for additional strengthening; whereas on the other the fixture is by the thickened wedge-shaped section as on the specimen of type III, described earlier. *Marks*: On the first mentioned is the touch of Edmund Harvey of York or Wigan (see note in text). The other has no discernible mark. (See Fig. XIV.) c. 1670-1675.

TYPE VI. Shallow curved-sided bowl, quite distinct from all other known types in pewter; flat base. Diameter at top, 4¾ ins. A silver specimen is known with the date letter for 1658-59. Single ear, of type 12, cast separately. (See note below.) *Mark*: "C.S." and floral spray, in a beaded circle. No 22 on the London touchplate. Maker, probably Charles Sweeting, London, c. 1633-80 (Cott. No. 4600). (See Fig. XV.) c. 1660-1670. *Note*: The only other instance of the use of this type ear is on the porringer, type IVe, where it is cast with the body.

TYPE VIIa. Miniature porringer, with deeply "booged" sides, and, in other respects, similar to type VIIb (below). The metal of these specimens is very thin throughout. (i) Ear type 25b. *Mark*: "E.W." in small beaded circle (unrecorded). Bowl diameter, 2½ ins. Depth, 1 in. (ii) Ear type 26. *Mark*: Cast initials "C.H." on reverse of ear (unrecorded). Bowl diameter, 2⅞ ins. Depth, 1 in. (See Figs. XVI and XVII) and (iii) Ear type 25a. *Mark*: Cast initials "C.R." on front of ear. Bowl diameter, 2½ ins. Probably c. 1650-70.

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

TYPE VIIc. "Booged" sides of slightly different contour from above, but the main difference is in the wide concave band, or collar, at top. Single ear, of type 15 or 21b, cast separately. *Marks*: Touches of Henry Hamerton, London, c. 1707-40 (Cott. No. 2105), are upon the two specimens mentioned in the text. (See Fig. XX(b).) c. 1720.

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

TYPE VIIIa. Booged sides, narrow collar and flat base, the underside of which is inset above the level of the booge. There is a very thin flange at foot, surrounding the cavity, to form a secure stand. Bowl diameter, 4¾ ins. at rim. Single ear, of type 23, cast separately, and "burnt-on." *Mark*: "W.B." in small beaded circle (unrecorded). (See Fig. XXI.) c. 1690-1695.

TYPE VIIIb. Booged sides, narrow collar and flat base, the inside level of which is below the level of the booge, and the flange at base is of normal proportions. (i) Single ear, of type 23, cast separately. *Marks*: "I.F." in diamond shaped lozenge (as Cott. No. 5591). (ii) "T.L." and Fleur de Lys in shaped outline. Maker, possibly Thomas Lanyon, Bristol, c. 1715 (Cott. No. 2843). Diameter of the first is 5½ ins. and of the second 5 ins. across bowl. (See Fig. XXII) and (iii) Ear type 14. *Mark*: "C.B." inside bowl (as Cott. No. 5419). Bowl diameter, 5⅞ ins. c. 1690-1715.

TYPE VIIIc. Booged sides, etc., almost exactly as VIIIb, the main difference being the lack of flange at foot. Single ear, of type 21a, cast separately, and "burnt-on." *Mark*: "T.B." in quatrefoil outline (unrecorded). Bowl diameter, 4¼ ins. at top. (See Fig. XXIII.) c. 1700-1720.

TYPE VIId. Booged sides, narrow collar, and flattish base, raised very slightly towards the centre, resting on a flange at base. The rim, or collar, has a narrow engraved line running round the outside top edge. Single ear, of type 21c, cast separately, and "burnt-on." *Marks*: Four specimens of this type are known to the writer and none of them is marked. (See Figs. XXIV and XXV.) c. 1690-1720.

ENGLISH PEWTER PORRINGERS—PART III

“Apollo” Sept. 1949

Their evolution over three hundred years

BY RONALD F. MICHAELIS

FOLLOWING closely upon the heels of the cup-shaped porringers with “shell” and “ring” ears, came those which might be termed “straight-sided” to distinguish them from the earlier curved-bowl types and from the later “booge” porringers.

There are distinctive features separating these from each other within the same group, although a definite “family resemblance” can be traced through from c. 1640 to c. 1675; this may be clearly seen from a glance at the chart of body styles, types IV and V.

The earliest of these is thought to be the larger of the two examples illustrated at Fig. IX. This particular porringer, with central boss (type IVa) is in the possession of Capt. A. V. Sutherland Graeme, of London. It bears upon the underside of the base, in the centre, a touch containing the initials “E.W.” and date 1642 in a beaded circle; included in the touch is a device which appears to be a handcuff, similar to that adopted in the touchmark of Robert Lock (Cotterell No. 2976).

The date “1642” does not, necessarily, refer to the year in which the porringer was made, but to the date upon which the maker had leave from the Pewterers’ Company to strike his touch and open shop on his own account, after having obtained his freedom.

This porringer was dug up in London, near the Strand, and was in all probability made by a London pewterer, but one whose touch is not recorded on any of the existing touchplates preserved by the Company.

Touchplates bearing marks of master pewterers operating before the Great Fire of London were lost in that conflagration, and those pewterers who survived, and continued to operate after the fire, were required to re-strike their touches on a new touchplate brought into use in 1667-68.

The porringer itself has undoubtedly been exposed to heat before burial, and bears a scar of molten metal which may be clearly seen in the photograph. It is therefore conceivable that the vessel was a casualty of the Great Fire. (The circular mark, similar to a touch, to be seen on the ear of this porringer is not a touch, but a previous owner’s “housemark.”)

One other almost identical porringer, with a similar ear, is owned by Mr. Melvyn H. Rollason, of Wolverhampton, and is shown in Fig. X. Mr. Rollason’s specimen has the touch placed in the same position as in the former piece; the maker, however, is “R.G.,” and his touch contains the date 1663. This mark is unrecorded, and the pewterer, also, is unknown, but here again the date refers probably to the opening of the maker and, therefore, to the earliest date in which this particular piece would have been made. It seems safe, however, to attribute the type to the period 1640-1665.

Another porringer with this type of bowl but with only a fragment of its original ear still extant is in the possession of the Guildhall Museum. The Guildhall specimen bears the touch shown in

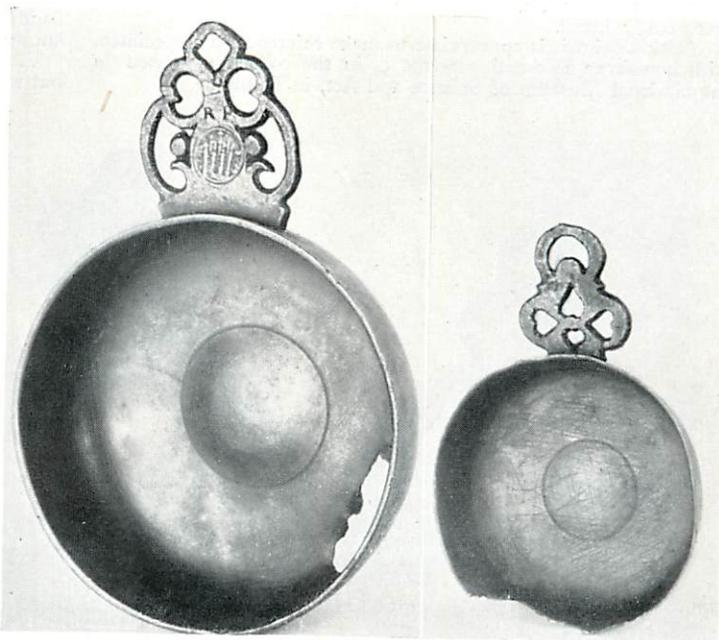


Fig. IX. Poringers of types IVa and IVb. (Left) by “E.W.” dated 1642. (Right) by William Mabbott, London, c. 1650.

Cotterell under the No. 5917, and contains the initials “C.S.” (This mark is referred to later in connection with a porringer of type VI.)

Comparison of the ear fragment with others more complete has enabled the writer to ascertain that it was of ear-type 10.

A porringer of type IVb, contemporary with that above, is shown alongside type IVa in Fig. IX. This small porringer is practically the same in outline as its companion, but is only $3\frac{3}{8}$ in. in diameter across the bowl and is one of three known specimens of the type.

All three bear the touch containing the initials “W.M.” and a crescent, in a beaded circle (No. 69 on the first London touchplate), now known to have been restruck by William Mabbott (Cott. No. 3029), who became free in 1636 and opened shop in 1644-45.

This pewterer no doubt had a long history of porringer making, for we find that part of his apprenticeship was served with one James Jones (Cott. No. 2656), who was, himself, known to be a porringer maker. (William Mabbott was also the maker of the unique porringer shown in Figs. XI and XII (c) referred to later.)

As does its larger companion, this small porringer bears a distinct scar, caused by the metal from the rim having melted and run down into “blobs.” One is again tempted to conjecture that this disfigurement is a direct result of exposure to the ravages of the Great Fire. All one can say with certainty is that this piece was dug up in London, on the site of the fire.

Two examples of the following type (IVc) are shown in Figs. XI (a) and (b) and XII (a) and (b). These are identical in body style with type IVa, with the exception that no boss appears in the bowl.

This type seems to have been made during the period from c. 1650 to 1675; for the second of the illustrated specimens is by John Kenton, who did not obtain his freedom until the latter date. The two specimens shown are 5 in. and $5\frac{1}{4}$ in. respectively across the bowl. The first carries a rare type of ear, similar to that found on silver examples of c. 1656-60, and the second has an ear with embossed cast design depicting two dolphins supporting a shield (see ear-type 18). (This ear appears again on a porringer of body type VIIb, made by an unknown pewterer who may have been Henry Sewdley (Cott. No. 4193), and if so then this latter piece



Fig. X. Another porringer of type IVa. Maker, “R.G.,” dated 1663.

A P O L L O

(of type VIIb) could not have been made earlier than 1706, in which year Henry Sewdley obtained his freedom.)

One may draw the conclusion that "H.S." later came into possession of John Kenton's porringer-ear mould and used castings from it long after the original owner. The passing on, or loaning, of moulds was not uncommon in those days when the moulds were costly items.

At this point it is appropriate to make reference to a specimen, with bowl-type IVc and ear-type 9, in the collection housed in the National Museum of Science and Art, in Dublin.

of pewter porringers being made in Ireland as early as the mid-XVIIth century, but there are sufficient records to show that large quantities of pewter were imported as early as 1557 and by the middle of the XVIIIth century the quantity amounted to as much as eight or nine tons monthly.

Type IVd claims individual mention by virtue of the thickened band which encircles the rim. Ear-type 10 is found on the only known specimen of the type at the Victoria and Albert Museum.

Type Va is a unique style of porringer, similar to type IVc but with the addition of an everted rim. One specimen only, with

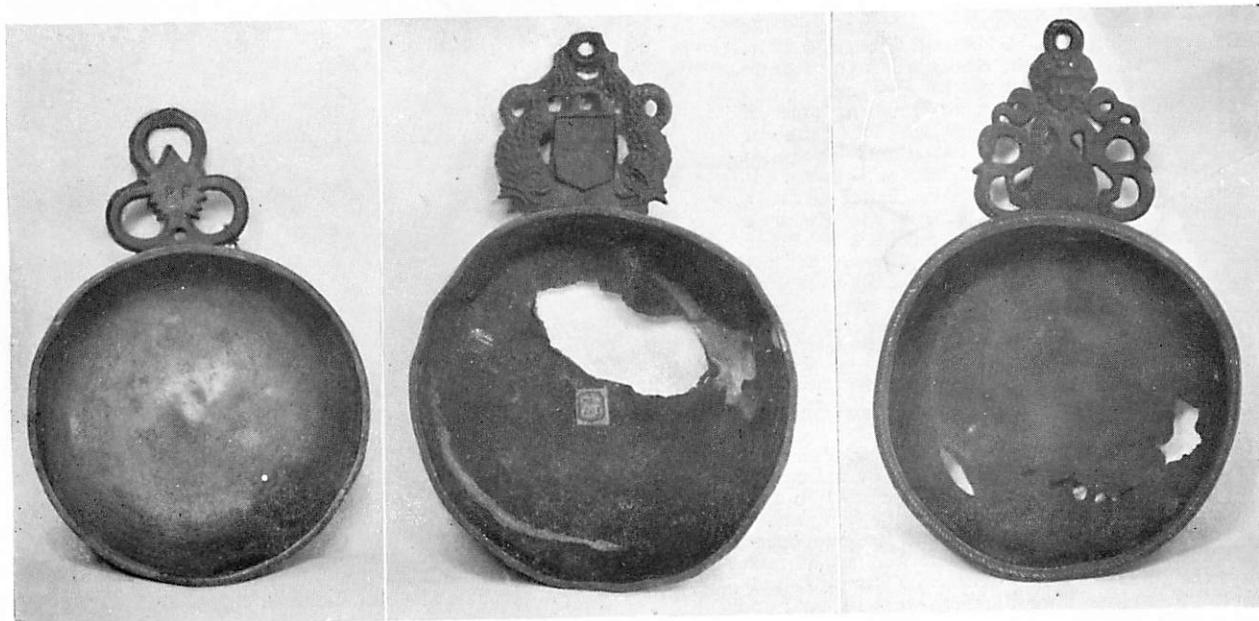
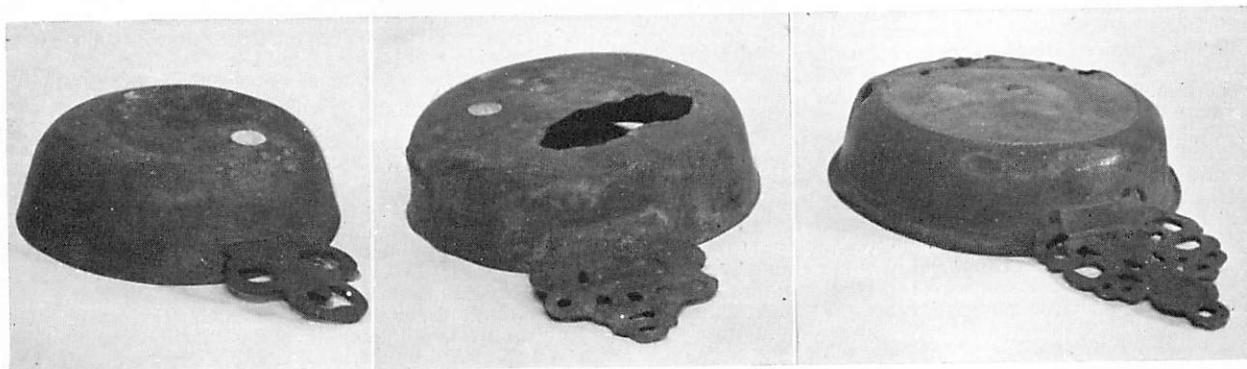


Fig. XI (from left to right). (a) and (b) Porringers of type IVc, c. 1650-75. (c) Type Vc, a unique porringer, by Wm. Mabbott, c. 1650-60.

(Below) Fig. XII. Showing bases and ear fixing of the porringers in Fig. XI.



This vessel is, as stated, similar in bowl type to those just described, but differs in the type of ear with which it is adorned.

The ear design is very similar to that shown as ear-type 8 but has an extension of the top and the inclusion of a semi-circular incision for hanging the vessel. A fact worthy of particular mention is the addition of circular rings, known as gradation marks, engraved round the inside of the bowl of the Dublin specimen. This piece is, in fact, a bleeding-bowl, or blood-porringer, and the marks are there to assess the amount of blood "let" from the patient.

This is the earliest specimen in pewter of a true blood-porringer known to the writer. The term has been loosely used by some writers in the past, but may be quite safely adopted here for this, or any other, type where these gradation marks appear.

One tends to wonder whether the Dublin specimen is of early Irish manufacture or was an importation from England.

The evidence all points to the latter, for there are no records

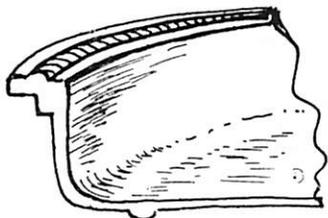
bowl diameter of $3\frac{1}{2}$ in., is known. The maker is Joseph Colson (Cott. No. 1057a), who opened shop in 1670, and is known to have operated until c. 1680. The ear on this piece is also unique, so far as pewter is concerned, and is shown in the drawings as ear-type 6.

Little need be said about type Vb other than to remark on the rim, which, as may be seen from the sectional drawing, is slightly everted. The ear found on this specimen is of type 21c and the maker's touch, containing the initials "I.C." in a beaded circle, is unrecorded. There is a possibility that the mark may be an alternative touch of Joseph Colson, or may relate to his father, John Colson, a pewterer who is not mentioned in Cotterell's *Old Pewter, Its Makers and Marks*, but one whom can now be disclosed was made free on the 9th May, 1627; opened shop on 8th October, 1629, and is mentioned in London Company records up to c. 1668.

Type Vc (shown in Figs. XI (c) and XII (c)) is, again, flat-bottomed, and also has an everted rim but with a difference. It

ENGLISH PEWTER PORRINGERS

Fig. XIII. Section of bowl of type Vc showing the double everted rim and decoration.



has the addition of a second projecting flange, upon which is cast a "running-cable" ornamentation, which is absolutely unlike any decoration known on a porringer of this (or any other) kind (see sectional drawing, Fig. XIII).

On the base is a further band of "cable" ornamentation, forming a flange upon which the vessel stands. It is worth recording that this latter ring of cable design has the rope strands twisted in the opposite direction of that on the rim.

The maker is the William Mabbott whose touch appears on the three small porringers of type IVb described earlier.

One may judge that the everted rims on this and the former types followed the plain rims in types IV (a, b and c) and, thus, this porringer would be a later production of "W.M.," who is known to have worked until his death in 1680.

The ear is of type 17; a cast, embossed design depicting a youthful, maidenly face surmounting an inverted heart-shaped cartouche which, in the present case, has been used to display the original owners' initials *AH*, set in the formation shown.

It was not unusual, at this period, for ownership to be thus



Fig. XIV. Tapering cup-shaped bowl of type Vd with ear of type 21a, c. 1675.

indicated: it has been proved that the initial at the topmost point of the triangle represented the surname, and that the others stood for the Christian names of the husband and wife.

We now come to another rare straight-sided porringer (see Fig. XIV), which is a fine specimen in the Rollason collection.

This vessel is deeper in proportion to its rim diameter than any of the former types. It is $3\frac{3}{8}$ in. across the bowl, and $1\frac{3}{8}$ in. in height to the lip.

This porringer was illustrated and described in an article by the late H. H. Cotterell (published posthumously) in *APOLLO* Magazine for March, 1939.

He suggested its possible date as c. 1700 owing to the fact that it bears upon the reverse of the ear the small circular "bird and E.H." mark which he had attributed to Edmund Harvey, of York (Cott. No. 2185), who was thought to have flourished between the years 1700 and 1750. Later information to hand, however, discloses that a pewterer of this name was Master of the Wigan Pewterers' Guild in 1676, and is mentioned in Wigan local records as early as 1653. It is quite reasonable to assume, therefore, that the touch given (by Cotterell) to Edmund Harvey, of York, relates either to Edmund Harvey, of Wigan, or to quite a different person with these initials.

An earlier date for this maker is suggested by the fact that, also in the Rollason collection, there is a flagon of c. 1670, and in the possession of Mr. J. C. Fenton, of Leeds, a salt of c. 1680, both bearing this touch.

The writer prefers a date nearer 1670 for the porringer in question, and bases his attribution on other factors, chief among which is the style of ear fixture. It may be seen clearly from the illustration that a thickened "bracket" of metal below the ear

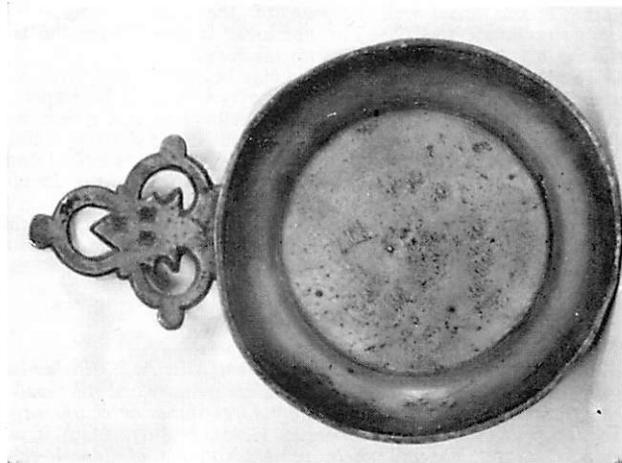


Fig. XV. Type VI. A unique piece of c. 1660-70.

(a) Full view, showing ear of type 12.

(b) Side view, showing base, and ear fixture.



assists in fixing the latter securely to the body. In all the former types, from III to Vc, the ear is made with a thickened "wedge-shaped" widening of the metal at the point of juncture, and it is only from c. 1675 onwards that the pointed "V"-shaped tongue or bracket begins to come into use. The ear formation of this particular porringer is of transitional type, and quite unlike any method used later. Another porringer of this identical form, though with ear-type 22, is in the Victoria and Albert Museum.

An entirely different type of porringer body has now to be considered (see Fig. XV). This has been classified by the writer as body-type VI, but, in chronological sequence, it is probable that it should have come earlier. The piece illustrated is in the Guildhall Museum collection and, so far as is known, is unique in pewter. It bears upon the base a touch containing the initials "C.S." (Cott. No. 5917), which may reasonably have belonged to one Charles Sweeting. Four pewterers of this name are recorded; the most well known being he who became free in 1633. He is known to have operated up to c. 1682, and to have been a pewterer of some substance, having had at least 12 apprentices bound to him during this period.

The other three freemen of the same name entered the Yeomanry of the Company in 1685, 1688 and 1716 respectively, and can, therefore, be ignored in this connection.

The touch in question certainly belonged to a pre-Fire of London maker, and was restruck (No. 22) on the first of the existing touchplates, c. 1668.

To endeavour to date this porringer by its touch alone would have been impossible, but by good fortune the writer was able to trace a silver example of the same type at the Victoria and Albert Museum, bearing the silver date letter for the year 1658-59. Allowing that a short interval might conceivably have separated the production of a pewter example from its progenitor in silver, it seems reasonable to give to our pewter specimen a date c. 1670 or earlier. The ear (of type 12) is known on only one other pewter porringer. This other piece is of a style quite distinct from

type VI and may well be one of the earliest single-eared porringers extant to-day. The porringer is peculiar for the fact that the ear is cast in one piece with the body.

The shape of this unusual piece may be seen in body-type IVE in the chart of styles. It will be observed that it is deeper in proportion to its lip diameter than its fellows in this group, and that the base, instead of being quite flat, embodies a slight pyramidal effect. The fact of the ear being cast with the body is looked upon as an early feature, following closely upon the heels of the double-eared specimens made in this way.

Only one specimen of this type is known to the writer, and this is in the possession of the London Museum. It is $4\frac{7}{8}$ in. diameter cross the bowl, $1\frac{5}{8}$ in. deep, and measures $7\frac{1}{4}$ in. to the tip of the ear.



We have been fortunate in receiving from Miss A. W. Richardson information gleaned from a XVIIth century inventory and other sources that "dobelers" and its variants were large dishes or chargers; in Part I of *English Pewter Poringers* (APOLLO, July, 1949) it was suggested that "dobelers" might be a corruption of "double-ear."

Miss Richardson writes :

"In the *English Dialect Society's 'Glossary of words used in Holderness, East Riding of Yorks.'* (Toubner & Co., 1877) 'dubler' is described as 'a large dish.' In an inventory (1658) of the goods of Robert Auby, draper of Selby, are appraised, among other things, '15 puter dubleres, 10 salsares . . . , 2 plates, 2 porenggres, 2 saltes . . . , 2 pinte potes, 1 possit boule.' It does not appear that 'dubleres' were either 'porenggres' or 'possit boules,' nor were 'salsares' salts.

"As there are no 'neat' or service dishes mentioned, might not these be the 'dubleres'? Confirmation of this theory seems to be forthcoming from the fact that Robert Auby's son, Callisthenes, had entered in his own inventory of goods (1691) '15 pewter dishes, . . . 6 pewter porringers.' These 15 pewter dishes may have been identical with Robert Auby's '15 puter dubleres.'

"But what were the 'salsares'? Were they a kind of deep saucer or fruit bowl?

"In the *Will of Elizabeth Lund* (p. 108, vol. 47, 'Selby Wills,' Yorks Arch. Soc.) reference is made to 'one great puter dubeler, two littell puter dubelers.'

"In the *Will of Cuthbert Saunderson* (p. 143 *ibid*) occurs 'a wood dubler.' Presumably a dish twice the size of a trencher or wooden plate."

Mr. Michaelis writes :

"There seems little doubt that the 'dobelers,' 'dubblers' or 'dubleres' were, in fact, large dishes or chargers, and 'salsares' was a variant spelling of 'saucers,' a term applied to the deep, narrow rimmed plates or small dishes, rather like the modern soup plates, which pewter collectors to-day call 'saucer dishes.'

"The *Oxford New English Dictionary* gives :—Saucer, sawsesere, sauscyre, salser, and other variants as 'a dish or deep plate in which salt or sauces were placed upon the table.' The first reference given is c. 1340. *Bailey's Dictionary*, 1728-42, gives sawcer, 'a little dish to hold sauce,' and there is no doubt that the name derives from the 'Sawcery,' i.e. the department of the household entrusted with the preparation of sauces. I have in my possession the original marriage inventory of Ann Tresser, wife of John Somner (the son of William Somner, the Antiquary of Canterbury), made in July, 1669, in which occurs, *inter alia*, 'Item two pewter dishes . . . , one pye plate, eighteen trencher plates, foure sawcers, one long pewter dishe, one pewter pottenger and one beere pewter pott' This gives yet another variation of each of the words 'saucer' and 'porringer.'"



ENGLISH PEWTER PORRINGERS—PART IV

"Apollo", Oct. 1949

Their evolution over three hundred years

BY RONALD F. MICHAELIS

FROM 1675 onwards the ruling style of pewter porringer bowl was that with a narrow, vertical rim, or collar, and deeply booged sides to the body. There are at least eight major variations of this bowl-type, and they have been classified here under the main body-types VII and VIII, subdivided into minor groups (a), (b), (c) and (d).

Type VII covers those with bossed centre and flat "gutter" in base; and type VIII those with flat (or nearly flat) bases.

There are one or two exceptions wherein type VII can possibly be dated slightly earlier than 1675, and these will be pointed out as we proceed.

Type VIIa includes the miniature "booge porringers" of approximately $2\frac{3}{8}$ in. diameter across the bowl, and is one of the exceptions of date to which reference is made.

It is difficult to suggest, with certainty, the precise usage to which so small a vessel was subjected, but it is thought that its function was most likely to have been that of a wine-taster. There is the possibility, however, that it was made solely as a toy. Pewter toys, in the form of small cups, plates, chalices and colanders, obviously of the XVIIth century, have been retrieved from excavations where building is in progress, and from the river bed, from time to time. Both the London and the Guildhall Museums have authenticated examples in their possession.

The small porringer, illustrated at Fig. XVI, is only $2\frac{7}{16}$ in. in bowl diameter, and is shown, for comparison, alongside a straight-sided specimen of type IVb, which is, itself, only $3\frac{3}{8}$ in. in diameter across the bowl. Both the illustrated examples are from the Guildhall Museum collection.

This miniature booge porringer, which bears an ear of type 26, incorporates the very rare feature of a *cast-in* maker's mark, consisting of the initial letters "C.H." on the underside of the ear, close to the "rat-tail," or conical formation, which may be seen in the photograph at Fig. XVI or, perhaps more clearly, in the line drawing at Fig. XVII.

It is with this type that the link between the "straight-sided" and the "booged" porringers can be traced. The miniature porringer (of type VIIa) has the almost imperceptible booge which developed far more prominently in type VIIb and later.

The example in the Guildhall Museum, to which reference is made above, has the narrow collar which is an outstanding feature of types VII and VIII, but the type is also known *without this collar*, but, nevertheless, with the "gutter" and bossed centre. The latter variation appears on a porringer with ear-type 25a, showing the dots, or "pearls," cast on the face, which also has the *cast-in* initials "C.R." surmounted by a star; this cipher appears on the front surface.

Whether the initials refer to "Carolus Rex," or to the name of the maker, is a matter for conjecture.

The miniature in question is $2\frac{3}{8}$ in. in bowl diameter, and upon the boss, in raised cast decoration, is a finely executed Tudor-rose design. This decoration seems to clinch the question of usage of the vessel as a wine-taster for, obviously (quite apart from the small size), the uneven surface occasioned by the design would not be suitable for the base of a vessel from which food—however thin—is required to be spooned.

This piece is in a private collection.

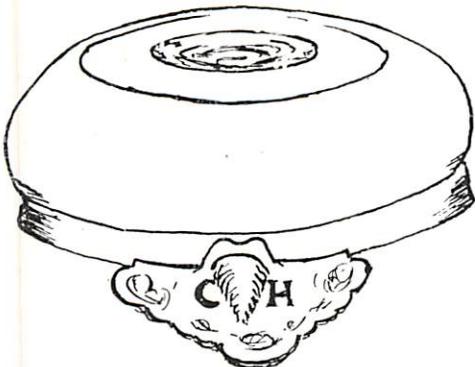


Fig. XVII (left). Showing back of ear (type 26) with cast-in maker's mark "C.H.," and conical strengthening piece, c. 1660.



Fig. XVI. (Top) Porringers of types IVb and VIIa, and (below) Showing base view of the same porringers.

At the Guildhall Museum is another porringer of type VIIa, with bowl of $2\frac{5}{8}$ in. diameter, with collar as the first mentioned, but with an ear of type 25b; the ear having a flat-topped oval escutcheon on the front, in place of the initials which appear on the former piece. In all other respects, however, the ear is almost identical.

The latter porringer bears a touch (unrecorded in Cotterell), containing the initials "E.W." in a small, unbeaded circle, on the reverse of the ear. One wonders if there is any possible connection between this pewterer and the "E.W." who struck his touch on Capt. Sutherland Graeme's specimen (of type IVa).

The date of these miniatures has been put, provisionally, as c. 1650-70.

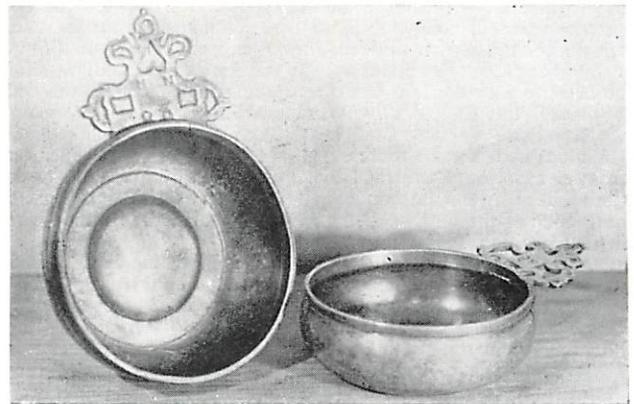


Fig. XVIII. Showing the "gutter" and boss in base of a porringer of type VII (standing), and a normal porringer of type VIIb.



Fig. XIX. A very rare type (bowl-type VIIb) with gadrooning and cast decoration, c. 1710.

Type VIIb, shown in the illustrations at Figs. XVIII and XX(i), is the commonest of all porringer types, and examples similar to those in the former illustration may be found in the collections of most pewter connoisseurs.

In size the bowl varies from about 4 in. to 6 in. in lip diameter : ears of types 13, 14, 15, 16, 18, 19, 21a, 21c and 24 have been found upon it. The most common being ear-type 21a.

The distinctive feature of all porringers coming within this group is the "gutter" which runs round the base, surrounding the raised boss, and forming a secure surface upon which the vessel may be stood upon the table.

It was the general practice for these porringers to be hung face to the wall by a hole at the top of the ear and, consequently, it was the reverse of the ear that met the eye when the vessel was not in use. This fact seems to have been realised by some makers, who adopted the practice of reversing the ears, so that the better surface, with clearer and cleaner fret-cuts, would face outwards in the hanging position. Ear types 13 and 14 were more frequently treated in this way.

To "run on with pale" was to *solder* the parts together with inferior (and more fusible) metal.

The above extract from the Company records gives us an early instance of the use of the term "booge porringer" besides furnishing an interesting sidelight on the subject in general.

Capt. Sutherland Graeme has in his collection a porringer, actually made by this pewterer (type VIIb, with ear of type 21a), with the ear "run on with pale," and it can be safely cited as an early instance of the use of both body and ear types, besides being a concrete example of one of the misdemeanours of an otherwise reputable pewterer.

For those who wish to appreciate the fine differences and variations of the succeeding types it will be necessary to study the sectional drawings which accompany Part II, for the general outlines of all curved booge porringers may appear somewhat similar at a casual glance.

Before proceeding to consider variant types particular attention is drawn to the porringer (of type VIIb) shown at Fig. XIX. The diagonal fluting, or "gadrooning," cast round the body is a rare feature, found occasionally on pewter loving cups, posset pots and tankards of the Queen Anne period, but most unusual on a pewter porringer.

The specimen illustrated is from the Yeates collection, and passed, upon his death, to the Victoria and Albert Museum, in whose possession it now remains.

The bowl is 5½ in. in diameter, and it is adorned with an ear of type 13 (reversed). The touch of John Quick (Cott., No. 3807) appears on the underside of the ear. John Quick struck this touch on the London touch-plate (No. 591) on the 17th November, 1701.

Another type of "bossed," single-eared booge porringer, from the writer's collection, is that shown in the illustration at Fig. XX, in company with a normal specimen of type VIIb.

The wide lip-rim, which is its distinctive feature, may be seen to advantage in comparison with its fellow.

The ear on this specimen is of type 21b, and upon the underside



Fig. XX. Side view of (i) porringer of type VIIb and (ii) of type VIIc.

Type VIIb can be said to have reigned for over 100 years, for the earliest known example of the type is c. 1670, and the same pattern was still being produced by Bristol makers up to at least 1780, although at that time mainly for export to the United States.

Whilst dealing with this type it may be as well to digress for a moment to consider how the ears were normally fixed to the body.

Mr. Ralph Englefield, the last remaining working freeman of the London Pewterers' Company, whose firm, Messrs. Englefields (London) Ltd., are the successors to a sequence of pewter businesses from c. 1700, has confirmed that porringer ears are, even to-day, "burned-on," i.e., the handle mould being held flush against the outer side of the bowl, and the molten metal poured into it whilst in that position, fusing into a perfect joint.

Abundant evidence of this method of fixing can be seen inside the bowls of most pewter porringers when examined closely.

The roughened surface on the inside of the bowl, at the juncture point, was caused by the pressure of the wet "stopping rag" held here to prevent the melting away of the metal from the body.

It was, in fact, an edict of the Company that porringer ears should be so fixed, and there is a case on record of one John Pettiver (Cott., No. 3639), who, on 22nd October, 1681, was summoned before the Court of the Pewterers' Company "for having the ears of his booge porringers run on with pale." He promised to burn the ears on in future.

has been struck the large touch of Henry Hammerton (Cott., No. 2105), who obtained his freedom in 1706, and died in 1741.

This piece is probably c. 1720.

Another specimen of the same type is in the collection of Mr. C. C. Minchin, of Reading; the ear on the latter vessel, however, is of type 14. The maker of Mr. Minchin's porringer is also Henry Hammerton, but it bears, instead, his small touch as appearing on the touch-plate, No. 642.

Type VIIId, of which no photograph is available, is unlike any other type of English porringer, and as only two specimens are known to the writer it is difficult to come to any definite conclusions in relation to it. The reader should be able to obtain a mental picture of the type from the sectional drawings in Part II.

For some time the only specimen known to the writer was in the London Museum. It bears the touch of its makers—Ash and Hutton, of Bristol—stamped on the underside of the ear, and thus it is possible to say that it was made around the year 1775, at which date this partnership was known to have been operating. It is also known that they exported pewterware to America at a time when the usage of the metal was fast on the decline in this country. The incurved effect and absence of the pronounced collar at the rim are decidedly un-English: furthermore the poor quality and the thin section of the metal which go to the making of the London Museum specimen are unlikely to have been

ENGLISH PEWTER PORRINGERS

one marked T.L.
 No 5767 Cotterell LT. of 2/16
 small shield with fleur
 The other marked H.
 small of 2/16 No 5584
 1672-1680
 I. F. 5591
 ca 1675



Fig. XXI. Flat-based porringer, type VIIIA, with ear of type 23, c. 1690.



Fig. XXII. Two porringers, type VIIIb.

tolerated by the home market, which had come to expect much better workmanship.

The ear with which it is adorned is of type 14; this, too, is of such thin section that it is unlikely to have lasted for any great length of time with normal usage.

From these deductions it seemed evident that this was a definite export type of the late XVIIIth century. This conclusion was upset recently, however, when, at the Salisbury, South Wilts. and Blackmore Museum, at Salisbury, a further specimen of the type was found. The latter specimen is, however, of good quality metal and workmanship, well up to the best English tradition and, furthermore, it bears a touch which, although unrecorded, is fairly certainly an alternative mark of the maker whose larger touch is shown by Cotterell under the No. 5871 in his "Old Pewter, its Makers and Marks." This is a small beaded circle containing a double-headed spread eagle, flanked on either side by the initials "W.P.". Cotterell ascribes a date c. 1700-1740 to this pewterer,

but does not suggest his provenance; in his "Bristol and West Country Pewterers," published in 1918, however, he remarks on the frequency of certain devices appearing in West Country touches, as follows:—

"In considering those marks which are here illustrated, certain conclusions will force themselves upon the minds of all but the casual observer.

"First is the prevalence of certain devices in the makers' chief touches. I refer especially to the Fleur-de-lys, the Spread Eagle, and the Agnus Dei. So much is this the case that one is tempted, in the case of an unknown mark, to hazard the opinion that pieces whereon they occur are of West Country origin. . ."

Thus, failing the discovery of any further examples with known marks, it seems safe to attribute the type to Bristol or the vicinity.

The Salisbury Museum specimen is 5 1/2 in. diam. in the bowl, and it displays an ear of type 14 (Crescents and Crosses), with the usual "V" bracket commonly found on "boogie porringers."

Type VIIIA is known in only one porringer in the possession of Mr. C. A. Peal, of Norwich (see Fig. XXI). This is a really practical shape, having the body strengthened by gradual thickening of the metal towards the base rim, where it is most likely to receive the greatest wear. This piece bears the far from common ear of type 23.

This ear also appears on two porringers (of body-type VIIIb) in the collection of Mr. F. J. Jaeger, of Wimbledon.

Both of Mr. Jaeger's porringers are shown in Fig. XXII, each in a different position, so that all features of the type may be seen. The standing piece shows the details of the ear design, and the inverted specimen displays the flat base with flange and—most important—the transitional type of ear fixture, which is a feature of both these and Mr. Peal's specimen, above.

The main differences between the two types being, in type VIIIA, the metal of the boogie projects below the level of the flat base, forming a thickened ridge upon which the vessel may stand,



Fig. XXIII. Back view, showing maker's mark, of a porringer of type VIIIc.



Fig. XXIV. Full view of bowl-type VIIIId, with ear of type 21c.



Fig. XXV. Side view of porringer in Fig. XXIV.



Fig. XXVII. A "puzzle piece," $3\frac{1}{2}$ in. diameter.

and, in type VIIIb, the thickened section of metal is taken up *inside* the bowl; the base thus forming a slight depression which can be seen only from the inside. Both types have an additional ring of metal at the base to form a foot.

As indicated previously, the thickening of the metal of the ear, where it meets the body, may be taken, generally, as an indication of manufacture *before* 1675, and certainly not later than 1690 in isolated cases. The ears on both types VIIIa and VIIIb thicken up at the fixture point but, in addition, show the beginning of the development of the "V" shaped tongue which is practically a standard feature of later types.

One may date both these types, with safety, at not later than 1690-1695.

Figure XXIII shows the back view of another unusual flat-based porringer (type VIIIc), from the collection of Mr. C. C. Minchin. This piece is very similar to types VIIIa and VIIIb so far as the thickening of the booge section is concerned, but the main difference may be seen when comparing the drawings of both types. The

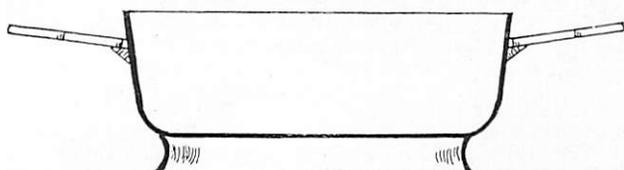


Fig. XXVI. Sectional drawing of double-eared porringer of type IX, with hollow base rim.

underside of the base, which will be seen from the photograph, is quite flat, and the thickening of metal where the booge finishes is apparent only from the inside, and it has no ring of metal for a foot, as have the previous specimens.

The ear is a variation of type 21a, and as may be seen carries the unrecorded touch of "T.B.," an unknown pewterer.

The probable date of this piece is c. 1700.

Type VIII d is another variation of the flat-bottomed types, with a raised flange at the base, and it varies from its fellows in the shape of the booge, and again in that the base, instead of being quite flat, is very slightly convex in formation.

The illustrations of this type (Figs. XXIV and XXV) show a specimen at the National Museum of Science and Art, in Dublin.

Four examples of the type are known to the writer; that already mentioned in Dublin, another at the London Museum, another in the collection of Mr. E. Richmond Paton, of Kilmarnock, and the last in the author's possession. On none of them is there any trace of a touch mark, but all bear the ear of type 21c. The period of this type is probably c. 1690-1710.

The foregoing notes have dealt with practically all variations of porringer body styles; there are, however, two further examples to which the reader's attention is directed, but which do not seem to fit into any of the preceding groups.

The sectional drawing at Fig. XXVI shows a porringer of body not unlike those of types IV and V, but with a large hollow foot which raises the bowl about a half-inch from the table level.

This foot is an addition to the original casting, and the piece as it now stands may well have been an experimental example and not representative of a definite type. For convenience of listing it has been classified as body type IX.

Two ears of type 7 are fixed at opposite points, the method of

attachment being identical with that adopted on all separately cast ears prior to 1670.

This unusual example was originally in the collection of the late A. B. Yeates, and is now in the Victoria and Albert Museum.

Its diameter across the bowl is $6\frac{1}{8}$ in. and it is $2\frac{3}{8}$ in. in depth (including the hollow foot).

There are signs of a maker's touch upon the underside of the base, but little can be elucidated from it. Without marked or dated specimens of similar formation for comparison it is impossible to assign to it a date, with any certainty, but in the writer's opinion it is not earlier than 1650 and not later than 1675. The fretted design of the ears (type 7) may be compared with those shown as ear-types 11 and 12, which were almost certainly in use about the middle or third quarter of the XVIIth century.

Lastly, a definite "puzzle piece" is shown in the photograph at Fig. XXVII. This has been brought within the confines of this article on porringers solely because the writer is unable to assign to it any other function. It is slightly flattish in formation; cast in two sections, joined in the centre.

At both top and bottom is a shallow raised ridge; that at the base serving the purpose of a foot, and that at the top a rim round the circular opening. It is $2\frac{1}{4}$ in. high by $3\frac{1}{2}$ in. diameter; the opening being only 2 in. across.

The ear (type 27), set at an angle of 40 degrees to the body, has the thickened wedge-formation at the juncture point; it also has all signs of having been "burned-on" in the manner described earlier. Compare this ear with type 5.

This unusual piece was originally acquired by the late Chas. G. J. Port from excavations on the site of the old Newgate Market in London. Mr. Port illustrated and described the vessel in an article entitled "Some unusual Pieces of Pewter, Part I," in the *Connoisseur* for April, 1917, and asked for suggestions as to its possible usage: no useful information was forthcoming, however, and it is doubtful if he ever satisfied himself on the point. There is no doubt in the mind of the writer that it is a porringer, and that it is English of the mid-XVIIth century.

It is now in the possession of the Victoria and Albert Museum.

With the "booge porringers" of types VII and VIII the story of English pewter porringers has now been brought up to the third quarter of the XVIIIth century, by which time their use in this country seems to have been discontinued.

There is yet another class of porringer which cannot be ignored, however, in any treatise which aspires to completeness.

Reference is made to the pewter commemorative porringers of the years between the beginning of the reigns of William III and Mary, and the end of that of Queen Anne. These porringers form a distinct class of their own, but, so that the present writings shall not reach unmanageable proportions, will be made the subject of a separate article.

In conclusion, the writer desires to pass grateful acknowledgments and thanks to the authorities of the museums mentioned, and to many private collectors, for their ready and willing assistance in supplying details or photographs of their pieces, and to the Editor of APOLLO for sparing so much space for this series. To those whose treasures have not received special mention I crave their indulgence.



BOOK RECEIVED

The Sonnets of William Shakespeare. Preface by Seán Jennett. Twenty-eight drawings by Gregorio Prieto. Limited edition of 500 copies. Grey Walls Press.

(3) Lastly we have another of the booged body types, whose differences are far less marked than on the previous examples, but, nevertheless, I feel that it is a type worth classifying on its own. Its closest counterpart is that of my type VIIIb. but it has the very unusual feature of a band of reeding round the base of the 'booge'. I have never previously come across reeding in this manner on any porringer, either continental or English.

There is no doubt of the present example being English, for it bears the touch of "C.B" in a shaped outline. This mark is found on flat-lidded tankards, and on baluster measures of 'bud' thumbpiece type, thus of date from c.1690 to, perhaps, 1720.

Construction of the body is rather heavier than on most booged porringers, and it is probably one of the most well-made specimens I have ever seen. The ear is of type 14.

Only one other matter remains, and this is a confession that one example of ear type shown in my original chart is that of a repaired and altered ear, and it should be deleted from record.

If one glances at ear types 21b. and ~~at~~ 22, a similarity will be seen, particularly in the lower half of the design.

What has happened is that the example 21b. had been broken off at the centre, and some clever repairer had added what he thought must be the correct top section, obviously copying the top of the more familiar type 21a. ~~XXXXXXXXXX~~.

When Mr. Minchin acquired a complete specimen of a porringer with ear of type 22 and we compared them, it was obvious what had happened. I immediately cut out the offending top section and cast, from his specimen, a new piece which has now been fitted, as will be seen.

There is some confirmation in my theory, in that both my own and Mr. Minchin's specimen are of the same type, with wide collar and both are made by Henry Hammerton. So far the only known maker of this type.

This wide collar type seems to have been made exclusively by Henry Hammerton, for no other maker's marks have been found upon the type.

H.

ENGLISH PEWTER PORRINGERS.

References to porringers in Welch's "History of the Pewterers' Coy."

Vol. 1. p.188.

13 March 1556/57

"No person (of the Company) shall from henceforth make or cause to be made any Eare Bisshes fflower delice (fleurs de lis) or any other manner of Eares except suche eares be cast in the mowld together w^t the body of such disshes so made and not to be sothered (soldered) to the body as heretofore they have done; and whosoever doth make any such disshes contrary to this article shall paye and forfeit, for every dosyn dishes so made and therof being convict, the sum of iij^s. iiij^d. without favor."

1561/62, 18th. December. (Welch 1. 228)

"It was agreed that where Raphe Newes oweth unto William Readman the sum of iij^l.¹¹ iv^s and vj^d (£3. 4. 6d.) in money and xxxviij lli fyne mettall it is agreed that the same Raphe should worke unto the Readman wekely ij dosen of Earemasers . . . untill the said debt be paid." (38/116) Said

(Welch suggests that Earemasers were probably the small round shallow pans or porringers with two broad flat handles or ears extending from the rim on opposite sides).

1571/72. (Welch 1. 271)

"It was reported to a Court (on 10th. December) that there were seized from the shop of one John ffowel, haberdasher, some pewter vessels "of fflaunders making" (i.e. poor foreign quality) which included "three smale pewter Tasters, two smale Pottingers".

1586/87. (Welch 1. 296)

~~XXXXXXXXXXXX~~

At a Court (on 10th. May) a controversy was heard between James Mathers and Lawrence Wright, in which it transpired that Lawrence Wright owes James x^s in money. James, in turn, was commanded to restore to his master the "godderd mold, a chapnet mold and a eare mold for the Godderd"

(N.B. A godderd was ^{possibly} probably what we now know as a posset pot or caudle cup. From the French Godet, a drinking cup). *See further note at end.*

1595/96. 12th. July. (Welch II. 22)

On this day Anthony Taylor was committed to Ward for that "ther was found eare dyshes of his makynge fyve graynes worse then fyne, and also cast ware at x graynes worse then ~~ix~~ saye".

1595/96, 15th. July. (Welch II. 22)

It was recorded that Humphrey Weetwood had conspired with Thomas Cowes "to make eare dysshes, beakers and godderdes of gobbetes of false mettall iiij graynes worse than laye". They were punished by imprisonment, and upon release Humphrey Weetwood was ordered to bring in his touch to have it altered to one with a double f (ff).

On the 8th. November is the entry "Rs. off Thomas Cowes ffor that he procured Humphrey Weetwood to make hyme porringers, beakers and godderdes worse then laye, being found sold in the country to the gread dyscredyt of the cytty" Fined x^l. (£10).

(N.B. The mention of "eare dysshes" in the first, and "porringers" in the second ^{reference above} reference above, clearly shows that these were synonymous terms).

1605/06, 21st. November. (Wel. II. 49).

"Item. Seazed of ij dorryngers of James Joanes viij graynes worse then the saye" - - Fined v^s.

1612/13, 27th. February. (Wel. II. 63).

On this day it was reported that several parcels of "Tryffles" were "sized" (i.e. appraised), including the following :-

GAUDLE POTS

Weight per dozen

Cawdle Potts with joynts
" " with rings

PORRINGERS

Greate eared porringers	.. . . .	5 lbs. <i>per dozen</i>
Greate flower de luce	. . . . .	8
Smale " " "	. . . . .	5
The three leafe grasse eare	. . . . .	7
Greate ringe	. . . . .	8
middle	. . . . .	6
smale	. . . . .	5

GODDARDS

Greate goddards with dolphin eare
Smale
Upright goddard
smale upright
Round goddard

1614/15, 26th. October. (Wel. II. 72)

"Receaved of John Goodwin for a ffyne for selling ij dosen of porringers under the rate agreed upon" fined iiijs.iiijd. (3s.4d.)

1659/60

On the 19th. January Simon Fisher, whose blood porringers were defaced "being found at 4 graynes" (worse than fine), was cautioned.

1668/69, 11th. March. (Wel. II. 137)

In the matter of Thomas Cooper "his porengers and Sacers at 4 grs. and 3 grs. (worse than fine). He pleaded an accident which ye Court were apt to believe by reason some of the board testifies that they knew he himself Break at least 20 dozen after they were wrought"

(N.B. Thomas Cooper was apprenticed to Charles Sweeting (4600).
John Kenton apprenticed to Thomas Cooper.)

1673/74. (Wel. II. 147 et seq.)

On April 14th. a new table was fixed for the "assizes" of various descriptions of wares, the weights being as follows :-

PORRENGERS

Great pints, each dozen 9lbs., small pints, each doz. 7½ lbs.
Bosse, six sizes varying in weight, each doz. from 7 lbs. to 2 lbs.
Ordinary blood porringers, each doz. 1½ lbs. (*2 of each used indents - must of approx. 3 in. diam*)
Guinney (? basins), each doz. 3½ lbs.
Great Corded, middle, small, each doz. respectively, 9 lbs; 8 lbs; *6 1/2 lbs.*
and 6½ lbs.

Blood P. first mention

Smallest

1680/81, 22nd. September. (Wel. II. 155).

"John Pettiver was summoned for having the ears of his booge porringers run on with pale, and promised to burn the ears on for the future."

(N.B. John Pettiver was apprenticed to Edward Newbolt.)

1698/99. (Wel. II. 170)

"Joseph Colson desired (on 12th. October) to have two dozen of porringers which the Master and Wardens last year seized at one Osborn's, a brazier, in Knaves' Acre, for being made of defective mettle".

NOTE.

GODDARD, (Godderd, Godarde and other variants).

Oxford Dictionary. A drinking cup (obsolete).

Quotation of date 1444, given in Cripp's O.E. Plate (1876), p.216.
"ij litil masers called Godardes, covered"

1654, from Gaydon 'Pleas. Notes'. "A Goddard, or Rummer, or lusty bowle"

1882, Antiquarian & Bibliographical Dictionary, p.293.

"Drinking Cups are called in some parts, and especially in Anglesey, goddards to the present day"

COUNTERFEIT (and other spellings).

Oxford Dictionary. "Made to a pattern; fashioned; wrought. (obsolete)"



Farrington

Booged bowl with
further and 'horis in'
centre
diam. at top 8 ins
depth $1\frac{3}{8}$ ins

Mark of the maker
(a variant of Cott. 2746)
Joseph King, London
c. 1702

This type of ear not previously recorded
in my articles of 1947 (Apollo 4 parts).

Will eventually be Ear type 28

RFM.



punched
ownership
initials EH

Pominger

Bowged bowl
with "gutter" on.

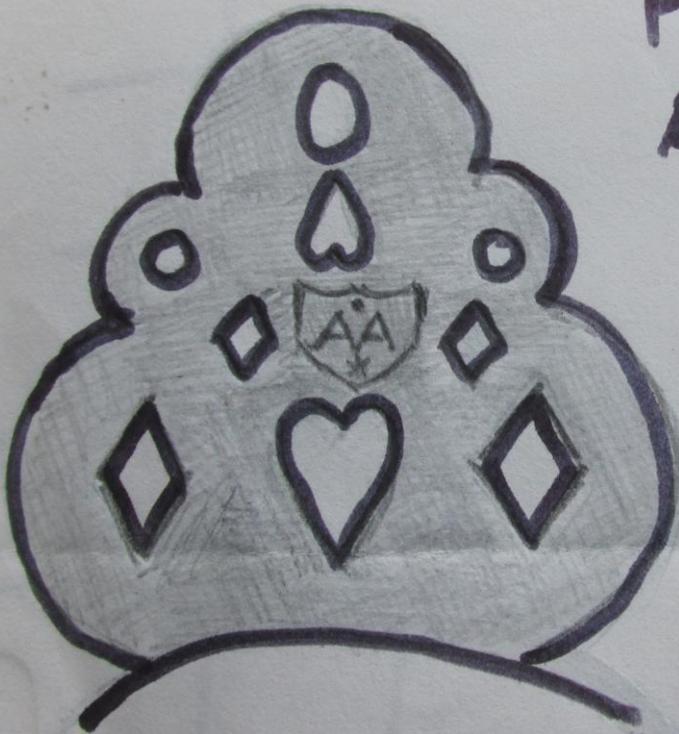
diameter at top

5 ins. depth $1\frac{3}{4}$ ins.



maker's mark of front
unrecorded by Cotterell
but found by RHM on
an English ball h.p.
Salisbury, c. 1700-20

This type of ear is not previously
recorded in my articles of 1949.
will be eventually Ear-type 29



PORRINGER
EAR TYPE
HITHERTO
UNRECORDED

—
MAKER



C. 1710-20

Call it ear type 28²⁹
R.F.M.

See an article (published posthumously) by P.E. Raymond
in ^{Pearson Collection Club} American Philatelist, No. 31 for May 1953 on the
subject of "Dolphin" eared porringers.

See also "Back from the Dead" (English Keweenaw Poringers
from a Red Indian Grave in Rhode Island, U.S.A.) on Dolphin-eared
porringers, by R. F. Michaelis, Apollo, Oct. 1950.