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The Early English Silver Tankard

PART I

By N. M. PENZER, LITT.D., F.S.A.

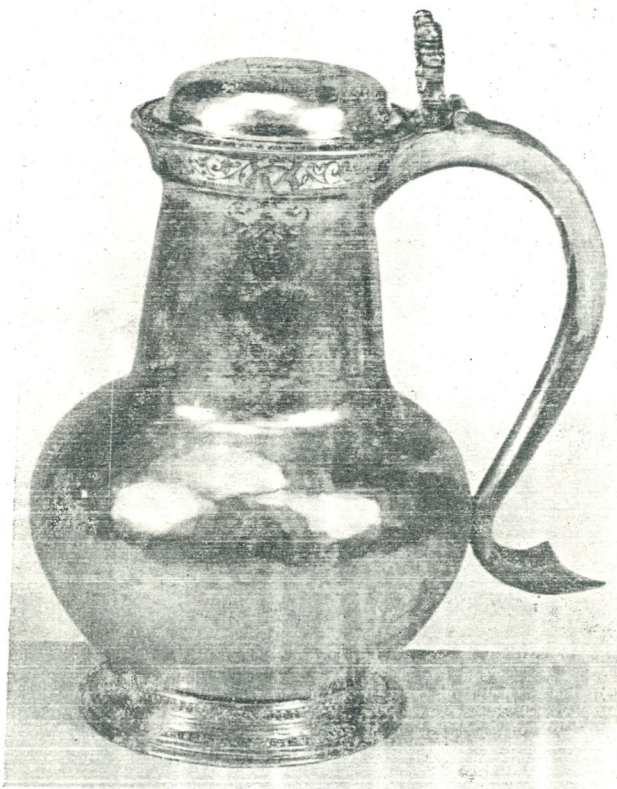


Fig. 1. Flagon from Charsfield, Suffolk. Unmarked, dated 1576. Plain globular body with tapering neck engraved with a band of arabesques.

(By courtesy of the Historic Churches Preservation Trust.)

WHEN attempting to discover at what date a certain word was first used in connection with any particular piece of plate, it is usual, if not absolutely necessary, to search in inventories and wills. Here alone are we likely to find a word which would be understood by those contemporaries whose duty it was to consult such documents. No word picture of any object was given or expected – all that was necessary was sufficient information for immediate recognition, the marked weight on the piece itself being of great importance and help in checking.

It is, however, not sufficient for us to know when a certain term first appeared, we must also know exactly what it meant at the time. In this way we can discover whether the

original meaning has persisted unaltered to our own day, or whether with the passing of time the old term has been abandoned or transferred and another substituted.

Thanks to the scholarly editing and annotation by A. J. Collins, late Keeper of the MSS at the British Museum, of the highly important 1574 inventory of Elizabeth I, we are now able to settle this question so far as Tudor drinking vessels are concerned. In the inventory over 250 silver-gilt “pottes” are recorded. A study of their description shows that they were usually, though by no means inevitably, large and important pieces, often kept in pairs, beautifully engraved and chased and in some cases ornamented with enamel. Most of them had domed lids operated by decorated “garnettes”, or thumb-pieces. In shape they were either cylindrical or else had globular or bulbous bodies, either plain or with “girdelles about their bellies”.

In other words, these Tudor “pottes” were what today we should call flagons or jugs. They were to pour out of and not to drink from, and so should not be muddled up with tankards as several well known writers on silver have done. If “pottes” were really flagons or jugs, we may well ask by what modern name the Tudor flagon, which is constantly mentioned, is represented. The descriptions given of them, with details of their chains and stoppers, make it quite clear that they corresponded to what we now call pilgrim bottles.

Turning now to the tankard we must first consider the word itself in case it affords us any information. If we accept – and there seems to be little alternative – the usual suggested derivation,¹ namely that it has been coined by metathesis (the interchange of position between sounds or letters) from the Greek *κάνθαρος* – Latin *cantharus* – *cantar – *tancar – tankar(d) we get little further because the Greek cup known by that name always had two vertical

1. Earlier suggestions that it was connected with our word *tank*, or that it was derived from the French *étain* (tin) + *quatre* (a quart measure) have long been rejected as unscholarly and absurd.

Figs. 2, 8, 9, 10 and 12 are by courtesy of the Worshipful Company of Goldsmiths.
Figs. 3, 4, 5, 6 and 7 are from photographs by Messrs. Stearn and Son, Cambridge.

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handles and a short stem with a spreading foot. It was the small drinking cup often seen in the hands of Dionysus (Bacchus). Both Greek and Latin words had other meanings which neither help nor concern us in our enquiry.

It is clear, then, that the word was used in a generic sense, and apart from being a drinking cup we find that the large two-handled amphora, used for storing wine, oil, honey, olives, grapes, &c. was translated as "tankard".

The English word became as generic as that from which it was derived. This is made clear if we see what the *O.E.D.* has to tell us. It describes the object in question as "a large open tub-like vessel usually of wood, hooped with iron etc. . . . such a vessel used for carrying water, etc." Examples given with this meaning date from 1310 and continue through the 15th and 16th centuries. An earlier reference,² however, occurs in the *Coroner's Roll*

. . . of King Edward for 1275 in which we read of a man who had come to St. Paul's Wharf with a tankard in order to fill it with water. This he did by putting it in a boat and pushing out from the bank. After it had been filled the weight, being unevenly placed, caused the man to drown.

Now the point of this sad little tale is that the shape and form of the vessel used by a tankard-carrier is known. It contained about three gallons, was bound by iron hoops, and was in the shape of a frustum. It had a small iron handle and was fitted with a stopple or bung. It was always carried on the shoulders, the slightly tapering shape facilitating this. So here, at this early date, we find the shape already delineated - a shape which in time was

2. H. T. Riley, *Memorials of London and London Life in the 13th, 14th and 15th Centuries*, 1868, p.6 and note. On pp. 74, 5 is an interesting inventory of goods seized in a cooper's shop. Here no tankard is mentioned but other trade names for large tubs, such as *cuve* and *tyne*, occur.



Fig. 2. Flagon, gilt, 1598. By IO above a hart lodged. One of a pair. Engraved with strapwork bands and foliate scrolls. (Wadham College, Oxford.)



Fig. 3. Flagon, 9 $\frac{7}{8}$ inches, 1597. Presented jointly by the three sons of Sir Edward Montagu to Christ's College Chapel, Cambridge.



Fig. 4. Unmarked German glass and filigree tankard of the second half of the 16th century. Traditionally known as the "Poison Tankard".
(Given by Dr. William Butler to Clare College, Cambridge.)

arranged in specially grouped sections, so that to be the chief distinguishing feature of the silver tankard.

But we must return to the *O.E.D.* The second meaning it gives is "a drinking-vessel formerly made of wooden staves and hooped; now *esp.* a tall one-handed jug or mug, usually of pewter, sometimes with a lid: used chiefly for drinking beer." Examples of this use start in 1485 and continue through the centuries. And this is all! The silver tankard is never even mentioned, and consequently we are not told that it invariably has a lid - otherwise it is a mug.

At the beginning of this article we said how necessary it was to consult inventories and wills. In his great work on wills, the *Testamenta Vetusta* 1826, Nicholas H. Nicolas covers the period from Henry II to the accession of Elizabeth I in 1558, and no mention of a tankard occurs. Nor can we find any mention in such inventories of the same period which we have been able to consult. It is interesting to see, however, that in the 1513 inventory of

John de Veer, 13th Earl of Oxford (*Archaeologia*, Vol. LXVI, p. 333) the word occurs, but not as a vessel, only as a shape. In order to explain what a particular ewer looks like, the compiler says that it is "facioned like a tankard w^t iij hoopis gilt". The tapering shape of the water tankard was obviously well known at this time.

So far as our researches go there is no mention of a silver tankard in any inventory until that of 1574 already mentioned. Nor can we antedate the will of Sir George Heron of 1576 as quoted by Jackson, *History*, p. 787. Here the reference is to: "My three silver tankards". Before we deal with existing examples we must look at the inventory. We should have imagined that the tankards, of which there are four, would have been in a small section by themselves, but they appear under the somewhat surprising heading "Tankerdes and Hans Pottes". Moreover, there are twenty-five "Hans pottes" as compared with the four tankards.

Unlike many inventories, the present one is



Fig. 5. Serpentine tankard with silver-gilt mounts. Height 7 $\frac{3}{8}$ inches. Second half of the 16th century, English.
(Given by Dr. William Butler to Clare College, Cambridge.)

we should look for a reason in the heading found here. First of all we must determine what Hanse-pots are. The name at once shows that it must refer to a type of vessel associated with Lübeck, Hamburg, Lüneburg, or other members of the Hanseatic League.

In the Waddesdon Collection at the British Museum is a typical Lübeck 17th century vessel. It is in the form of the modern German *Krug*, or beer-mug, with a tall slender cylindrical body tapering slightly downward — not upwards as with the tankard proper — with a spreading base, a domical lid and richly ornamented handle.

According to the 1574 inventory other "hans pottes" were "of Christall garnisshid with silver finely wrought" or "of Christallen garnisshid with silver parcell guilt cut finly". Here we at once think of the so-called "Poison cup" at Clare College, Cambridge (Fig. 4). It is a typical German piece of the second half of the 16th century, and was described by Dr. Butler, the donor, in his will as a "pott made of Cristall Pearl (i.e. silver beads) and silver". It closely resembles one in the Figdor collection³ with friezes from designs by Flötner, and another similar formerly in J. P. Morgan's collection.⁴ All these, then, could be described as Hanse-pots.

The inventory also includes one of "pied marble." Once more we can find an example at Clare, also given by Dr. Butler. It is of serpentine and "garnisshid in the foote mouthe cover and handle with silver guilt" just as the inventory states (Fig. 5). As can be seen, both these vessels have straight cylindrical bodies, and this may be the reason why hanse-pots are catalogued with tankards, which were similar in most respects except for the shape.

Turning now to existing examples of tankards the earliest is perhaps one made of horn with silver-gilt mounts, dated 1561 and formerly in the Swaythling collection.⁵ It tapers gently up from the base and thus gives support to the oft expressed view that the shape of the tankard



Fig. 6. Tankard given by Archbishop Parker to Gonville and Caius College, Cambridge, and a duplicate to Trinity Hall. Date 1570; maker FR in monogram.

is derived, like the goblet or beaker, from a section of the horn of an ox. As we have seen, the shape of the water tankard of the 13th century was so shaped for quite another reason.

The earliest solid silver-gilt tankards are three presented to three different Cambridge colleges by Archbishop Matthew Parker as New Year's gifts in 1572. Those given to Trinity Hall and Caius were exactly alike (Fig. 6), both of 1570, by FR in monogram, 6 $\frac{5}{16}$ in. high, with a diameter of 2 $\frac{5}{8}$ in. at the mouth. That given to Corpus, the Archbishop's own college, is of 1571 by a maker using the mark of a bird in a shaped shield. It is 6 $\frac{1}{2}$ in. high, with a diameter at the mouth of 2 $\frac{3}{4}$ in. Like the others it has a sloping cylindrical body, but is more ornamental having three

3. Marc Rosenberg, *Studien über Goldschmiedekunst in der Sammlung Figdor*. Wien 1911 p.26 with illust. opposite.

4. J. Starkie Gardner, *Old Silver-Work*, 1903, Pl. XVI where it is described as an Augsburg tankard of 1530.

5. Jackson, *History*, p. 750 Fig. 178, and lot 121 of the 1924 sale.



bequeathed by Sir Bernard Eckstein. It bears an inscription of Sir Paul Pindar (1565-1650) Ambassador to Turkey (Fig. 8).

This type of tankard appears in the 1574 inventory (No. 872) as "oone Tankerde of silver embossed and having cameo (cameo) heddes on the sides".

Sometimes the type was much plainer, such as that of 1572 at Goldsmiths' Hall, which is only lightly engraved with pendants and medallions with a narrow cord and applied cherubs' heads near the base (Fig. 9).

A slightly later example (1579), also at the Goldsmiths, has a deeply incised strap-work decoration on the body between projecting belts of ovolo moulding

Fig. 7. (Left) Tankard of 1571 given by Archbishop Parker to Corpus Christi College, Cambridge. Maker's mark: a bird in a shield.

circular medallions applied to the body, grotesque masks on the cover and thumb-piece, and a cupid's face at the end of the ornate scroll-handle (Fig. 7). With this we can compare the even more elaborate example of 1574 at the Ashmolean and that of 1578 at Trinity College, Oxford,

Fig. 8. (Right) Tankard, gilt; Trinity College, Oxford, 1578. By IS in monogram.



Fig. 9. (Left) Tankard of 1572 by HS over a pellet. Height 6½ inches. Silver, medallion heads, arabesques, and pendent bunches of fruit. (From Goldsmiths' Hall).



and a concave base embossed with fruit, a design repeated on the high domed cover (Fig. 10). With it we can compare a tankard of 1578 from the Leopold de Rothschild collection (No. 1 of Jones' catalogue); the same type of strap-work and embossed fruit on both base and high domed cover occurs again on a gilt tankard of 1602 at Heddington, Wilts. Here, however, the applied bust medallions occur once again (Fig. 11).

A very different looking tankard, also of 1602, is to be found among the Corporation plate at Guildford. It is absolutely plain with almost perfectly straight sides, the only ornamentation being the gadrooned disk under the turned finial. It is of silver-gilt and bears as maker's mark a harp between the initials L.M.

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It is 8 in. high, and is inscribed "Thomas Baker 1584 This Stoup New Made 1602". Baker was Mayor of Guildford in 1565, 1575 and 1580.

It is not quite clear if by "new made" we are to understand that it was reconstructed from older plate. The word *stoup* can equally well be used for a cup, flagon or tankard (Fig. 12).

It will be noted that although the Guildford tankard is quite plain, even to the extent of having no mouldings on the main drum, it still retains the high domed cover which, although plain, is clearly copied from the earlier embossed ones. In Part II we shall see that the type of tankard which succeeded that which we have been discussing abandoned the domical cover and its finial for an absolutely plain flat lid. (To be continued)



Fig. 10. (Right) Tankard, parcel gilt, 1579. Maker's mark: IC with eagle's head between. Height 7 1/4 inches. (From Goldsmiths' Hall.)



Fig. 11. (Left). Tankard, gilt, by IR, 1602. Height 8 inches. Decorated with applied bust medallions on a groundwork of strapwork. From Heddington, Wilts. (By courtesy of the Historic Churches Preservation Trust.)



Fig. 12. (Right). Tankard, gilt, 1602. Maker's mark a harp between the initials LM. Height 8 inches. (From the Guildford Corporation.)

BRITISH ART EXHIBITED IN RUSSIA

REPORTS from Moscow all agree that the exhibition of British painting sent to Russia by the British Council and which opened at the Pushkin Museum on May 4 is attracting immense interest. The 141 pictures were described by Sir Philip Hendy, Director of the National Gallery, who had flown to Russia for the opening, as the largest and most representative collection of British pictures ever sent abroad. The National Gallery had never previously lent so many items.

The period of the exhibition is from the early 18th century down to the present day. The earlier masters such as Hogarth, Reynolds, Gainsborough, Turner and Constable are each represented by six or more examples. The Royal Academy has lent its *Leaping Horse* by Constable, and the organisers have not disdained to include Landseer's *Dignity and Impudence* from the Tate. The exhibition will be shown at the Hermitage, Leningrad, for a further month from the middle of June.

The Early English Silver Tankard

PART II

By N. M. PENZER, LITT.D., F.S.A.

(Part I appeared in our June number)

IN the previous article we saw how the earliest type of English silver tankard owed its highly ornamental decoration to German Renaissance art. The tall cylindrical Hanse-pots had been imported to England via the Low Countries and were either straight-sided or sloped very slightly *towards* the base. Although the English tankards, with which they were often classed in inventories, copied their style of decoration to a certain extent they preserved their own national shape – that of the old English water-tankard with the sides tapering gently *away* from the base.

It is not always easy to account for a new fashion, especially in drinking vessels, but in the present case it is possible that beer-drinking had something to do with it. Ale had been known in England since Saxon times, and apart from its being drunk at breakfast by all and sundry was the universal drink among the poorer classes. It was not until 1524–5 that hops were introduced into England – from Artois, Flanders. Their pleasing aromatic bitterness, the brightness and clearness of hopped beer



Fig. 1. Gilt Flagon of 1607, by TB in monogram; height 15½ ins. From Westacre, Norfolk.

(By courtesy of the Historic Churches Preservation Trust.)



Fig. 2. Gilt tankard of 1619 (almost identical with one of 1608) by TE in monogram. At Gonville and Caius College, Cambridge.

and especially the powers of preservation it possessed led to an increased popularity, particularly among the more discerning.

The tall Hanse-pots were doubtless eminently suitable for royal and noble tables, but the squatter English tankard soon proved to be the ideal vessel for beer drinking. Although examples of the ornamental tankard are found as late as the second decade of the 17th century,¹ it seems clear that a period of transition occurred soon after the death of Elizabeth. The relationship between the flagon, known in Tudor times as a pot, and the tankard was close, and the design of the one was often reflected in that of the other. We shall see shortly that this was especially the case with the skirted base.

The 20th Canon of James I, 1603, provided that the wine was to be brought to the Holy Table in a pot or stoup of pewter, if not of finer metal. Henceforth more flagons were made and presented to churches for

1. There was a fine example of 1618 by IP with a bell below in the Swaythling collection – lot 98 of the 1924 sale. See also the serpentine tankard of c. 1620 mounted in silver with a high domed lid, acquired by the V. & A. Museum under the Bryan bequest.

ecclesiastical use. The earlier ones, like that of 1607 at Westacre, Norfolk (Fig. 1) have a cylindrical body engraved with scrolling foliage, a domed cover with a baluster finial, and a scroll handle ornamented with acanthus foliage. But flagons of this period were also quite plain save for ovolo or other decorated bands at the top and base.

A good example of this type is the pair of 1608 by SO on loan to the V. & A. museum from St. Michael Paternoster Royal (formerly at All Hallows the Great). It is illustrated (No. 108a) in Oman's *English Church Plate*, where other examples on Pls. 109 and 111 can be studied.

Most examples have a flat domical cover, some with a ball or other finial, others quite plain. Although a few tankards, like those of 1608 and 1619 at Caius College, Cambridge (Fig. 2), still had their cylindrical bodies flat chased with foliated scrolls and grotesque birds on a matted ground, the tendency was now towards plainness. This is clearly shown in an example of 1619 by R.B. (sold at Sotheby's, Feb. 6, 1947, lot 166) in which there is no decoration of any sort. The flat cover, with its plain waisted thumb-piece set at right angles, projects slightly over the barrel.



Fig. 5 (above). Silver-gilt mounted serpentine tankard, c. 1630. From the Sir Charles Jackson collection, now at the V. & A. Museum.

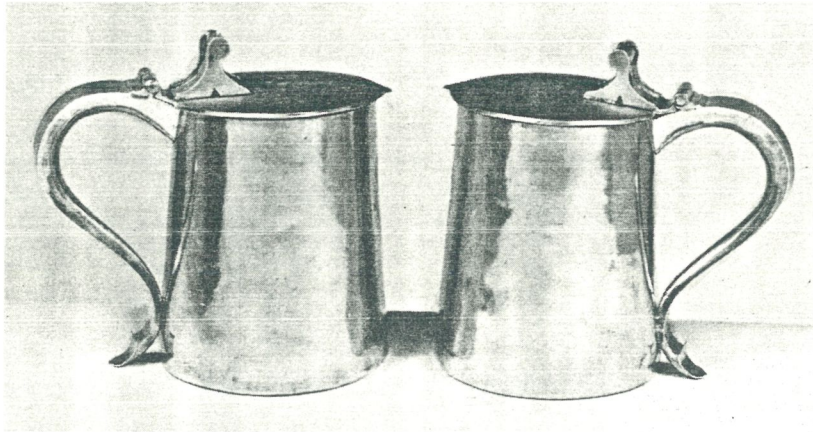


Fig. 4 (left). Pair of plain tankards of 1639 by G.D. At Christ's Hospital.



Fig. 3. Gilt Tankard, by "orb and star", 1635. Presented to Trinity Hall, Cambridge by Thomas Eden.

It has a plain scroll handle. It was this perfectly plain type with the flat cover without any lower rim or step which became popular, and of which several examples can be quoted. One of 1629 was sold at Christie's in 1908. Others of 1632, 1635, 1638, 1639 and 1641 have been noted.

Of these, the 1635 tankard at Trinity Hall, Cambridge, is a fine example. The plain cover has a central pointed flange and a wide scrolled thumb-piece, with a handle terminating in a shield (Fig. 3). The donor was Thomas Eden, Master of the College in 1626, and his arms and crest above an inscription are engraved on the body. The maker's mark is an orb and star in a plain shield. The height is 7 in. and diameter of the rim, or mouth, $4\frac{3}{8}$ in., and of the base $5\frac{3}{8}$ in.

The pair of 1639 at Christ's Hospital (Fig. 4) are in perfect state and closely resemble that described above, having an overhanging flange to the cover, and the same type of thumb-piece and handle. They are by G.D. with



Fig. 6 (left). Flagon of 1638-9 at St. Nicholas, Sevenoaks, by RS over a heart. Given by Lady Frances, Countess of Dorset.

a mullet, or possibly a cinquefoil below a pellet each side and another below. They bear the inscription "The Gift of Rowland Willson, one of the Governors of this House, 1640", together with his arms. Height: $5\frac{3}{10}$ in. Diameter of rim $3\frac{1}{2}$ in. and of base $4\frac{3}{8}$ in.

Of considerable interest is a serpentine tankard, c. 1630, from the Jackson collection and now in the V. & A. museum. It is mounted in silver-gilt, having a broad band at the top, a narrower one lower down to which the scroll handle is attached, and a flat projecting base with moulded edges. The cover is circular and flat, chased with concentric rings, and has a broad scrolled thumb-piece. (Fig. 5).

Most flagons presented to churches in the first half of the 17th century have substantial spreading bases usually with plain or decorated bands and base-plates. In some cases, however, there is a plain skirted foot of concave shape without any decoration. The purpose of the spreading base was doubtless to ensure against accidents resulting in the spilling of the consecrated wine. Oman, *op. cit.* Pl. 111b, shows an example of 1636 by PG with a rose below from the church of St. Anne and St. Agnes, E.C.2. Another fine specimen is that of 1638 by RS over a heart (Fig. 6), given by Frances, wife of Richard Sackville, 5th Earl of Dorset, to St. Nicholas church, Sevenoaks. It

closely resembles the 1636 flagon, with its plain skirted foot and flat cushioned cover without a finial.

This type of foot was copied on the tankard, to which the name of Puritan or Commonwealth is sometimes applied. But as the skirted foot is found on both flagons and tankards long before the Commonwealth such a name is to be avoided.

A good example of the skirted tankard is that of 1641 by WM between cinquefoils at Freefolk church, Hants (Fig. 7). It is quite plain, with a flat stepped cover, the rim of which overhangs the drum and has a central pointed flange. One lobe of the thumb-piece is missing.

Two other good examples of 1651 and 1653 by T with a dotted line and AF respectively are among the Abingdon Corporation Plate² Our illustration (Fig. 8) also shows a small tankard of 1681, by which time the skirt has become



Fig. 7 (right). Plain skirted tankard of 1641, by WM between cinquefoils, from Freefolk, Hants. Height: 8 in.

(By courtesy of the Historic Churches Preservation Trust.)

obsolete. It was this variety that was typical of the reign of Charles II. It was quite plain, except for engraved arms and inscriptions, with a small wire moulding round the top and base, a flat stepped cover with a central pointed flange often slightly bent downwards out of the horizontal, a double lobed thumb-piece and a large S-shaped handle.

It would be difficult to get a better example than that of 1661 at Goldsmiths' Hall, made from the silver ornaments on the canopy used at the coronation of Charles II. The handle is pricked with the initials T.I.C. for Tobias Clere who was several times Mayor of Sandwich, senior of the Barons of the Cinque Ports chosen to support the canopy at the Coronation, representing the port of Sandwich. For details of the various coats of arms etc. see Carrington and Hughes, *Plate of the . . . Goldsmiths*, pp. 69, 70 with Pls. 37 and 38.

With it we can compare a very similar tankard of 1667 by WM crowned in the Ashmolean museum, Oxford. It also is

² For details of all three tankards see A. E. Porter, *Abingdon Corporation Plate*, Oxford 1958, pp. 25-28.

Fig. 8. Three tankards of 1651, 1653, and 1681 from the Abingdon Corporation Plate, the first two with skirted bases.



connected with Charles II's Coronation, as it bears the arms of James Butler, Duke of Ormonde, who as Lord High Steward of England carried the crown. In 1669 he was elected Chancellor of Oxford University and presented the tankard to the Senior Proctor, Nathaniel Alsop. Our illustration (Fig. 10) shows the beauty of the plain drum and the fine generous handle, which did not show in the Fig. of the Clere tankard.

This, then, was the typical Charles II tankard, but individual taste provides many exceptions. Take, for instance, the curious example of 1669 at Balliol College, Oxford. It appears that the donor, one John Kyrle, who matriculated in 1654, presented a tankard to his college, promising that if anyone gave a better he would improve on his gift.

It looks as if this tankard of 1669 was the fulfilment of his promise. Its style was certainly exceptional. The drum has practically vertical sides and has two cord mouldings round the base. It is supported by three lions couchant. The curious handle is in the form of a cusped and foliated

scroll with a recurving lower terminal. The upper part is shaped into a monster's head and is attached to a deep socket with criss-cross markings.

The maker of the drum and handle is TI with two scallops between in a shaped shield. The present cover, however, bears the mark of Gabriel Sleath repeated four times. There is no date-letter, but as the initials are GS and not the Higher Standard SL the date must be after 1715 and before Kyrle's death in 1724.

The cover is triple stepped forming a slightly domed lid with a flat top suggesting the typical style found in William and Mary and Anne's reigns. The thumb-piece is a hedgehog, the crest of the donor, whose arms as well as those of the College are engraved on the body together with an inscription recording the gift of the "Man of Ross", as Kyrle was called.

Sir Charles Jackson (*History*, p. 231, Fig. 241) shows a tankard of 1668 with almost exactly the same handle. He describes it as being in the form of a dolphin with a reverted tail and the breast turned upwards. It is wrought in the Scandinavian

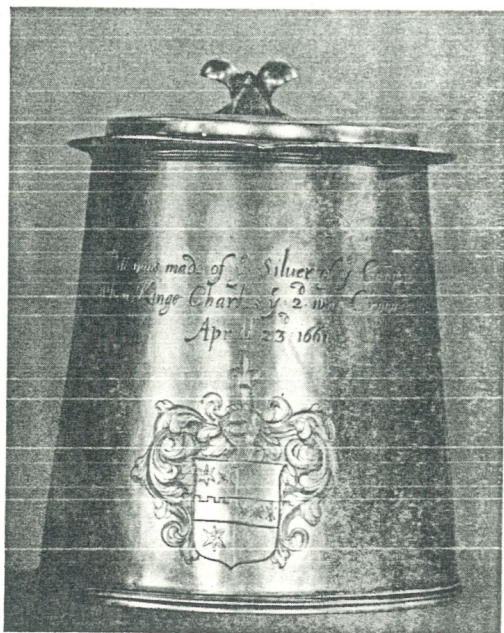


Fig. 9 (left). The Clere tankard of 1661, by RS, made of the silver of the canopy used at the coronation of Charles II.



Fig. 10. (right). Tankard of 1667 by WM crowned. Height: 7½ in. From the Ashmolean Museum, Oxford. (By courtesy of the Worshipful Company of Goldsmiths)

fashion in one piece with rounded bottom, and the rimless rounded cover has a lion couchant matching those on which the tankard rests. In some cases, as with the 1670 example by TL over a scallop in the Jackson collection (Fig. 990) there is a slightly domed foot and a lion-couchant thumb-piece.

In the pair of 1673 at York (one by John Plummer, the other by Marmaduke Best) the cylindrical tankard has three lion couchant feet and a thumb-piece on the cushioned lid to match. In all cases we should probably be correct in



Fig. 11. Tankard by TI with two scallops between, 1669. The cover is by Gabriel Sleath of later date. Given to Baliol College, Oxford, by John Kyrle.



Fig. 12. Peg tankard of 1670 by Marmaduke Best of York. (The property of Goldsmiths' Hall.)

saying that the lion couchant was an importation from Scandinavia - chiefly Denmark, to a lesser extent Norway, while Sweden was responsible for the introduction of the pomegranate foot.

On Danish tankards the lion salient also occurs, sometimes holding a shield in its extended front paws. This type, however, seems never to have become popular in England. The lion couchant, on the other hand, remained popular for a considerable time and is found until the end of the reign of Queen Anne. The Ironmongers Company has an example by Samuel Margas of 1713 with a rounded bottom, slightly domed lid with a large central moulded button finial in addition to the lion thumb-piece.

The best known type of tankard which originated in Scandinavia is undoubtedly the so-called peg-tankard.³ It was apparently imported direct from Denmark to Hull, and was copied chiefly at York and to a lesser extent at Newcastle, Edinburgh and London. In 17th century Denmark it was the custom at important feasts to pass the tankard round as a loving cup from guest to guest. It seems obvious that unless several were in use, the tankard would have to be repeatedly refilled, but to ensure that nobody had more than his fair share the pegs (*pael* in Danish), of which there were from four to six fixed inside at equal intervals, regulated the amount to be drunk. In time the *pael* became a measure of capacity and the size of the tankard was referred to by specifying the number of *paels* it held.

Our illustration (Fig. 12) shows a peg-tankard of 1670 by Marmaduke Best of York. It is the

3. According to Brewer the phrase "to take one down a peg" has nothing to do with a peg-tankard, but to a ship's colours which used to be raised and lowered by pegs, the higher the colours the greater the honours, so that to take a person down a peg was to award less honour.



Fig. 13. Tankard engraved with chinoiserie design. By LS with crown and shield, 1683. (The property of the Goldsmiths' Company)

property of the Goldsmiths. Except for the three pomegranate feet surmounted by trefoil decoration and the double pomegranate thumb-piece to match, the tankard is quite plain. Many, however, were elaborately engraved with flowers such as the iris, lily, etc. There is a good example of one of 1657 by John Plummer at the V. & A. museum, and a similar one of 1684 by the same maker was sold (lot 164) at the J. P. Morgan sale at New York, 1947.

A most unusual tankard of 1669 by T.I with two scallops between (the maker of Kyrle's tankard described above) belongs to Sir Philip Grey Egerton, and was on view at the Cheshire Festival Exhibition in 1951 (No. 61 and Pl. XV). It has four pegs which pierce the side of the drum and are held in place by silver bosses and drop rings on the outside.

The last three decades of the 17th century show both the cylindrical and rounded base tankard; the lids are both flat or cushioned, with or without a central finial. Different variations of applied ornament occur. In some cases, as in the 1683 example at the Goldsmiths' Company by LS with a crown above



Fig. 14. Tankard of 1684 by F.P., from Queens' College, Cambridge, showing the introduction of cut-card work, gadrooning and a knob to the cover.

a shield, the tapering drum is engraved with chinoiserie designs of oriental birds and trees (Fig. 13). It has a flat convex stepped lid with a central serrated flange and a double volute thumb-piece. The handle is of the usual S-scroll type, but has engraved floral work on its outer surface.

Our next illustration (Fig. 14) shows an example of 1684 from Queens' College, Cambridge. It is by an unknown maker F.B with a pellet between in an ornamental cartouche. When shown at the *Treasures of Cambridge* exhibition at Goldsmiths' Hall in 1959 it was suggested that it was probably the work of an immigrant Huguenot goldsmith. Cut-card work of trefoil design is applied round the base, with similar decoration on the cover, which has a central baluster knob. Both the rim of the cover and base-plate are gadrooned. The heavy cusped scroll handle has a large central knob.

Gradually the flat lid went out of fashion, but with the stepped and domed lid of the 18th century we are not concerned.

Our last illustration (Fig. 15) shows magnificent applied "cut-card" work on a 1701 tankard by Jos. Ward at Jesus College, Oxford.

(The photographs for Figs. 2, 3, and 14 are by Stearn & Son, Cambridge.)

