

EJC

CITY OF NORWICH.

ST. PETER HUNGATE CHURCH MUSEUM, NORWICH.

CATALOGUE

OF

LOAN EXHIBITION OF

PEWTER VESSELS

FROM CHURCHES IN NORFOLK AND NORWICH

June to September, 1934.

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Compiled by Gladys V. Barnard, Assistant Curator  
Norwich Castle Museum, from notes by Anthony Hamond  
and the Archdeacon of Norwich (the Ven. G. M.  
MacDermott).

Noel B. Rudd,  
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PEWTER FROM NORFOLK CHURCHES

ON LOAN TO

ST. PETER HUNGATE CHURCH MUSEUM

JUNE TO SEPTEMBER, 1934.

PHOTO NO 1

1. **AIMS DISH**, Touch of Robert Marten of London, c.1655  
(Cotterell 3092)  
Hall marks on rim (1) Leopards head (2) Lion passant  
(3) Leopards head (4) Lion passant  
"T.M" also stamped on rim  
diam.  $14\frac{7}{8}$ " breadth of rim 3"  
All Saints Church, Morston (Revd. C.H.Fitch)
2. **FLAGON**, flat lid, double thumb piece  
Touch on handle of Robert Marten of London, c.1670  
(Cotterell 3092)  
ht. 9" diam. of base  $6\frac{1}{2}$ " diam. of top 5"  
All Saints Church, Morston (Revd. C.H.Fitch)
3. **PATEN** on 4 scroll feet. Britannia Metal. Late XVIIIth. century.  
Stamped on back "James Dixon and Sons 3472"  
diam.  $6\frac{1}{2}$ "  
St. Edmunds Church, Burlingham (Revd. V.M.White)
4. **PLATE**, gadrooned edge. c.1770  
Touch of "Dixon and Son 37" (Sheffield)  
diam.  $9\frac{1}{2}$ "  
St. Peter's Church, Rockland (Revd. C.F.Crichton)
5. **PATEN** on foot, early XVIIIth. century.  
Touch on Paten of Richard King of London (Cotterell 2750)  
Small beaded circle with "T" (possibly "T.A") appears on foot,  
which is probably earlier than the rest of the Paten. This  
piece may have been mended at a later date either by Richard  
King or with a plate made by him.  
Paten inscribed "ST. JOHN'S SEPULCHRE, JOHN BROWN, THOS.  
COPPIN, CHURCHWARDENS 1737"  
diam. 9" diam. of base  $3\frac{3}{4}$ "  
St. John de Sepulchre Church, Norwich (Revd. A. Henderson)

6. **TANKARD**, with double domed lid, c.1695-1715 (Cotterell Plate 72, type A)  
 Touch on base inside defaced pub probably "W.E" and hour-glass (William Eddon of London)  
 Inscribed on side "WOTTON ROBT SVCKLING SQR. MATTHEW MAN CHURC WARDENS 1715"  
 ht.  $7\frac{7}{8}$ " diam. of base  $5\frac{3}{4}$ " diam. of top  $5\frac{1}{8}$ "  
 All Saints Church, Woodton (Revd. Frederick Lee)
7. **PATEN** on foot. c.1700  
 Touch partly defaced "Made in London ..."  
 Hall marks (1) Lion passant (2) Leopards head crowned (3) Buckle (4) ? Black letter B  
 diam. 9" diam. of base  $3\frac{5}{8}$ "  
 St. Edmunds Church, Horningtoft (Revd. J. Coulter)
8. **PLATE**, late XVIIth Century, rare type  
 No visible marks.  
 diam.  $9\frac{1}{8}$ " breadth of rim  $\frac{5}{8}$ "  
 All Saints Church, Gresham (Revd. R. Rawson Briggs)
9. **PATEN** on foot, gadrooned edge and foot  
 Touch of John Kenton, London, c.1700 (Cotterell 2720)  
 Hall marks (1) "I.K" (2) Star (3) Leopards head (4) Lion passant  
 Inscribed "HORSFORD CHURCH JOHN BLYTH CHURCH WARDEN 1712"  
 diam. of Paten  $7\frac{1}{4}$ " diam. of base  $3\frac{1}{2}$ "  
 All Saints Church, Horsford (Revd. W. K. P. Hogan)
10. **FLAGON**, Lid missing. c.1650  
 (Cotterell plate 37, type A)  
 Touch on base inside "F.S" over Star *Franklin Seaford of Lynn*  
 Inscribed "HELHOVTON" *Cott 5921 r 4168*  
 ht.  $7\frac{5}{8}$ " diam. of base  $6\frac{3}{4}$ "  
 All Saints Church, Helhoughton (Revd. W. H. Johnson)
11. **CIRCULAR DISH**, reeded edge, XVIIth century  
 No visible marks  
 Engraved all over with tulip and peacock design; Crucifixion and emblems of Passion in centre.  
 On back of rim "L.D.K. L.V.M."  
 diam. 19" breadth of rim  $2\frac{3}{4}$ "  
 Stoke Holy Cross Church (Revd. W.B.H.Chandler)

12. BOWL, late XVIIIth. century Touch:- Rose crowned,  
London.  
Diam. 8" depth 2"  
St. Peter's Church, Ringland (Revd. C. J. Parsons)
13. BOWL, Late XVIIIth. century Touch:- Rose Crowned, London  
diam. 8" depth 2"  
SS Mary and Margaret Church, Sprowston (Canon E. T. Edwards)
14. FLAGON, Knopped lid, c.1750  
Hall marks of Thomas Carpenter of London  
(1) Lion Rampant (2) Buckle (3) "T" (4) "C"  
Inscribed on side "SALEHOUSE 1759"  
ht. 9" diam. of base  $4\frac{1}{8}$ "  
All Saints Church, Salhouse (Revd. David Davies)
15. BOWL, Late XVIIIth. century. Touch of Watts and Harton of  
London (Cotterell 4996)  
diam. 9" depth  $2\frac{3}{8}$ "  
St. Helen's Church, Norwich (Revd. F. W. Bennett Symons)
16. FLAGON, small knopped lid, c.1750  
Touch inside on base "P.M" - Philip Matthew of *Philimon Matthew*  
London.  
Hall marks (1) "P.M" (2) Figure (3) Leopard's head  
(4) Lion Rampant to sinister (Cotterell 3135)  
Inscribed on handle "St. M. 1743"  
ht.  $9\frac{3}{4}$ " diam. of base  $5\frac{3}{4}$ "  
St. Margaret's Church, Norwich. (Revd. A.W.E. McComb)
17. BOWL, c.1750 Touch:- Crown over Rose, London  
Hall marks (1) "L.Y (Laurence Yates) (2) Leopard's  
head crowned (3) Lion passant (4) Leopard's head  
(Cotterell 5342)  
diam.  $10\frac{1}{2}$ " depth  $2\frac{1}{4}$ "  
All Saints Church, Helhoughton (Revd. W.H. Johnson)
18. FLAGON, knopped lid, early XVIIIth. century *9 Cat 5815*  
Touch:- within a heart "I.N. over Fleur de Lys"  
Inscribed on side "RINGLAND JAMES LAUEROIKE,  
EDMOND NORRIS, CHURCH WARDENS, 1716"  
ht. 13" diam. of base 7"  
St. Peter's Church, Ringland (Revd. C. J. Parsons)

19. FONT BOWL, XVIIth, century  
 Touch on under side of rim "F.B" in circle over small  
 Fleur de Lys Inscribed on rim "SHIBDHAM" *June*  
 diam. 11" depth  $2\frac{1}{2}$ "  
 All Saints Church, Shipdham (Revd. C. H. V. Eva)
20. FLAGON, knopped lid, c.1750  
 Hall marks of Thomas Carpenter of London  
 (1) Lion rampant (2) Buckle (3) "T" (4) "C"  
 ht.  $12\frac{1}{2}$ " diam. of base 6"  
 St. John Timberhill Church, Norwich (Revd. H. Maude Roxby)
21. BOWL, late XVIIIth. century Touch of Nathaniel Barber,  
 London (Cotterell 250)  
 Inscribed "ST. ANDREW'S PARISH - SOUTH GREAT DOOR 1784"  
 diam.  $9\frac{1}{4}$ " depth  $2\frac{1}{4}$ "  
 St. Andrew's Church, Norwich (Revd. J.M.Wilmot-Brooke)
22. FLAGON, knopped lid, c.1750  
 Hall marks of Thomas Carpenter of London  
 (1) Lion Rampant (2) Buckle (3) "T" (4) "C"  
 ht.  $12\frac{1}{2}$ " diam. of base 6"  
 St. John Timberhill Church, Norwich (Revd.H.Maude Roxby)
23. BOWL, late XVIIIth. century Touch of Nathaniel Barber,  
 London (Cotterell 250)  
 Inscribed "ST. ANDREW'S PARISH - NORTH GREAT DOOR 1784"  
 diam.  $9\frac{1}{4}$ " depth  $2\frac{1}{4}$ "  
 St. Andrew's Church, Norwich (Revd. J. M. Wilmot-Brooke)
24. FLAGON. knopped lid, c.1750  
 Hall marks of Thomas Carpenter struck upside down  
 (1) Lion Rampant (2) Buckle (3) "T" (4) "C"  
 Inscribed on side "ST. JOHN SEPULCHRE THOS. SMITH  
 & JAMES WADE CHURCH WARDENS 1777"  
 ht.  $9\frac{1}{4}$ " diam. of base 5"  
 St. John de Sepulchre Church, Norwich (Revd. A. Henderson)
25. BOWL, late XVIIIth century Touch:- Rose crowned, made in  
 London X Crowned (twice)  
 Inscribed on base "OAK 1871"  
 diam.  $7\frac{7}{8}$ " depth  $1\frac{7}{8}$ "  
 St. Martin at Oak Church, Norwich (Revd. J. N. Pratt)

26. BOWL, late XVIIIth century. Touch:- Rose Crowned, Made in London X Crowned (twice)  
Inscribed on base "Oak 1871"  
diam.  $7\frac{7}{8}$ " depth  $1\frac{7}{8}$ "  
St. Martin at Oak Church, Norwich (Revd. J. N. Pratt)

27. PLATE, c.1725 Touch of Timothy Fly, London (Cotterell 1704  
~~1740~~) and touch of R. Gynne ?  
*(Lying horizontal)* Hall marks (1) Lion passant (2) Leopard's head  
(3) Fly (4) "T.F"  
Inscribed "R.G.L." with Crowns  
diam.  $8\frac{3}{4}$ "  
All Saints Church, Wheatacre (Revd. J. C. Walker)

*Handwritten note:* This piece does not appear to be present

28. SMALL PLATE, late XVIIIth. century.  
*(Lying horizontal)* Touch "H.I" with "X" crowned  
diam.  $6\frac{3}{4}$ "  
St. Thomas' Church, Foxley (Revd. G.R.B.Hall).

29. PLATE, early XVIIIth. century  
Touch:- Rose crowned of London  
Hall marks (1) "A.R (2) Lion Rampant (3) Leopard's head ?  
(4) Buckle  
Inscribed "ST. FAITH'S JOHN KENT SENR. WILLIAM WYATT, CHURCH WARDENS 1721"  
diam.  $9\frac{1}{2}$ "  
St. Andrew and St. Mary Church, Horsham St. Faiths  
(Revd. W.E.Darbyshire Bowles)

30. FLAGON, flat lid, double knobbed thumb piece, lip to lid, Scottish type (Cotterell plate 39, type A) c.1700  
Touch on base inside "W.E" and Hour glass (William Eddon, London) (Cotterell 1503)  
Hall marks on lid (1) Leopard's head (2) Buckle  
(3) defaced (4) defaced  
Inscribed on lid "ALDEBY 1714"  
ht. 8" diam. of base  $5\frac{1}{2}$ "  
St. Mary's Church, Aldeby (Revd. J. G. Walker)

31. PLATE, c.1725 Touch of Robert Nicholson of London  
(Cotterell 3400) Inscribed "HORSTEAD CHVRCH 1729"  
diam.  $8\frac{3}{4}$ "  
All Saints Church, Horstead (Revd. V. N. Gilbert)

32. FLAGON, flat lid, double knobbed thumb piece, lip to lid, Scottish type (Cotterell plate 39, type A) c.1700  
Square Touch on base inside obscure  
Hall marks on lid those of Thomas Carpenter of London  
ht. 8" diam. of base  $5\frac{1}{2}$ "  
St. Edmund's Church, Acle (Revd. J.E.H.Williams)
33. PLATE, c.1750 Touch of A. Hincham of London (Cotterell 2329)  
Hall marks (1) "A.H" (2) 3 Fleur de Lys (3) Scallop (4) Lion passant  
Inscribed on base "T W CHVRCH WARDN OF LINGWOOD" and "NORFOR"  
diam.  $8\frac{7}{8}$ "  
St. Peter's Church, Lingwood (Revd. V.M.White)
34. <sup>Buckles</sup> FLAGON, Cardinal's Hat lid, double knobbed thumb piece  
"Cotterell plate 37, type A) c.1650  
Hall marks (1) Leopard's head (2) Lion passant (3) Buckle (4) "F.S" over Star *F. Leagood of Lymington*  
Inscribed "F.W" on thumb piece  
ht.  $8\frac{1}{2}$ " diam.  $5\frac{1}{4}$ "  
St. Lawrence's Church, Ingworth (Revd. P.S.Raby)
35. PLATE, c.1750 Touch of A. Hincham of London (Cotterell 2329)  
Hall marks (1) "A H" (2) Fleur de Lys (3) defaced (4) defaced  
diam.  $8\frac{7}{8}$ "  
All Saints Church, Rockland (Revd. C.F.Crichton)
36. <sup>Beefeater</sup> FLAGON, Cardinal's Hat lid, double volute thumb piece  
as in Cotterell plate 37, type C. c.1650  
Touch on base inside "Dove with olive branch" "R.B 1671"  
Hall marks on lid (1) "R.B" (2) Cherub's mask (3) "R.B" (4) Cherub's mask  
(Marks hitherto unknown but "R.B." almost identical with Cotterell 5452)  
ht.  $8\frac{1}{4}$ " diam. of base  $5\frac{1}{2}$ "  
St. Mary's Church, Northrepps (Revd. C. H. Winter)
37. PLATE, c.1750 Touch of Robert Hitchman of London  
Hall marks (1) "R.H" (2) Lion passant (3) Figure of Britannia (4) defaced (Cotterell 2341)  
Inscribed on back "I.F.M"  
diam.  $9\frac{3}{8}$ "  
St. Mary's Church, Aldeby (Revd. J. G. Walker)



*Beefeater*  
38. FLAGON, Cardinal's Hat lid, double volute thumb piece  
(Cotterell plate 37, type C)  
Touch on base inside "Dove with olive branch" "R.B"  
"1671"  
Hall marks on lid (1) "R.B" (2) Cherub's mask  
(3) "R.B" (4) Cherub's mask  
(Marks hitherto unknown but "R.B" almost  
identical with Cotterell 5452)  
Inscribed on handle "G. B. A"  
ht.  $8\frac{1}{4}$ " diam. of base  $5\frac{1}{2}$ "  
St. Andrew's Church, Guist (Revd. F. W. Parker)

39. PLATE, c.1750 Touch of John Home of London (Cotterell  
2393)  
diam.  $8\frac{3}{4}$ "  
St. George's Church, Hindolvestone (Revd. A.G.A.  
Rainier)

*Beefeater*  
40. FLAGON, Cardinal's Hat lid, double knobbed thumb piece  
(Cotterell plate 37, type A) c.1650  
Touch on base inside "F.S over Star" (Cotterell 5921) *Francis Seaford, Lynn*  
Hall marks on lid (1) Leopard's head (2) Lion  
passant (3) Buckle (4) "F.S over Star"  
Inscribed on side "THIS FLAGON BELONG TO FREETENHAM  
IN NORFFOLKE"  
ht.  $8\frac{3}{4}$ " diam. of base  $6\frac{3}{4}$ "  
St. Swithin's Church, Frettenham (Revd. Henry  
Barron)

41. PLATE, c.1750. Touch of John Home of London (Cotterell  
2393)  
Arms of Yarmouth on rim  
diam.  $9\frac{1}{4}$ "  
SS Peter and Paul Church, Burgh Castle (Revd. T. A.  
Butcher)

*Beefeater*  
42. FLAGON, Cardinal's hat lid, double knobbed thumb piece  
(Cotterell plate 37 type A) c.1650  
Touch on base inside "F.S" over Star (Cotterell 5921) *Francis Seaford  
Lynn*  
Hall marks on lid (1) Leopard's head (2) Lion passant  
(3) Buckle (4) "F.S" over Star  
ht.  $8\frac{5}{8}$ " diam. of base  $5\frac{1}{4}$ " diam. of top  $3\frac{7}{8}$ "  
All Saints Church, Gimmingham (Revd. L. Gilbert)

43. PLATE, c.1750. Touch of "Wood and Mitchell, London"  
(Cotterell 5277)  
Arms of Yarmouth on rim  
diam.  $9\frac{1}{4}$ "  
SS Peter and Paul Church, Burgh Castle (Revd. T. A. Butcher)
44. *Beefeater*  
FLAGON, Cardinal's Hat lid, double knobbed thumb piece,  
c.1650 (Cotterell plate 37 type A)  
Touch on base inside "F.S" over Star  
Hall marks on lid (1) Leopard's head (2) Lion passant  
(3) Buckle (4) "F.S" over Star *Seaford of Lynn*  
Inscribed on side "ALDERFORD CHURCH FLAGON 1663"  
ht.  $8\frac{5}{8}$ " diam. of base  $5\frac{1}{4}$ "  
St. John Baptist's Church, Alderford (Revd. H.J.Gibbs)
45. PLATE, c.1670. Touch "T.M" and Bird *Melchior S. Norwich*  
Hall marks (1) Leopard's head (2) Lion passant over *Abauty*  
crown (3) Wheatsheaf (4) "T.M" over Star  
Inscribed "ALDERFORD CHURCH PLATT 1663" *(rim cracked) fine lettering*  
diam.  $9\frac{1}{2}$ " breadth of rim 2"  
St. John Baptist's Church, Alderford (Revd. H.J.Gibbs)
46. *Beefeater*  
FLAGON, Cardinal's Hat lid, double knobbed thumb piece,  
c.1650. (Cotterell plate 37, type A)  
Touch on base inside "F.S" over Star (Cotterell 5921) *Seaford of Lynn*  
Hall marks on lid (1) Leopard's head (2) Lion passant  
(3) Buckle (4) "F.S" over Star  
ht.  $8\frac{1}{2}$ " diam. of base  $5\frac{1}{4}$ "  
St. Giles's Church, Colby (Revd. Walter Jennings)
47. PLATE, late XVIIIth. century. Marks defaced London  
Inscribed on rim "STOKESBY 1784 C.W" "F.D"  
diam.  $9\frac{1}{2}$ "  
St. Andrew's Church, Stokesby (Revd. Herbert Hancock)
48. FLAGON, Knopped lid, c.1615 (Cotterell plate 35, type A)  
No visible marks  
ht.  $12\frac{1}{4}$ " diam. of base  $5\frac{3}{4}$ " diam. of top  $4\frac{1}{4}$ "  
Attleborough Church (Revd. F. H. Smith)
49. FLAGON, knopped lid, c.1615 (Cotterell plate 35 type A) *(in process of restoration)*  
No visible marks  
ht.  $13\frac{1}{2}$ " diam. of base 6"  
St. Catherine's Church, Ludham (Revd. B.P.Mohan)

50. FLAGON, no lid, c.1615 (Cotterell plate 35, type A)  
 No visible marks  
 ht.  $12\frac{1}{8}$ " diam. of base  $6\frac{3}{4}$ "  
 St. Agnes Church, Cawston (Revd. T. W. Bradburne)
51. FLAGON, Knopped lid, c.1615 (Cotterell plate 35, type A)  
 No visible marks  
 ht.  $11\frac{1}{8}$ " diam. of base 5"  
 St. Swithin's Church, Bintry (Revd. A. F. Fenn)
52. FLAGON, knopped lid, c.1615 (Cotterell plate 35, type A)  
 No visible marks  
 Inscribed on handle "CAWSTON"  
 ht. 15" diam. of base  $6\frac{3}{4}$ "  
 St. Agnes Church, Cawston (Revd. T. W. Bradburne)
53. FLAGON, knopped lid, c.1615 (Cotterell plate 35 type A)  
 Mark on handle defaced  
 Inscribed on thumb piece "BARNHAM BROME"  
 ht.  $13\frac{1}{8}$ " diam. of base  $5\frac{7}{8}$ " diam. of top  $4\frac{3}{4}$ "  
 SS Peter and Paul Church, Barnham Broom (Revd. B.M. Banks)
54. FLAGON, knopped lid, c.1615 (Cotterell plate 35, type A)  
 No visible marks  
 ht. 13" diam. of base  $5\frac{7}{8}$ " diam. of top  $4\frac{1}{2}$ "  
 All Saints Church, Shipdham (Revd. C.H.V. Eva)
55. FLAGON, Knopped lid, thumb piece pierced with heart  
 c.1625 - 1640 (Cotterell plate 36, type A)  
 Touch on handle "E.G" (Cotterell 5614 A)  
 ht.  $13\frac{1}{4}$ " diam. of base  $6\frac{3}{4}$ " diam. of top 5"  
 Attleborough Church (Revd. F. H. Smith)
56. FLAGON, knopped lid, thumb piece pierced with heart  
 c.1625 - 1640 (Cotterell plate 36 type A)  
 Touch on handle "E.G" (Cotterell 5614 A)  
 ht.  $13\frac{1}{4}$ " diam. of base 6" diam. of top  $4\frac{1}{2}$ "  
 All Saints Church, Shipdham (Revd. C.H.V. Eva)
57. FLAGON, knopped lid, thumb piece pierced with heart  
 c.1625 - 1640 (Cotterell Plate 36, type A)  
 Touch on handle "E.G" (Cotterell 5614 A)  
 ht.  $13\frac{1}{4}$ " diam. of base  $5\frac{3}{4}$ " diam. of top  $4\frac{1}{2}$ "  
 All Saints Church, Bawdeswell (Revd. H. Llewellyn)

58. FLAGON, knopped lid, thumb piece pierced with heart  
c.1625-1640 (Cotterell plate 36, type A)  
Touch on handle "E.G" (Cotterell 5614 A)  
On handle "B.,T.R.,L.B."  
? ht.  $13\frac{1}{4}$ " diam. of base 6"  
St. Peter's Church, Billingford (Revd. C. Stuart Douglas)

59. FLAGON, knopped lid, thumb piece pierced with heart  
c.1625 - 1640 (Cotterell plate 36, type A)  
Touch on handle "E.G" (Cotterell 5614 A)  
"M" stamped on handle  
? ht.  $13\frac{1}{8}$ " diam. of base 6" diam. of top  $4\frac{1}{2}$ "  
St. Peter's Church, Matlask (Revd. J. Whiteside)

PHOTO N° II

60. BOWL, late XVIIIth. century Touch defaced:- Crown over  
Rose Made in London (? Richard Yates) (Cotterell  
5344)  
Inscribed on back of base "St.GS. C." ? Church  
diam. 8" depth 2"

61. BOWL, late XVIIIth. century. Touch:- Made in London  
Crown over Rose (? Richard Yates) (Cotterell 5344)  
Inscribed on base "St.GS.C." ? Church  
diam. 8" depth 2"

62. PLATE, Britannia Metal, late XVIIIth century  
Stamped on back "James Dixon and Sons, 61"  
diam.  $7\frac{7}{8}$ "  
St. Martin at Oak Church, Norwich (Revd. J. N. Pratt)

63. BOWL, Late XVIIIth. century Touch of "Richard ... London"  
diam. 9"  
St. Helen's Church, Ranworth (Revd. E. D. Everard)

64. VASE, late XVIIIth. century. No visible marks  
Bands of engraved decoration  
ht.  $9\frac{1}{2}$ " diam. of base  $4\frac{1}{2}$ "  
Revd. W.R.Walker of Beighton

65. PLATE on three ball feet, late XVIIIth century  
Touch of Thomas Alderson of London (Cotterell 40)  
diam.  $9\frac{1}{2}$ "  
St. Botolph's Church, Barford (Revd. F.R.Barff)

66. BAPTISMAL BOWL, c.1750 Marks defaced  
 Inscribed on side "B. I.G. C.W (crowned) 1755"  
 diam.  $9\frac{1}{2}$ " depth  $3\frac{3}{4}$ "  
 St. Andrew's Church, Bedingham (Revd. F. Lee)
67. OCTAGONAL PLATE, late XVIIth century  
 No visible marks.  
 Inscribed "I.H.S" in centre  
 diam.  $9\frac{5}{8}$ " breadth of rim  $1\frac{3}{4}$ "  
 St. Helen's Church, Ranworth (Revd. E. D. Everard)
68. CHALICE, c.1765 (Cotterell Plate 30, type B) *Probably  
 freehand*  
 No visible marks  
 ht. 8" diam. of base  $3\frac{3}{4}$ " diam. of top  $4\frac{1}{8}$ "  
 Strangers' Hall Collections, Norwich.
69. OVAL DISH, late XVIIIth century. Touch of Joseph  
 Spackman & Co, London (Cotterell 4443)  
 diam.  $11\frac{7}{8}$ " x  $8\frac{3}{4}$ "  
 St. Michael's Church, Aylsham (Revd. A.P.McNeile)
70. PLATE, XVIIth century  
 No visible marks  
 Inscribed "I.H.S" with Cross  
 diam. 10" breadth of rim  $1\frac{5}{8}$ "  
 All Saints Church, Salhouse (Revd. David Davies)
71. BOWL, late XVIIIth century No visible marks  
 diam. 8" depth 2"  
 St. Mary's Church, Burgh, near Aylsham (Revd. H.Skellern)
72. BOWL, late XVIIIth century. Touch of Nathaniel Barber  
 of London (Cotterell 250)  
 diam.  $8\frac{1}{4}$ " depth  $2\frac{1}{8}$ "  
 St. Ethelbert's Church, Wretham (Revd. E.C.Alston)
73. PLATE, c.1750 Touch of George Holmes of London  
 (Cotterell 2383)  
 diam.  $8\frac{3}{4}$ "  
 St. Helen's Church, Norwich (Revd. F. W. Bennett-  
 Symons)

74. TANKARD, with lid, c.1750  
 Touch on base inside of "Pitt and Dadley"  
 (Cotterell 3694)  
 ht.  $7\frac{3}{4}$ " diam. of base  $5\frac{3}{4}$ "  
 St. Helen's Church, Norwich (Revd.F.W.Bennett-Symons)
75. PLATE, c.1750. Touch of George Holmes of London  
 (Cotterell 2383)  
 diam.  $8\frac{3}{4}$ "  
 St. Helen's Church, Norwich (Revd.F.W.Bennett-Symons)
76. CANDLESTICK, by Bush and Perkins of Bristol (Cotterell  
 740)  
 Hall marks (1) "B & P" (2) Britannia (3) Leopard's  
 head (4) Rose  
 ht.  $9\frac{1}{2}$ " diam. of base  $6\frac{1}{4}$ "  
 St. Mary's Church, Haddiscoe (Revd. B.S.Sapwell)
77. BOWL, c.1750 Touch of Thomas Armiger  
 Hall marks (1) Lion rampant (2) Leopard's head  
 (3) "T.A" (Cotterell 107)  
 Inscribed "ST. GEORGE OF TOMBLAND 1725 I H S"  
 diam. 9" depth  $2\frac{1}{4}$ "  
 St. George Tombland Church, Norwich (Revd.F.J.Bailey)
78. CANDLESTICK, by Bush and Perkins of Bristol. (Cotterell 740)  
 Hall marks (1) B & P (2) Britannia (3) Leopard's  
 head (4) Rose  
 ht.  $9\frac{1}{2}$ " diam. of base  $6\frac{1}{4}$ "  
 St. Mary's Church, Haddiscoe (Revd. B.S.Sapwell)
79. BOWL, c.1750 Touch of A. Hincham of London  
 Hall marks (1) A H (2) 3 Fleur de Lys  
 (3) Escallop (4) Lion passant (Cotterell 2329)  
 Inscribed on side "ST. GEORGE OF TOMBLAND 1736 I H S"  
 diam.  $9\frac{1}{4}$ " depth  $2\frac{1}{4}$ "  
 St. George Tombland Church, Norwich (Revd.F.J.Bailey)
80. BALUSTER MEASURE, flat lid, double volute thumb piece,  
 c.1720. (Cotterell plate 46, type D) No visible marks  
 Inscribed on lid "GVNTON" each letter crowned; also  
 "G.E" crowned. *Probably  
 G. E. Vinton*  
 ht.  $11\frac{1}{4}$ " diam. of base  $6\frac{1}{4}$ "  
 Strangers' Hall Collection, Norwich.

81. BOWL, c.1750. Touch of A. Hincham of London  
Hall marks (1) "A.H" (2) three Fleur de Lys  
(3) Escallop (4) Lion passant (Cotterell 2329)  
Inscribed on side "ST. GEORGE OF TOMBLAND 1736 I H S"  
diam.  $9\frac{1}{4}$ " depth  $2\frac{1}{4}$ "  
St. George Tombland Church, Norwich (Revd. F. J. Bailey)
82. TANKARD, with lid, late XVIIIth century  
Touch on base inside of Birch and Villers of  
Birmingham, c.1775-1810  
Hall marks on side (1) Leopard's head (2) "B & V"  
(3) "X" (4) Star under "W.R" crowned  
ht.  $7\frac{7}{8}$ " diam. of base  $4\frac{5}{8}$ "  
St. George's Church, Hindolvestone (Revd.A.G.A.  
Rainier)
83. BOWL, c.1750 Touch of A. Hincham of London  
Hall marks (1) A H (2) Three Fleur de Lys  
(3) Escallop (4) Lion passant (Cotterell 2329)  
Inscribed on side "ST. GEORGE OF TOMBLAND 1736 I H S"  
diam.  $9\frac{1}{4}$ " depth  $2\frac{1}{4}$ "  
St. George Tombland Church, Norwich (Revd. F.J.Bailey)
84. TANKARD, with lid, c.1750  
Touch on base inside "Home in London" (Cotterell  
2393)  
Hall marks on side defaced  
Inscribed on side "REPPS" with "I.C" surmounted by  
crowns  
ht.  $7\frac{1}{4}$ " diam. of base  $4\frac{5}{8}$ "  
St. Peter's Church, Repps (Revd. Lewis Meadows White)
85. BOWL, late XVIIIth century. Touch:- Tudor Rose, London  
diam. 8" depth 2"  
SS Peter and Paul Church, Tuttington (Revd. Edward  
Dennis)
86. TANKARD, with lid, c.1750  
Touch on base inside "Home in London" (Cotterell 2392)  
Hall marks on side - defaced  
Inscribed on side "R. ELLIS 1764"  
ht.  $7\frac{1}{4}$ " diam. of base  $4\frac{3}{4}$ "  
St. Andrew's Church, Stokesby (Revd. Herbert  
Hancock)

87. SMALL PLATE, Britannia Metal, late XVIIIth century  
 No visible marks  
 diam.  $6\frac{3}{4}$ "  
 St. Nicholas's Church, Potter Heigham (Revd. L. Meadows White)
88. BALUSTER MEASURE, flat lid, double volute thumb piece  
 No visible marks  
 Inscribed on side "THWAYTE A.D. 1829"  
 ht.  $4\frac{7}{8}$ " diam. of base  $3\frac{3}{8}$ "  
 All Saints Church, Thwaite (Revd. P. C. Brown)
89. DEEP PLATE, late XVIIIth. century Touch of Joseph Spackman, London (Cotterell 4440)  
 diam.  $10\frac{1}{2}$ "  
 St. Margaret's Church, Felthorpe (Revd. T. H. C. Nash)
90. FLAGON, unknopped lid, thumb piece pierced with heart  
 cannot be c.1660?38 (Cotterell plate 36, type D)  
 Touch on handle "E.G" (Cotterell 5614 A)  
 Inscribed on side "THE GIFT OF RICHARD HASTINGS TO THE CHURCH OF ATTLEBURGHE 1638" with arms of England  
 ht.  $13\frac{1}{2}$ " diam. of base  $6\frac{3}{4}$ " diam. of top 5"  
 Attleborough Church (Revd. F. H. Smith)
91. PLATE, late XVIIIth century  
 Touch defaced:- "Superfine Hard Metal" Rose crowned  
 "Made in London"  
 diam.  $9\frac{3}{4}$ "  
 St. Thomas's Church, Foxley (Revd. G. R. B. Hall)
92. FLAGON, unknopped lid, thumb piece pierced with heart  
 c.1660 (Cotterell plate 36, type D)  
 Touch on handle "R.M" with Bird (Robert Martin of London) C.1670 (Cotterell 3092)  
 Inscribed on side "BURGH NETH GIL RECTOR" with coat of arms  
 ht.  $9\frac{5}{8}$ " diam. of base  $4\frac{5}{8}$ "  
 St. Mary's Church, Burgh near Ayisham (Revd. Harry Skellern)
93. PLATE, late XVIIIth century. Touch defaced:- "- & W Birmingham"  
 diam.  $9\frac{1}{4}$ "  
 SS Mary and Margaret Church, Sprowston (Canon E. T. Edwards)

*The finest  
 flagon in  
 the coll.*



94. **FLAGON**, unknopped lid, thumb piece pierced with heart  
 c.1660 (Cotterell plate 36, type D)  
 Touch on handle "R.M" and "Bird" (Robert Martin of  
 London) c.1670 (Cotterell 3092)  
 Inscribed on side "BURGH WITH GIL RECTOR" with coat of arms  
 ht.  $9\frac{5}{8}$ " diam. of base  $4\frac{5}{8}$ "  
 St. Mary's Church, Burgh near Aylsham (Revd. Harry Skellern)
95. **PLATE**, late XVIIIth century Marks defaced  
 "X" crowned  
 diam  $9\frac{3}{4}$ "  
 St. Mary's Church, Northrepps (Revd. C. H. Winter)
96. **FLAGON**, unknopped lid, thumb piece pierced with heart  
 c. 1660 (Cotterell plate 36, type D)  
 Touch on handle "E.G" (Cotterell 5614 A)  
 ht. 12" diam. of base 6" diam. of top  $4\frac{5}{8}$ "  
 St. Martin's Church, New Buckenham (Revd. George  
 Gilleland)
97. **PLATE**, XVIIth century.  
 Touch:- Crown over Rose and "M.Y" *Probably Matthew Young*  
 Inscribed on rim "FOR THE TOWNE OF WOODRISIN 1662"  
 diam.  $10\frac{1}{2}$ " breadth of rim  $2\frac{1}{2}$ " fine  
 St. Nicholas Church, Woodrising (Revd. K. M. Grant) *Nov 1936 (Cott 5639 A) cleaned by me See Commission Oct 1936*
98. **FLAGON**, unknopped lid, thumb piece pierced with heart  
 c.1660 (Cotterell plate 36, type D) *A lovely little flagon*  
 Touch on handle "E.G" (Cotterell 5614 A)  
 Inscribed on lid "WOOD RISING"  
 ht.  $9\frac{1}{2}$ " diam. of base  $5\frac{1}{4}$ "  
 St. Nicholas Church, Wood Rising (Revd. K. M. Grant)
99. **PLATE**, XVIIth century  
 Touch:- Crown over Rose and "M.Y" *Cott 5639 A Probably Matthew Young*  
 Inscribed on rim "FOR THE TOWNE OF WOODRISIN 1662"  
 diam.  $10\frac{1}{2}$ " breadth of rim  $2\frac{1}{2}$ " fine  
 St. Nicholas Church, Woodrising (Revd. K. M. Grant) *cleaned by me See Commission*
100. **FLAGON**, unknopped lid, thumb piece pierced with heart  
 c.1660 (Cotterell plate 36 type D)  
 Touch on handle "E.G" (Cotterell 5614 A)  
 ht. 12" diam. of base 6"  
 All Saints Church, Marsham (Revd. John R. Lee)

101. REEDED PLATE, XVIIth century  
 Touch:- Scales partly defaced and "W"  
 Hall marks (1) ? Star (2) Rose (3) Leopard's head  
 crowned (4) "W.G"  
 Inscribed "R.T.E" on rim  
 diam.  $8\frac{7}{8}$ " breadth of rim 1"  
 St. Peter's Church, Guestwick (Rev. E.E.Giles)
102. FLAGON, unknopped lid, thumb piece pierced with heart  
 c.1660 (Cotterell plate 36, type D)  
 Touch on handle "E.G" (Cotterell 5614 A)  
 ht.  $9\frac{5}{8}$ " diam. of base 5" diam. of top  $3\frac{7}{8}$ "  
 St. Peter's Church, Kimberlay (Rev. B. M. Banks)
103. REEDED PLATE, c.1675  
 Hall marks (1) "T.S" (2) "P" (3) Leopard's head  
 (4) Lion passant (Cotterell 5952)  
 Inscribed on rim "C.N.E"  
 diam. 9" breadth of rim  $1\frac{1}{4}$ "  
 St. Margaret's Church, Calthorpe (Rev. P. S. Raby)
104. FLAGON, unknopped lid, thumb piece pierced with heart  
 c.1660 (Cotterell plate 36 type D)  
 Touch on handle "E.G" (Cotterell 5614 A)  
 ht.  $9\frac{5}{8}$ " diam. of base  $5\frac{1}{8}$ "  
 St. Margaret's Church, Paston (Rev. R.E.V.Fritchard)
105. PLATE, c.1680 Touch of "R.B" partly defaced (Cotterell 5451)  
 Hall marks (1) Lion passant (2) Leopard's head  
 (3) Fleur de Lys (4) "R.B" (two sets)  
 Inscribed on rim "ACLE ST. EDMONDS 1717"  
 diam.  $8\frac{7}{8}$ " breadth of rim  $1\frac{1}{8}$ "  
 St. Edmunds Church, Acle (Rev. J.E.H. Williams)
106. FLAGON, unknopped lid, thumb piece pierced with heart  
 c.1660 (Cotterell plate 36, type D)  
 Touch on handle "E.G" (Cotterell 5614 A)  
 ht.  $9\frac{1}{2}$ " diam. of base  $4\frac{3}{4}$ "  
 St. Peter's Church, Corpurty (Rev. H. P. Gocher)
107. REEDED PLATE, XVIIth century  
 Hall marks (1) Leopard's head (2) Lion passant  
 (3) -- crowned (4) defaced  
 diam.  $8\frac{1}{2}$ " breadth of rim  $\frac{5}{4}$ "  
 St. Peter's Church, Billingford (Rev. C. Stuart Douglas)

108. FLAGON, knopped lid, thumb piece pierced with heart  
 c.1625 - 1640 (Cotterell plate 36, type A) *a fine piece*  
 Touch on handle "E.G" (Cotterell 5614 A)  
 Inscribed "BEDINGHAM" on thumb piece  
 ht.  $14\frac{5}{8}$ " diam of base  $6\frac{7}{8}$ " diam. of top  $4\frac{7}{8}$ "  
 St. Andrew's Church, Bedingham (Revd. Frederick Lee)
109. FLAGON, knopped lid, thumb piece pierced with heart  
 c.1625 - 1640 (Cotterell plate 36, type A) *This shows that occasionally early parts were kept clean.*  
 No visible marks  
 "Y" on handle  
 ht.  $10\frac{1}{8}$ " diam. of base 5" diam of top  $3\frac{7}{8}$ " *? Head at end*  
 St. Mary's Church, Yelverton (Revd. J. C. Longe)
110. FLAGON, knopped lid, thumb piece pierced with heart  
 c.1625 - 1640 (Cotterell Plate 36, type A)  
 Touch on handle "E.G" (Cotterell 5614A)  
 ht.  $12\frac{3}{4}$ " diam. of base 6"  
 St. Helen's Church, Ranworth (Revd. E.D.Everard)
111. FLAGON, knopped lid, thumb piece pierced with heart  
 c.1625 - 1640 (Cotterell plate 36, type A)  
 Touch on handle "E.G" (Cotterell 5614 A)  
 ht.  $10\frac{1}{4}$ " diam. of base 5" diam. of top  $3\frac{5}{4}$ "  
 St. Andrew's Church, Little Barningham (Revd. John Pallister).
112. FLAGON, knopped lid, unpierced thumb piece, c.1625 - 1640  
 (Cotterell plate 36, type A)  
 Mark on handle defaced  
 ht.  $12\frac{1}{2}$ " diam of base  $6\frac{1}{4}$ "  
 St. Andrew's Church, Blickling (Revd. S.H.Harvard Watts)
113. BOWL, late XVIIIth century Touch of Thomas Alderson  
 of London (Cotterell 40)  
 diam.  $7\frac{7}{8}$ " depth 2"  
 St. Botolph's Church, Banningham (Revd. Edward Dennis)
114. FLAGON, knopped lid, thump piece pierced with heart  
 c.1625 - 1640. (Cotterell plate 36, type A)  
 Touch on handle "E.G" (Cotterell 5614 A)  
 ht.  $14\frac{3}{8}$ " diam. of base  $6\frac{5}{8}$ " diam. of top  $4\frac{7}{8}$ "  
 St. Mary's Church, Ashby (Revd. Leslie Wilson)

115. BOWL, late XVIIIth century. Touch of Thomas Alderson  
of London (Cotterell 40)  
Inscribed "HEIGHAM CHURCH"  
diam. 8" depth  $1\frac{3}{4}$ "  
St. Bartholomew's Church, Heigham, Norwich  
(Revd. G. D'Arcy Blackman)
116. PATEN, early XVIIth century. No visible marks  
"M" stamped on rim  
diam.  $5\frac{1}{4}$ " breadth of rim  $\frac{5}{8}$ "  
St. Mary's Church, Ashby. (Revd. Leslie Wilson)
117. FLAGON, knopped lid, thumb pierced with heart  
c.1625 - 1640 (Cotterell plate 35, type A)  
Touch on handle "E.G" (Cotterell 5614 A)  
Inscribed on handle "CARLTON"  
ht.  $12\frac{1}{8}$ " diam. of base  $5\frac{7}{8}$ " diam. of top  $4\frac{1}{2}$ "  
St. Peter's Church, Carlton. (Revd. B.J. Pasterfield)
118. BOWL, late XVIIIth century. Touch of Thomas Alderson  
of London (Cotterell 40)  
diam.  $7\frac{3}{4}$ " depth 2"  
St. Mary the Virgin Church, Saxlingham Nethergate  
(Revd. J. S. Deuchar)
119. FLAGON, unusual type of knopped lid, unpierced thumb  
piece, c.1625 - 1640 (Cotterell plate 36, type A)  
Marks defaced.  
Inscribed on thumb piece "A.B" "A.O"  
Inscribed on handle "A.M" "A.R"  
ht. 14" diam of base  $6\frac{5}{8}$ "  
SS Peter and Paul Church, Tuttington (Revd.  
Edward Dennis)
120. FLAGON, knopped lid, thumb piece pierced with heart  
c.1625 - 1640 (Cotterell plate 36 type A)  
No marks  
ht.  $10\frac{3}{8}$ " diam. of base  $5\frac{1}{4}$ " diam. of top 4"  
All Saints Church, North Barsham (Revd. C.E.O.  
Griffith)
121. FLAGON, knopped lid, thumb piece pierced with heart  
c.1625 - 1640 (Cotterell plate 36 type A)  
Touch on handle "G.B" and flower (? a lily) — ?  
Inscribed on thumb-piece "BEDINGHAM"  
Ht.  $14\frac{5}{8}$ " diam. of base  $6\frac{7}{8}$ " diam. of top 5"  
St. Andrew's Church, Bedingham (Revd. Frederick Lee)

122. FLAGON, knopped lid, thumb piece pierced with heart  
 c.1625 - 1640 (Cotterell plate 36 type A)  
 Touch on handle partly defaced  
 Inscribed on thumb piece "FOXLEY"  
 ht. 10" diam. of base  $5\frac{1}{8}$ "  
 St. Thomas's Church, Foxley (Revd.G.R.B.Hall)
123. FLAGON, knopped lid, thumb piece pierced with heart  
 c.1625 - 1640 (Cotterell plate 36 type A)  
 No visible marks  
 ht.  $14\frac{1}{2}$ " diam. of base  $6\frac{7}{8}$ "  
 St. Mary's Church, Erpingham (Revd. S. H. Harvard  
 Watts.)

*Not in the photo*

PEWTER BY NORWICH MAKERS.

124. PLATE, late XVIIth. century  
 Touch of John Beart of Norwich (Freeman 1661)  
 Crowned Rose with John Beart (Cotterell 337c)  
 Hall marks (1) defaced (2) Leopard's head  
 (3) Crowned Rose (4) I.B.  
 Marked on back "W.S" in shields  
 diam.  $8\frac{7}{8}$ "  
 St. Andrew's Church, Blickling (Revd. S.H.Harvard  
 Watts)
125. PLATE, late XVIIth. century  
 Touch of John Melchior of Norwich, Freeman 1689  
 Hall marks (1) Lion passant (2) Leopard's head  
 crowned (3) Buckle (4) J.M.  
 decorated with figure of dove and probably made  
 for The Dove in Dove Street, Norwich.  
 diam.  $8\frac{1}{4}$ "  
 Norwich Castle Museum Collection.
126. BOWL, early XVIIIth century.  
 Touch of Cornelius Melchior of Norwich.  
 Inscribed on base "S.S"  
 diam. 8" depth 2"  
 St. Saviour's Church, Norwich (Revd. F. Williams.)
127. BOWL, early XVIIIth. century  
 Touch of Cornelius Melchior of Norwich  
 Inscribed on base "S.S"  
 diam. 8" depth 2"  
 St. Saviour's Church, Norwich (Revd. F. Williams.)

128. BOWL, without flange. Early XVIIIth century.  
 Touch of Cornelius Melchior of Norwich  
 Inscribed on base "FOR THE TOWN OF ELSING 1707"  
 diam. 8" depth 2"  
 St. Mary's Church, Elsing. (Revd. F.A.Trengrove)
129. REEDED PLATE, early XVIIIth century.  
 Touch of Christopher Berry of Norwich (apprenticed to  
 Thomas Melchior) Freeman 1701, described as Brazier.  
 Hall marks on rim (1) Lion passant (2) Leopard's  
 head crowned (3) buckle (4) "C.B"  
 diam.  $8\frac{1}{2}$ "  
 St. Mary's Church, Itteringham (Revd. Harry P. King)
130. LARGE DISH, early XVIIIth. century  
 Touch of Christopher Berry of Norwich, Freeman 1701  
 Hall marks (1) Lion passant (2) Leopards head  
 crowned (3) Buckle (4) C.B.  
 diam. 15"  
 Strangers' Hall Collection (Mr. Oliver Harvey)
131. DEEP PLATE, early XVIIIth century  
 Hall marks on rim (1) defaced (2) Leopard's head  
 crowned (3) Buckle (4) "C.B"  
 Christopher Berry, Freeman of Norwich, 1701. (Second  
 set of hall marks on base defaced.  
 diam.  $10\frac{1}{2}$ "  
 Mr. Anthony Hamond.
132. DEEP PLATE, early XVIIIth century  
 Hall marks on rim (1) defaced (2) Leopard's head  
 crowned (3) Buckle (4) "C.B."  
 Christopher Berry, Freeman of Norwich, 1701.  
 diam.  $10\frac{1}{2}$ "  
 Mr. Anthony Hamond.
133. PLATE, early XVIIth century  
 Hall marks of Christopher Berry as No.132.  
 Mr. Anthony Hamond.
134. COLLECTING BOWL, early XVIIth century.  
 Touch "I.S" Rose crowned. ? John Smyth, Freeman of  
 Norwich 1599. (Cotterell 4408 A)  
 Inscribed on rim "6 COLLECTINGE BASONS FOR SAINT STEVENS  
 POORE 1633" On base "AT THE GREAT SOWTH DOORE"  
 diam.  $9\frac{1}{4}$ " depth  $1\frac{1}{2}$ "  
 St.Stephen's Church Norwich, (Revd.W.Bateman)

135. COLLECTING BOWL, early XVIIth. century  
 Touch "I.S" Rose crowned ? John Smyth, Freeman  
 of Norwich 1599 (Cotterell 4408 A)  
 Inscribed on rim "6 COLLECTINGE BASONS FOR SAINT  
 STEVENS' POORE 1633"  
 On base "AT THE GREAT NORTH DOORE"  
 diam.  $9\frac{1}{4}$ " depth  $1\frac{1}{2}$ "  
 St. Stephen's Church, Norwich (Revd. W. Bateman)
136. COLLECTING BOWL, early XVIIth. century  
 Touch "W.S" Rose crowned ? Wm. Smyth of Norwich  
 Freeman, 1633 (Cotterell 4412 A)  
 Inscribed on rim "ANDREWES PARISH" and "S.A"  
 On base "NORTH CHANCELL DORE"  
 diam.  $9\frac{1}{4}$ " depth  $1\frac{1}{2}$ "  
 St. Andrew's Church, Norwich (Revd. J.N.Wilmot Brooke)
137. COLLECTING BOWL, early XVIIth. century  
 Touch "W.S" Rose crowned. ? Wm. Smyth of Norwich  
 Freeman, 1633 (Cotterell 4412 A)  
 Inscribed on rim "ANDREWES PARISH" and "S.A"  
 on base "SOUTH CHANCELL DORE"  
 diam.  $9\frac{1}{4}$ " depth  $1\frac{1}{2}$ "  
 St. Andrew's Church, Norwich (Revd. J.N.Wilmot Brooke)

NORWICH SOCIETY OF RINGERS.

138. MUG, early XIXth century.  
 Touch on base inside "V & W" (Villers and Wilks  
 of Birmingham)  
 Hall marks (1) W.R. (2) Leopard's head  
 (3) "V & W" (4) X (5) Star (Cotterell 4876)  
 also stamped Castle over Lion "V R" and an escallop with  
 W.R.Norwich  
 Inscribed "SOCIETY OF RINGERS JULY 19th 1821 PECKOVER  
 HILL HEADSMAN"  
 ht.  $6\frac{1}{2}$ " diam. of base  $4\frac{3}{8}$ "  
 Mr. Albert Rought.
139. MUG with spout, early XIXth. century  
 Tough on base inside "V & W" (Villers and Wilks Birmingham)  
 Hall marks (W R) (2) Leopards head (3) V & W  
 (4) X (5) Star (Cotterell 4876)  
 also stamped Castle over Lion "V R" and an escallop  
 with W.R.Norwich  
 Inscribed "SOCIETY OF RINGERS JULY 19th 1821 PECKOVER  
 HILL HEADSMAN"  
 ht.  $6\frac{1}{2}$ " diam. of base  $4\frac{3}{8}$ "  
 Mr. G. P. Burton.

40. MUG, early XIXth. century  
 Touch on base inside "V & W" (Willers and Wilks, Birmingham)  
 Hall marks (1) W R (2) Leopard's head (3) V & W  
 (4) X (5) Star (Cotterell 4876)  
 Also stamped Castle over Lion, V R and an escallop  
 with W R Norwich  
 Inscribed "SOCIETY OF RINGERS JULY 19th. 1821, PECKOVER  
 HILL HEADSMAN"  
 ht.  $6\frac{1}{2}$ " diam. of base  $4\frac{3}{8}$ "  
 Mr. C. E. Borrett
141. SMALL MUG, early XIXth century  
 Stamped Castle over Lion V.R and an escallop with  
 W R Norwich  
 Inscribed "THE SOCIETY OF RINGERS 1831"  
 ht.  $3\frac{5}{8}$ " diam. of base 3"  
 Mr. P. C. Artis.
142. SMALL MUG, early XIXth. century  
 Stamped Castle over Lion, V.R and an escallop with  
 W R Norwich.  
 Inscribed "THE SOCIETY OF RINGERS 1831"  
 ht.  $3\frac{5}{8}$ " diam. of base 3"  
 Mr. C. E. Borrett
143. TOKEN, inscribed "ST. PETER'S RINGERS NORWICH" with Bell  
 diam. 2"
144. TOKEN, inscribed "ST. PETER'S MANCROFT RINGERS"  
 diam. 2"
145. TOKEN, inscribed "ST. PETER'S MANCROFT RINGERS"  
 diam. 2"
146. TOKEN, inscribed "T V" with bell  
 diam.  $1\frac{1}{2}$ "  
 Mr. C. E. Borrett
147. TOKEN, inscribed "ST. PETER'S RINGERS NORWICH" with Bell  
 diam 2"
148. TOKEN, inscribed "ST. PETER'S MANCROFT RINGERS" diam. 2"
149. TOKEN, inscribed "T.V" with Bell diam.  $1\frac{1}{2}$ "  
 Mr. G. P. Burton



I N D E X   T O   C H U R C H E S .

	Nos.		
Acle	32, 105.	Colby	46.
Aldeby	30, 37.	Corpusty	106.
Alderford	44, 45.	Elsing	128.
Ashby St. Mary	114, 116.	Erpingham	123
Attleborough	48, 55, 90.	Felthorpe	89.
Aylsham	69.	Foxley	28, 91, 122.
Banningham	113.	Frettenham	40.
Barford	65.	Gimingham	42.
Barnham Broom	53.	Gresham	8.
Barningham	111.	Guestwick	101.
Barsham North	120.	Guist	38.
Bawdeswell	57.	Haddiscoe	76, 78.
Bedingham	66, 108, 121.	Helhoughton	10, 17.
Beighton	64.	Hindolvestone	39, 82.
Billingsford	58, 107.	Horningtoft	7.
Bintry	51.	Horsford	9.
Blickling	112, 124.	Horsham St. Faiths	29.
Burgh Castle	41, 43.	Horstead	31.
Burgh nr. Aylsham,	71, 92, 94.	Ingworth	34.
Burlingham	3.	Itteringham	129.
Calthorpe	103.	Kimberley	102.
Carlton St. Peter	117.	Lingwood	33.
Cawston	50, 52.	Ludham	<del>35.</del> 49

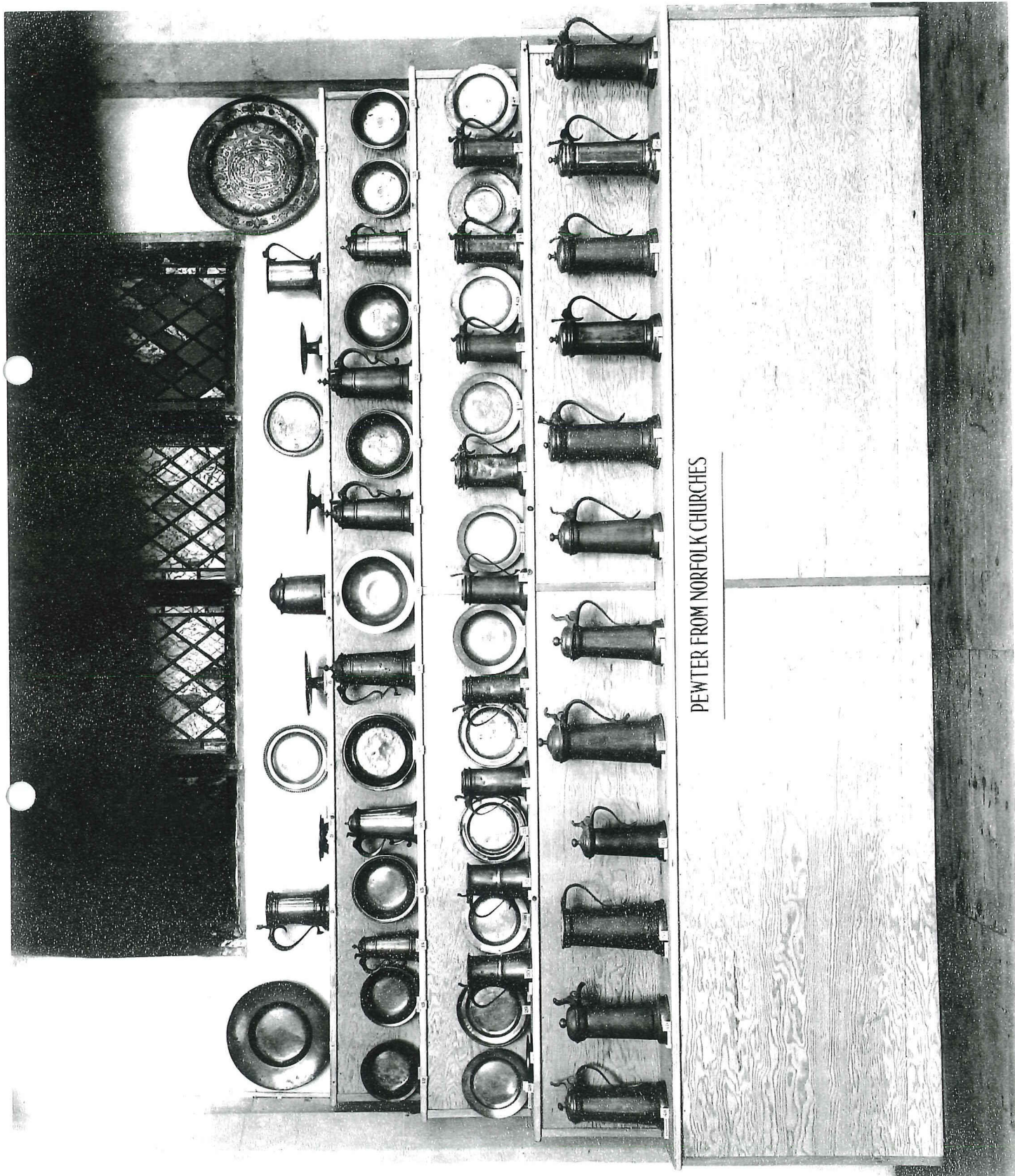
Marsham	49.	Shipdham	19, 54, 56.
Matlaske	59.	Sprowston	13, 93.
Morston	1, 2.	Stoke Holy Cross	11.
New Buckenham	96.	Stokesby	47, 86.
Northreppa	36, 95.	Thwaite	88.
Norwich, St. Andrews	21, 136, 137.	Tuttington	85, 119.
St. Bartholomews	115.	Wheatacre	27.
St. George Tombland	77, 79, 81, 83.	Wood Rising	97, 98, 99.
St. Helens	15, 73, 74, 75.	Woodton	6.
St. John de Sepulchre	5, 24.	Wretham	72.
St. John Timberhill	20.	Yelverton	109
St. Margarets	16.		
St. Martin at Oak	25, 26, 62.		
St. Saviours	126, 127.		
St. Stephens	134, 135.		
Strangers' Hall	68, 80, 130		
Paston	104.		
Potter Heigham	87.		
Ranworth	63, 67, 110		
Repps	84.		
Ringland	12, 18.		
Rockland All Saints	35.		
Rockland St. Peter	4.		
Salhouse	14, 70.		
Saxlingham	118.		

No	CHURCH	REPAIRS.
6	Woodton	Flatten out serrated edge of Tankard, & lift its thumbpiece.
40	Fletton Lane	Lift thumbpiece
42	Simsingham	"
74	St Helens	"
112	Buckling	" and reshape lid.
55 } 40 } 90 }	Attleborough.	Straighten knobs on lid.
53	Barnham Broom	Re-shape lid.
72	St John Timberhill	" "
110	Ranworth &	Reshape Flagon
63	Ranworth	Reshape bowl
82	Hindolveston	Lift lid
122	Foxley.	"
100	Corpeby	"
86	Stokesley	Reshape lid of Tankard.
45	Alderford	New paten
No Number	St Marys Iltoningham	New rim of plate by Berry.

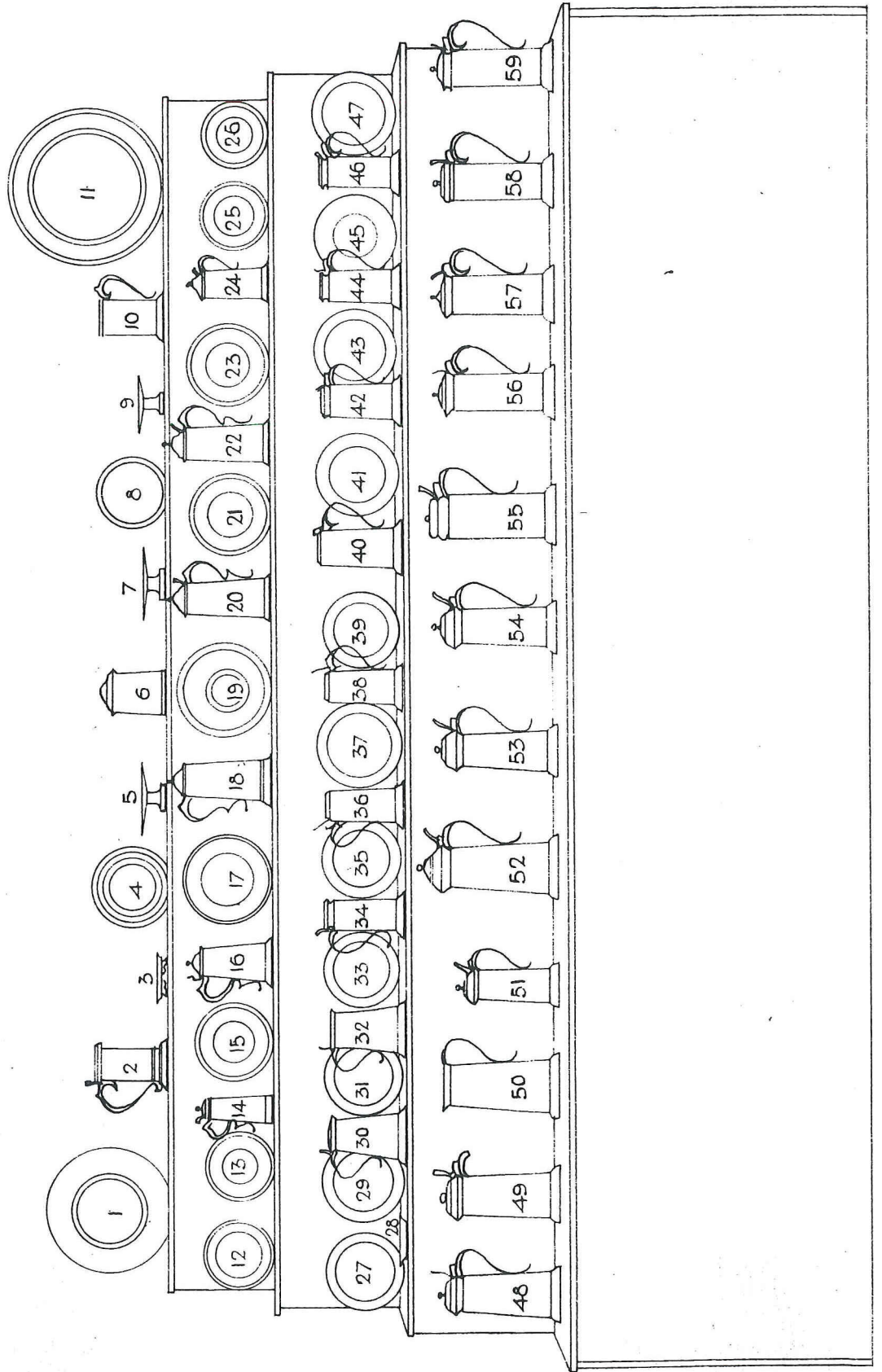
*John Humber*  
J. Humber  
S.P.C.

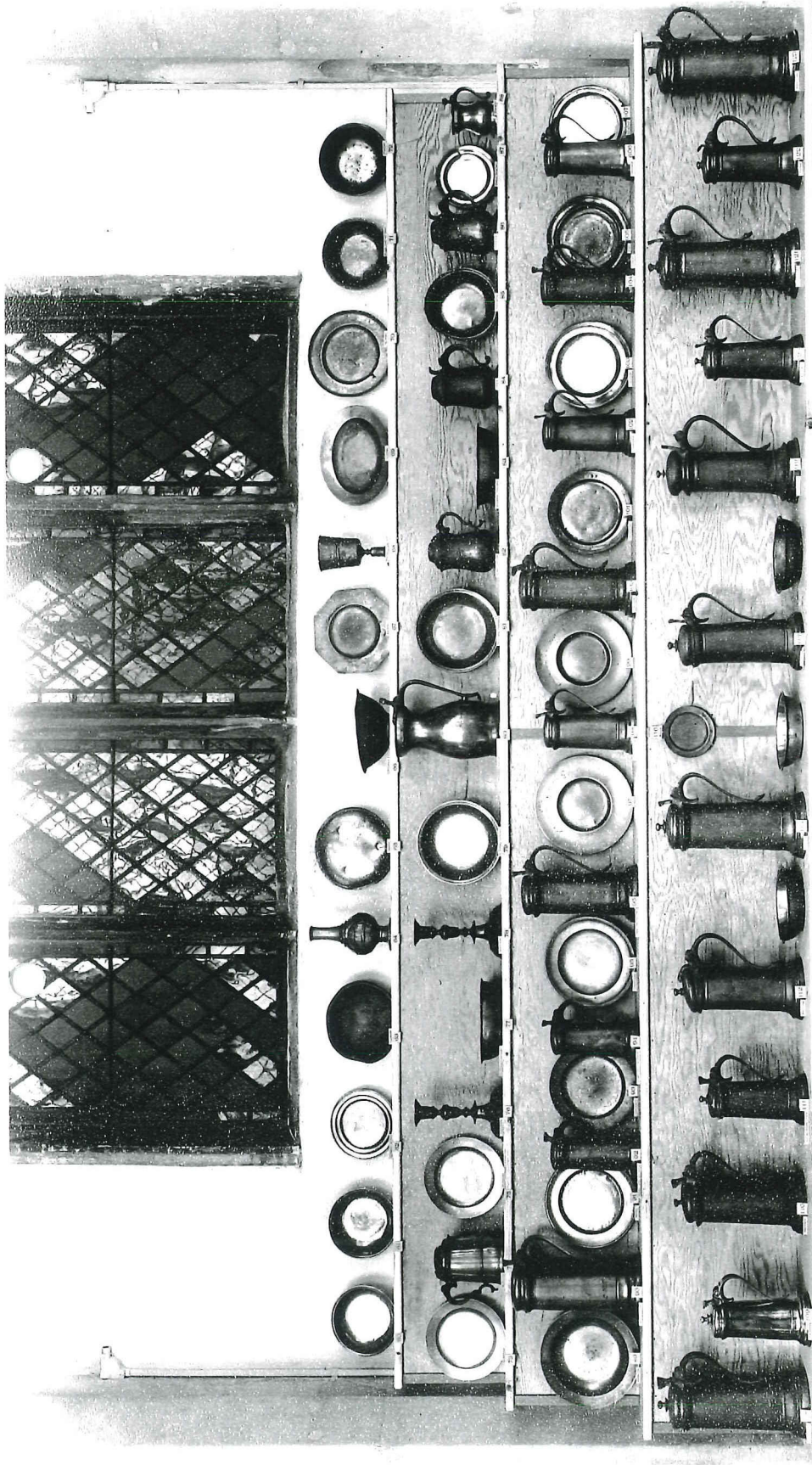
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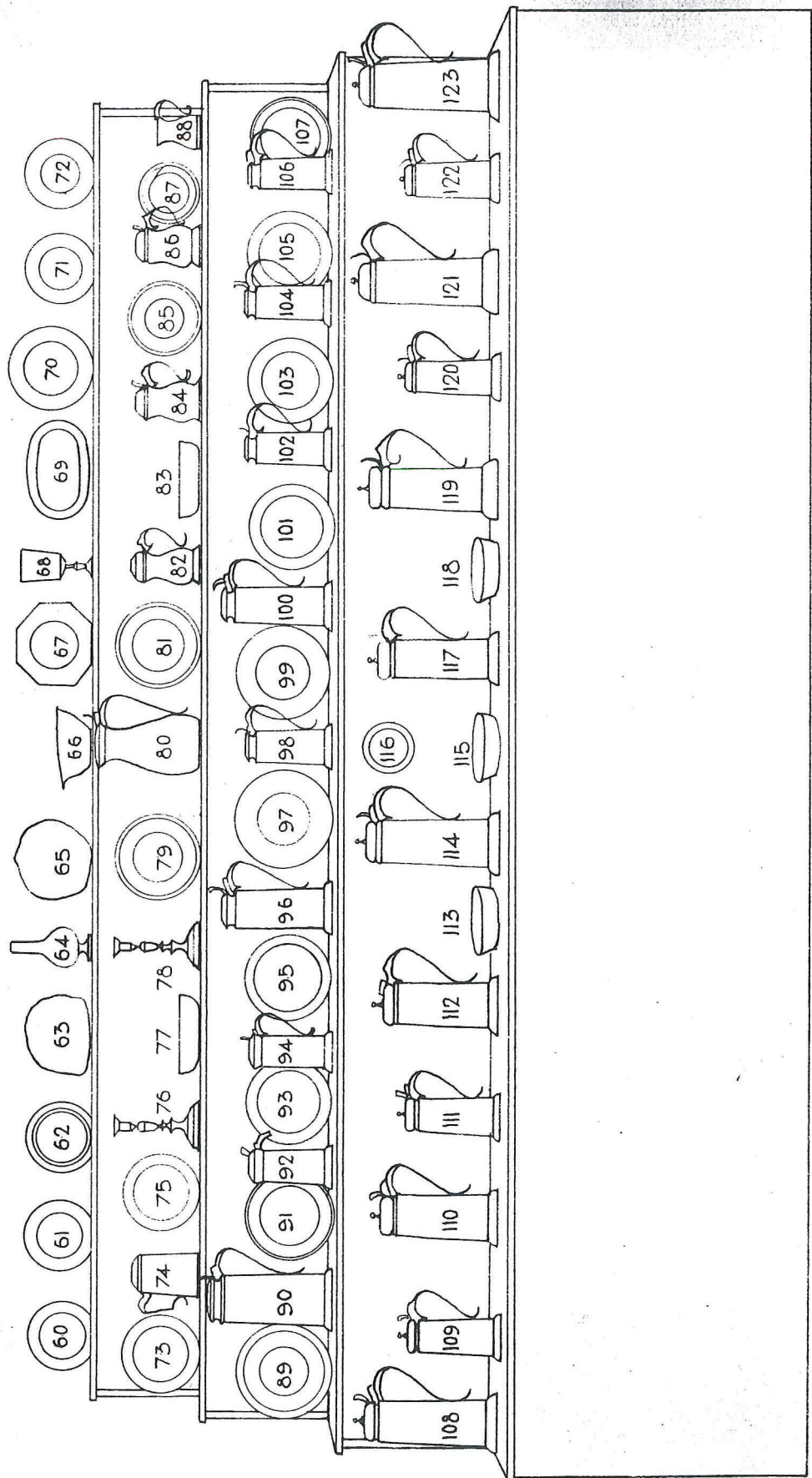


PEWTER FROM NORFOLK CHURCHES





PEWTER FROM NORFOLK CHURCHES







Strangers Hall Folk Museum : Bridewell Museum of Local Industries : St. Peter Hungate Museum of Church Art

CITY OF NORWICH  
CASTLE MUSEUM



CURATOR R. R. CLARKE, M.A., F.S.A., F.M.A.

Tel.: Norwich 21154

PHOT

August 9, 1955.

Dear Sir,

I am glad to be able to tell you that the negatives of the Exhibition of ecclesiastical pewter still exist, and prints from them are now being made on your behalf. We will let you know when these are ready and will at the same time inform you of the cost.

Yours faithfully,

Jennie Mc Nab

Assistant Keeper of Art.

A. V. Sutherland-Graeme, Esq., F.S.A., A.R.I.B.A.,  
16 Queen Annes Gardens,  
Bedford Park,  
London.W.4.

R. R. CLARKE  
Curator



CASTLE MUSEUM  
NORWICH

Dear Mr Sutherland-Græme,  
Tel. 21154

According to your wish, we will  
instruct Messr Coe to print each  
neg. with a matt surface and send  
the account direct to you.

*Yours sincerely* *Eriz McKee*  
Assistant Keeper of Art.

*Newspaper Cuttings*

PEWTER  
EASTERN DAILY PRESS . JUNE 6. 1937

## St. Peter Hungate Exhibition

### An Ancient Norwich Industry

Pewter, the lowly handmaiden of gold and silver, has always been the least valued of all the metal alloys used for domestic and other purposes. However, the noble array of flagons, plates, and alms dishes displayed on simple wooden dressers in the delightful little church of St. Peter Hungate will help considerably to raise the status of this ware. Large and influential Pewterers' Guilds were integral parts of the life of all the large cities and towns in Mediæval and Tudor times, but alas, little remains of the craft of that day, although the London Guild still survives, and its present Master-Elect recently honoured Norwich with a visit mainly for the purpose of seeing the present exhibition.

Plates and dishes, tankards and flagons of pewter must have been in everyday use from the middle ages to Georgian times, and, of course, liquid measures in pewter are often seen to-day. It is, however, difficult to ascertain the methods of the old time pewterers, for they seem to have left few notes on the actual working of their craft. It is, of course, common knowledge that pewter is an alloy of lead and tin, the actual proportions being made standard by the Guilds. The metal was, however, always rather soft, liable to dent and bend, and this probably accounts for the fact that so few early pieces remain to-day. With the introduction of Britannia Metal in the early 19th century, a hard metal capable of a high polish, the making of pewter gradually died out in much the same way and at much the same time as the hard paste china displaced the attractive soft paste porcelain of the 18th century.

#### FEATURES OF THE EXHIBITION

One of the chief features of the present exhibition at St. Peter Hungate is the fine series of flagons ranging in date from 1600 to 1750. They vary chiefly in the shapes of their lids, the earlier ones having simple knopped lids, those of 1650-60 plain lids or of a type known as Cardinal's Hat. The greater part of those dating from 1625 to 1660 bear on their handles the touch of a maker whose initials were E. G., and whose device is a flagon and a vase. It seems a little mysterious that no records of this maker have been discovered, although his work is found all over the country. For the present, at any rate, our curiosity as to his name and the town in which he plied his craft will remain unsatisfied.

All the flagons of the first half of the 17th century have simple, dignified lines, the bases of the so-called petticoat pattern giving solidity to the whole design. One of three belonging to Attleborough Church is beautifully engraved with the arms of England and the inscription, "The Gift of Richard Hastings to the Church of Attleburghe, 1638." These large flagons are now used chiefly for the fonts, but they undoubtedly originally held the sacramental wine. Some churches are fortunate in having preserved not only their flagons, but the associated plates or patens. For instance, there is a delightful set from Wood-Rising, the flagon inscribed with the name of the parish and the two patens "For the Towne of Woodrisin, 1662." Alderford again has a flagon inscribed "Alderford Church Flagon, 1663," and a paten inscribed "Alderford Church Platt, 1663," both beautiful pieces of craftsmanship. Then there is the quaint inscription on the Freettenham flagon: "This Flagon belong to Freettenham in Norffolke."

#### LOANS FROM THE CHURCHES

Generally speaking, the alms bowls, which are mostly of 18th century work, are more often inscribed with the name of the church than are the flagons and the plates; it is, indeed, often specified where the bowl is to be used, such as Nos. 21 and 23, which bear the inscriptions: "St. Andrew's Parish—South Great Door, 1784," and "St. Andrew's Parish—North Great Door, 1784," respectively. Two earlier pieces of about 1635 belonging to the same parish are inscribed: "Andrewes Parish," "North Chancell Dore," and "South Chancell Dore." Ranworth Church has contributed the only octagonal plate in the collection, but it unfortunately has neither marks nor inscription. Probably the earliest piece is the little paten (No. 116) from Ashby St. Mary, which may well date from the late 16th century; a rare type of plate (No. 8), with little rim, comes from All Saints' Church, Gresham. A set of four bowls belonging to St. George's, Tombland, Church, Norwich, bears the name of the parish and the date 1725. St. Stephen's Church, Norwich, has lent two early 17th century bowls inscribed on their rims, "6 Collectinge Basons for Saint Stevens Poore, 1633," and on their bases, "At the Great Sowth Doore" and "At the Great North Doore" respectively.

The collection has been carefully catalogued, each piece bearing a number to correspond with the catalogue numbers, and the entries give details of the makers' marks, the inscriptions, measurements, &c. In addition each piece is plainly labelled with the name of the place to which it belongs so that visitors can easily see the large number of towns and villages represented. Such an exhibition has never before been seen in East Anglia and probably not in the whole of England. It is largely due to the careful notes made by Archdeacon MacDermott (the rector of St. Peter Hungate) during visitations in the Norwich Archdeaconry over a number of years that it has been possible for the Castle Museum Committee to ask for and obtain the loan of so many pieces of pewter from the churches of Norfolk and Norwich.

## THE NORWICH PEWTERERS

The Norwich pewter is shown in a separate case, for the exhibition has been the means of bringing to light the work of several Norwich pewterers of whom nothing was previously known. The only Norwich man whose marks are recorded in H. Cotterell's monumental work on "Old Pewter, its Makers and Marks (1929)," is John Melchior, Freeman, 1689, and one plate bearing his touch is included. The researches of Mr. Anthony Hamond, a local enthusiast on pewter, disclosed the fact that St. Saviour's Church, Norwich, possessed two bowls with the touch of Cornelius Melchior, Freeman in 1702; both John and Cornelius were apprenticed to Thomas Melchior. Another bowl from Elsing is also the work of Cornelius Melchior, whose name on the touch is in full surrounding two hammers held by left and right hands. One large dish, two bowls, and two plates are the work of Christopher Berry, Freeman in 1701, also an apprentice of that Thomas Melchior, whose work and marks has yet to be discovered. Christopher Berry's touch contains his name in full, and his initials are repeated in the hall marks, together with (1) lion passant, (2) leopard's head crowned, (3) buckle. The Melchior's were all associated with the parish of St. John Maddermarket, that church containing several inscriptions to members of the family.

### 45 PEWTERERS IN FREEMEN'S LIST

Possibly the most encouraging discovery was the mark of John Beart on a plate from Blickling Church. He took up his Freedom in Norwich as a pewterer in 1661, and his touch consists of his name enclosing a seeded rose. The hall marks also include his initials "I. B." The alms dishes from St. Stephen's Church and St. Andrew's Church, Norwich, bear the touches of "I. S." and "W. S." respectively, consisting of these initials on either side of a rose. James Smyth, of Norwich, was made a Freeman in 1599, and Wm. Smyth, probably his son, in 1633. It is hoped that this exhibition will be the means of discovering many other Norwich pieces, as in a list of Norwich pewterers prepared by Mr. Hamond the names of 45 pewterers appear on the Freeman's list dating from 1422. It would be of great local interest to find the work of one Cooper, a pewterer, of St. Andrew's, Norwich, whose wife Elizabeth went so gallantly to the stake in 1557. Blomefield records that she "first recanted openly in St. Andrew's church, but being afterwards grieved for it, she came in time for divine service, and desired the congregation not to follow her example, upon which, one Bacon of the same parish urged Mr. Sutterton, the Sheriff, to take her into custody; who though unwilling, was obliged by Bacon to go to her house and carry her to prison, and the Chancellor, having examined her, she was condemned to be burnt at the same stake with Miller; when she was at the stake, and the fire began to come near her, she shrank a little at it, and cried out "Oh," which, when Miller heard, he bad her be strong and of good cheer, "for (good sister) we shall have good supper," by which she was so strengthened, that she stood still and quiet, as one glad to finish that good work which she had begun."

Shown in the same case is an interesting set of mugs associated with the Norwich Society of Ringers. These are inscribed "Society of Ringers, July 19th, 1821, Peckover Hill Headsman," and are stamped with the Castle over the Lion (Norwich). Various tokens or badges of the same society are also on exhibition.

## MR. ARNOLD MILLER'S RESEARCHES

The late Town Clerk of Norwich, Mr. Arnold H. Miller, himself a collector of pewter, went to some trouble to obtain the following early records of the history of the craft in this city:—

"In regard to the Pewterers' Guild. Up to the 15th century the Guilds in Norwich were mostly of a religious character, and the crafts were attached to these guilds. Apparently the crafts elected two masters save in the case of the worsted weavers, who chose six. It was ordained that each craft should freely and yearly choose of her craft within herself two masters for the year coming; which two masters should be presented by bill written to the Mayor and take oath to make good and true search of all defaults found in the same craft, and that all notable defaults found in the craft should be well and truly presented to the Mayor without concealment, etc.

"Until 1450 the Pewterers were attached to the St. Luke's Guild and were expected to attend the procession of their craft on its festival day and also the civic processions. All the citizens of any craft who had the means, were to have a livery provided by the wardens, the cloth for which must be woven within the liberties, and renewed every year. But when a member of any particular craft was elected to an estate of an alderman of the city, he was not required to wear more than the hood of his craft. Further, no man might take the clothing of a craft unless he were a citizen enrolled under that craft, and held a house or tenement, or at least a chamber and resided in the city. To ensure all crafts should have a different clothing and distinct from that of the Mayor and Alderman, the colours selected by them must be passed by the Chamberlains and the colours worn by the Mayor and Alderman during two previous years might not be adopted.

"St. Luke's Guild, composed of the pewterers, braziers, bell-founders, plumbers, glaziers and painters, was at first entirely responsible for the production of the pageants, although it is not known when it introduced them. In 1527 the guild is discovered petitioning the Mayor that, being unable any longer to bear the expenses entailed by the annual display on Whit Monday it might be relieved by each craft producing one pageant on that day.

The order of the procession of the crafts on Corpus Christi day was laid down in 1449, and those responsible for the 9th Pageant were the "Dyers, Calaudrers, Goldsmythes, Gold-beters, and Sadelers, Pewtrers, Brasiers—the Birth of Christ with sheperdes and three Kynges off Colen."

"After the Reformation considerable alteration took place in the Guilds and the occupations were divided into 12 grand companies, and although the idea may have been taken from London, there was no similarity other than the name between the grand companies of London and Norwich. Each of the groups was assigned to one of the petty wards, the two Alderman of which became the masters, and as the list is given in a socially descending scale and the wards taken in the usual order, the arrangement was by no means inappropriate.

"In this grouping which was communicated at an assembly held on 19th August, 20 Jas. I. (1623), the pewterers were found in the sixth group, with the goldsmithes, the ironmongers, smythes, sadlers, brasyers, glasyers, cutlers, plomers, clockmakers, and bell-founders."

G. V. B.

EDNESDAY, JUNE 13, 1934

ST. PETER HUNGATE  
CHURCH MUSEUM  
EASTERN DAILY PRESS  
Opening of Summer  
Exhibition

Fine Collection of Pewter  
Ware

The Bishop of Norwich yesterday opened the summer exhibition at the disused church of St. Peter Hungate, Norwich, which has been made into a museum of ecclesiastical art. The great feature of the exhibition which will continue until September, is an interesting collection of 150 pewter vessels lent by various churches in Norfolk and Norwich. Most of the vessels are 17th century work, and in their simple and well-balanced design many of them are splendid examples of craftsmanship.

At the opening ceremony Sir Eric Maclagan, the director of the Victoria and Albert Museum, gave an address in which he outlined the history of the use of pewter for ecclesiastical purposes, and highly praised the use to which St. Peter Hungate has been put.

An appeal was made for funds to enable heating apparatus to be installed in the church, so that it can be kept open in the winter and house a permanent exhibition.

Mr. E. T. Boardman, F.R.I.B.A. (chairman of St. Peter Hungate Museum Committee), presided, supported by the Sheriff (Mr. E. J. Motum), the Deputy Lord Mayor (Mr. Thomas Glover), the Bishop, the Lord Lieutenant (Mr. Russell Colman), Sir Eric Maclagan, Archdeacon MacDermott (the Rector of the parish of St. Peter Hungate, who originated the exhibition of pewter), Mr. R. H. Teasdel, F.S.A. (president of the Norfolk and Norwich Archaeological Society), the Town Clerk (Mr. Noel B. Rudd), and the curator of the Corporation Museums (Mr. F. Leney), who was responsible for the arrangement of the exhibition.

Mr. Boardman said the committee had not found it possible to open the church for a permanent exhibition, one reason being that they had not sufficient funds to heat it, and objects deteriorated if they were not properly aired and attended to during the winter. The committee, therefore, had to fall back on holding special exhibitions in the summer, and they were indebted to Archdeacon MacDermott who, in visiting the churches, made inquiries about the pewter they possessed, and suggested that it should be collected and exhibited at St. Peter Hungate.

Archdeacon MacDermott first spoke of the recent death of Col. Bulwer, who, he said, was most interested in the preparations for that exhibition. They would miss him very much from the Museum Committee. The Archdeacon went on to say that for some years he had made notes of the pewter in the Archdeaconry of Norwich, and in some cases found it was not valued as it ought to be. He was able to get a good list, and found at least 110 pieces in the Archdeaconry of Norwich alone. There might be as many in the other Archdeaconries. They had to thank Mr. Leney and his assistant, Miss Barnard, for their help in getting the exhibition together. The museum needed more funds. This ecclesiastical museum was run by an entirely voluntary association and they could not dip into the deep pockets of the ratepayer. He appealed for contributions.

SIR ERIC MACLAGAN

Sir Eric Maclagan said the problem which had been solved at St. Peter Hungate was not a problem that concerned Norwich only. There were a good many of the great towns of England where you got the same situation, with a population once very much compressed into a small area and served by a number of closely contiguous churches. Inevitably, with the shifting of the population into the country, the churches were more numerous than could properly be used for their original purpose. With beautiful medieval churches like St. Peter Hungate the solution of pulling them down was the worst possible solution, but equally we had to realise that it was not always possible to maintain them for their original purpose. He believed that in adapting that church so perfectly as a museum of ecclesiastical art Norwich had set an example which could be followed with profit in other towns. It might be true that the church was not serving precisely the purpose for which it was destined by its pious builders, but it still testified to the glory of God, just as it did when it was used as a place of public worship. Museums were not places which were to be regarded as wholly secular and divorced from the honour of the Creator.

VALUE OF TEMPORARY EXHIBITIONS

The exhibition of pewter, said Sir Eric, was of the greatest possible interest, and gave an admirable example of what might be done in the nature of a diocesan museum. It represented quite a small fraction of the treasures of the diocese and was collected almost exclusively from one archdeaconry, yet an extraordinary exhibition had been built up. Anyone who looked at the admirable catalogue prepared by Miss Barnard would find out that the exhibition had brought to light facts about some of the Norwich pewterers which were not known before, and identified specimens of their work by the "touches," or stamps, impressed upon them. That surely was the ideal of the way in which ecclesiastical works of art could be treated. He did not think that even Mr. Leney, enthusiastic as he was about his Museum, would like to commandeer all the pewter in that exhibition for permanent exhibition at the Castle. They would all like to feel that the pewter was still kept in the churches to which it belonged, but as long as it was isolated in separate churches it was impossible for the people interested in the subject to make an adequate study of it. At

St. Peter Hungate they got the pewter gathered together for certain months. It could all be studied and compared, and after the exhibition was over the records could be preserved so that anybody who came to Norwich to study pewter would be able to see the list of exhibits and find that there was a piece of pewter of such and such a date at such and such a church. That was the ideal way in which works of art should be studied. Many people liked to think that works of art were in private possession, where they could be enjoyed in a more intimate way than in a museum, if that was combined with a system by which they could be periodically exhibited to the general public and compared with other works of the same sort.

#### HISTORY OF PEWTER

Pewter was a comparatively humble material, but it had a fairly honourable ecclesiastical history. In the 12th century a council at Westminster prohibited its use in churches, but in the 13th century in France two councils gave an equally authoritative permission for its use in the poorer churches, and there was considerable archaeological evidence that the smaller parish churches of England liberally disregarded the ruling of the Council of Westminster in the 12th century. A good deal of the medieval pewter that had survived took the form of funeral chalices buried with priests at their death, but there was no reason to suppose that those were not specimens of the chalices used in the poorer churches. After the Reformation, and especially in the 17th century, pewter became a very much used material. It was of the greatest value to students of the shapes of English metal work, because the pewter vessels followed almost exactly the shapes of silver vessels, and therefore often gave us types of design of which it would be very difficult to find examples in silver, because silver was always liable to risks of compulsory melting down in times of war, and to the ordinary dangers of change of taste, when people were only too apt to melt down church or domestic plate and have it re-fashioned. Pewter, the material being in itself of relatively small value, survived to a very large extent.

#### OTHER EXHIBITS

He was sure the visitors who came to the church during the summer would not neglect the other things shown, the remarkable collection of manuscripts, borrowed partly from private and partly from municipal sources, the beautiful silver belonging to St. Peter Hungate and St. Michael-at-Plea, and the other exhibits of ancient and modern ecclesiastical art. He hoped, with every confidence, that means would be found before long to instal the heating apparatus necessary to keep the church warm and dry during the winter months, and thus make it possible to arrange a permanent exhibition. He also hoped that however interesting a permanent exhibition were arranged, the claims of temporary exhibitions such as the present one would not be forgotten, for they were one of the things that kept the museum alive, and were of the greatest possible advantage to students of ecclesiastical art.

#### THE BISHOP

In declaring the exhibition open, the Bishop said he did not suppose that those who knew the late Col. Bulwer would ever enter that church without a tender feeling towards him, and he (the Bishop) was delighted to hear that it was proposed to put upon the walls some permanent testimony of the affectionate regard in which Col. Bulwer was held, and of the efforts he made to carry through the very intricate business of converting the church into a museum. The Bishop went on to say that he was sure they would not forget Sir Eric Maclagan's words when he pointed out that from time to time there should be temporary collections of objects of ecclesiastical art. He (the Bishop) was aware, as few people outside could be, of the wonderful treasures that were enshrined within their walls. He hoped it might become a practice to hold from time to time exhibitions similar to the present one, of other things that could be collected from the churches and exhibited at St. Peter Hungate.

He liked to think that that was still a consecrated church. It had all the privileges of a consecrated church, and above all it had the privilege of welcoming worshippers within its walls. He believed the reverent frame of mind induced by those considerations would—far from detracting—very much add to the happiness of those who visited the temporary or permanent exhibitions. We ought not to confine the lines of approach to God, and if we were all agreed that we might give honour to God along the path of beauty we should never make the mistake of supposing that ugliness need be identified with worship, or that things that were beautiful did not lead up to Him Who was the source of all beauty. In these days we needed to lay stress upon the educated and the cultured side of human life. So many of our modern advances led us to fix our eyes down upon the ground or to look upon the mere facilities of living. Man required something more than that if he was to live the full human life, and he (the Bishop) had no hesitation in saying they were right to dedicate to the glory of God the collections they could make in St. Peter Hungate of the fair things that adorned the churches of the Diocese.

#### THE LORD LIEUTENANT

The Lord Lieutenant proposed a vote of thanks to Sir Eric Maclagan and to the Bishop. He said although that church had passed from the use for which it was first erected it had passed into something of very great use, and he thought that no one who came to Norwich and saw what he believed was the only ecclesiastical building in England used for the purpose of an exhibition would have reason to be dissatisfied with what they saw. In conclusion the Lord Lieutenant thanked Sir Eric Maclagan and his staff at the Victoria and Albert Museum for the help they gave the local museums in the settlement of difficult questions regarding the exhibits.

The Deputy Lord Mayor seconded on behalf of the Lord Mayor, who regretted his inability to be present. He said many of them had not known before of the existence of the fine pewter ware exhibited.

The vote of thanks was carried with acclamation.

The Sheriff proposed and Mr. R. H. Teasdel seconded a vote of thanks to the rectors and churchwardens who had lent the vessels exhibited.

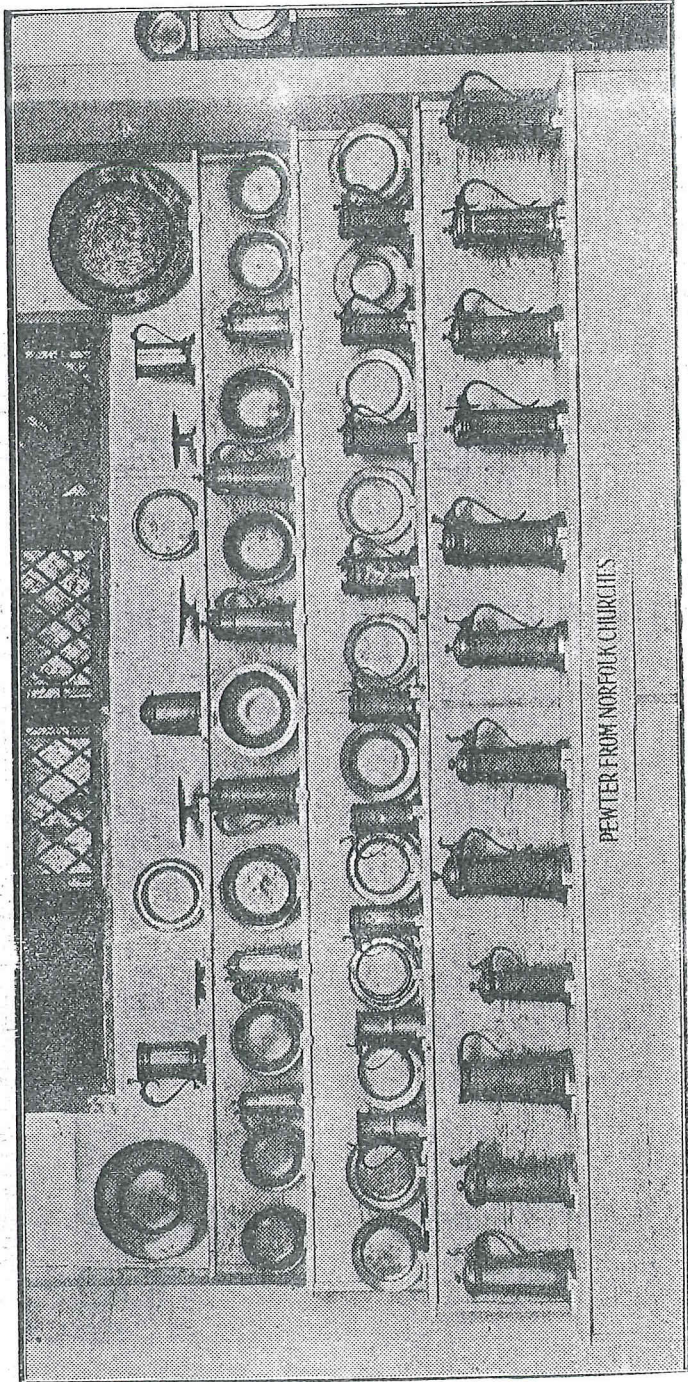
The vote of thanks was carried, and the Chairman said a suitable letter of thanks would be sent to the rectors and churchwardens. He added that through the exhibition the names of four or five previously unknown Norwich pewterers had been discovered. Mr. Boardman drew attention to

the fact that since the death of Colonel Bulwer, who was both chairman and treasurer, Mr. H. N. Holmes had consented to act as treasurer of the St. Peter Hungate Museum Committee.

The Bishop proposed a vote of thanks to the Chairman for presiding, and also for the anticipatory trouble he took in planning that afternoon's ceremony.

The Lord Lieutenant seconded, and the vote of thanks was carried.

*Eastern Daily Press*  
**PEWTER FROM NORFOLK CHURCHES**

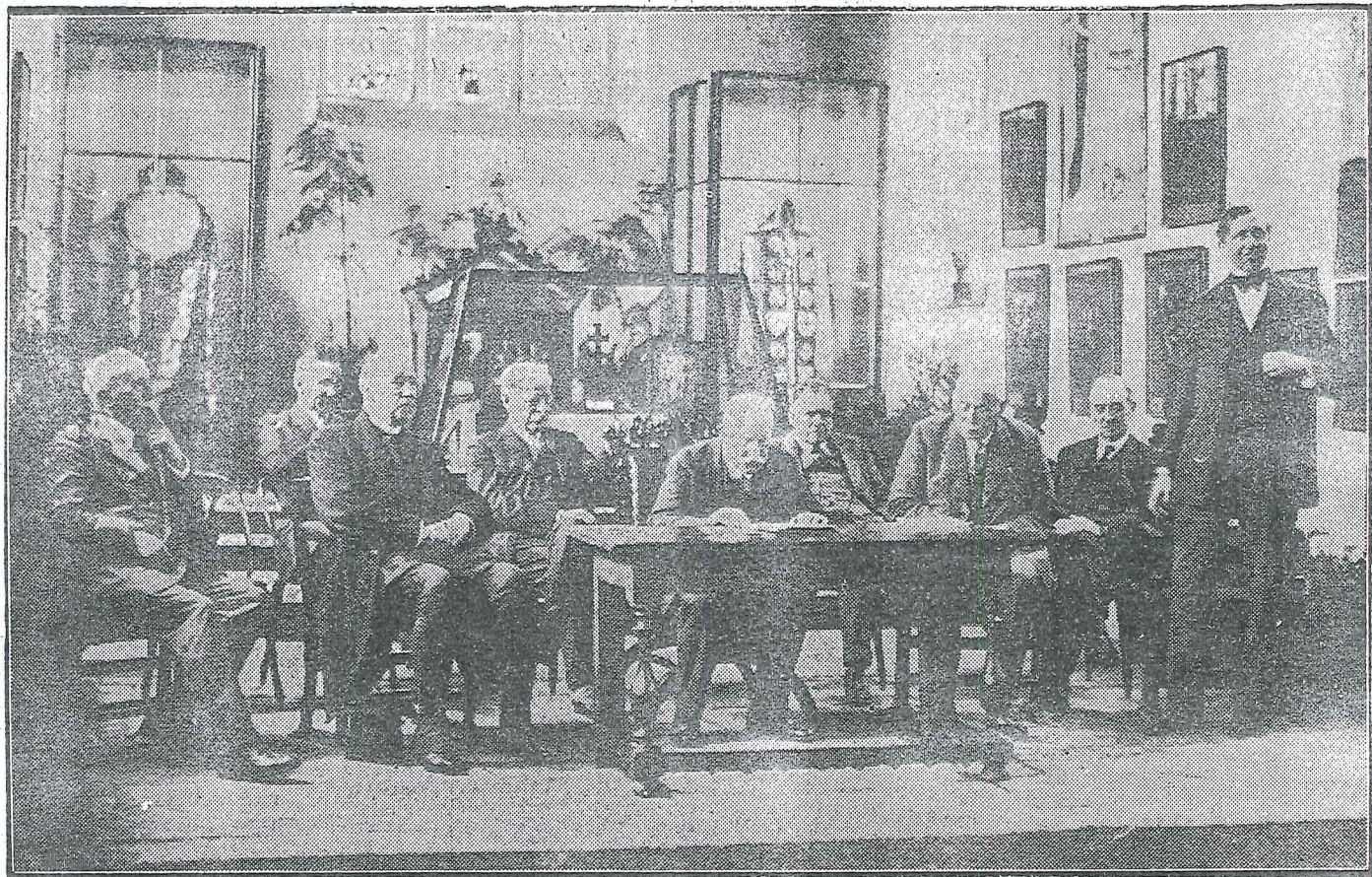


SOME OF THE EXHIBITS NOW ON VIEW AT THE ST. PETER HUNGATE ECCLESIASTICAL MUSEUM AT NORWICH.



EASTERN DAILY PRESS, JUNE 10 1930

# PEWTER EXHIBITION AT ST. PETER HUNGATE



An exhibition of old pewter was opened yesterday at the St. Peter Hungate Museum of Ecclesiastical Art.  
GROUP AT THE OPENING CEREMONY: (LEFT TO RIGHT) MR. T. GLOVER, THE TOWN CLERK (MR. NOEL RUDD), THE BISHOP OF NORWICH, MR. COLMAN, MR. E. T. BOARDMAN, MR. TISDELL, THE SHERIFF (MR. MOTUM), MR. F. LENEY, AND SIR ERIC MACLAGAN