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PEWTER TANKARDS OF THE LATE XVIIth CENTURY

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Fig. I. Tankard by R.S. engraved with portraits of William and Mary.

IN the January number of APOLLO, in writing of fine British Pewter in American collections, I illustrated a superb flat lidded XVIIth century tankard bearing an engraved portrait of James II.

As this type of tankard is usually considered to be one of the highlights of British pewter, I propose to illustrate and describe a few more such pieces, all of which have remained in this country.

Fig. I shows another royal portrait tankard, this time commemorating William and Mary, although, as the view is taken side on, only the figure of Mary can be seen. It is a fine example of the "wriggle-work" decoration type, standing $5\frac{3}{8}$ in. high and made by an unrecorded pewterer whose initials are R.S. "Wriggle work" is the name given to a line produced by pushing a gouge forward with a rocking motion. The thumbpiece is of "Ramshorn" design and the front of the cover has a small serrated projection which, with its slight overhang, forms a pleasant frontal feature.

In Fig. II appears another finely decorated tankard. Its maker was Peter Duffield, who was free of the Pewterers' Company in 1645 and was twice its Master, in 1672 and 1688. He was one of the pre-Fire of London craftsmen who were called to the new Pewterers' Hall in order to restrike their Touches upon the first of the Touch Plates which was brought into use after the destruction of its predecessors in that calamity. The engraving is bold and well carried out, with a quacking duck well in evidence at the front; whilst the thumbpiece is not known by any particular name, and is peculiar to this maker. The tankard is of somewhat squat proportions, compared with tankards of this type, being only 4 in. high.

In Fig. III another of Duffield's tankards is shown: it is

Fig. II. Engraved tankard by Peter Duffield, c. 1660.

Fig. III. Engraved tankard by Duffield with 'Ramshorn' thumbpiece.

Fig. IV. Small tankard by I.F. with decorative lip and handle.

Fig. V. Another view of Fig. IV.

Fig. VI. Engraved tankard by I.S. with Dolphin finial to handle.

of more normal proportions, standing 5 in. high ; the handle is of the "broken" type with a shield terminating the outward curve. Again the engraving is good. The thumbpiece is a "ramshorn".

The tankard appearing in Figs. IV and V is of an altogether different design. There is an apparent striving after decorative effect—the ornate "Bomb" thumbpiece, the lace-like serration at the front of the lip, much more prominent than is usually found, and the decorated handle ; and it is a great pity that it should have been marred by being given such an ugly base, which is quite out of proportion. The maker struck a Touch, three times on the cover and once on the base, with the initials I.F. and a bird.

The tankard was noticed through the open front door of a house in the eastern counties, being used as a plaything by a child, and it is very fortunate that it had not lost its delicate serrated lip projection in the process.

Fig. VI shows a fine little tankard, and though in most ?pects it is true to normal type, I have included it because ?. its bow-shaped handle, with terminal formed by a dolphin in reverse, its tail ending in a shield, a feature which I believe to be unique. The maker was another unrecorded pewterer, I.S.

Finally (Fig. VII) I have shown a tankard which illustrates yet another type of thumbpiece, fairly common at this time, the "Love birds and Volute" ; it also has to a marked degree another feature usually possessed by most XVIIth century tankards, but which died out with the change over to domed tankards in Queen Anne's reign—the entasis imparted to the drum.

I have always thought that this feature—an indication of real craftsmanship—is the making of these pieces. This one is $4\frac{7}{8}$ in. high and was made by Jonathan Ingles, c. 1670, who was fined for making 'false wares' in 1673, and, perhaps in consequence, refused to hold any of the higher positions in the Company, for which he was also fined.

It is, perhaps, worth noting that on nearly every example of a wriggle work decorated tankard, a bird has been included, sometimes more than one.

No. I is the property of Mr. R. W. Cooper, F.S.A., of Nottingham ; II and III belong to Mr. Cyril Minchin of Reading ; VI is in the Moyse's Hall Museum at Bury St. Edmunds ; whilst IV and V and VII are in my own collection.

Fig. VII. Engraved tankard by Jonathan Ingles, c. 1670.