

Revised W. Morgan

THE JOURNAL

OF THE

**Auctioneers' and Estate Agents' Institute
of the United Kingdom.**

Vol. 11.

MAY, 1931.

Part 5.

NOTICES OF MEETINGS.

THURSDAY

May 14th

At 10.30 a.m., at THE INSTITUTE,
Conference of Council with Branch
Chairmen and Hon. Secretaries.

At 3 p.m., at THE INSTITUTE,

**Annual General Meeting
and
Prize Distribution.**

At 7 p.m., at Connaught Rooms, London—
Annual Dinner.

FRIDAY

June 5th

At 11.30 a.m., at THE AGRICULTURAL RESEARCH
STATION, Jealotts Hill, via Maidenhead,
Conference of Agricultural Members.

At 1 p.m., at THE RESEARCH STATION (by kind
invitation of the Imperial Chemical
Industries, Ltd.),
Light Luncheon.

At 2 p.m.,
**Inspection of the Agricultural
Research Station and Farm.**

Issued only to Members.

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* Paper delivered at Institute.

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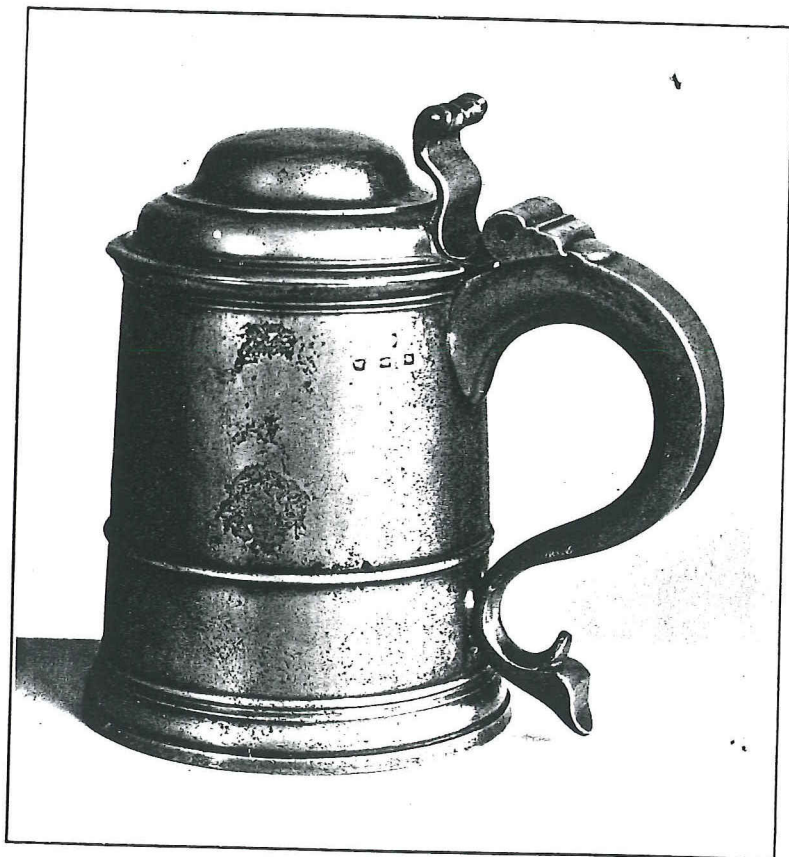


Photo.]

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A FINE PEWTER TANKARD, BY WILLIAM EDDON (c. 1730).

[Showing pseudo silver hall marks of Leopard's Head, Lion Passant and a buckle ; inside at the bottom is William Eddon's touch mark—an hour glass between the letters W and E. William Eddon was admitted a Yeoman in the Worshipful Company of Pewterers in 1689 ; he became a Liveryman in 1697, Steward 1704, Renter Warden 1721, Upper Warden 1729, and Master in 1732 and 1737.]

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Vol. 11.

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Part 5.

THE MAKING OF A CONNOISSEUR.

Part 10.

The Fascinations of Old Pewter.

AN INTIMATE CHAT

By H. Mordaunt Rogers

(VICE-PRESIDENT).

[A Lantern-Lecture delivered at the Institute on 9th April, the President, Mr. Geo. F. Page, J.P., occupying the Chair.

Mr. Mordaunt Rogers briefly summarised his Paper, and then exhibited a number of excellent slides, commenting on each one in turn.

After the Meeting, the valuable Pewter on exhibition was open to inspection.]

Was it "flair" or was it just an ordinary piece of luck?

My small collection of Pewter started in this wise. I was present at an auction sale some twenty years ago when 14 pewter plates came up for sale in one lot. I do not remember that I had viewed them previously, but there I saw them dull and grey like a fading November afternoon. That subtlety of colour appealed to me, and I plunged into the bidding, securing them for a shade over six shillings a piece. When I got them home I saw that all had some mark or marks upon them; one had the name of Jonas Durand, 1699, two the name of John Shorey, and on another only the name H. Caster and a figure were discernible. The books I had on Pewter

helped me to get no farther, and so the matter remained until a short while since. Let us leave the answer to the question asked above until the Paper unfolds itself.

At the request of my old friend Mr. Leslie S. Wood, the Editor of the Land Agents' Society Journal, I wrote last year a series of six articles on Old English Silver which, starting in January of this year, are being published month by month in that periodical. The first two articles gave a short history of English Silver and of the London and Provincial Assay Offices. I embodied the last four articles in an alphabetical glossary, giving short descriptions of articles made in silver during the last thousand years or so. I devoted a great deal of my time last summer to a serious research, and was astonished to find how many more articles were made of silver than I had previously thought, and to me the whole work proved extremely interesting. I found interest in history, in details and in records. What is sometimes interesting to yourself can at times be made interesting to others, and I hope it will prove to be so in this case.

My recent researches with regard to Silver made me think of Pewter. So many similar articles are made of the two alloys that it was a temptation to carry on my research with the less valuable.

Silver and Pewter are like two sisters. Both have peculiar charms in their respective ways. Silver is the more brilliant and the more showy and consequently (especially in England) the more bedecked. Pewter realises that she has not the same external advantages as her sister, and is therefore more reserved. Her voice is softer, and it is only when one has lived with Pewter that her beauty, born of reserve and gracefulness of line, forces itself gradually upon one.

Virginia Robie, an American authoress in "By-paths of Collecting" writes: "Pewter-collecting is a gentle madness, for which more pewter is the only cure. This desire is heightened by the fact that it is only in masses that pewter has any decorative quality. Herein lies the chief difference between it and other metals. A good piece of copper or brass will instantly adapt itself to an artistic room, provided the colour scheme be in harmony with the tones of the metal, but one pewter article, no matter how fine, will throw out of line a lot of other equally desirable things, and at the same time have no particular effectiveness of its own."

This is only partly true. Not long since, on going into the large square entrance hall of a house in the Midlands, two fine pewter chargers at once caught my eye. They hang

above an old oak chest and decorate that side of the hall very effectively.

For some years past I have known two great collectors of pewter, Mr. Alfred B. Yeates, F.R.I.B.A., F.S.A., and Mr. Walter G. Churcher. Mr. Yeates is the brother of an old schoolfellow of mine.

Mr. Walter Churcher and I have known each other at least a score of years. It is interesting to record that he is one of the most humorous reciters to whom it has been my good fortune to listen, and we members of the old Committee of the Auctioneers' and Surveyors' Musical Society frequently requisitioned his services, so popular was he with our audiences. This musical society was founded some 25 years ago.

I possess an interesting framed programme of a concert which took place at the Holborn Restaurant on 27th October, 1908. The names of the following which appear on the frontispiece are not unknown in the Institute to-day: Vice-Presidents: I'Anson Breach, Sir Arthur Dilley, P. Michael Faraday, J. H. Townsend Green, H. C. Trollope, Leslie R. Vigers, and Douglas Young. Committee: E. H. Blake, S. C. Buckland, A. C. Driver, Herbert L. Farmer, Horace F. Joyce, Mordaunt Rogers, and Sydney A. Smith. Among those who performed were Walter Churcher with humorous recitations, Frederick Arthur at the piano, and a young and attractive violinist, Miss Hilda Barnes. The reason why I had the programme framed is because it was only the second or third time that I had met the young and attractive violinist, but I induced her to come and sit with my guests at my table. On 26th July, in the following year, that young and attractive violinist became my wife, so looking back on that crowning act of my life, I feel I am indirectly indebted to our Institute for that happy meeting.

Mr. Ambrose Heal, who has devoted a large part of his life to collecting Pewterers' trade-cards, has recently written articles upon them in "The Connoisseur" in collaboration with Mr. Howard Herschel Cotterell, who is recognised as the greatest living authority on Old Pewter. Mr. Ambrose Heal happens to be one of my old schoolfellows.

Mr. H. H. Cotterell, having published in 1929 a monumental work, I purchased a copy of it. It is entitled "Old Pewter. Its Makers and Marks." This book is the result of twenty years' research. It contains reproductions of the 5 London touchplates in existence, over 6,000 touch marks (perfect or imperfect) of makers, and in addition over 100 obscure marks; also 2 Edinburgh touchplates. It gives a

short history of the craft ; it puts right certain mistaken theories ; it has a valuable index to the devices used by the pewterers, and several pages of massed illustrations.

For many years I have possessed lesser books on this interesting subject, some of which are of considerable merit, but Mr. Cotterell's is now indispensable to anyone who desires to study the marks on pewter.

I do not possess copies of the two volumes of the History of the Worshipful Company of Pewterers, by the late Mr. Charles Welch, F.S.A., but I knew I could study them at the Guildhall Library and at the Victoria & Albert Museum.

As soon as I decided that Pewter should form the subject of this Paper, I wrote to Mr. Yeates and Mr. Churcher, asking permission to see their collections. They willingly complied, and I have had feasts of joy in consequence.

Then I wrote to Mr. A. Stanley Grant, the Clerk to the Worshipful Company of Pewterers (and incidentally a brother of one of our Members), for permission to view the Pewter at Pewterers' Hall. He kindly advised me to write to the Beadle (picturesque title), and was good enough to send me a letter of introduction. I had a most entertaining afternoon with Lieut. Commander Barnes.

An evening or two afterwards I was surprised and pleased to receive a visit at my home from Mr. Stanley Grant, who lives but half a mile away, who honoured me by inviting me to dine with the Worshipful Company of Pewterers and propose the toast of "The Company." He at once said he would lend me copies of Charles Welch's History, and these arrived very shortly afterwards.

With this equipment I grappled with my self-allotted task with enthusiasm.

THE CRAFT OR MYSTERY OF PEWTERERS.

From very early days, workers have formed themselves into Corporations or Guilds. The word Guild is a variation of Gild, meaning a contribution or payment.

In 1348 (48 years after a Guild of Goldsmiths in London had been officially recognised by Act of Parliament) the "Craft of Pewterers" produced ordinances or regulations binding on the members, among which was one to enforce a high standard of quality and workmanship, which was the common aim of the Guilds both in this country and on the Continent. In 1444 the Wardens were given the right to search, and to enforce a proper standard of alloy.

An interesting point is that this Craft or Guild was at the same time associated with the Brotherhood of the Assumption of our Lady. (Nearly all Guilds were associated with some Brotherhood and had their Patron Saint.)

Pewter appears to have been made in the British Isles in the following places: York, Bewdley, Bristol, Exeter, Hull, Ludlow, Lynn, Newcastle-upon-Tyne, Norwich, Sunderland, Yarmouth, Barnstaple, Birmingham, Chester, Liverpool, Manchester, Wigan, Edinburgh, Stirling, Glasgow, Aberdeen, Perth and St. Andrews.

Guilds are known to have existed at Bristol, Exeter, Hull, London, Newcastle-upon-Tyne, Norwich, Yarmouth, York, Edinburgh, Stirling and Glasgow.

Societies of Pewterers in Ireland appear to have been incorporated with societies of other trades in order to form a Guild.

Fortunately there survived from the Great Fire a book containing the Ordinances of 1348, and audit books from 1451 containing lists of Liverymen, Orders of Court from 1551, Yeomanry accounts from 1495, and a long and well preserved series of Charters granted by various sovereigns from Edward III to Queen Anne.

It is from these records that the late Mr. Charles Welch, F.S.A., produced his entrancing work in two volumes, "The History of the Worshipful Company of Pewterers of the City of London," published in 1902. From these books I have taken copious notes, many of which appear in this Paper.

The members were ruled over by a Master, an Upper Warden and a Renter Warden, and their names can be traced from 1450. It would appear that for some 300 years the Mastership, Upper and Renter Wardenships were obtained by election and not by succession. It was not until 1740 that the Upper Warden seems to have succeeded fairly regularly to the Master's chair.

The Beadle is first mentioned in the Ordinances of 1348. His duties were generally to watch the interests of the Company, the Court, and the members, to keep a list of all members of all those who opened new shops, of all apprentices and to whom bound, of all journeymen, to summon meetings as well as seeing to the arrangements of dinners, napery and so forth. Other duties devolved upon him as time progressed—among them, to distribute allotments of tin, to accompany the Master and Wardens on their searches, and subsequently to act as an independent searcher.

Unfortunately, the Lists of the Members before 1666 perished with the Hall and other important records in the Great Fire of London.

After the Master and the Wardens came the Senior Members known as the "Clothing" (later on the Livery, who from 1568 had to pay a fine of 20 shillings for admission and present a spoon), then came the Yeomanry (known also as Freemen or Bachelors).

It is curious to note that the Yeomanry had a separate organisation among themselves, under a Master and three Wardens chosen from the Livery of the Company. This organisation was united to the Fraternity of St. Michael the Archangel. The officers of the Yeomanry had to present silver bowls or cups to the Company. This separate organisation disappeared in the second half of the 17th century.

Next came the Journeymen or Covenant men. These had all been apprentices, and were all Freemen, but had not set up shop for themselves, and so had to work for others.

No man could work at the mystery or craft unless he became an apprentice, binding himself to an employer for from seven to ten years. It was ordained in 1555 that no person of the Clothing (Liveryman) could have more than two apprentices at one time, and no Yeomanry man more than one at a time.

A Turnwheel was an unskilled labourer, usually a lad who turned the wheel of the lathe but was not allowed to work on the mystery until he became an apprentice.

Apprentices and non-householder Journeymen appear to have had to live with the employer and to be in attendance on him each day, to accompany him to church morning and afternoon on Sundays and holy days. The only liberty allowed seems to have been after evensong on Sundays; they were then free to amuse themselves with "lawful sports."

Under the "Declaration" of 1618 (usually called the "Book of Sports") lawful sports were dancing, archery, leaping, vaulting, maygames, Whitsun-ales, morris dances, and setting up of maypoles, whilst bear-baiting, bowling and interludes were declared unlawful.

Finsbury and Islington fields for archery, and the Thames with its aquatic sports, were the favourite resorts of recreation.

At the H.A.C. Headquarters, Finsbury, is an ancient and interesting map, showing the bow-shot stages all the way from Finsbury to Islington.

The "Book of Sports" offended the Puritans, and no clergyman was compelled to read it. In 1643 it was ordered by the Lords and Commons to be burned by the common hangman in Cheapside and other public places.

Apprentices and Journeymen were for various offences punished by whipping.

In 1685 it was ordained that proof work had to be submitted before a man was admitted a Freeman.

No Freeman (1653) could have a fair or market within 7 miles of the City. He was not allowed to work at night, as the bad light would cause indifferent workmanship (1348). He was not allowed to sell second-hand pewter nor hire out new pewter. Gilding pewter was strictly forbidden. He could not take an apprentice without sanction from the Company and paying a fee for enrolment. Certain specified items had to be up to standard weights (1438, 1612 and 1673) and fines were imposed for bad workmanship or for using inferior alloy. One punishment for the latter was to be made to strike a new "touch" with the addition of that current year.

Licence to open a shop had to be obtained, and selling prices at shops, fairs and markets were all regulated. On this point itinerant hawkers and tinkers caused constant trouble.

Members were not allowed to go to law with each other.

In 1444 the Craft secured the right of having part of all the tin brought to London for sale. A continuous fight was waged by the Company against the vendors of tin in attempts to get proper quantity, quality and reasonable charges.

In 1660 it was estimated that the yearly output of tin from Devon and Cornwall was 1,600,000 weight, and that 500,000 weight was exported to France, Holland, Italy, Turkey and elsewhere, and it was suggested to King Charles that he should increase his revenue by putting a duty on it.

Although there were some fine pewterers on the Continent, at Nuremberg, Limoges, Montpellier and elsewhere in the 15th century, and some men stand out such as François Briot of Lorraine and Caspar Enderlein of Bâle at the end of the 16th century, English pewter was really the finest in quality.

In 1709 it was pointed out to the Lord Treasurer in a petition that a tonweight of tin was used in every ton of English pewter, but on the Continent only 1,500 lbs. in every ton.

Several foreign pieces were analysed and all found very much below the English standard, whereas a new and an old

trencher plate chosen haphazard from shops in London were found to be of the correct standard.

From 1700 to 1709 the export of pewter from England averaged 200 tons yearly.

In 1651 it was reported that a stranger (*i.e.*, someone outside the Livery), namely, Major Purling, was making articles of a new alloy called "Siluorum." Next year Thomas Allen was forbidden to work with him, and in 1653 the goods so made by Laurence Dyer were seized by the Company. This maker became Upper Warden in 1669, and Master in 1675.

In 1556 "no flower delice (fleurs de lys), eares or any other manner of eares were to be soldered on to disshes, but were to be cast in the mowlde together with the body of such disshes."

In 1635 Richard Marsh was censured for "making peece basons out of the foote mould out of a candlestick." In 1683 the use of moulds for casting "basons" was strictly forbidden.

WHAT PEWTER IS.

Pewter is an alloy. The words Peltro (Italian), Peltre (Spanish), Peutre or Peautre (French) and Spelter (English), all have the same derivation. It is interesting to note that Skeat accepts the derivation of the word "alloy" as from the French "à la loi," that is, "according to the law," meaning that the proportions of allied metals should be according to the amounts allowed by law. The rules of the Guilds were very strict as to this, of which more anon.

The generally accepted proportions are as follows:—

Best Metal

112 parts of tin to 26 of copper

Second Quality

100 parts of tin to 17 of antimony

Public House Black Metal

60 parts of tin to 40 of lead.

Mr. Walter G. Churcher, Mr. Alfred B. Yeates and Mr. H. J. L. J. Massé all agree as to this, and the last-named adds the following:—

Trifle

83 tin to 17 antimony, or

82 tin to 11 antimony.

Ley or Common Pewter

80 tin to 20 lead, or in some cases

70 tin to 22.5 lead.

TOUCH MARKS.

Many pieces of Pewter bear certain marks *impressed* upon them. Constant rubbing has unhappily obliterated and obscured many. There are, fortunately, five plates extant in London, and two in Edinburgh, which were used for pewterers to place the particular compulsory mark or touch upon with which they proposed to stamp their wares. These are known as Touch Plates.

The records help us very little, but we learn from them that, as far back as 1474, pieces found to be below standard had to be taken to the Court to be marked with a broad arrow head and forfeited. This custom was almost certainly in vogue before this.

In 1550 reference is made to a touch plate "with every man's mark therein."

In 1564 it was ordained that no man should give for his proper mark or touch the "Rose and Crown" with letters, and that no man of the said craft should give another's mark, but everyone to give a sundry mark such one as shall be allowed by the Master and Wardens for the time being.

In Scotland during the 16th century the quality mark was the hammer crowned (pewterers and silversmiths were known as hammermen in Scotland).

Acts of Parliament passed in 1641 and 1663 relating to pewterers in Scotland ordained that the pewter should be of the finest quality *as that marked with the Rose in England*, and that marks should be the Maker's Mark, the Deacon's Mark and the Mark of the Thistle.

(Mr. Cotterell points out that the Rose and Crown mark used as a Maker's Mark on Scottish pewter is no evidence of quality.)

Reverting to England, in 1671 it was ordered that no person or persons whatsoever should presume to strike the "*rose and crown*" with any additional flourish, or the letters of his own or another's name, whereby the mark which was only to be used *for goods exported* might become as other touches and not distinguished.

In 1691 it was ordered that no member of the mystery should strike any other mark upon his ware than his touch or mark struck upon the plate at the Hall, and the *Rose and Crown* stamp and also the letter X upon extraordinary ware. Yet nevertheless that *any* member might add the word London to the Rose and Crown stamp or in his touch.

No member was allowed to strike his name at length upon hard metal or extraordinary ware, but in 1692 this

was altered: "Such as have not their names within the compass of their touches were allowed to put them at length within the same."

It thus appears that in England there were two quality marks: the Rose and Crown, and the X.

What does the 1671 Ordination mean by its allusion to the "Rose and Crown" mark for *goods exported*, when other of the above extracts prove it to have been a quality mark? Does it perchance mean that only goods marked as of high quality should be exported?

(On modern pewter the X has not the quality signification, nor ever had it in Scotland and Ireland, though freely used.)

A Craftsman would sometimes by permission embody the Rose and Crown in his touch. He would then never place his name or initials on the Rose or on the Crown, but always above or below or at the sides.

Marks erroneously styled Silver Marks or Hall Marks.

These were private marks used by the pewterers in addition to their touch. They were generally four in number, corresponding with the number of Silver Hall-marks used from 1545 to 1784, to which in many cases they bore such resemblance as to make one think it was done intentionally to deceive. The Goldsmiths' Company in 1635 obtained an Order from the Lord Mayor that the practice be discontinued. The Order was obviously disregarded a few years later.

Is it possible that these pseudo hall-marks have led to the term silver-pewter, and to the belief that there is silver in some pewter? I hope that this fetish, and the one that *hard paste* armorial porcelain was made at Lowestoft, may find rest in the same grave.

Mr. Cotterell points out that occasionally different makers used the same "hall-marks" with or without some slight difference of touch or initials, and he has come to the conclusion that this was done when one man succeeded to or took over another's business, or when he was in some way connected with him.

The "Rose and Crown" Continental Mark.

The Rose and Crown mark was used on the Continent, but the rose differed from ours, and wherever initials are found actually on the rose or on the crown the piece may be considered Continental.

In 1705 the Londoners made complaint against country pewterers for striking LONDON on their wares.

This proved a constant grievance, but in 1740 a committee reported that nothing could be done short of an application to Parliament to prevent them from striking LONDON or MADE IN LONDON on their wares.

In 1721, Bristol pewterers came into the limelight for making inferior pewter.

The search all over the country had weakened, and decadence outside London rapidly became general.

HISTORICAL EVENTS.

The following events with dates are surely of interest :—

1348.—The first Ordinances appear.

1450.—Women were admitted to the Craft, and were known as *Sustren*. There were two grades of men : *Freemen* and *Brethren*.

1473.—Edward IV grants the first Charter.

1487.—First mention of a maker's mark.

There were 79 Companies then in the City of London. In the order of their attendance on the Lord Mayor, the Mercers came first, the Goldsmiths sixth, and the Pewterers fourteenth.

1495.—A great year. The first Hall of the Pewterers' Company was completed. Hitherto they had had to borrow that belonging to the Austin Friars. The architect, who was also designated "carpenter," was Simon Birlyngham. The Beadle acted as Clerk of the Works.

Attached to the Hall was a fine garden with vinery arbour and rose trees.

1503.—By Act of Parliament the Company obtained the right to compel all members to put their "touch" upon all their productions.

1504.—The Company contributed £2 towards the completion of the Guildhall.

1542.—No foreign articles of pewter were to be imported for purposes of sale.

1557/8.—A craftsman desirous of obtaining a licence to open a shop must bring his master with him to speak in his favour, and also a sample of his work.

1564.—The word "Livery" supersedes the word "Clothing" in the Company's accounts.

1571.—The Exchange or Bourse, originated by Sir Thomas Gresham as a meeting place for London Merchants, was opened by Queen Elizabeth. The Pewterers' Company had contributed £2 towards the cost of building.

1642.—The Company, to meet demands for contributions to the Parliamentarians in the Wars, had to sell gold, silver and gilt plate.

1660.—At the Restoration a more willing gift was made, namely, a contribution of £84 to Charles II, which was done 'with cheerefulness and thankfulnessse.'

1666.—Admission as a Liveryman now cost £20.

The Accounts of that year allude to the "dreadful fire which Happened in London wherein the Hall and all the Houses (Gregories Alley only excepted) belonging To the Company were Burnt and destroyed."

Unfortunately, in this disaster there perished the Lists of the Members of the Company and the various touch plates up to that date.

The first meeting after the Great Fire was held at the Mitre Tavern, Aldgate, on 18th Sept., 1666.

1669/70.—The existing Hall appears to have been completed.

1687.—415 pewterers were working in London, as against 350 in 1664.

1688/9.—A Dinner of Thanksgiving to God was given for His great deliverance of these Nations by his Highness the Prince of Orange.

The Company extends sympathetic treatment to French refugees compelled to leave their country owing to the Revocation of the Edict of Nantes (1685).

1711.—A new silver head for the Beadle's staff was bought for £7 8s.

1714.—In consequence of a fire in Thames Street, an insurance of Pewterers' Hall was effected in the Hand in Hand office for seven years in the sum of £1,200—Premium £5 8s. 5d.

1719.—The Hall was used for the examination of 40 Charity Children, and later was let to the Company of Silk-throwers.

1730.—Christmas Boxes are first mentioned.

1754.—Messrs. Bouchier and Richard Cleeve were permitted to dispose of twelve dozen of scalloped raised-brim plates and dishes in proportion, without any other touch than their "*Silver Touch*."

1760.—Punch bowls and punch ladles are first mentioned.

ARMS OF THE COMPANY.

A Grant of Arms had evidently been obtained in or before 1451. It was confirmed by the Clarencieux King of Arms

in 1532, in a beautifully illuminated document. The Arms are stated as:—

Azure a chevron gold between 3 stryke silver upon the chevron 3 Roses gules their stalke buddes and leaves vert as it appears in this margin and in their streamer our ladye assumption powdered with lilypot and stryke with their word accustomed.

The strykes or strakes appear to represent ingots of tin, and the lilypot the lily in a flower pot associated with the Virgin.

A FEW AMUSING INCIDENTS.

In 1554 eighteen members were fined for "naughtie" workmanship and for not touching (*i.e.*, marking) their ware.

In 1557 Robert West, for making inferior pewter and for other misdemeanours, was "Quyte dismissed owt and from the occupying the Craft and Mistery of Pewterers." Next year a reconciliation being effected, he was ordered to "bringe in his wif to reconcile herself to Mr. Cacher and others of the Company for her naughty mysdemeanor of her tonge towards them."

In 1559, because of matters at variance between Thomas Curtis and Thomas Hassill, it was ordered that the said Thomas Curtis "shall byd William Curtis and his wif to a supper home to his howse and there to be mery togethers and so to be lovers and ffrriends from hensforthe and that the said supper shall be betwene this and bartylnewtyd next coming. Or else the said Thomas Curtis shall paye in the name of ffyne to the crafte boxe in monye XXs."

(I commend this method to the attention of the popular Chairmen of our Discipline and Benevolent Fund Committees.)

In 1572 two others were ordered to meet in a similar manner, but in this case "not omyttinge there good mother in lawe."

In 1565 a present of 4*d.* was given to the bargemen "to drinke because they did Rowe so lustilie at the Clothing desire."

(Every Company possessed its own barge for use on State and other occasions. The bargemasters had badges, many of which were beautifully executed in silver or pewter. A beautiful barge pennant of great length is displayed in the very fine Hall of the Haberdashers' Company.)

In 1612 the salary of the Beadle, in regard of his "much Travell and Paines taken daylie in the companies affaires," was raised to £8 per annum.

In 1628 an apprentice who had "unseemlie haire" was ordered to have it cut off.

Offending members were often placed in the stocks or submitted to the indignity of the pillory for the full market time.

MR. ALFRED B. YEATES' COLLECTION.

It is always a delight to visit a collection of rare and beautiful objects which you are permitted to handle and admire. Among this gentleman's treasures a delightful beaker must appeal to those who experience a thrill when interest and ornament and age combine. The piece is $4\frac{5}{8}$ in. high. It tapers outwards towards the top. Alternate plain and Gothic ornamented bands swathe it round, with the widest in the centre. This bears Tudor Rose and Crown, Royal Arms with Garter and Crown, and the Prince of Wales's Feathers.

Then I handled an impressive Charles II rosewater dish of imposing size, all plain except for the "print" or boss charmingly decorated in brass and coloured enamel. (One somewhat similar, but of the reign of Charles I, is in the British Museum.)

Next, two very finely decorated dishes, each about 20 in. in diameter. These are of great interest. One is dated 1664. In the centre are the finely engraved Arms of the Butchers' Company, flanked on the left by the portrait of Charles II and on the right by that of his queen, Catherine of Braganza. The broad rim carries a sequence of ovals, across which run upper and lower ribands, the latter bearing the names of the husband and wife, and the former the words "Love never dies where virtue lies."

The second one, dated 1662 and engraved with the Royal Arms and a border of trailing oak branches and acorns, is very similar to one dated 1661 in the British Museum.

These are second to none in fascination and interest, but I prefer the beauty and the sheen of the plain rosewater dish mentioned above, with its one small touch of central colour.

Several most delightful flagons of the 18th century were next among the things I handled. Some are entirely plain; others have merely moulded bands at the top or bottom or in the centre. Most just taper gracefully from the base, and in every one the sweep of the handle stands out boldly and the thumbpieces vary in character.

Similarly one may write of the tankards. Most are plain. One, however, is engraved with a portrait of William III framed by the Lion and the Unicorn, the Rose and the Thistle.

Next in "portraiture" interest come two remarkably good bowls, both finely decorated, and Mr. Yeates is fortunate in having two covers as well. Both bear the portraits of William and Mary, and both have very charming openwork horizontal handles. The cover of one, however, has three projecting "Lions sejants." This feature is also found on some porringer covers. The cover can be inverted as a stand for the porringer, the projections acting as feet.

An uncommon and very fine bowl by Hellier Perchard (Master 1740) is as much as 16 in. across. This has a wavy ogee edge with a "hemstitched" border, giving a similar effect to the silver edging on the earliest Sheffield plate. It has two curious open thumb holes at either end.

We may perhaps without offence pass over plates of various shapes, bowls, cups, chalices and patens (for many figure in his collection).

Of saltcellars he showed me master salts, capstan salts and trencher salts of mid-17th and early 18th century. Most of these impress the eye by their beauty of line and shape. Such have no ornamentation. Others have moulded decoration.

I was greatly interested in his numerous and interesting candlesticks of the Jacobean, Queen Anne and early Georgian periods.

Mr. Yeates has also some spoons of late 15th and early 16th century date. Among them are various stem terminals: slipped in the stalk, melon, acorn, writhen knopped, lion-sejant and maidenhead.

Although not the most valuable piece, I was much struck from the point of view of old world interest with a quart mug. It is quite plain except for two moulded bands. It tapers slightly upwards. The handle, sloping slightly downwards, is boldly curved. It was found under a floor when "The Red Lion" near the Mansion House and Royal Exchange was pulled down. It has the initials of the owner, E. H. A., and bears the following inscription: "Edward Hill at ye Red Lyon in ye Poultery 1670." Here authenticity, age and interest combine.

MR. WALTER G. CHURCHER'S COLLECTION.

In Mr. Walter Churcher's Collection, I noticed particularly a 17th century 20-in. dish with reeded edge, by Adam Churcher. Naturally, Mr. Churcher cherishes his namesake's work. His touch-mark of Adam, Eve and the serpent

contains the date 1692, separated by the name Adam. The interesting part is, however, that he never took up his Freedom, and consequently had no right to mark pewter.

Mr. Churcher possesses a complete set of measures, ranging from gallon to half-gill, with the exception of the half-gallon, which is difficult to find.

A pair of 13½ in. plain Scottish flagons with William Eddon's touch-mark inside on the bottom; an hour glass between the capital letters W and E.

A barber's charming reminder bowl with the words "Sir, your quarter is up." Customers who were given credit had occasionally (perhaps frequently) to be reminded that payment was overdue, and it took this delicate form.

A 7½-in. octagonal base and drip candlestick with reeded ornament, *c.* 1675.

Some plates inscribed Staple Inn, with a tasselled wool-sack; other plates and dishes with wavy, reeded and other edges, a baby tazza salt, a large quantity of Scotch snuff mulls and other interesting items too numerous to mention.

At one time Mr. Churcher had sufficient dishes and plates and accessories to provide an annual dinner to friends, entirely served on and in pewter, but a complete service such as that requires room, and Mr. Churcher disposed of many pieces of it to his fortunate friends.

OTHER COLLECTIONS.

The Worshipful Company of Pewterers does not boast of a large Collection.

Among the more interesting pieces are a flat-lidded Stuart tankard with punched acanthus leaf decoration, some chalices, large dishes, a wafer dish on stand, a master salt of the capstan shape, *c.* 1680, an octagonal base candlestick with drip, *c.* 1695, and some pieces of a special service made for George IV, of which, Lieut. Commander Barnes, the Beadle, tells me, the guests seemed to think it incumbent on them to take away a specimen as a keepsake.

The British Museum has some interesting Roman pieces, some fine Stuart dishes, a beautiful Communion flagon dated 1639, and a paten with gadroon border, *c.* 1700, from Shoreham Parish Church, and another flagon from Seaford Church, a François Briot tankard of the late 16th century with low relief decoration, a ewer by Caspar Enderlein, decorated in relief with the four Continents and Seasons, four Nuremberg plates, a pair of 17th century circular trencher salts, about 4 in. high, and a few other important pieces.

In types of English, Channel Islands and European specimens the Victoria and Albert Museum is amply supplied. The cases containing them have all recently been moved to another part of the building, adjoining the magnificent collection of silver, and can now be studied to much better advantage. It is beyond doubt the finest public collection in London.

The London Museum and the Guildhall Museum also have some specimens.

I cannot sufficiently thank Mr. Alfred Yeates, Mr. Walter Churcher and the Worshipful Company of Pewterers for lending me for to-night such beautiful specimens of old craftsmen's workmanship. I add also my thanks to Mr. Cotterell and Mr. Churcher for lending me slides, and to the Victoria and Albert Museum authorities for having some special slides made for me. I thank also Mr. Stanley Grant and Lieut.-Commander Barnes for their kind and sympathetic help. On behalf of the Institute, I sincerely thank the first three gentlemen named above for coming here to-night.

Working Tools.

In 1348, Roger Lyward, pewterer, left his trade implements by will to any of his sons agreeing to follow his trade, thus showing they were considered of importance and value.

The Pewterers' Company possess a set of tools, c. 1700, used later by Townsend & Compton, London, 1801. They consist of—

A Grater, which is a sharp triangular spear-head or spade type used for turning the inside of hollow ware.

A Spear Burnisher, used for burnishing the inside of tankards and hollow ware.

Three Turning Hooks.—In all cases the hooks (which are solid oblong flanges) are set at right angles to the handles. (A peculiarity of old pewter was to use the tool under the rest or lathe bar, and not from over the rest.)

Hawksbill Burnisher.—Used for burnishing the bouge of plates and dishes and inside of bowls while on the lathe. (This is a turned-up implement, like a nut pick.)

Spade Burnisher.—Used for burnishing flat surfaces while on the lathe, similar to the Hawksbill but about $\frac{1}{3}$ th of its size.

Burnisher.—Used for burnishing small plates while on the lathe. (In shape it is like a grass-edging cutter.)

Bouge Hammer.—This has two similarly shaped hammers, made out of one piece, projecting on either side of the handle. This shape was used for hammering the bouge of plates and dishes. The blows were struck from the inside on a flat anvil in regular courses; this process hardened the metal, and the blows set up an arch, which gave rigidity to the bouge.

These hammer marks can sometimes be observed on old plates and dishes.

Planishing Hammer.—Used for hammering sadware (*i. e.*, flat pieces). It was applied on the bottoms and rims of plates and dishes to harden the surface, disguise the turning, and give a smooth uniform appearance. It gave also a slight dome to the bottom of large dishes and a slight hollow to the brim. The process of hammering closed up the metal and gave that soft texture which is so much admired.

The peculiarity of pewter hammering is that it is done from the inside and not on the outside as in silver and copper.

The Cluny Museum at Paris possesses a fine rosewater dish by François Briot, *c.* 1560, of his *Temperantia* kind, and a few other pieces, but I have been particularly interested in some half-dozen clean-cut moulds, used for the decoration of pewter in mediæval days, which can be seen there.

Among desirable things to collect, in addition to those unusual items of which I have already spoken, are tankards, flagons, beakers, bowls, jugs, chalices, patens, salvers, tea caddies, candlesticks, measures, chargers, saltcellars, and almsdishes.

A set of "Merryman Plates" may be acquired, but a Scotch quaich is almost too rare to hope for.

Other interesting items of a lesser kind are Scotch Communion tokens, beggars' badges, waits' badges, and barge-masters' badges.

If decoration is found on Jacobean tankards it is usually "wriggled" work, almost primitive in character, resembling the decoration on a Toft pottery dish.

Mr. Cotterell, writing of flagons and tankards, states that the earliest had bulbous bodies. In the 17th century the bodies became cylindrical and, as in silver, the covers were of the flat or low-domed type, until in Queen Anne's time the dome of the cover was rounded and higher. Dates can also be gauged by the handles. Early ones sweep downwards with a slight curve, transition ones step out boldly and

horizontally, and late ones have a distinct upward circular sweep. Towards the middle of the 18th century, handles often had two curves—an upper and a lower. Continental handles, although having good curves, are usually shorter than English ones.

Thumbpieces.

The English and Scottish thumbpieces on flacons and tankards are, generally speaking, more pleasing than the foreign. The English comprise the ball, the double volute, the embryo double volute, the erect, the wedge-shaped, the hammer, the bud, the butterfly, the open arch, the open heart, and the delightful love birds. The ball, the shell, and the embryo-shell are Scottish.

The double acorn is a Channel Islands and European type. The ball on Continental pieces is very much larger and more aggressive. The shell is wider and more finished in detail.

Spoons.

Pewter spoons, like those in silver, from the 13th to the 18th centuries, had a variety of terminals, in many cases known as knops: acorn, apostle, ball, baluster, chancicleer, diamond-point, early rounded end, hexagonal, horned head-dress, horsehoof, lion sejant, maidenhead, melon, monk's head, Pied de Biche (or trifold), Puritan, rounded end, seal top, slipped-in-the-stalk, trifold (or Pied de Biche), woodwose or wildman.

These can be well studied in the late Mr. Hilton Price's Collection in the London Museum.

The bowls of the early ones were always broader at the base than the top. A gradual evolution took place until the position became reversed.

Mr. Cotterell impresses upon us that all pewter was cast, not spun, and then turned to the desired thickness on a lathe and polished, plates and dishes being afterwards hammered, or, as it was technically called, "planished," to toughen the metal.

Continental pewter is often spoilt by elaborate and "overall" decoration. It cannot be denied that the dishes of Briot and Enderlein are masterpieces of skill with their numerous figures, masks, caryatids and other renaissance details most delicately modelled and cast in relief. From the point of view of beauty—although far less valuable—I would rather possess a plain English flagon or tankard.

Rococo wrythen flutings frequently mar a Continental plain piece.

Ecclesiastical pewter, such as chalices, patens, flagons and cruets, was left plain in nearly all countries. Monstrances and Ciboria permitted a certain freedom of design, and a decorated almsdish offends no sense of religion.

The allurements of old pewter lies to my mind in its grace of line, in its dignified plainness, in its beauty of design, or in the curve of a handle or the charm of a thumbpiece.

Our pieces excel in those.

Consider for a moment the picturesqueness of our old baluster measures—stolid and yeomanlike little fellows—a collection of which in sizes is a sheer delight.

They have round flat lids, plain but for inner and outer incised rings; they have graceful curvilinear sides, and the outward curve of the handle is accentuated by the inward curve of the waist. The thumbpiece on Scottish pieces is often a small ball nestling unobtrusively on the joint of handle and lid, but several attractive forms were used in England.

The famous Scottish measure known as the "tappit hen," so much sought-after, is of three types, lidded, crested and unlidded. Crested are those which have a knob on the lid.

They differ from our baluster measures in having domed lids, deeper collars, trumpet-shaped middles and a slightly spreading cylindrical base.

The Normandy measures can be distinguished from them by their heart-shaped lid, their narrower collar, their more pronounced curves, bulbous body, splayed cylindrical base, and twin-acorn thumbpiece.

The "tappit-hen" is far the more graceful.

French lidded cylindrical measures are pretty and attractive. The lids slope from front to back. In the unlidded ones the tops are level. In both cases the handles are of rectangular shape.

Plates and dishes are of many shapes, and some have wavy, reeded or other borders.

Candlesticks and saltcellars exist in many attractive varieties, and in general design follow those in silver.

Jacobean candlesticks all have a grease drip surround, generally near the base. Those on the lower half of the candlestick, that are as high as halfway up, appear to be rare. If the base is octagonal, the candlestick seems to occupy a very solid stance.

In the reign of William and Mary, candlesticks both in pewter and silver threw off the rugged and rustic character

of the days of Charles II and James II and adopted a maturer design of architectural beauty. There were, of course, exceptions, as may be seen at New College, Oxford. Recently restored to that College is a remarkable pair of *twelve-sided* stem candlesticks, the part below the slight grease drip spreading out in a pleasing sweep to a twelve-sided base. Deviations from this type became more refined as the century drew to its close, and plain pillar stems with octagonal drip and octagonal base ornamented with gadroon decoration are occasionally met with.

The vogue, however, was for candlesticks with baluster stems having bold knops.

A most interesting possession is a time lamp, which has a tall stem with short arm at right angles to take the wick, which was fed by the oil in a glass container above, on which were markings to show the hour as the oil dwindled. This lamp doubtless evolved from the rush-light holder, but Mr. Cotterell does not state that there were any English ones. A Flemish one can be seen at the Victoria and Albert Museum.

Pewter porringers are usually much shallower than those in silver, and have ears instead of handles.

Candle cups, and two-handled cups of the time of William and Mary and Queen Anne, follow silver designs.

The Dutch, French and Swiss perhaps most nearly approached us in the beauty of simplicity and design.

The Germans, although they made some nice plain pieces, seemed to have preened themselves on huge Hanaps bearing large shields for the inscriptions of the Guilds and surmounted by figures. Tankards also were over-balanced by these disproportionate attachments.

In cases where they contented themselves with bas-relief ornament, the result is much more pleasing.

The Dutch produced some nice plain pieces, but they revelled in hexagonal, octagonal and bombé curves and rococo scroll feet. Occasionally they covered their wares in varnish and paint. I show a slide of an urn treated in this manner.

There is one advantage that pewter has undeniably over silver. Silver must be kept constantly cleaned and polished to prevent tarnishing, whereas pewter need only be cleaned about once a year.

Pewter—with the exception of Swedish—bears no date-letter to guide us as to the year in which it was made. In cases where pewterers embodied a date in their touch, it has purely a personal signification.

Mr. Cotterell is publishing a book on Continental pewter, in collaboration with Mr. Robert M. Vetter, of Amsterdam, and he tells me that in Sweden there has been a system of date-letters in vogue from 1694.

Mr. Cotterell in his present masterpiece gives us the dates when the craftsmen took up their Freedom, Yeomanry, or their Livery, and when, if ever, they attained to various offices in the Company. If we want more intimate details of their lives, their weaknesses, their shortcomings and their achievements, we have to search, as Mr. Cotterell and Mr. Welch have done, among the archives of the Worshipful Company of Pewterers since the Great Fire, and among those which fortunately survived that lamentable event.

Many a craftsman, after being reprimanded, has risen to high office, even becoming Master.

It is in the hope of whetting the appetite of those who desire to make more than a superficial study of pewter that I extracted matters of history and other details from Welch's transcript, as they add so greatly to the interest of what we are now able to learn from Mr. Cotterell's great work on Marks.

With this within our minds, let us study for a few moments what the marks on my modest plates reveal to us.

I have already mentioned the names of two makers in connexion therewith—Jonas Durand and John Shorey. To bring Jonas Durand into proper perspective, we must trace him through the Taudin side of the family.

Jonas Durand (nephew of James Taudin, Jr.).

James or Jacques Taudin, Senior, a Frenchman, was prosecuted by the Court in 1655 after search made on his ware, and he appealed to Cromwell. In January, 1657, he was admitted a Freeman and Liveryman, and in June of that year he got back into favour by presenting a paper to the Court, complaining that the pewterers of Bordeaux were endeavouring to prohibit the import of English wrought pewter into Bordeaux. His advice and assistance were sought concerning it. In 1667 he was fined five shillings for rudeness to the Court, but promptly retaliated by giving 5 guineas towards the new Hall, the old one having been burned in the Great Fire. He was offered the office of Renter Warden, but not being naturalised he could not take it and had to pay £15 fine (a large sum in those days). In 1672 he was fined for bad workmanship. His son James went into partnership with him about 1680, and, in spite of the above defections, his

reputation remained good, as in 1688 a brother Daniel, a Huguenot refugee from France, was given permission to work for five months.

Jonas Durand became partner with his Uncle James Taudin, Jr., in 1694, but was not allowed to add to his touch the words "Nephew of Taudin." His French descent accounts for the words E. Sonnant (= Etain sonnant or ringing pewter) which he used on his touch with his name and the date 1699. He rose to be Upper Warden in 1726.

John Shorey.

John Shorey was a nephew of Col. John Shorey, who in 1712 was Renter Warden. In 1713 the Colonel was desired to print the sermon he had preached before the Company on the previous Thursday. In 1720 he became Upper Warden.

In 1715 Mr. John Shorey was summoned for casting sad-ware of trifling metal. Let us hope this was the nephew, and not the gallant Colonel, but even he rose to be Renter Warden in 1725. He used several touches, for which I must refer you to Mr. Cotterell's great work. He, however, frequently added the pseudo-hall or silver marks, and it is by means of those reproduced in that book that I can identify two others (five in all) of my 14 plates as being made by him.

Edward Box.

Only Mr. Cotterell's book could help me here. He places his date about 1720 to 1740. I have one plate with the initials E.B. and 3 good "silver" marks, and sufficient of his touches to be able to identify them as those of Edward Box. One of them bears the interesting and optimistic pæan: "No better in London."

Thomas Rhodes.

This case proved the most interesting of all. Thomas Rhodes became a Liveryman in 1730 and Renter Warden in 1746.

I searched for the name H. Caster, London, in Mr. Cotterell's book. When I reached touch No. 3916, I found his impression of "Aster, London," sideways across the touch, like my word Caster, but with a capital R on the right at the bottom. He thought this might read (M)aster (Pewtere)R. The centre portion of the touch was a mere cipher. Two of my plates show a figure (very distinct on one) between the letterings, and on both to the left of it is a shaped escutcheon bearing a rose, an X and a crown. On two of my plates on the left

of this "Caster" or "Aster" touch is another touch, "A bird between two columns." Mr. Cotterell shows this touch with the name Thomas on top and Rhodes at the bottom.

On another plate I have an X coronetted and a distinctive bird with the letter R on the right. Searching Mr. Cotterell's alphabetical list of initialled unidentified marks, I found in No. 5906 a bird, like mine, flanked with the initials T.R. and the Rose, X and Crown in a similar escutcheon to that on my other plates. Could there be any doubt that this was also a mark of Thomas Rhodes?

I wrote to Mr. Cotterell with regard to both these discoveries, and told him I would take these three plates to my office for his inspection. He came post haste and with the greatest enthusiasm. He agreed without hesitation that 5906 can now be credited to Thomas Rhodes.

He took a rubbing of the figure on the other plates and then discovered the secret. It represents the figure, beautifully executed, of a man "casting." What I thought was the letter H vertical on the left side was really the letter T horizontal, so the wording proves to be "caster" (*i.e.*, maker of pewter) on the left side, London on the right, and on either side at the bottom T.R. (Thomas Rhodes).

Between us, therefore, we have clarified and elucidated the marks of this pewterer.

Amongst the seventy-five principal pewterers selected by Mr. Cotterell out of 6,000, three of the above-named appear: James Taudin, Jonas Durand and John Shorey.

Mr. Cotterell, in his "National Types of Old Pewter," p. 25, writes that about 1750 the plate with a single reed on the upper side was supplanted *after a fight of some twenty years' duration* by the plate, plain on the upper side with a strengthening reed some quarter of an inch broad on the underside. All my plates have this strengthening reed underneath.

The answer to my question at the commencement of this Paper is that I consider it was pure luck that brought me these modest but interesting plates, and not "flair." "Flair" is a very deceptive and dangerous quality to those who claim to possess it, unless it goes hand in hand with study and experience.

All my plates ring true. This is one of the tests of old flat pewter articles. The ring is an unusual one, but a delight to a practised ear. The French describe it beautifully by the word "cri"—short and sharp and crisp.

Such then are my plates, and I have brought them here to-night for those present to see.

For many years I kept them uncleaned, the grey soft November colour appealing to my fancy; but being advised to clean them I spent an afternoon at it not long since, with the result that they now show various shades, and if I persevere I believe I can get them all as bright as the brightest.

Their home ever since I bought them has been on an old oak dresser—the best of settings. The firelight alone is sufficient to send its flickering gleams to dance upon their surface, up and down and round about, like Korrigans that dance amid the Standing Stones of Brittany until the dying embers in the one case and the first glimmer of dawn in the other allow the dancers to get their well-earned rest.

With this ramble into Shadowland I will end this intimate chat and trust that no reader of this alluring subject will chide me for ending up with a personal touch lighter than ever bygone pewterer impressed upon the wares he took such pride and pains to fashion.

DISCUSSION.

MR. ARTHUR C. DRIVER (Past-President), London: Mr. Mordaunt Rogers commenced his Paper with a question: "Was it 'flair' or was it just an ordinary piece of luck?" I have not the slightest doubt that in his case the answer is "flair." But one can only apply these questions to oneself. In my case it was obviously luck, and I should like to tell you how I acquired my first piece of pewter.

It was in a farmyard in the far-off days when I was a pupil on an estate. The date was at the time of the beginning of the Boer War. We pupils used to go round the estate, learning as we went, and, of course, on horse-back—a mode of exercise in which the Londoner is generally not exactly an expert. I was being taken by my fellow pupils across the farmyard to my mount when I kicked against something metallic, and, picking it up, I saw that it was a plate. Looking on the back of it, I discovered that it was a genuine pewter plate, and had evidently been used by a painter engaged on the farm buildings. With considerable labour I managed to efface the paint with which the surface was covered, and found I was really the possessor of a charming pewter plate, at even less cost than Mr. Mordaunt Rogers paid for his first acquisition. A few weeks later, happening to be in the neighbouring town, I saw a facsimile of this plate in a little

shop, and found it priced at half a guinea. By the way, we young men in those days did wander round the old shops in the towns in the Midlands, and we made many interesting discoveries. The particular shop I have in mind was at Market Harborough. It was kept by an old man named Cook, actually a nephew of the original Cook of the firm of travel agents.

I am afraid that a lecture by Mr. Mordaunt Rogers always makes me feel reminiscent, and his reference to the early days of the Auctioneers' and Surveyors' Musical Society has evoked many recollections. He has given us the names of the Vice-Presidents and members of the Committee on the occasion of the concert which took place in 1908, and I think I am right in saying that all the members of the Committee named in that reference, except one, are present here this evening. We started that Musical Society in 1906, and it became a quite important part of the social work carried on by the Institute, until, unhappily, it disappeared shortly after the beginning of the war. Only last Sunday afternoon I remarked to a certain lady, "I must have known you for at least a quarter of a century," and she pooh-poohed the idea. But here to-night the husband of that same lady has put in cold print the fact that she first performed before the members of the Musical Society in the year 1908.

This has been an extraordinarily interesting Paper, and I know that this crowded audience has thoroughly appreciated what Mr. Mordaunt Rogers has placed before them.

There is one part of his Paper which he did not read, but which I think contains some interesting points, namely, with regard to ecclesiastical pewter. He says that ecclesiastical pewter, such as chalices, patens, flagons and cruets, was left plain in nearly all countries. Monstrances and Ciboria permitted a certain freedom of design, and a decorated almsdish offended no sense of religion. I was always rather given to understand that pewter was a substitute for a better metal, and I think one was led to believe that, in mediæval times, when there were troubles in the Church, and the loss of the vessels was feared, imitations of the gold and silver vessels were made in pewter. It has always been held that a very considerable number of the church ornaments in the more precious metals, at the time of the Reformation, and also in the later Puritan times—the times of Cromwell—were actually buried, and imitations were made of them in pewter for ordinary church use. That circumstance, I

think, would account very largely for the delightful plainness of so many of the specimens of which we have been shown photographs. It is an astonishing fact that when excavations are made of old ecclesiastical ornaments, these are, especially in the case of the more precious metals, of the plainer rather than of the flamboyant type. Last summer, in Pembrokeshire, I visited St. David's Cathedral, where they have excavated quite a number of articles from the graves of bishops and priests who were buried in mediæval times, and there are actually on view, in the treasury attached to the cathedral, some most beautiful mediæval relics, such as crucifixes and Cibòria and patens, which evidently were imitated later in pewter, and all of them are of the plain type.

There is one thing about pewter that does and must appeal to everybody. If you, as valuers, surveyors, or auctioneers, are instructed from time to time to value properties in a country house, and you enter a dining room and see there one of those charming old Welsh dressers covered with bright pewter, it gives you a very delightful impression. The impression created by a very fine display of pewter is one that really holds you, and makes you anticipate further examples of refinement in the furnishing and decoration of the room and of the whole house.

In proposing this vote of thanks to Mr. Mordaunt Rogers, I am echoing all your sentiments in saying that we are very grateful indeed to him. The slides he showed were excellent, and these examples which are here for our inspection are indeed magnificent.

MR. E. H. BLAKE, C.B.E. (Secretary) : I am here to-night, Mr. President, not in my capacity as Secretary of the Institute, but as an ordinary individual, and I have been given the privilege of seconding this vote of thanks by reason of my very long acquaintance with our lecturer, Mr. Mordaunt Rogers. When I came to London, 36 years ago, two of the very first friends I made were Mordaunt Rogers and his brother Percy. I will only say that he bears the passage of time extraordinarily well.

He has indulged in some reminiscences of the Auctioneers' and Surveyors' Musical Society. When I met him first, I was a guest at a smoking concert, and the following year I was secretary of that same function. It is interesting to recall that on the committee of that smoking concert there was one man who has since been through the Presidential Chair of the Institute, Mr. Arthur Driver, and there are

quite a number of others who are to-day closely identified with the activities of the Institute, including Mr. Roland Field, our President-elect, Mr. Mordaunt Rogers, Mr. Sydney Smith and Mr. Glasier. A few years later, as Mr. Mordaunt Rogers has mentioned, the Auctioneers' and Surveyors' Musical Society was formed. I think I was the only regular Chairman of its committee from the beginning to the end. But it had not occurred to me that it was so long ago until I remembered that we played a part on the occasion of the coming of age of the Institute and the opening of its house in Russell Square, which took place in 1907, so that the Society must have been formed previously to that date. I remember those concerts exceedingly well, and I was delighted with Mr. Mordaunt Rogers' reference to the days when we had the pleasure of hearing that young and attractive violinist, Miss Hilda Barnes, who subsequently became Mrs. Mordaunt Rogers. I was at their wedding, and proposed the toast of the bride and bridegroom. We are very pleased to see Mrs. Mordaunt Rogers here to-night.

For the last ten years Mr. Mordaunt Rogers has given us a Paper every year. He has, as you know, covered the subjects of pictures, prints, silver, furniture, and English, Continental and Oriental porcelain. To-night he has spoken on the subject of pewter. He has put on permanent record in *The Journal* that which must be of inestimable value to all men concerned in this class of work, and the Institute owes him a debt of gratitude.

I was interested in one personal matter. He showed a slide of a salver with a medallion in the centre, containing a figure of Temperantia. I believe he will find that medallion is taken exactly from the work of Benvenuto Cellini in the Victoria and Albert Museum. A rosewater dish and ewer by Benvenuto Cellini were bought for the nation for about 2,500 guineas, and, when being restored before being placed in the Museum, permission was given for two replicas of the rosewater dish to be made. I possess those replicas, and in the middle of the dishes is a medallion bearing a very striking resemblance to what Mr. Mordaunt Rogers has shown us this evening. I think they must be a copy of it.

I am glad to have the privilege of seconding this vote of thanks to our lecturer.

MR. H. H. COTTERELL, F.R.Hist. Soc. (Visitor, and Author of "Old Pewter: Its Makers and Marks"): I want to rectify one slight mistake which Mr. Mordaunt Rogers made, namely,

in attributing the snuff boxes to myself; they belong to Mr. Churcher.

I do not want to talk about pewter; I have something else in my mind, and that is, Mr. Mordaunt Rogers. I have the reputation of being an expert in this subject, but when you get something abruptly coming across your path like a blazing meteor, with a fully developed tail and all, which suddenly illuminates everything for you—well, anything is possible! That is what happened to me. Within the last three months I had a letter from Mr. Mordaunt Rogers telling me of the three plates which he has mentioned, and of the interesting marks upon them. I went at once to see them; we sat down to crack a nut together, and I think we got the kernel out, and I hope that in time what we did may be of help to many others.

The thing that pleases me more than anything else is to find a man like Mr. Mordaunt Rogers, who is going out of his way to perfect himself in his own profession. He is an example to every man in this room. Let me assure him that he will never be hard up for happiness; he has resources which will ever provide a feast in his own brain and a peace of mind which the world can never take away from him. It is not a question just of studying pewter or china or anything else, for if you study one of these subjects you *have* to study the whole lot. One subject leads you on insensibly to another, and you have to take all these different things. In doing this Mr. Mordaunt Rogers has set an example to his profession.

One speaker has mentioned the curious delight one feels on walking into a room and seeing a dresser full of pewter. You at once feel that in that house there is a collector. There is something of refinement about it which I do not believe you could get through any other means.

It is very important that gentlemen in your profession should know what you are telling the world about, and that in your cataloguing and arranging and describing you should tell the truth. I myself took up cataloguing because I found that the catalogues were so badly done. A man may be brought down from Scotland, or somewhere equally distant, on account of something which is described in the catalogue as a Jacobean candlestick, and when he arrives he finds it is a "dud," so that his journey is wasted. I do beg of you to learn your jobs, and I say that Mr. Mordaunt Rogers has set an example to his profession.

In looking at the pewter which is exhibited here, I would

like to congratulate you on one thing, and that is the collections from which these pieces have come. In Mr. Yeates we have a collector who discriminates. He knows a good thing when he sees it, and he sees a good thing when other people fail to see it. Any fool knows a Stuart tankard or a Jacobean candlestick, but it is the wise man who sees beauty in something the world has not recognised. Mr. Yeates' collection is unique; some of his specimens cannot be found anywhere else. You are fortunate also in having these wonderful pieces owned by Mr. Churcher. Mr. Yeates and Mr. Churcher have collected each in an individual way, specialising in different directions. The combination of items from both collections, as we have it this evening, gives us a very good idea of the beauty that there is in pewter.

The suggestion I want to leave with you is that you will do well to follow the lead given by Mr. Mordaunt Rogers, and make yourselves competent to lead the world in the auction room. I beg of you to lead us aright. If you do not know how, then, for Heaven's sake, learn!

MR. WALTER G. CHURCHER (Visitor): I should like to say what great joy this excellent lecture has given me, and to express my appreciation of the way in which Mr. Mordaunt Rogers has crammed into a comparatively short Paper an immense amount of information.

Mr. Cotterell has just made the point about the benefit of learning. I also would beg you all to learn something about pewter before you become collectors. Do not buy and make mistakes which are unnecessary. I would also urge you to get hold of Mr. Cotterell's book, or one of the other excellent text-books, and try and learn the rudiments before you begin to collect.

Another point is about this vexed question of cleaning pewter. There has, in the past, been a good deal of controversy over that subject. Some people say that pewter should not be cleaned, because it destroys its antique appearance. But if those who have had a wide experience in the matter, such as Mr. Yeates and Mr. Cotterell, agree to clean their pewter, I think we may well follow their example. The slide which Mr. Mordaunt Rogers has shown, illustrating the difference between a cleaned and an uncleaned plate, is sufficient for some of us. I may say that the plate which was uncleaned was one I found in a garret in Dublin, where it had been, perhaps, for 50 years.

When the City livery companies used their pewter plate at banquets, they were accustomed to oil it before putting

it away again for the next occasion. I have discovered many charges in the accounts of the companies for oiling the pewter. Their purpose in oiling or greasing it was that it should not deteriorate in being laid by.

At the time that I used to give the pewter suppers or dinners to which Mr. Rogers has alluded—before they ended we had a party of over 20, with five changes of plates, so that the use of the pewter on those occasions can be imagined—the question of cleaning the pewter arose. An old charwoman who came in to assist in “washing-up” said to me, “Let me wash these plates roughly in the greasy dish-water, and, instead of wiping them or doing anything to them, I will lean them up against the wall and let the greasy water dry into them.” I followed her lead, and that took the place of the oiling of the pewter of the old days.

When recently I gave a lecture on this subject at Highbury, I was questioned afterwards by some members of the audience as to what should be used for the cleaning of pewter. We all have our particular ways. Sometimes drastic measures, which Mr. Yeates and I know about, have to be employed, but these we do not proclaim! For the ordinary piece of pewter it is sufficient to use one of the petrol metal polishes, and when the cleaning has been done the plate can be finished off with dry whitening. Mr. Mordaunt Rogers has said that pewter does not want cleaning more than once a year. That may be so in the country, but in London I think it should be cleaned every six months.

It has been a great pleasure to hear Mr. Mordaunt Rogers, and also to be of some assistance to him in connexion with this lecture by lending him slides and specimens of pewter.

At the request of the President, Mr. Churcher described some of the pieces exhibited from his collection. One of these was a typical tankard with a dome top. He had discovered that a large number of these tankards of a pear-shape had been made in Bristol.

A rather interesting piece was what was known as the barber's reminder bowl. These were made mostly in pottery, and were rare in pewter. They bore the inscription, “Sir, your quarter is up.” The explanation was that, in the old days, gentlemen would run a bill at the barber's for a quarter, and if they allowed the bill to run on into the following quarter the barber would use this reminder bowl with its gentle intimation upon it.

One 17th century dish, 20 in. across, was of special interest to him, because it was made by one Adam Churcher

though he was afraid, from Mr. Cotterell's book, that Adam Churcher was guilty of many faults against the trade. His mark was a rebus on his name.

His collection included one or two pieces from Staple Inn, Holborn. One of them bore the inscription "Ex dono P.r.J.K." This was given to the Inn about 1716 by John Kock, the Principal, as they called him in those days. He had been able to acquire one or two plates at the time when Staple Inn was sold to the Prudential Assurance Company. Messrs. Trollope, who had the sale of the buildings and the contents of Staple Inn Hall, sent these pieces to Christie's; he thought there were 15 pieces, and the whole lot was bought for £5. That, of course, was a long time ago, and such a purchase would not be possible to-day.

He exhibited also two Scottish flagons. They were used for ecclesiastical purposes, but he was not sure whether for communion or for baptism. In Scotland, in the old days, they had communion services sometimes in the open, and people to the number of 200 or 300 would sit down at the tables, so that the quantity of wine consumed was quite large. He had brought these specimens down from Scotland some 30 years ago.

Another specimen exhibited was of a wave-edged plate, particularly interesting because it was by John Carpenter, a prominent Master of the Pewterers' Company.

MR. ALFRED B. YEATES, F.R.I.B.A., F.S.A. (Visitor), who also was requested to describe his specimens, said: I may say a few words about one or two of the pieces.

The Romans came over to England first and got tin, from which they made pewter, and I have here three pieces of Roman pewter. One of them, which is wonderfully preserved, was dredged out of the River Wey. The other two were found at Winchester. These latter two are much decayed, probably because of the chalk in which they were found, but the first was in some form of mud, which had the effect of preserving it. Although I acquired these specimens some 15 years apart, these two, if examined, will be found practically the same in size and workmanship. The Romans made also large dishes and jugs.

Here are three mediæval spoons of rather a beautiful shape. One of the things that attracts me in pewter is the shape, and the spoon was of great importance in the early days because people had not forks, and, unless they used their fingers, they had to help themselves with a spoon from big dishes of cut-up food.

I have here a large salver which belongs to the 17th century. It has on it the name of Thomas Cox and Margaret Cox, his wife. I think it was a wedding gift from the Butchers' Company to Thomas Cox, but there is no record of the Butchers' Company now existing previous to the Great Fire.

The early marks on pewter were of about the size of a threepenny-piece; towards the end of the 17th century they got more florid. Another English fashion, which is very useful to the pewter collector, was the marking of a piece with the initials of the owner. In the 17th century they put three initials in a triangle. The initial of the surname was at the top; on the left-hand side below was the initial of the husband's Christian name, and on the right-hand side the wife's. That, I think, was almost an English habit, and is very useful for finding a valuable piece of 17th century pewter.

I have here another dish by Taudin, a pewterer who came over from France. It is also interesting for its simple Stuart line engraving. Here is a rosewater dish with the enamelled arms of Charles I in the centre; this was passed round at meals when people used their fingers. I think the simple lines of the candlesticks in pewter very much follow the silver shapes, and you can almost date a piece of pewter to a year or so by the marks on the silver examples, which are dated by letters. Saltcellars had much more importance in the olden days than they have now; the master salts were a mark of honour.

A covered porringer is included in these exhibits, and is an interesting piece. There has been discussion as to whether it is English. It has an English mark on it, but the pewterers used to be careless about their marking, and the mark in this case is half on the handle—the other half has gone into space between the piercings.

Here is an example of a plain loving cup, which is one of the finest pieces in my collection for its shape. The octagonal plates, too, are very interesting and very simple, dating about 1750.

There is here a beaker which has round it a band of heraldry. It bears the Tudor Rose and Crown, but the heraldry is so worn as to be almost unreadable. The coat of arms probably shows that it dates from the time before Scotland came into the Royal Arms of England. It is supposed to be Edward VI, but it may be later.

Two flagons which I have included in this exhibit may have been domestic pieces in the first place, but these vessels are

now nearly always found in churches. These date from about 1620 to 1700, and one of them bears the name of the parish, Featherstone, 1702.

The chalice and paten were brought from a farmhouse in the North of England. I think they came originally from the church near by, and I wrote to the rector, but he replied to the effect that he had no time to answer questions of this sort!

THE PRESIDENT: I also should like to express my deep sense of gratitude to Mr. Mordaunt Rogers for the extremely interesting address which he has given us, and also for the remarkable slides he has exhibited. They have given us an excellent idea, not only of the size and shape, but of the charming sheen of the pewter.

Mr. Mordaunt Rogers was followed by a proposer and seconder, both of whom indulged in interesting reminiscences. It has been my own great privilege to have known Mr. Mordaunt Rogers for many years, and, as Mr. Cotterell has said, no one in this Institute has shown a greater example of how things should be done in the study of a subject.

There is a great deal in this Paper about "touch," but there is no one who has a better touch of the subject than Mr. Mordaunt Rogers himself.

May I add how delighted we are to see so large a company of ladies present on this occasion? The great advantage of these Papers is that they are attractive to the lady friends of our Members.

I said on a previous occasion that Mr. Mordaunt Rogers' Papers were worthy of being bound in a book by themselves, and I hope that in due course the Council will see its way to recommend that a special volume of *The Journal* should be issued containing the whole series in one book. It would be an extremely valuable book of reference to all of us in connexion with our profession.

The vote of thanks was then put to the meeting, and carried by acclamation.

MR. MORDAUNT ROGERS, in reply, said: I thank you all most sincerely for your very complimentary reception of this Paper.

It was a great gratification to me, from the moment when I decided to write a Paper on "Old Pewter," to receive such wonderful help from those who are collectors. It is a remarkable thing that, although this is the tenth of my series of Papers, I have always been able to borrow valuable specimens

to illustrate them, and on this occasion again, as soon as I mentioned to collectors that I was going to lecture on pewter, the greatest kindness was shown me. I take it as a great compliment that these gentlemen have not only lent us such beautiful specimens for this evening, but have come here to tell us something about them. The pieces displayed are not far short of £1,000 in value.

Mr. Driver mentioned ecclesiastical pewter, and what he said was quite correct. But from the early days, even before the 10th century, the poorer churches had considerable difficulty in affording gold or silver vessels, and wooden or pewter chalices were forbidden. Some of the parishes, however, were so impoverished that special licences were given which permitted the use of chalices and patens of wood and pewter.

Mr. Blake spoke of our long friendship, and recalled the fact that smoking concerts in connexion with his one-time firm, Messrs. Parry, Blake & Parry, were held long before the Auctioneers' and Surveyors' Musical Society was instituted. It was my brother Percy and myself who first started those smoking concerts, and later we had the help of Mr. Blake himself, and I think Mr. Driver, and certainly Mr. Field, on the committee year after year.

I am much obliged to Mr. Cotterell for his most delightful speech. I have brought with me to-night a copy of his book, and I would suggest to the Institute that, as a souvenir of this occasion, a copy of it should be added to the Institute Library.

Mr. Cotterell is perfectly right when he says that the study of one thing leads on to another. I have visited most of the museums of France and England, and many in Italy and Belgium, and there is no doubt about it that one branch of a subject does insensibly open the way to another, and once a man has put his hand to this particular plough he cannot turn back.

Mr. Churcher gave some very good advice when he said that the intending collector should learn before he purchases. I myself was very lucky in the first modest efforts that I made, for I knew very little about pewter when I bought my first specimens. But having bought those plates, I decided to study the subject, and I obtained for that purpose various books which had been written on pewter. Not until Mr. Cotterell's book appeared, however, was it possible to get very far. There are good books written by Mr. Massé, Mr. Markham and others, but with regard to marks their information is very scanty and rudimentary compared with

Mr. Cotterell's wonderful researches and abundant information.

Mr. Churcher spoke of the old method of oiling or greasing pewter. He did not tell us, by the way, in his story of the washing of his own pewter dishes, whether he saw to it that the oil and grease were removed before they were used at his next famous feast!

It has been an absolute delight to have Mr. Yeates and Mr. Churcher here to tell us something about the wonderful things which they have collected. One envies them their possessions, and I thank them most heartily for having let me touch and hold these valuable pieces.

It was suggested to me a short time ago that pewter was a dull subject. I replied that the subject could be dull or bright, just as pewter itself could be. If pewter is kept clean, one will never call it a dull thing.

With these few remarks (although I could talk much longer on this alluring subject), I thank you once again for your very kind and cordial reception.

THE PRESIDENT, in closing the meeting, referred to the fact that this was the last Sessional Evening Meeting during the year of his Presidency. He wished to say what great satisfaction it was to him that the attendances on the occasion of all the Papers read had been so excellent, and he thanked the Members of Council and others who had supported him.

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SALE PARTICULARS OF LONDON HISTORICAL PROPERTIES.

The Organising Secretary (Mr. Percy W. Lovell) of the London Society, Lancaster House, St. James's, S.W.1, would be very glad if Members would send to him, for inclusion in the Library of the Society, a copy of any Particulars of Sale they may have of London houses erected prior to the year 1800.

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