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H.B. van Wijk, 2019

SWEDISH & FINNISH PEWTER FORMS.

INTRODUCTION.

The discussion of Pewter-forms which follows, is based upon the very ample ^{and} collections of Pewter-wares preserved in our larger museums, in the majority of Swedish Churches, together with examples shown at occasional Exhibitions, and those in private collections.

The museums where I have studied in Stockholm, are: the Nordiska Museum; the National Museum; and the Statens Historiska Museum. Other Museums, in Sweden where my researches have been carried out, are those at Västerås, Örebro, Jönköping and Gothenburg, while in Finland I have studied at the National Museum in Helsingfors, and the Historiska Museum at Åbo.

Occasional Exhibitions at which Pewter has been shown in large quantities, have been, The Pewter Exhibition at Stockholm in 1919; the Exhibition of Old Church Art at Uppsala in 1918; the Gothenburg Exhibition of 1923; and the Exhibition of Art and Craftwork at Jönköping in 1928.

Through the cooperation of the Nordiska Museum I have been able to study quantities of Old Church Pewter, collected from widely separated districts of the country. The examination of Pewter ~~preserved~~ preserved in Swedish Churches, is still proceeding.

This ample material has made it possible to segregate type-forms, and in many cases to discover their origins, prove their ages, and circulation, and even to follow their evolution and transformation into differing shapes.

Necessary considerations for this study have been, in part, the fact that Swedish and Finnish Pewter are marked in a way which make it possible to identify the maker, and the year of manufacture; and in part to the ample and well-arranged material in our public archives, where I have been able to find the names of almost all Swedish and Finnish Pewterers, together with the years of manufacture concerning the period since the beginning of the seventeenth century.

I tender my gratitude and appreciation to all the Directors of the Museums and their assistants, who have made my studies possible and easy.

In planning these notes I have deemed it advisable to depart from the customary classification into the stylistic periods as main groups, but instead, I have substituted a classification according to use, by which means I hope to find greater opportunities of throwing light upon evolution within the ~~same~~ same groups of requirements.

In view of the little that is known of type-forms before the year 1600, which is confined to a very small number of uses, I have considered it advisable to classify the work into the two following main groups:

- a. Before the year 1600.
- b. After the year 1600.

As of course, Church Pewter shows a marked difference in form from that in secular use, the classification between the two shows itself. In each group, the presentation is made in accordance with ~~the~~ stylistic periods and strictly in chronological sequence.

B E F O R E T H E X V I I t h C E N T U R Y .

In the main, the forms and uses of Pewter show similar development, and direction of tastes with those obtaining in the more civilised parts of northern Europe.

As has been stated above, the craft came from Germany, and was developed during early times by German Masters and Journeymen. Also, impulses have come from Holland, France and England. Thus for instance, the forms of candlesticks and plates of the latter part of the 17th century, would seem to betray influence from countries outside of Sweden. But the national spirit has left its mark upon the Swedish types, which is seen in a stronger drawing in of the ground-lines, of direct and edified form, with no useless additions and fewer attempts at embellishment, and it is these which give the character to Swedish Pewter. And this is so typical that this simplicity and strictness in Art-forms, is apparent in those who have but lately entered the craft; indeed it appears as a trait of character.

Therefore one misses anything corresponding to the magnificent Renaissance efforts which were produced in Germany, France etc. In Finnish Pewter, this simplicity is; if anything, even more marked.

No Pewter is known from the time before Christ. Amongst the rich gold and silver finds from ancient times, which partly show native manufacture, Pewter is entirely missing. Thus, the small Pewter decorations and tinned ornaments which are found in German tombs of the bronze age, have no analogue in Sweden, which seems to prove that Pewter was so expensive in Northern Europe as to be regarded as a noble metal, and for use in the manufacture of bronze.

That tin was known in Sweden however, is shown by the numbers of bronze ornaments which have been discovered in the earth, from our bronze age.

Bronze was then used for all temporal requirements for which a metal could be used, and this period continued in the North for at least a thousand years before Christ.

Further, our finds from the iron-age are without tin ornaments. We know of no examples of local Pewter prior to the 14th century. Much of it must have been destroyed by Tin-pest, and

much more by recasting, including those which, during the Reformation of 1530 under King Gustav I, were reminiscent of Papal influence and were considered unnecessary on that account.

From the later Middle-ages we have a few single pieces, for the most part discovered during excavations in the earth. Thus, a Sepulchral Chalice and Paten was dug up in Ilsbo churchyard in Hälsingland. This - which is shown in Fig. I, - may be from the 13th century, and is of a similar simple type to those ~~discovered~~ discovered in other parts of Europe.

Of Altar Candlesticks from the 14th - 15th centuries, there are many. Fig. 2, shows one pair of these from Fårö Church, Gotland. They are engraved around the lip of the candle plate with very small (Minuscule) writings, and the year 1506 (MV unde VI), though they may well be older than this date suggests. They are very thick and weigh 1.7 Kg., each.

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Fig. 1.

Fig. 2.

Fig. 3.

The Prickets are of iron, and the pieces are unmarked. From Frösthult Church, in Uppland, is the mediaeval candlestick shown in Fig. 3, which dates from the 14th or 15th century. The pricket point has been lost.

Fig. 4a.

Many Pilgrims' Badges are preserved from various convents, Those from Vadstena bore a picture of St. Birgitta. In Finland, a similar one has been found in an Altar-cupboard in Aokas Church, in Tavastland, and a similar one in Fyrisån, near Uppsala, see Fig. 4a, whereon Birgitta is seen by a writing desk, writing down her visions. Beneath her picture can be read "St Birgitta de Watzsteins". The pictures at the top show our Saviour with the terrestrial globe, and the Madonna with undressed hair.

where/

During digging operations in Gothenburg, more specimens of a differing type were found upon the site where old Lödöse stood in the 14th and 15th centuries.

Fig. 4b.

Fig. 4b shows a Pilgrim's Badge which was dug up in Lund, and probably dates back to the 13th century. It may not be of Swedish origin.

Such Badges were cast for the Vadstena Cloister until the end of the 15th century, as appears from a letter of the Bishop in Linköping - Henricus Tidemann - to Vadstena Cloister in 1495, in which the Abbess was recommended to buy tin and to allow the can-founder to make "Memories", to be sold to laymen and learned alike.

Fig. 5.

Of mediaeval Church Wine-flagons we have two examples left to us. The one shown in Figs. 5 & 5b, was found in a peat-moss at Börringe, in Skåne. The limp, flat-bellied body, is divided around the centre, by a zig-zag line, into facets, eight above, and eight below, ^{worked up by} ~~which~~ ^{through} hammering ~~the~~ ~~surfaces~~, and the surfaces filled with engraved ornamentation. Three of the compartments at the bottom show the pictures of Saints - Ursula, Barbara and Appolonia - others are filled with trailing creeper motifs. The engraving is done by a master-hand.

Fig. 5b.

Inside the cover of this flagon, appears a medallion, or "Seal" showing the Saviour's head with Crown of thorns, Fig. 5b, and in the base another Seal showing the Crucifixion. The Flagon is unmarked and probably dates from the 15th century.

Fig. 6.

The Flagon shown in Fig. 6, originally belonged to Drothem Church in Östergötland. As will be seen, it has an almost cylindrical body, resting upon three out-turned feet, upon which lions are seated, of the same type as those found upon German flagons about 1500. The cylindrical body is divided into three zones, each of which is hammered into eight facets, those in the central zone resting their corners upon the centres of the facets in the upper and lower zones. The whole surface is covered with engraving. In four facets of the central zone appear the Saints, Blasius, Ursula, Barbara and Appolonia. Probably a lion, of similar type to those upon the feet, originally sat upon the centre of the cover. Inside the cover is a five-petalled rose Seal, and in the bottom, another one showing the crucifixion. A practically detrited Town-mark, and a clear maker's mark appear upon the handle, where two other marks, probably those of its owners, are engraved upon it. It is of thin metal, c1500, or earlier.

Fig. 7.

Possibly a Flagon in Åbo Historiska Museum has also been used for Church purposes, or in a religious Guild, see Fig. 7, to which the inscription points. Upon the lip and the belly, there appears in small minuscule letters, engraved, "In Maria Mater Reine mane surgenus cum Kristi" or - In the name of Mary, the pure Mother, let us arise early with the Christians. Inscriptions and Seals, with religious presentations are by no means uncommon however, even on secular vessels, though the inscriptions probably do not show so much, through greater use. Two marks appear upon the handle of this flagon, one, a Town-mark showing a gate of a castle with two flanking towers; the other a Maker's mark of a crowned minuscule "d". The former is very worn and indistinct.

As will be seen from the illustration, this is a very beautiful flagon indeed, probably from the latter part of the 15th century. The metal is thin and the engraving is the work of a master of his craft. It was discovered during excavation work in Åbo, in 1888.

Fig. 8.

From New Lödöse, near Gothenburg, is the little, bellied jug in Fig. 8. It was discovered in the foundations of the Church and was probably used for the Sacramental oil. It is unmarked and probably dates from the 16th century.

This, as far as is at present known, is all that is preserved of the mediaeval churches' Pewter wares. Probably more finds may be made in country ~~churches~~ churches, particularly in Gotland, though I have not yet had time to examine them.

Turning to secular things prior to the 17th century, we find them also but poorly represented. The type of drinking flagon in use in the better class houses, may also be typified in Fig. 7, ante, and similar pieces in the great feast-meetings of the Guilds.

The familiar straight-sided, cylindrical flagon, so popular in Germany was probably common also in Sweden in the 16th century. The type can be seen in a later flagon, dated 1629, shown ~~below~~ ^{below} in Fig. 70.

Fig. 9.

The weak, conical cylinder type with a little bearded lip, was also used, but perhaps not so generally, for we find it missed during the 17th century. Only one of these flagons is known, see Fig. 9. It comes from Finnströms parish in Åland. Inside the lid, as well as in the base, there is a Rose Seal. The metal is heavy, it is unmarked and dates from the 16th century.

The common Flagon is shown in Figs. 10-16. It is of the same type as those in use in North Germany, the so-called late mediaeval, Hanseatic Flagon (see Otto Lauffer. "Mitteil a.d. Mus. Hamb. gesch. n:r 4, page 8ff. Hamburg, 1913), and Figs. 92, 216 etc, in the present work.

It is a type which seems to have been generally used ~~in~~ in countries round the Baltic Sea, and in Norway. We have it in Sweden in two main forms, firstly a high one with attenuated neck and secondly, a lower one with compressed belly and of altogether more squat appearance. They are always of very heavy metal, and the actual bottom of the vessel flush with the table top; i.e., they are hollow from the inside.

The lids are of the "dished" type, with central Seal, or slightly domed; the thumbpieces are usually of the Twin-lens or ~~BBB~~ Twin-acorn type, fixed at right angles to a heavy wedge-shaped lid attachment, though sometimes the Hammerhead type is found. The handles are usually "S" shaped, with relief-decorated backs as seen in Figs. 10b, 11a, 12c, and 13c. Inside the lid, as well as inside the bottom of these flagons is usually affixed a Seal, or medallion displaying images of the Virgin with our Saviour, the Crucifixion, Saints, or a geometrical representation of a Rose. These Seals are frequently cast into holes in the bottoms of the vessels, which seem to us to be without a technical motive. At other times the Seals are loosely soldered to the bottoms. We know, from Theophil Presbyter's description ("Schedula Diversarum Artium", Part III, Chap. 87.) of the Convent Flagon dating from the year 1000, that the way of manufacturing made a hole necessary for the lathe shaft. Is it therefore possible to connect the holes and Seals in these flagons - by Lauffer called "Hanseatic", but which preferably should be "Baltic" - which go back to the 14th century, and seem to be the earliest secular type, emanating from the Monks' workshop, with those in the early manufacturing custom already referred to? It well may be that in spite of the altered casting technique, the old custom ~~BBB~~ persisted, as we have already shown was the case in other similar instances. The religious nature of the devices on many of these Seals, has given rise to the impression - though of course without any justification - that these secular flagons were the output of the monastic workshops. But nearly all decorative picture-ornaments of this period were of a religious nature. Even the Rose was a christian symbol which seems to be of Italian type, and is found also upon Pilgrims' Badges. Jugs of this type which I have discovered - about 20 - are all cast in two pieces with the vertically soldered seam. The Seals, sometimes of tin-plate with an iron core, are frequently quite loosely applied.

Fig. 11. The flagon in Fig. 11, is of the high slender type. In the cover as also in the base are marks where the seals have

Fig. 11a. broken away and the handle is decorated, as in Fig. 11a, with an elegant leaf-spray. It was found in a lake in Småland.

Figs. 10 & 12. Figs. 10 & 12. The former has in the lid, as well as in the ^{handle} base, the figure of Christ, see Fig. 10a, and the relief-decorated

Fig. 10a. seen in Fig. 10b, while the flagon in Fig. 12 has a relief-

Fig. 10b. ornamented handle as seen in Fig. 12c. It was found at

Fig. 12c. Målsåker in Västmanland. Fig. 12a, shows a base Seal from a

Fig. 12a. flagon of this type.

Swedish flagons diverge distinctly from German ones of this type in three particulars; first, the edges are thinner; second, the connecting bar, which fixes the cover to the handle, is never abnormally high; and thirdly, the foot is lower.

By comparison, Finnish flagons of these types show distinct German influence. Of the four that I have studied, all have very high lips, and on the outside, a little rounded edge, and the beam and foot are also very high and strongly developed. The specimens shown in Figs. 13 & 14 distinctly show these

Fig. 13. features. The one in Fig. 13, has in the base, a Seal showing Fig. 13a. Christ upon the Cross, see Fig. 13a, while on the cover is the Fig. 13b. Rose shown in Fig. 13b; and the handle is relief ornamented as Fig. 13c. in Fig. 13c. It was discovered during excavation work at Åbo.

Fig. 14. Fig. 14, shows a flagon of similar general type, but with a convex lid of the "Dished" type as opposed to the more usual concave sided dish. It has inside the base a large Seal of the Virgin enthroned with the infant Saviour, see Fig. 14a, and Fig. 14a. on the lid, the Rose seen in Fig. 14b. The handle is relief-
Fig. 14b. ornamented as in Fig. 14c. It was dug up in Nyland
Fig. 14c.

All of these flagons might be from the 14th - 15th centuries, but some of them may have been cast in the 16th, but they are all unmarked, which points to their having been made before 1545, in which year marking was enjoined upon the Flagon makers under the new Guild rules.

Fig. 15. A flagon with unique decoration is seen in Fig. 15. It is from Kalmar, probably 16th century. Upon the handle is a leaf-trail decoration in relief.

Fig. 16. Fig. 16 shows a beautiful small flagon, with a pear-shaped body differing from the others and with a semi-spherical lid. It was discovered in Långelma parish in Uppland. This pear-shape, as well as the domed lid with seated lion knop, are almost identical with the wooden jugs from Norway, especially the northern parts. This may point to the piece being Norwegian, from Trondhjem. Upon the lid is a rose-like ornament of four parts. The bottom of the vessel is a little raised from its lower edge, which as the general form indicates is an earlier type, probably the latter half of the 16th century. It has no maker's mark but has an engraved mark upon the handle.

Naturally, pewter-forms in Sweden during the 14th - 16th centuries were the same as in Germany. From the old archives it may be proved that as great a number of pewter-wares were at that time to be found in churches, cloisters and guilds, as amongst the higher ranks and prosperous tradesmen. In inventories from the first part of the 16th century, are numbers of wine-flagons, chalices, christening-bowls, jugs, drinking-mugs and stoups. Many of these must have been made during the 14th and 15th centuries.

One also finds in wills from the beginning of the 14th century, jugs, stoups and holy-water fonts. Also in the guilds there were quantities of drinking-mugs of pewter. For example, *ly* ~~HELE~~ Helga Lekamens GILLE (The Guild of the Holy Body) in ~~SE~~ Stockholm, in 1522, had - amongst others - 44 jugs and stoups. In the store-room of King Gustav I, at Gripsholms Castle, there were, in the year 1529, 13 large and 94 small dishes, the large weighing 10 Marks, the small 7½ marks each (1 Marker = 0.34 Kg). In 1550, there were 45 large and 137 small dishes. The Castle was richly supplied with drinking flagons. In 1529, there were 65 large and small ones and 29 Stoups; in 1548, 1 Wine-flagon, ~~SEVERAL~~ a 16 Marker; 3 big-bellied flagons of 20 Marker each; 2 Ampullae for wine, a 10 Marker and ~~SE~~ 1 Stoup - a 2 Marker - were added. The Ampullae were probably four-cornered bottles and the big-bellied jugs ~~SE~~ must have been of the same type as those in Figs. 12-15, which

weigh but some 3.0-4.5 Kg. In the inventory of 1548, there are, amongst others, eight stoups without lids or handles, which must have been of cup form. Naturally bowls were used, during the 15th-16th centuries, as also spoons of which, see later. Pewter was also used as a decoration on clothes, as mountings for belts, straps and weapons. Proof of this may be seen in the rich finds from diggings at Old and New Lödöse, near Gothenburg.

P E W T E R A F T E R T H E Y E A R 1600.

Through the rich number of pieces which have been preserved, we have ample opportunity to study type forms from the beginning of the 17th century onwards. The majority of such pieces is from the Churches, and includes Chalice - with and without Patens - Wafer-boxes, Wine-flagons; Canteens, Christening-bowls, Candlesticks etc.

Both the Renaissance and the Baroque movements have left their upon the forms and decoration during the 17th and early 18th centuries. During the latter part of the 18th century, the Rococo style was more or less supreme, until C1779, when the Louis XVI gained ground, to be ultimately superseded, C1790, by the Empire.

Quite irrespective of ~~the~~ these movements however, earlier types persisted frequently, sometimes for centuries, especially in isolated country districts, where the changes between the various styles is far less clearly defined either in type or the period of its occurrence. Casting moulds were expensive, and once made and paid for, they were less likely to be discarded in districts where dictates of style were less obtrusive.

The middle of the 17th century was our Golden Age for pewter. It was the great position of Sweden which at this time as in the past asserted itself. Pewter was purchased not only by the nobility and higher ranks of society, but by tradesmen as well. The Churches too obtained more Pewter vessels, firstly candlesticks, on account of the shortage of silver.

A revival in its popularity came with the rococo period, when the pewterer had to put forth his best efforts to counter the serious challenge made upon his industry by the growing popularity of faience, the increasing distribution of which was destined ultimately to give the coup de grace to it.

Already by the close of the 18th century the industry had declined by 50% from what it had been but half a century earlier, and it was only amongst the country people that pewter found a sale, which alone was able to keep it from entire extinction until the middle of the 19th century and in Finland it even went on longer.

C H U R C H P E W T E R

CHALICES & PATENS.

Chalices are rarely found, and are all of the simplest form. The reason for this is that most churches kept silver ones

for important occasions.

- Fig. 17. In Fig. 17 may be seen a typically useful and normal type. Compared with mediaeval forms the bowl is large; the stem is knopped and the base is circular, well spread out, with a conical upper part. It is a type which had obtained from the 17th century though this one is dated 1750. It is engraved with a representation of the Crucifixion, around which is: "S. HEDWIG ELEONORAS FATTIGHWS KALCKOCH DISK ANNO ~~1750~~ 1750". The Paten is missing. The piece is of Four-touch quality metal.
- Fig. 18. Fig. 18, shows a chalice of bolder outline with larger bowl and everted lip, together with its Paten-cover and wine Flagon all of which were used by a ship in the Swedish navy, and are of Four-touch metal.
- A good example of a late 18th century Chalice is seen in
- Fig. 19. Fig. 19, with Louis XVI decorations and Paternoster around the foot. It was made in 1786, of Four-touch Pewter.
- In country Churches a small portable type was used for carrying the Sacrament to a dying person. Fig. 20 shows such a set from Bjerskog Church in Västmanland. The set comprises a small wine bottle of squat form, together with a Chalice and Paten, all of which are seen assembled together ready for
- Fig. 20. insertion in the leather case, in Fig. 20a. The Chalice - which is but 4 $\frac{1}{2}$ " high, is of the simplest form, with a band of punched ornament around the lip. They are of Four-touch pewter and date from 1746.
- Fig. 20a.
- Fig. 21. Another portable Chalice is seen in Fig. 21 and is even smaller the height being 4 $\frac{1}{2}$ ". Again of Four-touch metal it was made in 1748.

THE WINE-FLAGON.

- Flagons were made specially for Church use, for serving the wine into the Chalice. They were usually pear-shaped, with lip and "S" shaped handle, and stood on a circular base. But secular flagons in great numbers have also been used for this purpose, especially the cylindrical type with lip. This usual type, of the 16th and early 17th centuries, is represented by the noble example from Hög Church, Hälsingland, dated 1640, shown in Fig. 22. It is made of Three-touch metal which at that period was the best.
- As will be seen it is nearly like the German Schenk-kanne, of the 15th century (See Hintze's "Nürnbergger Zinn", Figs. 1 & 2.) The bulge and the neck are elegantly engraved with leaf and flower ornamentation in wriggled work.
- From the earlier part of the 18th century the more purely pear shaped type shown in Fig. 23 was the popular form. It is of the so-called Swedish tin, i. e., Three-touch metal, C1726.
- Fig. 23.
- Fig. 24. A similar Flagon, dated 1736 is seen in Fig. 24, of Four-touch Pewter, and a Finnish example from Åbo, C1730, is seen in Fig. 25, showing how nearly alike the form was in both countries. See also the Flagon in Fig. 18. On the Flagon in Fig. 25, the spout is covered by a plain lid soldered to the front edge of the ~~1736~~ lip of the cover.
- Fig. 25.
- The type was still the same at the close of the century, as

- Fig.26. may be seen from Fig.26, which was made in 1794 for Itollos Church, in Finland.
- Fig.27. Fig.27 shows an elegantly elaborated form made in 1745. Upon this the lip is developed into a face-mask, similar to the German "Groyboard" form, of Fratzen-kanne.
- Fig.28. Fig.28 shows a type on a high foot, made by an unknown maker in Örebro, c1650, reminding one of the "Welcome" cups of which we shall speak on a later page. The secular, cylindrical type has often been made and used for Church purposes. Figs 23 & 30 show its general features from at least the beginning of the 17th century.
- Fig.29. The one in Fig.29 was made by an unknown maker at the beginning of the 17th century. It shows that Three-touch metal was used but the dies are too far detrited to be decipherable. The thumbpiece has been broken. It is richly engraved with leaf ornament and arabesques.
- Fig.30. The Flagen in Fig.30 is of Three-touch metal and was made by a Stockholm maker in 1650. The thumbpiece is a simplified "Plôme" type. The date is incorporated in the engraving.
- Fig.31. Fig 31, shows a finely engraved Flagen from the latter part of the 17th century (1679). At the sides of the lip are leaf decorations, the upper part of which is covered with a fitted cover. Within a wriggled work oval on the one side is our Saviour blessing the world, done in line engraving; on the other side the Supper at Emmaus. In a circular leaf arabesque on the front, is the name of the donor and the date, ~~1679~~ 1679. In the later years of the 17th and during the 18th centuries, we find cylindrical, pear-shaped and conical forms, the latter of the same secular forms as we show under Figs. 32-106.

THE WAFER-BOX.

- Small cases or boxes of oval, rectangular or circular form, were used for the Wafers for the Holy Table, but similar ones were also frequently used for sugar and other secular purposes.
- Fig.32. An ancient Church type is seen in Fig.32. It was given to Danderyds Church in Uppland, by a member of the baronial family of Banér, and bears in the engraving, on shields, the Arms of Banér and Sture, and under them, the date 1631. These are surely the Arms of Johan Gustavsson Banér, the famous Swedish General during the 30 Years War. The lid opens on two hinges.
- Fig.33. Fig.33 shows a box of similar general form, but with rococo ornament and dating from last half of the 18th century. It was made in 1787 for an unknown Church. Upon the cover is a rococo shell, in cast relief.
- Fig.34. The truncated cylindrical type is the most usual and an example is seen in Fig.34. It was made in 1640 and stands upon three Baroque feet. The plain lid has a domed centre upon which is set a knob in the form of an inverted bunch of grapes, or a strawberry.
- From the latter part of the 17th century, these boxes mostly stand upon a circular collar which acts as a base. They are of the same type as the secular Butter-boxes of the period, and it is uncertain whether the form was first designed
- Fig.35. specially for Church use. Fig.35 shows this type and its

- Fig. 35a. cover in Fig. 35a. It is by an unknown maker and from an unknown Church. It is beautifully engraved, and the date 1695 appears upon the cover.
- Fig. 36. Oval boxes for this purpose are unusual but Fig. 36 shows such an one, of Three-touch metal made ~~in 1668~~ in 1668 for the Church of Över Järna, in Södermanland. It stands upon four Baroque feet and its central knob is missing. The names of the donors are engraved upon it: "CHRISTINA JONAS DOTTER MORCK and ZACHARIAS ISRAELSSON SPARW", 1668".

WINE-BOTTLES

For keeping the Communion wine, bottles were used either of rectangular, square, eight-sided or cylindrical sections, and supplied with screw caps. The type is the same for both Church and secular use and the forms have remained much the same for centuries, changing chiefly in the forms of their handles or the development of their base-mouldings. On the upper part is set a circular collar, screw-threaded on its outer side, with which the inner screw-threadings of the cap engage. The opening inside this collar is sometimes conically or obliquely formed, into which an inner lid - or stopper fits snugly. Upon many of them a hasp is fixed both upon the cap and the flat top of the body and through these are rings into which a lock can be inserted. The height of these vessels is usually about 11". The earlier ones are usually of the rectangular and square types, and are certainly from as early as the 16th century, see the inventory of goods in King Gustav I's Castle at Gripsholme in 1548, already referred to.

- Fig. 37. Fig. 37 shows a rectangular bottle, dated 1611, but without a maker's Mark. Probably this type dates back to the middle-ages.

The square, or quadratic type would also seem to have an early ancestry, though the earliest one I have found ~~dates~~ dates from about 1650 and is of the same type as the ~~one~~ shown in Fig. 40.

By the end of the 17th century these two types were ousted by the eight-sided type which at this time came into popular favour and which gradually ^{developed} until it was made in many sizes up to the 19th century. The type is shown in Figs 38 & 39.

- Fig. 38. The bottle ~~shown~~ ^{illustrated} in Fig. 38 is of Stockholm origin and of Three-touch metal, dated 1696. That in Fig. 39, is from the same City, dated 1705, while the quadratic type in Fig. 40 is from Kalmar, of Four-touch metal and dated 1777. It is of 5.5 Litres capacity.
- Fig. 39.
- Fig. 40.

BAPTISMAL-BOWLS.

The types of these vessels vary most in detail but all are well-adapted to their purpose and comprise a wide bowl on a low base.

- Fig. 41. Fig. 41 shows an eight-sided bowl of great beauty from the early part of the 17th century. It is of Three-touch Metal, dated 1643, and is silvered. The beautiful proportions of

its fine broadrim framing the octangular bowl, give singular distinction to this piece, which seems to have no counterpart in other countries and to be inspired by the octangular stone fonts of the 17th century. Its only ornament is a line of wriggled engraving around the inner and outer sides of the brim, and the engraved inscription, with date 1643 within leaf-sprays.

Fig. 42.

Another very beautiful but more normal example is seen in Fig. 42. The centre of the base is bossed to receive the foot of its accompanying ewer, which latter is unfortunately missing. It rests upon four ball and claw feet and is provided with two delicately wrought handles. It was given to Edo Church in Uppland by the Registrar of Stockholm in memory of his little daughter's funeral in 1661.

Fig. 43.

Fig. 43 shows a unique bowl, ca 1645. It is of Three-touch metal and a very beautiful piece of work. The shape of the bowl with its low undeveloped lip, shows the influence of similar bowls in treen, and may well be of middle-age origin. The strong handles are a rarity for this period, for one seldom sees them before the end of the century. They end in satyr faces, wonderfully well modelled. The bowl is also heavily engraved both inside and out. On the outer side it is divided by wriggled work lines into scalloped compartments which are filled with flower ornaments in line engraving. The inner side shows the baptism of Christ.

Fig. 44.

This type came into more general use towards the close of the 17th century, but the foot and the lip have by then more fully developed as will be seen in Figs. 44 & 45.

Fig. 45.

Fig 44 is from an unknown Church, of Three-touch metal and dated 1724, while that in Fig. 45 is from Pelarne Church in Kalmar-län and dates from 1736.

During the latter part of the 18th and in the 19th century, the type still persists, but the bowls get higher in proportion to their diameters, and are like those for secular use during the same period. On the other hand the so-called secular porridge bowl, or the tureen, were used as baptismal bowls (See Figs. 65a-170).

Fig. 46.

However, we know that the Churches, so late as ~~the~~ the 19th century, still bought such vessels, which is shown by an example in Vetlanda Church, in Småland, Fig. 46, which was made to the Church's order, by Nils Justelius, of Ekejö, in 1813. The Empire has left its mark upon the decorations of this piece.

C A N D L E S T I C K S.

Fig. 47.

The Middle-age type of Candlesticks remained in use for Church purposes during the 16th and the early part of the 17th century and Fig. 47 shows such a form. It is unmarked, but dated 1640 and is engraved with the Coat of Arms of the family of Lilliesparre av Fylleskog, and the initials O.L.S. (Major ~~DNEM~~ Olov Lilliesparre) who gave it to Rydaholm Church, in Småland. Though dated 1640 in the inscription; it was probably made before 1645.

From about the year 1650 we have a very beautiful series of candlestick types, all of which would seem to have been made at about the same period and based on models made by the silversmiths.

Fig. 48.

But before we come to these we must consider the tall pillar types, thus in Fig. 48 we have a pair made ~~ca~~ 1640, of Three-touch metal, by Göran Kant of Stockholm for Johannes Old Church. Including the prickets, they are 31½" in height. This type was usual during the 17th century and we know of their being made as late as 1760. Often as much as a metre high, the type remained pretty constant over its century or more of popularity.

Fig. 49.

The later the date the more rich were the profiles of the shaft, see Fig. 49, which was made of Four-touch metal in 1709.

Fig. 50.

Often the bases rest upon three lions as in Fig. 50, which were made in Stockholm in 1711.

51
Fig. 51.

A relative of this group, dated 1655 with peculiar features is seen in Fig. 51. It rests upon a tripod which resembles continental forms exactly. It has a small rose die which is unfortunately indecipherable.

The shaft of this piece is not the original but was added at the end of the 17th century. The decorations, as may be seen, are very beautifully executed and can rival the best of foreign Edelginn (i.e., Noble, or Decorated Pewter). It is remarkable too to find it here at such an early period whereas the type does not seem to be general in Germany and France until the ~~middle~~ end of the century. A pair of silver candlesticks were given to Uppsala Cathedral in 1632 by the Dowager Countess Sigrid Bjelke and it may be they formed the model for these in the middle of the century.

1660/

Fig. 52.

Two candlesticks of a quite unique type are shown in Figs. 52 and 53. They^{are} both of about the ~~same~~ period and are not known elsewhere. It is possible they are the last two of an altogether earlier type. The one in Fig. 52 is dated 1660. The actual rococo candle nozzle at the top has been substituted for the original pricket sometime during the

Fig. 53.

18th century. The candlestick in Fig. 53 is dated 1663.

Fig. 54.

The former is now 26" in height and the latter, 19½". Fig. 54 shows another unique form, dated 1652, in Resbokil Church, Uppland. It is engraved with the alliance Arms of the noble families of Skildt and Kruus, with the initials Q.S.A.K., i.e., Jörgen Schildt, ~~was~~ Colonel in a Cavalry Regiment, and Anna Kruus of Edeby, who were married in 1640.

Figs. 55a, b, c.

Figs. 55a, b, and c, show a^{beautiful} type which must at least date from about 1640 for these three were made in 1646, 1650 and 1670 respectively and are the property of Vaksala, Kungshusby and Varmdo Churches. A pair similar to the one in 55a, and by the same maker - G....G.... in Uppsala - are in Barkeryde Church in Småland. These bear^{are} engraved alliance Arms, beneath a baronial crown, of the families of Lilje and Lilgehöök, and the initials C.L.- A.H., which refer to the Assessor Chrismar Lilje (dead in 1655) and his wife, Anna Lilgehöök. Fig. 55d shows an enlarged picture of 55a.

Fig. 55d.

Fig. 56.

Fig 56 dates from about 1670. The type is made up of other forms. The spirally twisted stem with a torus at the bottom, usually stands upon a wide-spread circular base

as in Fig.64.

Fig.57. Yet another type is seen in Fig.57, which stands upon a truncated pyramid base with four scrolled feet. It is 6 $\frac{1}{2}$ " in height and is dated 1662.

About 1660 the types illustrated in Figs.58 and 59 appeared. Upon a large Salt-like base surmounted by a plate-like ~~XXXXXXXX~~ drip-tray, is set the candle pillar, either of vase-shape, ~~AAA~~ as in Figs.55a.b.c. and d, or composed of two or three toruses set one over the other with intervening sharp-edged segments.

Fig.58. Fig.58 represents the former and Fig.59, the latter. The example in Fig.58 is of Three-touch metal and 9 $\frac{1}{2}$ " in height,

Fig.59. while the one in Fig.59 is dated 1664. The height of this type is usually about 9 $\frac{1}{2}$ " ~~XXXX~~ is of fairly frequent occurrence, and was made by many pewterers.

Still another type appears in Figs.60-62, the chief distinguishing feature of which is the fasciole pillar with a round and outspread base above which is fitted a drip-tray. This style can be dated c 1660-1670. At times the shaft is provided, somewhere near its centre, with a profiled girdle as in Figs. ~~XXXXXXXXXX~~ 60 and 61. c1660

Fig.60. The example in Fig.60 is ~~XXXXXX~~ and 19 $\frac{1}{2}$ " in height. Upon the base appear the engraved alliance Arms of the families Osten-Sacken, and Swart. It was probably a gift to Drothem Church in 1666, when Baron Georg von der Oster-Sacken married

Fig.61. Maria Swart. It is of Three-touch metal.

Fig.61, shows a stick 10 $\frac{1}{2}$ " in height, dating from c 1680, from Stenkviata Church in Södermanland. It is made of "Rose"-tin.

Fig.62. The more decorated specimen in Fig.62 dates from nearer the end of the century, 1695. As will be seen, the drip-tray is decorated with baroque ornamentation, and beaded ornament is general upon the edges. The two former examples were cluster-columns of four semi-circular members whereas the present one is of six. in Småland

A pair of similar candlesticks in Bredestad Church, bear English marks, i.e., No.5536 in Cotterell's "Old Pewter: Its Makers and Marks". It is the touch of an unknown maker and bears the initials W.C., over the date 1663, possibly that of William Cross of London.

A variation from this type is seen in Fig 63, wherein the base has taken on a square shape, as has also every other member of it. Each side of the fasciole pillar is made up of three semi-circular columns. This, which is an English type came from there at the end of the 17th century, though the one shown here was made by Jacob Sauer sen'r of Stockholm in 1713, and is of Four-touch metal. The type was made by several makers. Karlstorp Church, in Småland owns a similar pair made by Hugh Quick of London, No.3806, op.cit., and a beautiful pair of the same type but with rounded corners to the feet, by Benjamin Cooper of London (No.1101, op.cit.), are in Hult Church in Småland.

Fig 63

The most usual type of Swedish Church candlestick of the latter part of the 17th century, came in about 1670. It has a pillar of circular section, with rifling running downwards transversely, or with horizontal rings. The drip-trays are either in the form of a torus or a flattish plate, and

the base - which is wide-spread - is in the form of a shallow inverted bowl, from the centre of which arises a conical member, to make connection with the pillar, which is often effected by a screw thread. The height is usually about 9 1/2" and the torus-shaped drip-tray is the older of the two. As time passed, the mouldings of the edges became more elaborate.

Fig. 64. The example in Fig. 64 is dated 1675 and is of Four-touch pewter, and shows the rifled stem referred to. The one in

Fig. 65. Fig. 65 shows the horizontally ringed type, made of Three-

Fig. 66. touch metal about 1680; and that in Fig. 66, made about 1695 of Three-touch pewter. This stick, made by Samuel Hult of Norrköping, shows the ^{same} relief-decorated drip-tray as that in Fig. 62, which was made by his brother, Nils Hult in Nyköping. Both these brothers were sons of Petter Andersson of Norrköping, and surely learned this form together in their father's workshop.

Fig. 66/1. The candlestick shown in Fig. 66/1, was made of Three-touch metal, in Stockholm in 1702 and is 6 1/2" high. It shows another form of the horizontally ringed type.

Fig. 67. In Fig. 67 is an example which made greater demand upon its maker's cunning, for here the spirally twisted pillar is cast and worked up afterwards. It dates from about 1680, is of Three-touch metal and 10 1/2" high.

From about 1685 a new type can be dated. It became as popular as the rifled type and held its own during the first three decades of the 18th century. Its main outlines are octagonal and it is believed the type originally came from England; It will be noted that the pillars are girdled with bands of fillets, the stem-sections above and below being faceted; and it was made by many makers in various parts of the country. The Metal is Rose and Angel, or Four-touch.

Fig. 68. The example shown in Fig. 68 was made about ~~1685~~ 1685 and is

Fig. 68/1. 10 1/2" high; while that in Fig. 68/1 is 11 1/2" high and dated 1721. One or more of the foregoing types is seen in nearly every country Church, either on the Pulpit or the Altar. After the middle of the 18th century, there were but few forms made specially for Church use and it is therefore on secular vessels where the late Baroque and Rococo have left their impress. But many of these pieces were adopted for Church use, just as many of the earlier types were also used in well-to-do homes.

Before passing on to secular pewter I desire to show a Church Chandelier of pewter which seems to be the only one of its kind, and shows that the pewterer was able to adapt his metal to forms which otherwise were confined to the harder metals, usually made by the brass founder in yellow metal.

Fig. 69. Fig. 69 shows a six-branched chandelier of pewter from Strängnäs Cathedral. It is of Four-touch metal and was made in Gothenburg in 1736, by Jonas Törngren. The six candle-branches are removable, and the whole piece is very beautifully wrought.

SECULAR PEWTER, SINCE THE YEAR 1600.

Pewter is now coming into use among the middle-classes, where formerly it had been confined to the nobility and higher ranks, yet still it is a rarity amongst the country people. The farmer, even as late as 19th century, still ate his food from treen plates and drank from treen cups, which however were frequently elaborately decorated, but there is an easily defined difference between the pewter used by the higher ranks, and peasant pewter, which latter remains simple and little influenced by the other.

At first it was confined to few forms, chiefly for holding liquids, thus we have the flagon, the tankard and the mug, but candlesticks were also used from early times. It was not however until later that plates, dishes, tureens and the many other forms of pewter-plate came into general use.

It was however quite another matter with the pewter made for the nobility, which in its forms, as also in its catering for all manner of requirements, shows a richness of design and very careful workmanship.

We have chosen our illustrations to show as far as may be, a general idea of many of these forms, though to cover the whole field were impossible.

The Tankard.

As will have been seen above, the Church has not infrequently called in secular types of vessels for its services, but during early times the opposite was the case.

Especially suitable for its purposes did the Church find the many forms of drinking flagons and tankards and an idea of the type in use ~~at~~ the beginning of the 17th century may be seen in Fig. 7, which type was also used on many a nobleman's table. It had continued from the 15th century, but seems to have given place at the beginning of the 17th.,

the mediaeval cylindrical jug remaining in use until about 1650, a good example of which - dated 1629 - is shown in Fig. 70. It is marked with the Rose mark of Pavel Schroder, of Gothenburg, which is the oldest known in Sweden and Finland.

This type continues after 1650 but with the addition of lips - see Figs. 31 and 93, but in the main, both these types were ousted about the middle of the 17th century, by the cylindrical tankard on three ball feet.

This type is smaller and more graceful, obviously influenced by the luxuriousness and more refined manners which are characteristic of the period at the end of the thirty years war. It is an altogether more practical form than those it superseded.

In its earliest forms, and also in regard to details and decorations, it is like its prototype in silver. The type is extraordinarily vigorous and was made until well into the 19th century, and examples were made in large quantities over ~~over~~ a wide-spread area. Figs. 71-77 will show its main forms and decorations.

It was one of the three things which every apprentice had to make as an "essay" - or test - piece, before he was considered sufficiently competent to be admitted to mastership, but it is there ordered to be "inlaid with brass". Probably this brass inlay was in the form of rings and mountings around the edges. Only two such examples are known and may be seen in Figs. 73 & 74, which however are not essay pieces (see below), which probably, with their added strength - and therefore more lasting qualities - were uneconomical from the pewterer's point of view and were accordingly ordered not to be sold.

~~XX~~
 In earlier examples the lid is bellied out and somewhat overhangs the sides of the cylinder, but later, the dome of the lid is retired well within the parallel sides of the body. Also, it is generally taller and frequently contains as much as a stoop, i.e., 1.31 Litres.

The thumbpiece is generally in the form of a pomegranate apple, as also are three feet with their leaf ornamentation. During the latter decades of the 18th century this frequently is replaced by a Janus-head as in Fig. 76. In the lid is generally a medal, of the reigning king's "six-dollar" picture.

Fig. 71. Fig. 71 dates from about 1670 and is of Three-touch pewter. Here, the thumbpiece and the feet are melon-shaped and the lid and body are covered with engraved leaves and flowers.

Fig. 72. Fig. 72 is the typical model as made in silver from the latter part of the 17th century. It is of Three-touch metal and dates from c1702. The thumbpiece has fruit and flower decoration in relief and the body and cover are richly engraved. The lid medal is missing.

Fig. 73. The tankard in Fig. 73 is of an unusually fine type and of one stoop capacity. The "S" shaped handle has fruit and flower decoration in high relief and in the foot mountings is a medal showing a well-modelled figure. There is a brass medal with relief rococo ornament within the lid and the upper and lower edges of the cylinder are mounted with the same metal. Both ~~the~~^{the} and the example in Fig 74 were

Fig. 74. made in 1765 by Petter Norén, of Hedemora. The same brass mountings are upon this one, but on this latter, there is also a mounting-ring of brass at the lower edge of the cylinder. It is strange to find two Tankards of the same age and by the same maker, yet made so differently, and this in a little town of some 1000 inhabitants ! It tends to show what a wide sale there was for these types. In the

towns, the pewterer also had the country people as customers, though by law, the pewterer must live in the town and no one other than the pewterer was allowed to sell pewter retail. The tankard in Fig. 75 differs from the above in its thumbpiece and feet, the latter being in the form of Balls and claws, which are not common on this type, both of these features being borrowed from contemporary silver-smiths.

Fig. 75. Into the cover and the cylinder, coins have been inserted. As will be seen, this type differs but little from the foregoing, but ^{the} type of lid which had obtained for over a hundred

Fig. 75/1.

years has now given place to the brimmed type. The thumb-piece and feet are of the melon type, and a cast of King ~~FRANZ~~ Fredrik I's six-dollar piece is in the lid. From the latter part of the 18th century, this type takes on a form approximating to the drinking stoop of the period (see below). This however always stands upon a round base and the ~~thumb~~ thumbpiece usually takes the form of a simple globe, Janus-head, or pomegranate-apple.

Fig. 76. Fig. 76 shows an example with Janus-head, made of Rose tin and dated 1775. It still has something of the old form left in its ~~shape~~ relatively low height and ~~the~~ the shape of its handle.

Fig. 77. Fig 77 shows the taller and later body and handle-type. It is dated 1789 and is of Three-touch metal.

Fig. 77/1. Of this same later type is Fig. 77/1, dated 1766. The foot ornaments show a well-modelled girl's head with flower and leaf ornament in relief. Upon the lid is an image of King Karl I, in relief upon a medal.

Yet another type of cylindrical drinking vessel came into being in the first half of the 18th century, the so-called drinking-, or Cellar-stoop, so named because it usually had a capacity of one stoop ~~measure~~ (1.3 Litres) and was used as a drinking tankard in beer and wine cellars. It was also in daily use by the burghers in public bars, and by the country folk.

The earliest form has the slightly conical body resting on a heavily moulded base, the lid is domed and the metal thick.

Fig. 78. Fig. 78 shows a tankard of this type, dated 1755 and of Three-touch pewter. A similar tankard of this period, but dated

Fig. 79. 1784 is seen in Fig. 79. Both these examples are well engraved in wriggled work. Roughly on a line with the lower junction of the handle, a fillet has crept in, and the whole strongly suggests adaptation of an English style.

At the end of the century the body has become cylindrical again. It is the 17th century form which now returns in modernised lower and wider shape. The base mouldings have shrunk, and are less pronounced and the metal is thinner, the reigning king's figure usually appears upon the lid. ~~Fig.~~

Fig. 80. Fig. 80, dated 1841, shows this type. On both these latter types the thumbpiece is either of a quasi-"erect" form, or a cupped ball. On the other hand there is a distinct variety amongst these "Erect type" handles and the later ones always have a double bend as in Fig. 80, which was the usual country tankard and is still in use. It was also made in ~~the~~ Stoop size which had the same shape and characteristics as the larger one.

Contemporary with this latest type was ~~also~~ a pear-shaped tankard which also had a wide distribution and use;

The earliest of this type was low, and strong bellied, but during the 19th century it takes on a more elegant and taller form, with beautiful lines, ~~Fig.~~

Figs. 81a, b & c, show this development from the time of its inception until the 19th century. Fig. 81a is dated 1775, and 81b, & c, 1805 and 1817 respectively.

Fig. 81a. Figs. 81b & c. Fig. 82. Fig. 82 shows another type with date 1822; The foot has

changed, as also has the lid.
The pear-shape belonged also to the 18th century and later.

BEAKERS and CUPS.

Contemporary with the above tankards, beakers and cups were also in use. It is difficult to say when first they were introduced. Our pagan forefathers drank from cups of horn, and during the middle-ages, silver horn and treen were used. Probably it was first introduced in pewter in the 16th century. As has been seen above they are mentioned in the Gripsholm Castle inventory of 1548, and they occur also in custom lists from the middle of the 17th century, but, so far as is known, no example in pewter is preserved and their form is therefore unknown, though one may assume they were similar to those made in Germany and, to silver types of the period. For example, in the welcome cup from the office of Pewterers in Bremen (Historisches Museum, Bremen) dated 1588 and illustrated in K. Berling's "Altes Zinn" at Fig. 17, we have surely a type which was also used here? The cylindrical silver cup type from the ~~middle~~ middle of the 16th century, with slightly everted lip, on a small or lightly formed foot, and with the edge diameter a little less than the base, is a general form in Scandinavia and remained during the 17th century and was surely made in pewter, see Figs. 2 & 3 in "Gold and Silversmiths in Sweden" by Gustav Upmark in Stockholm, or, Figs 22-24 in "Drikkehorn and ~~and~~ Sølvtoj" by Jørgen Olrik of Copenhagen. It was probably the model for the later out-spread cup during the rococo period. A cup of nearly straight cylindrical type is shown in Fig.

Fig. 83.

83. It is of Rose marked metal and dated 1668. It was once the property of Dowager-Queen, Hedvig Eleonora, in Svartejöö Castle, as is seen in the inscription - H.E.R.S. - which stands for - Hedvig Eleonora Regina Sveciae, beneath a royal crown.

Our early cup type shows also in the so-called Rörchen (from the German Rörchen), see Fig. 84. It seems to have been made in small quantities and those which have come down to our time were made in southern Sweden, and the type came from Germany. The one shown in Fig. 84 was made in Jönköping of Three-touch metal and is dated 1701.

Fig. 84.

This type of cup, with lid and handle, died out with the commencement of the 18th century, but the cup itself, without the lid and handle, lived on into the rococo period. Until about 1760 it was in the form of an inverted cone, truncated, as in the Rörchen, but the base is smaller. The example in Fig. 85 shows this type in 1754. It is of Three-touch pewter.

Fig. 85.

The same maker - Petter Langervall of Jönköping - made the cup in Fig. 86, in the year 1743. It has a slightly everted lip around which is a band of punched ornament of the same type as is found upon silver examples of this period. From about the year 1760, the rococo influence is found upon this form of cup, the sides are more splayed out and slightly concave and the base is frequently ornamented with rococo riflings as in Fig. 87, which bears the date 1787.

Fig. 87.

- Fig. 88. Naturally these beakers have been made in several sizes, as shown in Fig 88, but smaller ones down to less than 2½" in height were made. They were much used for spirits by the country people during the 19th century.
- Fig. 89. The three small cups on high bases shown in Fig. 89, are of about the year 1800. They were very common in the country during the nineteenth century, where they were used as spirit "glasses". They are usually unmarked. They were made in silver as also was the tumbler type shown in Fig. 90.
- Fig. 90. These small bowls are called tumblers and, like those above, were used for spirits. They were common during the latter part of the 18th and the early 19th century. Frequently they were decorated on their inner sides with medals or ~~SEEN~~ coins. On one of them is the portrait of Gustav IV (Adolf).
- Fig. 91. Fig. 91 shows a type of cup on ball feet which was sparsely made ~~seen~~ during the 17th and the beginning of the 18th centuries. It is an exact copy of silver ones. It is unmarked, but dated in the inscription, 1707, the inscription indicating that it was formerly the property of a Weavers' Guild.

The TAVERN-FLAGON (or Jug).

- The type of this vessel from the beginning of the 17th century, may be seen in those used for Church purposes in Figs. 29-31. This type remained in use for a couple of centuries and its use was very general.
- Fig. 92. Fig. 92 shows an example ~~SEEN~~ c1640, made of Three-touch pewter. On the front of the thumbpiece are four relief-ornamented pillars. About the year 1700 the type seems to have changed somewhat; the lid and the base are lower, the thumbpiece is frequently in the form of a ball, and is hollow. It is cast in two halves by what is known as the hollow-cast process, by which a certain thickness next to the mould is allowed to cool; the mould is then inverted and, ^{the} still uncooled metal allowed to flow out. Fig. 93, shows an 18th century ^{piece} of this latter type, made of Three-touch pewter in 1793. Contemporary with these last named types, another of pear ~~sh~~ shape was popular for tavern purposes. Similar in general ^{form} to the bellied wine flagons, they were ~~usually~~ ^{usually} of greater capacity and had a lip. Figs. 94 and 95 show this type.
- Fig. 94. Fig 94 is of Four-touch pewter and is dated 1710, and the
- Fig. 95. one in Fig. 95 is of Rose tin and dated 1796.
- Fig. 96. An unusual, and unusually well made flagon with strong profile and mouldings, is seen in Fig. 96. It may be a transition piece. It is of Rose and Angel marked Pewter and is dated 1754.
- Fig. 97. Fig 97 also shows an interesting and unusual form, with acorn-shaped body which may show Danish influence though it seems more probable it derives its inspiration from the celebrated ~~SEEN~~ York (England) flagon illustrated at Plate XL, c and e, of Cotterell's "Old Pewter: Its Makers and Marks" see also J. Olrik's "Danske Solvarbejder" Figs. 66, 79 & 81. It was made in Gothenburg where Danish and English influences, in style and form, may often be seen. It is c1720.

The handle has fruit and flower ornament in relief. The thumbpiece is broken away, but from the base which is left, would seem to have been of the "ball" type. The cover has an edge moulding of beautiful gadroon ornament. Appropriately enough there seems to be no different, or special type of rococo tavern-flagon, for not a single instance with rococo decorations is known to exist and the explanation of this is that at this period the higher ranks preferred faience and the peasants adhered to their old types, the conical and cylindrical (see below). From the Louis XVI period, there are flagons of pewter, but, they are few and far between. Figs. 98 & 99, show two of them.

Fig. 98. Fig. 98 was made about 1830 of English tin, but in a shape from about 1780. The sloping lid and lip betray French influence.

Fig. 99. Fig. 99 is of Four-touch metal, made in 1786, and has in the lid a picture of the six-dollar great of King Gustav III, while on the inner side of the foot, cast in relief, is the inscription: "UN PON AMI VAUT MIEUX QUE CENT PARENS", the same in Swedish, and "MARTIN G MOBERG, IÖNKÖPING: 1786".

brs/
-/
Several of the special types used by the bartender in the taverns, for measuring purposes, were also used generally in the homes for the same purposes, (see below).

Vessels for Measuring Liquids.

Vessels for measuring liquids would seem to have been in use from the times when the towns first came into existence in Sweden. Many regulations were made at the beginning of the 14th century, and especially for Stockholm the Björköa law - from about the year 1300 - enjoined amongst other things, that he who did not measure with a right steep, should be fined 3 Marker. So, at that early date the steep was in use as a measuring vessel, and during the 15th century we find it recommended that, after testing, the measures be approved by crowning (Kröning) of the vessel, by which ~~inscriptions~~ ~~inscriptions~~ crown was a guarantee of the capacity of the piece. This regulation, to have been very loosely followed and the obvious chaos during the 15th, 16th, and the greater part of the 17th centuries led to a number of resolutions by various kings and other authorities, and from 1663 ~~onwards~~, inspectors were appointed to test capacities, measurements and weights. From this time onwards therefore, one may look for these inspectors' Verification marks on Pewter measures. In 1666 provision was made, by the insertion of a peg some little way below the upper edge of the lip of a vessel, for full measure to be up to this peg, thus allowing a certain amount of "spill-room", and from this developed the practice of putting such pegs at varying distances all down the inner sides of the body, so dividing the vessel into various capacities.

When the Inspector had assured himself of the correct capacity of a vessel, he marked it with his verification stamp, usually upon the lid. These adjusting - or verification - marks consisted of ~~one~~ one, or three crowns, the initials of the Inspector, with the year and the date when it was examined, ~~the year and the date~~

but sometimes there is another number which may be that of the actual day of examination.

These marks were impressed with a stamp, and the custom was known as Kröning, i.e., Crowning. The Crowning stamps for Stockholm are shown in Fig. 100.

Fig. 100.

Rows of these marks are found upon Measures, especially so on 19th century specimens, and which of course point to frequent testings by the Inspector. From the year 1734, this testing was done in the country by land-surveyors.

Prior to about the middle of the 17th century we cannot be certain what form such measures took, because we have no specimens preserved to us, but one cannot but think they departed

but little/

from the traditional forms in use in taverns as tankards or flagons, but during the latter part of this century, Measures took on a new form as seen in the almost cylindrical example, with cover and spout, in Fig. 100a.

Fig. 100a.

Probably the more strict regulations since the beginning of the century ~~made~~ made such a special form necessary, and one which is easy to make to a given capacity and to verify. It seems to have first started about the year 1660, though the earliest I have actually seen was made in 1673.

The type - which seems especially Swedish/Finnish, varies but little in form. The cover always overfolds the lip as well as the spout. Even the thumbpiece, which on other types takes many forms, is constant here to the "Erect," and the handle is always flat.

As will be seen, the body is particularly graceful, slightly concave and slightly conical. Fig. 101 shows a frontal aspect of a similar one, while in Fig. 101/1 is seen a similar one of but half the size, and which is of Three-touch metal.

Fig. 101.
Fig. 101/1.

How it retained its characteristic features may be gathered from the example ¹⁴⁰ ~~shown~~ years later ^{see Fig. 102.} shown in Fig. 102.

Fig. 102.

A series of the Measures, measuring from left to right, 1 Stoop; ½ Stoop; ¼ Quarter; ½ Half-quarter; and 1 Jumfru, are pictured in Fig. 103. The Quarter was a ¼ Stoop, and the Jumfru was one sixteenth of a Stoop, or 8.7 centilitres.

Fig. 103.

Of the Pottle, i.e. 2 Stoops, not a single example has been preserved, which may indicate that not many of them were made on account of its unwieldy size. These Measures were used in the homes as well as in taverns, and they were made by nearly every pewterer. The type ends with the 18th century, at the commencement of which a new form comes into use, a form evidently based on ~~two~~ ^{two} ~~green~~ ^{green} examples. The conical shape is much more highly emphasised, and the body is decorated with horizontal band mouldings, in imitation of

of the binding within of its green prototype. In the earliest forms of this type, the conical outline is not excessively pronounced and the cover still overfolds the lip and the spout, which acknowledges influence from its fore-runner.

The oldest of this new type which I have discovered is seen in Fig. 104, and dates from 1714, and has a capacity of 1½ Stoop. It looks unwieldy, showing that as yet the type is not fully developed. It came into vogue about the year 1700 and seems to represent the desire for a more convenient vessel than the

Fig. 104.

smaller cylindrical one. Again, this seems to be a purely Swedish/Finnish type.

During the first half of the 18th century, the thumbpiece is of the "Ball", ~~or~~ Pomegranate-apple; or "Plume" type. Later, and particularly in the 19th century, the smaller sizes show the "Erect" type, though the Shell and the Plume are also ~~found~~ occasionally found. The larger sizes always have the "Ball".

Figs. 105 & 105/1. Two of this type by the same maker, made in 1731 & 1736 respectively. As will be seen they are cast in quite differing forms, the latter of a type which had obtained from about 1725.

Fig. 106. Fig. 106 shows the full development of this form, made in 1751, and of a Pottle capacity, i.e., 2 Stoops.

Figs. 107a & b. ~~These~~ Figs. 107a & b., show two $\frac{1}{2}$ Stoop measures, a capacity which is far from common, if one may judge from the few examples which are preserved. The former dates from 1744 and the latter from 1777. The one shows the older overfolded cover and flat handle and the other, the younger type, of thinner metal, ~~with~~ later type of lid, and the band ornaments merely incised.

Fig. 108. In sizes, they were made from $\frac{1}{2}$ Pottle down to one Junfru, (i.e., about a Gill). Fig. 108 shows such a series, including the $\frac{1}{2}$ Stoop. On the earlier, as on the later ones of this form, the lid was usually adorned with a medal of the six-dollar grout with the King's Portrait, or other decoration in cast relief.

These vessels, as well as the larger pottle and stoop, were in common use as tavern measures, as also in the homes of the burghers and country people.

All pewterers made them, and in common with the straight cylindrical flegons and tankards, they were the last to keep up the battle against the rivalry of china. They are still in use in various places in the country.

Still two further forms came into popularity during the 19th century, and which - quite differently from those we have been considering - were used solely for measuring, and usually for other wet goods, than beer and wine, such as milk, petroleum etc, and chiefly in shops. They were never made with lids.

Fig. 109. One of these types, ^{Fig. 109} seems to be a resurrection of the small cylindrical type, with the flat handle. It seems to have originated in Stockholm and ranges in size from the $\frac{1}{2}$ Stoop to the Junfru, all being of three-touch metal and having pegs down the inside, to show various capacities. The largest size - the Stoop - was made by Carl Broske's widow in Stockholm, in 1840, and shows stamped Crowning marks, some on one side and some on the other, from 1841 to 1860. The $\frac{1}{2}$ Stoop was made by Israel Burman jun'r of Stockholm, and bears Crowning marks from 1825 - 1858. The others are unmarked, apart from several Crowning marks.

Fig. 110. The other form, shown in Fig. 110 is quite a new type, which seems to have come in about the middle of the 19th century, and belongs to southern Sweden. These vessels are divided into cubic inches, by many pegs. (1 cubic inch is the equivalent of 26 cubic Cm).

The largest was made in 1859 and has six capacity pegs - from

40 down to 5 cubic inches. The middle one is unmarked, but has 12 capacity pegs, from 15 down to 4 cubic inches, and the smallest, made in 1845, has six pegs, for capacities from 7 down to two cubic inches.

Before going into the question of pewter for the table we propose to consider the beautiful group of drinking vessels, designed and made specially for the use of the Guilds and other similar fraternities.

Guild Vessels.

During the Middle-ages, as in Teutonic countries, there were in Sweden and Finland many clubs ~~clubs~~ for the dispensing of charity, the regulation of various trades, and for religious and social purposes. They were all known as Fraternities ~~clubs~~ and were distributed throughout the country, as well as in the towns as early as the 14th century. Each had its own Patron Saint to whose honour ~~MEMORIALS~~ a "Memory"-cup, of wine or of beer was drunk at their festivals. For example, in the St. Catherine's Fraternity in Visby it was ordained that a "Memory"-cup be drunk for Our Lord, for the Virgin Mary, and for St. Katarina on feast days, and that, before the feast ended, a jug should be drunk for the Alderman and another for the Gardeman (he, who arranged the feast).

in the 15th century,

In the Fraternity of the Holy Body (Heliga Lekamen Gille) in Stockholm, there were amongst other things in 1522, 44 pottles and stoops, and 6 jugs used to stand on the Alderman's table. The latter would obviously be of better quality and the former of more ordinary form. So far as is known, none of the vessels from these Guilds have come down to our time, and their activities came to an end with King Gustav I's Reformation in 1530.

The Craft Guilds were a natural sequence to these earlier Fraternities and their actions took the same lines in general. Each had its own Patron Saint - the Archangel Michael being usually adopted by the pewterers, and whose picture, the Angel mark may represent. The forms for the festivals were the same as in the earlier Fraternities, as also the religious love-service.

The special uses and ceremonials at their meetings, have left their impress on the form and on the decoration of their drinking vessels.

In earlier days the Guilds were licenced to sell beer and wine, and kept their own beer and wine in barrels, and the out-pouring of their contents was a central feature of their meetings, the ceremony of which required certain kinds of drinking vessels.

For example, the Rope-makers' Guild in Odense, owned Velkomsten, Lykkebaegeret, Tre Kløverblade, and St. Hansbaegeret (Danish names for differing types of drinking vessels)

The so-called "Welcome"-cup or Loving-cup, was used by all Guilds and Unions of journeymen. With it the new master or journeymen were introduced and travelling masters or journeymen, visiting their meetings, were welcomed by it.

It was therefore, of necessity, a vessel of considerable capacity, usually about a pottle. Provision had also to be made for the reception of the silver discs, given by the new master or journeymen on admission to membership, and which - when enough had been collected - would ultimately enable the Guild to substitute silver vessels for its pewter ones. This is the explanation of the bold profiles and baluster forms in which these welcome-cups were usually constructed, with fillets or lions' masks on some conspicuous part of the belly from which these silver discs could be conveniently suspended. Further, the Guild's badge, the year of manufacture and the names of its chief officers are usually shown in engraving.

Some types of these Welcome-cups are seen in Figs. 111-118 as used from the 17th to the 19th centuries and which have belonged to various Trade Guilds. As may be seen, the earlier ones are of the well-known German Baroque type, though in simpler forms. Naturally the prevailing styles influenced their ultimate form, and yet, how conservative that form remains. The cup in Fig. 114 has a foot modelled in late Baroque style, whereas the Rococo has given more elegant form to that in Fig. 116, while in 1802, the cup in Fig. 119 still shows the twist-fold Rococo belly. Fig. 118 shows a foot in the Louis XVI style.

The Gloves badge of the Glovers, with silver discs, are seen in Figs 111 & 113; silver discs and the Locksmiths' Hammer and key are seen on the lid-shield of Fig. 112; the Shoemakers' Boot, on silver ~~discs~~ discs in Fig. 114; the Tailors' Scissors are on the cylinder of Fig. 117; the Carpenters' glue-pot is beneath the pillared dome on the lid of Fig. 116/1, also the Plane upon the banner.

In some cases the vessel is made in the form of some specially used tool, such as the Coopers' Mallet seen in Figs. 119 & 119a, and dated 1698. The badge of a barrel with compasses¹⁵ engraved upon one side. As an instance of the persistence of type, we may mention that in the Gewerbe Museum at Kaiserlauten, a similar vessel is preserved from a Coopers' Guild in Brandenburg, dated 1590 and in Salzburg, one which was made in 1746, which in the engraving show the same emblems of the barrel and compass. See Karl Berling's "Altes Zinn" Figs. 82 & 83, and von Moltheim's "Das Zinngiesser Handwerk der Stadt Salzburg", Fig. 16.

Fig. 111. The Welcome-cup seen in Fig. 111 has belonged to the guild of journeymen Glovers in Hälsingborg. It has thirteen discs engraved with names, dates and the same emblem on each. The earliest of these is dated 1778 and the latest, 1793, while the banner is dated 1796.

Fig. 112. The Cup in Fig. 112 is unmarked, but formerly belonged to the Locksmiths of Stockholm, since 1671. Of the six silver discs, the earliest is 1686 and the latest, 1778, and all bear names, dates and the badge of the hammer and keys.

Fig. 112/1. The example in Fig. 112/1 was made in 1681 for the Coopers' Guild at Norrköping. It is engraved with the names of ten masters and it is probable that a drinking cup in silver has been purchased with the missing discs.

Fig. 113. A fully attired Welcome-cup is shown in Fig. 113. The 11 Silver discs are in punched and chased Baroque style and are engraved with initials or names, and the year, with either an Agnus Dei or a glove in the centre. The earliest of these bears the date 1711 and the latest, 1735. The usual small lions' masks are replaced by much larger ones and the piece was formerly the property of the journeymen Glovers of Gothenburg. It was made in ~~1710~~ 1710.

is seen in

Fig. 113/1.

Fig. 113/1.

A beautiful example, formerly the cup of the journeymen Rope-makers of Stockholm, it dates from 1716. It is unmarked but it bears 23 silver discs dating from 1735 to 1844, and the lip is engraved with names and the Guild's emblem.

Fig. 114. Fig. 114 shows a well-made and proportioned cup, made in Stockholm in 1735 for the journeymen Shoemakers of that city. It bears five silver discs in punched and chased style and beneath these, six 6-Dollar pieces of the Kings Fredrik I, Adolf Fredrik, Gustav III, Gustav IV, Karl XIII, and Karl XIV, covering the years 1755-1821.

Fig. 115. Made in Åbo in 1734, the cup shown in Fig. 115 belonged to the Bricklayers' Guild there. The Baroque lions and the decorations on the lid are well modelled and the cylinder is covered with the names of masters.

Fig. 116. On almost classical lines is the cup seen in Fig. 116, which was made in 1755 for the Carpenters' Guild of Visby.

Fig. 116/1.

The example in Fig. 116/1 was made in Helsingfors in 1763 for the Carpenters' Guild of that city. Made originally by Johan Erland Preutz of Helsingfors, Petter Pettersson of the same city has made a new foot and cover, which bear his Angel mark. The pillared dome of the cover was known as early as the 17th century, for example, that of the journeymen Pewterers of Lübeck (See A. Löfgren's "Stockholms Kanngjutareämbete", Part I, Fig. XIII. A little Glue-pot stands beneath this dome. The coins are a six-Dollar of King Gustav III and a shilling of King George IV of England, dated 1823, proving that at this time the Finnish journeymen were in touch with that country.

Fig. 117. Fig. 117 shows a Cup made in Uleåberg in 1802. On the front of the Cylinder are seen the Scissors of a Taylors' Guild between palm branches, which are surrounded with the names of the masters and journeymen. A funny little figure of Bacchus sits astride a barrel upon the lid.

Fig. 118. A Louis XVI foot supports the cup seen in Fig. 118 which was made in 1801 for the Journeymen Coppersmiths of Norrköping.

Figs. 119 & 119/a. The mallet-shaped drinking vessel referred to above, is seen in Figs. 119 & 119/a. The shaft ends in a screw-cap and it is unmarked.

Fig. 119/1. Fig. 119/1 shows a gaming tankard made in Gothenburg in 1786 for a journeymens' Guild in that place. It has a false bottom, between which and a lower grill a die is inserted. The grille is pierced in the form of a six-petalled Rose.

Other drinking vessels which were used side by side with the Welcome-cup in Guild life, are of the contemporary secular types.

Fig. 120. The Beaker in Fig. 120, was made in 1755

- for a Stockholm Locksmiths' Guild, whose emblems, the key, hammer and lock are engraved upon it. Capacity, 1 Stoop.
- Fig. 121. Fig. 121 is similar, but has the Rococo foot and a cover. It is engraved "Hofslagare Gesällskapets Driksbägare, Anno 1800" (i.e., the drinking-jug of the journeyman Blacksmiths' Guild). It was made in Stockholm in 1800, for the local Guild, of Four-touch metal and of one Kanna capacity.
- Fig. 122. The Cylindrical drinking mug on four ball feet, is seen in Fig. 122. It was made in 1778 and was the property of a Locksmiths's Guild, probably in Stockholm. As the inscription shows, it was used for serving travelling journeymen at the journeyman's bar, when they came in search of work, the so-called Gruss, a ceremony common to all countries where there were Guilds. (See A. Löfgren's "Stockholms Kanngjutareskrå", Part I, pp. 55-60). The capacity of this mug is 1 Stoop.
- Fig. 123. Figs. 91, 123 & 124 show drinking vessels of smaller sizes. The cup in Fig. 91, on three ball feet, is of the usual 17th century silver type. Made in 1707 it formerly belonged to a Weavers' Guild as is shown by the engraving. The mug with lid seen in Fig. 123 was made in Stockholm in 1806 for the Journeymen Bookbinders there. It is the oldest of many which the Guild possessed. It bears the number 6 and the name of N. Galenius. The latest bears the number 43 and was made in 1843 and bears the name of A. G. Bäckström and the year 1865. It would seem that every journeyman had one.
- Fig. 124. The small cups standing upon a footed plate, shown in Fig. 124, were made in 1810 and have no engraving.
- Fig. 125. For storing drink, the usual bottle - see Fig. 125 - was used. The one illustrated here belonged to a Carpenters' Guild. It is unmarked but bears the date 1638. It is well engraved with pictures of ~~SEVERAL~~ Gustav II (Adolf), Chancellor Axel Oxenstierna and Duke Bernhard of Sachsen-Weimar, from copper plates of the period. The illustration shows the fourth side with the Carpenters' Arms and the year 1638.
- Guild vessels were usually of the best metal; i.e., Four-touch, or Rose and Angel quality. The Guilds were practically finished in 1840, and many of the earlier vessels are now lost, though many of them dated from the 16th century.

On 12/41

Plates and Dishes.

Of the remaining forms of ~~XXXXXXXX~~ table-pewter which we have still to consider, the Dish and Plate, and probably the spoon too, are the oldest.

During the 15th century these were confined to the dukes and other nobles and only from the end of the 17th century would they seem to have been used by the richer middle-class.

We have also to look to the 17th century for some of our earliest preserved dishes, ^{plate} and in Figs. 126 & 127 we have a plate-type of which many examples are preserved, from about ~~XXXX~~ the year 1670, but the ^{to} ~~ages~~ of which may well go back to the 15th century, with its entirely plain and wide brim and small well, which surely has its inspiration in the quite plain dish or plate of treen from the middle ages, which at that time was slightly turned in the centre to form a depression for retaining the sauce or meat-juices. Treen plates of the 14th century, in Sweden, were of this form.

That the quite plain plate of treen was still in use on week days by the nobility, until 1685, is borne witness to by an inscription of that date on such a plate in the Nord. Museum, which states that the owner, Johan Ekeblad, and before him his father, Kristoffer Ekeblad, Colonel of a Regiment during the campaign of King Gustav Adolf, had eaten from the plate for many years, until it was broken.

In this case it was not poverty which necessitated the use of such a treen plate, ~~XXX~~ which however is explained by the adherence, by certain Swedish noblemen, to old and simple customs.

The said Johan Ekeblad had, as a Swedish Ambassador, been given a magnificent silver service by King Ludvig XIV.

~~The~~ history of the wooden plate teaches us a good deal, for, what was possible for treen - ~~to~~ be preserved from the middle ages until the latter part of the 17th century, was probably even more possible for pewter.

The edges of many of these dishes are as deeply cut and scored as are the sunken wells. The edge was therefore no decorative detail, but a main feature, used for taking the meat from the juices and for cutting upon.

That these plates are but later examples of a much earlier form is shown by the fact that ^{the} type finishes about 1690, when the transition to the new forms with narrow rims ~~XXXXXXXXXX~~ was effected and which latter form was found, fully developed in single examples, as early as 1605.

In Germany, the older, broad-rimmed type was known from the middle of the 16th century as is demonstrated in Erwin Hintze's "Nurnberger Zinn".

The Plate shown in Fig. 126 has indecipherable marks but is dated 1670 in the engraving, from which latter, as will be seen, it belonged to the service of the Dowager Queen Hedvig Eleonora ~~XX~~ in Vadstena Castle. Several other plates of this type are engraved with ~~XXX~~ dates between 1668 and 1690, which belonged to the Dowager Queen's services at Stromsholm, Svartsjö, and in other Castles.

Many of these have English marks from the middle ~~XXXXXX~~ and latter part of the 17th century, e.g., Jaques Taudin, William ~~XXXXXXXX~~

that a type should

Fig 126.

Pexton, Thomas Shakle, Humphrey Hyatt, etc., and of one maker - probably Dutch - with the initials A.C., and Rose and Angel ~~EE~~ marks. It may therefore be that our pewterers borrowed the type from England and Holland.

Fig. 127. The Plate in Fig. 127 is of the same type, and from about the year 1670. It is of Three-touch pewter and upon the rim, a well-engraved alliance Arms of the ~~XXXXXXXXXXXX~~ Finnish families of Björnram and Ståhlarn. Arvid Björnram, Admiral, died in 1676 in the Battle of Öland, and his sister, Märta Björnram, dead in 1692, were the children of a Ståhlram, who married their father.

65/

Examples of this type, c1670, by many Stockholm makers, are still in existence. The corresponding dish type, though made with a rim the width of which is still considerable, has a narrower one than the plates, proportionately. Fig. 128 shows such a dish which though the marks are indecipherable, is dated 1651. Richly engraved leaf and flower ornament covers the rim and in the centre of the well is a tastefully composed Rose ornament.

Fig. 128.

Fig. 129.

The deep-welled type was also made in this form, see Fig. 129, which has an indistinct Rose mark dated 1680 and - like others already illustrated - comes from the Dowager Queen's service on Strömsholm, as is seen by the engraving: "Strömsholm A:O 1680 FÖR GOV.VERN".

Fig. 130.

In Fig. 130 we have a transition form, with shallow well and narrower rim. It is of Rose and Angel marked metal and dated 1692 (or 1693).

Fig. 131.

By this time the new narrower-rimmed type is fully developed, as the plate in Fig 131 will show. The rim, from being perfectly horizontal, now has its outer edge slightly turned up and distinct mouldings added, while a deeper well becomes more normal. This piece too is of Rose and Angel marked pewter and dates from c1685.

There are also many plates of this new type with the marks of English makers of the latter part of the 17th century, e.g., Nicholas Kalk - dead in 1687 -; by an unknown maker, Matt(hew) Thomas; Thomas Shakle; and many others. So, it would seem that this type also was of English origin.

As will be seen in looking at Fig 131, the whole surface of the piece has been hammered. This hammering was done after the plate was finished and was regarded as a method of decoration, and must not be regarded as pointing to the piece having been hammered up from the sheet. Such a method was never used in Sweden or Finland.

This surface hammering was done on the so-called hammer-bench, upon which the plate could be moved round in exactly the same position, admitting of the hammer-blows being made in concentric circles, one within the other. It was a method of decoration which might only be used on metal of the best quality, i.e., either the Rose and Angel marked, or Four-Touch. It was usual on pewter of this sort after the year 1700. It is therefore an indication of the best metal.

In the inventory of King Gustav's store at Gripsholm Castle in 1546, hammered plates are mentioned, but apart from that, this is the oldest one of which we have record.

And now we have come to a type of plate which in its main

proportions was to hold the field until pewter faded out of existence, and was still being cast well on into the 19th century. Not even the popular rococo forms could drive it out. Its main divergencies after this were in the edge mouldings of the rim, and the total diameters of the pieces themselves, which have been found up to as much as 27" or so. This type was not used generally until the latter part of the 17th century, though the old and inconvenient type with broad rim was still used - in 1690 - at Court, and ~~was~~ ^{for} exportation. Figs. 131 - 135 show the rim types usual on these later forms during the 18th and 19th centuries, regardless of the fashion which obtained at the moment.

Fig. 132. The plate in Fig. 132 is of Three-touch metal, dated 1708; the narrowness of the rim points to the complete reaction against the former type. We know of three plates, all by the same maker, - Martin Rochus of Stockholm - dating from the year 1690-1700. They are of three sizes - $9\frac{1}{2}$ " , $9\frac{3}{4}$ " and $8\frac{1}{2}$ " - in itself a testimony to the popularity already attained by this type, and the widths of their brims has fallen from $1\frac{1}{2}$ " in 1690 to barely 1" in 1700.

Fig. 133. A very beautifully hammered Dish, $18\frac{5}{8}$ " in diameter, and of Rose and Angel metal is seen in Fig. 133

Figs. 134 & 135. The plates shown in Figs. 134 & 135 are typical of the rim of the early 18th century when the ~~the~~ multiple-reeded rim gave place to this one so beautifully shown here, with but a single domed moulding on the upper side of its outer edge, or a quite plain edge.

A rich and varied series of plates and dishes, which of course show French inspiration, have come down to us from the rococo period. The rims of these plates is usually made up of five or six lobes, but also the three lobed edge was made, though rarely.

At times the rims were plain on their upper surfaces, with a strengthening bead on the outer edge of their undersides, and at other times the upper edge is moulded with one or more beads. Figs. 136-138 show differing forms of this type, all ^{of which} are to be found with plain and beaded edges and with various depths in the well. Nearly all makers made them, and in size they vary from $9\frac{1}{2}$ " to $8\frac{1}{2}$ ".

Figs. 136-138.

Fig. 139. Fig. 139 shows an eight lobed plate which seems only to have been made in Gothenberg from 1760, by Olov Winberg and in 1770 by Sven Roos.

Five and six-lobed dishes, en suite with the plates discussed, were made in sizes varying from 11" to $15\frac{1}{2}$ ".

Fig. 140. Fig. 140 shows a very beautiful type which, so far as is known was made only by Olof Artedius in Jonkoping. It is of Four-touch metal and belongs to the Tureen shown in Fig. 172.

Fig. 141. There are many varieties of the oval dish, some of which are shown in Figs. 141-150. Fig. 141 shows the earliest of these. It is of Four-touch metal, made in 1753. In later years the rococo forms become more elegant. Two main types of these dishes may be seen, the earlier, with square-cut shortened ends, and the later one, of clearer oval form. Figs. 142-145 show examples of the former and Figs. 146-150, of the latter, and both were in use together at the end of the 18th century.

- Figs. 142 & 143. Figs. 142 & 143 show the more normal forms of the square ended type, while Fig. 144 shows the same form with a decorated edge.
- Fig. 144.
- Fig. 145. Fig. 145 shows yet another pleasing edge upon a 15 1/2" by 10 3/4" dish, of which a larger one by Fredrik Ahlman of Karlskrona -
- Figs. 146 & 147. 18 1/2" by 12 1/2" - is in existence.
- Figs. 146 & 147. Figs. 146 & 147 show the two most usual types of the clear oval form, both made in Stockholm, the former in 1775 and the latter in 1765, while variations are seen in Figs. 148 & 149.
- Figs 148 & 149.
- Fig. 150. A unique sixteen lobed dish is seen in Fig. 150, dated 1792. From about the year 1780, dishes and plates were made with Louis XVI decoration around their edges, with pearl or egg beading, as in Figs. 151-153, but also, diamond and square shaped plates were used, and both plates and dishes were made to match.
- Figs. 151 - 153.
- Fig. 154. The Plate in Fig. 154 has a very charmingly decorated rim in the form of egg and interlaced banding.

Lavabo ~~Basins~~ Basins, Cisterns and Ewers.

-/ In early days the washhand basin and ewer were part of the furnishings of the table-service, for the habit of using the fingers - before the fork was invented - made it an absolute necessity.

Our oldest preserved basins are from the latter part of the 17th century and have relatively wide rims, in keeping with contemporary dishes and plates.

The necessity of so wide a rim upon a wash-hand basin does not exist and it points to the retention of old styles, even long after their motive has been forgotten; and so, forms were very conservative in earlier times, and here is still further evidence of the antiquity of this wide rimmed type.

Fig. 155. Fig. 155 shows a basin which was made in Dansig, but which has been used in Finland since the year 1585, which date is incorporated in the alliance Arms, which show the initials ~~AS~~ A.ST and M.MD. The total diameter of this fine ~~piece~~ piece is 9 1/2" with a rim width of 2 1/4". This type was in use in Germany from the middle of the 16th century, and everything indicates that even at that time it was a very venerable type, which is characterised by a central boss, the purpose of which was to fit into the base of its accompanying ewer.

Figs. 156 & 157

Figs. 156 & 157. show further examples of this type. The edge of the latter is strengthened upon both its upper and under sides by a plain-bead ~~edging~~ edging. Unfortunately - as alas is so often the case - their accompanying ewers are missing, but in all probability they would be of the type illustrated in Fig. 160.

Fig. 158. But reaction against this wide rim came with the end of the 17th century and in Fig. 158 we see an example which was made in Stockholm in 1696 and is again from the Dowager Queen Hedvig Eleonora's Strömsholm service. The rim bears the reeded edge of the period, but the central boss has given place to a raised ring of metal. The ewer is missing.

How long this basin type has been in use it is impossible to say, but as has been seen above, it was found, fully developed in Germany, in the middle of the 16th century and it was being ~~made~~ made during the whole of the 18th century though the central boss was omitted in the later ones, giving place to a series

Fig. 159.
Figs. 160 & 161.

of raised concentric mouldings, an example of which, dated 1783, is seen in Fig 159, with its accompanying ewer. Figs. 160 & 161 show two Ewers from the beginning and middle of the 18th century respectively, the former made in 1722, and the latter in 1767. The body form differs but little, and it may safely be assumed that the same type was in use in the 17th century, as we know it was in France and also in silverwork.

Figs. 162 & 163.

As one would expect, some very elegant things were made in the rococo style ~~XXXXXXXXXXXXXXXXXXXX~~ in the middle of the 18th century, of which two of the best are seen in Figs. 162 and 163, which were produced in 1767 & 1768 respectively. The well-balanced proportions and daring profile of the ~~XXXXXXXX~~ latter, raises the status of its creator - Sven Roos of Gothenburg, to that of an artist amongst his fellows. Unfortunately, the basin is missing.

during the Louis XVI period, we find the edges of Ewers, ~~XXXXXXXX~~ plates and dishes, ^{bearing similar} matching decoration, as in Fig. 164. Though made in 1810, it shows a form which was made as far back as 1780

Fig. 164.

Figs. 165a, & b.

With the Ewers in Figs. 165a, & b, we complete the forms in use in the nineteenth century. The former was made in 1811 and the latter in 1840, which ~~XXXXXXXX~~ bears strong resemblance to the familiar form in earthenware over a number of years.

Fig. 166.

Cisterns to hold water in greater volume have been made in many and varying forms over a long period of time, and of these Figs 166-168 show a few, from the first half of the 18th century. Though the one in Fig. 166 has indecipherable marks, it bears the date 1724 in the engraving. It may however be considerably older, for the handles and much of the decorative work point to 17th century origin. The taps are of brass.

Fig. 167.

The Cistern in Fig. 167 betrays definite tureen inspiration. The grotesque masks, and the sea-horse upon the lid, are well modelled and it dates from 1732. One of the rings is missing from the accompanying lavabo basin in Fig. 167a.

Fig. 167a.
Fig. 168.

The example in Fig. 168 dates from 1740 and is 19 1/2" in height.

The Tureen.

Fig. 168a.

It is hard to say when the Tureen was first used as a part of the table-furnishings. Probably it first came into use at the end of the 17th century, at which time it ~~was~~ probably took a form very similar to that shown in Fig; 168a which dates from 1746 and - as will be seen - is of low-bellied form with two drop-handles and domed and knopped cover. In this form, with slight modifications, it was the popular type over a long period. This particular example is of unique size and has a capacity of three pottles, i.e., 7.9 Litres. The diameter at the lip is no less than 12 1/2", the total height being 8 1/2". It was made in Stockholm by a maker whose mark is too worn to read, and is of Four-touch metal. There is no base, the bottom stands flush upon the surface of the table.

Fig. 169. An early round Tureen is seen in Fig. 169, made in Stockholm in 1743 of Four-touch pewter. It has a very shallow foot edge and an unique, high-bellied cover, a lip diameter of 10 1/2" and a capacity of 1 1/2 Pottles.

Fig. 170. Fig. 170 shows a nineteenth century type. It stands on a very shallow foot rim, and the volume, though the diameter be less, is greater by reason of the increased height of the body, a feature indicative of this later period. The cover is well proportioned to this increased height. It dates from 1805, and the capacity is one pottle.

Fig. 171. The type was largely used, in different sizes, by poor and country people, and the distribution was very general. It remained but very little altered in style, though as has been said, the height of the bowl increased in proportion to its diameter, and the cover took on more pronounced mouldings, as is shown in Fig. 171, made about the year 1810.

Fig. 172. Round Tureens of more elegant style for more prosperous families were also made and conform to the various period styles, and amongst these the rococo is by no means absent, and an excellent example of which is seen in Fig. 172.

It was made in 1760 and is a good example of the twisted rifling style. The playful waves of its surface, the light and shadows in its varying undulations and yet, compose a harmonious whole.

Not only does this piece show artistic form but also the artistic talent of its creator, Olof Artedius in Jönköping. It is of Rose and Angel quality metal, and the riflings are cast in with the piece.

Fig. 173. A simpler method, wherein the pattern is indicated by punched lines, after the piece is cast, is shown in Fig. 173. It dates from 1784. To the punched lines greater beauty is added by lines of wriggled-work engraving. It stands upon four scrolled feet and has two scrolled handles. It dates from 1784 and is of Four-touch metal.

Fig. 174. Another form is shown in Fig. 174, the plain and bellied body of which is an ideal for showing off the unique lustre of the metal. The Rococo ornament is confined to the delicious shell-ornaments of the feet and handles and to the knop in the centre of the cover. On a par with this,

Fig. 174/1. is the example shown in Fig; 174/1, and dating from about 1780. The foot and handle ornaments are similar to the last item, but the cover has a naturally laid spray of leaf-work laid upon it, the stem of which provides the piece with an appropriate handle, in place of the knop. It is based upon French silverwork.

That two such richly decorated pieces could have been made in the villages of Falun and Hedemora, and so nearly to correspond, shows how general also was the use of pewter in the country, and to what a high state of efficiency the craft had developed even in country places.

Fig. 175. Some beautiful examples of round Tureens of the Louis XVI period have come down to our times; and Fig. 175 shows an interesting specimen, dating from 1815 though the type was known as far back as 1790. It is of four-touch metal and an exact duplicate, made by Hans Wickafen of Västerås bears the latter date.

In all probability Gerell, the maker of the later one, succeeded to the business of Wicksfen about the year 1815, when the latter's widow gave up her factory. The oval Tureen seems to have come in with the 19th century, in the first half of which it was supplanted by the call for china.

Probably the shape came, with silver ones, from Brance and for a time was able to combat the rivalry of faience, from which it adopted many designs and details as well as from silversmith's work. Figs. 177-182 show its development through the Baroque - Rococo to Louis XVI.

As in all pewter styles, there is no clear-cut line of demarkation between them, for the moulds - which were very expensive - when once made, were used and merged into succeeding types and especially was this so during the first decades of the 19th century.

Fig. 177.

Fig. 177 shows the oldest oval Tureen with which I am acquainted. It was made in 1746 but in a form which may probably be dated back to before 1720. It is of four-touch metal. The foot is weak and shows direct connection with the older round forms.

Fig 178.

The example in Fig. 178 shows the late, straight-fold Rococo style. It was made relatively late - c1760 - and has therefore a typically Rococo ornamented knob. The marks are indecipherable.

With the middle of the 18th century, the twist-fold came into use. Figs. 179-181 show three forms of this twist-folding, which were cast in the mould. On the first of them the rifling appears as wide dents on the plain area; on the next, the areas are set diagonally and at different levels, through which the edges appear as riflings. On the last, which also is the latest, the plain areas are formed by riflings in more or less high relief. Both in their chasing, as also in the ornaments of their feet, handles and lid-knops, they imitate silver of the period.

About 1760-1770, Rococo pewter reached the summit of its elegance and artistic achievement.

Fig. 179.

The Tureen in Fig. 179 was made in 1766 and is of Rose and Angel quality metal, and of the same quality, made in 1767, is the one illustrated in Fig. 180. The cunning manner of rifling, the high convex lid with its rich ornament of naturally laid leaves and grapes, give to the piece an unique elegance.

Fig. 180.

Fig. 181.

The one in Fig. 181, again of the same quality metal, was made in 1769.

Many of this type of vessel which were made in the country towns, were equal to those turned out by Stockholm masters. As all makers had their own particular patterns, except in those cases where an earlier business had been acquired, the number of differing patterns is very great. Pewter being less fragile than faience, the pewterer successfully took up the rivalry and between the years 1750-1780 experienced so great a boom that 10 pewterers were working in Stockholm at the same time.

Figs. 182 & 183.

With the advent of the Louis XVI styles, reaction comes against all these knobly areas and in their place we get vessels with undecorated plain surfaces with profiles showing simple and noble lines, as will be seen from Figs. 182 and 183. The former has the beauty of great simplicity. A simple moulding of egg and reed decoration adorns the edges, and the lid knob, regarded from above, has the semblance of a five-petalled rose formed by the Rococo riflings. It is of Angel quality, made in 1797 in a form which had obtained from about 1780.

ts/ The latter is of vase form with deeply concaved areas entirely devoid of ornamentation. The boldly ~~emphasised~~ emphasised edges give shadows which set off the luster of its bended contours, and point to its being the work of a great artist-craftsman, to wit, J.-P. Defflon of Växjö, who made it in 1780 of Four-touch metal.

We have no examples in Empire style, for the reason that china had already driven pewter from the tables of the well-to-do classes.

Fig. 184.

To the foregoing a Food carrier must be added. This useful vessel was made for workers in the towns and in the fields and consists of four parts, as seen in Fig. 184. The lower member was for soup, and above this were two other dishes for food, and over all a cover which also served as a plate. The different parts fit together by the base of the one falling into the lip of the other and they were kept together and could be carried from place to place by a strap which passed through each of the side loops and was fixed by a button-hole in the ends to the studs on the sides of the lower member. at the sides of the cover a well-modelled rose is set. This useful ~~vessel~~ ^{article} seems to have been first made about the year ~~1800~~ 1800. This one was made in 1822, but the type was general in Sweden and Finland until about the year 1850.

Amongst other things which have been made for table-use, one must mention such things as saucers, or sauce-boats; bowls; bread-trays; salts; sugar bowls and sifters; mustard pots; butter-boxes and plates; spice-pots etc.

Saucers and Bowls.

Salsers

In notes on the customs in the middle of the 16th century ~~saucers~~ were mentioned. They were imported in dozens from Danzig and Lübeck and seem to have been of very small proportions. The word Salsers probably is derived from the Swedish Middle-age word Salsa = Salt, soup, or sauce, and Salsers ought then to be a vessel for Salsa. Further, in inventories from the middle of the 17th century, there were large and smaller Salsers, at which time they were valued at a little less than plates. They must therefore have been quite simple, small vessels, perhaps little sauce-boats or small deep plates. During digging operations on the site for Nya Lödöse, near Gothenburg, four little plain bowls were found, some of which date from about the year 1600 and which well

may ^{be} examples of these Salsers. Some of them are however imported, for one was made at Strahlsund, one in Nuremberg, one is Dutch, and the other, probably English. Their diameters vary from 3 $\frac{1}{2}$ " up to 8", their heights being but a few centimetres (see Strömbom's "Forsningar på platsen för det forna Nya Lödöse", i.e., Strömbom's "Researches on the site of the ancient Nya Lödöse").

It is probably such small plates which are referred to in the 1550 inventory of King Gustav I's Castle at Gripsholm (see above), which were 137 in number and weighed but 0.17 Kilograms each.

Fig. 185. A small deep bowl from Nya Lödöse excavations is seen in Fig 185. It is unmarked but is probably Swedish, and measures but 1 $\frac{1}{2}$ ". c1600.

From Helögandsholme, in Stockholm some small bowls like Salsers have been dug up. Their diameters are 5" & 6" and they have possessed centres, obviously to enable them to stand firmly. The date from the early part, or middle of the 17th century. The smaller has the Three-touch mark of Petter. See Fig. 186a. The larger bowl, ^{was} made in 1645, see Fig. 186/b. In form these are the same as those found at ~~Nya~~ Nya Lödöse but the rims are a little smaller. The type began in the Middle-ages and ended during the latter part of the 17th century.

Though ~~larger~~ larger bowls were also used from earliest times no specimens have been preserved to us, but there can be little doubt that in the main they followed, more or less closely, the silver types of the various periods. They went by the name of Kasor and were vessels without covers and often took the forms of treen examples.

Fig. 187. Fig. 187 shows a very beautiful covered bowl which has its counterpart in silver. Made c1660, by Bengt Wall of Uppsala of Three-touch metal, it is very beautifully engraved upon the body and cover with garlands of flowers and leaves, and around the lip the inscription "Philip Jacob Thelott Anno 1685 d 17 Junij." He was a member of a well-known Augsburg family and probably did the engraving himself at that date.

Figs. 188-190 show the usual types of bowl from the 16th to the 18th century. The section of the bowls is much the same in each though the handles and decorations differ. They stand upon, either a plain ring base, very shallow, or upon a slightly raised foot.

Fig. 188.

Fig. 188.

Fig. 189.

Fig. 189.

Fig. 190.

Fig. 188 was made in 1709 and is of Three-touch pewter. Fig. 189 has the same type of bowl but on a foot. Of the same quality metal as the last, it was made in 1742.

The bowl in Fig 190 has borrowed its handle form from another bowl-type. The actual height and shape of the bowl are the same as those of Fig. 189, the repoussé panels were done from the outside, after casting. Again of Three-touch metal, it dates from 1746.

All the above bowls represent a type which had been made for at least 250 years. It varied but little throughout that long period and eventually died out in the middle of the 18th century.

Contemporary with this last type was a simpler form though similar in the main. The ears, instead of being set vertically as in Figs. 188 & 189, are horizontal as in Fig. 190. This type with horizontally set ears, dates back to at least the 16th century.

Fig. 191. Fig. 191 shows one of these bowls which obviously derives its shape from earlier ones in treen. It was made in 1702 ~~and~~ and upon the ear may be seen the combined Three-touch die of the maker, ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ Johan Johansson, of Stockholm. Fig. 191/b shows the side view of this piece.

Fig. 192. A similar bowl, with two pierced ears, is seen in Fig. 192. It was made in 1736 of Three-touch metal.

Fig. 193. During the 19th century, the bowl tends to get more open and the ears assume the form of a shell or a spirally twisted circle. Fig. 193 shows a typical specimen of this period, with one ear of each of the two latter kinds. Of three-touch pewter it was made in 1832. This pattern was made in many sizes, from ~~3 1/2~~ 4" upwards. It is a peasant type and is still in use in many country places.

Often found in secular use, are bowls of the Baptismal type (See Figs. 44 & 45), with two fixed Baroque handles. This was especially the case during the 18th century and they were still being made throughout the whole of the 19th. During its three hundred years' existence, its form varied but little, and chiefly in the decorations of the handles and the raising of the brim.

Fig. 194. Fig. 194 shows a bowl made in 1726, of Three-touch metal, and Fig. 195, while of the same quality, was made in 1819. From a comparison of these two one will see how the lip was raised in later years.

Fig. 195.

As an exception from these one occasionally comes across examples with the low ring-foot as shown in Fig. 196/1, which is of Three-touch quality, made in 1765. When used secularly these bowls were called Gröt-skål, i.e., Porridge-bowls.

The bowls in Figs. 196 and 197 all show silver influence and are characteristic of the simple ~~form~~ with slightly everted brim, set upon a foot and provided with two handles, in the ^{the guise of} dragons ~~form~~. This type appeared in the middle of the 17th century but is probably older, yet it was still being made at the beginning of the 19th.

It is often called a spirit-bowl, as which it was used, the spirit being taken from the bowl in a spoon, a habit which obtained for a long time in the country.

Fig. 196.

The bowl in Fig. 196 bears an unreadable Rose mark, which points to its having been made before the year 1680. The double line under the brim is original but the rest of the engraving shows late 18th century work.

Figs. 197a & b.

Figs. 197a, and b, show the dragon-handled bowls already referred to, both of Four-touch pewter and dated 1802 and 1816 respectively though by the same maker. The larger example with its more strongly formed lip has sought inspiration from the Porridge-bowl already referred to, and both are decorated with pearl readings.

- Fig. 197c. Fig. 197c shows a small bowl with the usual baroque handles. It is unmarked, c1750. It will be seen from this and other examples illustrated in these notes, how clear this handle has been kept from other influences in later years.
- Fig. 198. Figs. 198-200 show specimens which were but sparsely made and then strictly to conform to prevailing styles. The oval bowl in Fig. 198 is unmarked, but judging by the style should date from about 1720. It is surely based upon the well-known English "Monteith" bowl and is a washing up cistern for wine-glasses.
- Fig. 199. The round Rococo bowl in Fig. 199, was made in 1780 of Four-touch pewter.
- Fig. 200. Probably a salad-bowl is shown in Fig. 200. It was made in 1720 and is known in two sizes.
- Fig. 201. The bread-plate in Fig. 201 shows the Louis XVI style and was made in 1776.

Salts.

- All ^{the} earliest forms of Salts have disappeared, some of the oldest existing types being seen in Figs. 202a, & b, both from the ~~18th century~~ 18th century, dated 1743 and 1745 respectively. Fig. 202c, was made in 1782, of Three-touch metal, Fig. 202d being of Four-touch pewter and made in 1765. Fig. 202e shows a salt with typical twist-fold rifflings, unmarked, but dating from about 1760, and in Fig. 202f we have one in the Louis XVI taste, with egg and reed moulding around the lip. It is c1780.
- Salts of greater capacities, for hanging against the wall were also used one of which is seen in Fig. 203. It was made in 1757, of Angel quality, and has probably also been used as a soap-holder.

Butter-boxes.

The Butter-box has an old pedigree in Sweden and Finland, and its use dates from the 16th century at least.

- Fig. 204. The one shown in Fig 204 is a sixteenth century type though this particular specimen was not made until 1625 . It is of Three-touch metal. The cover is of the overlapping type and works on a hinge with "Erect" ~~thumbpiece~~ thumbpiece, while upon the opposite side is a locking device consisting of a hasp and pin, the latter of which is missing, but works on the same principle as the one in the next illustration. The thumbpiece is decorated with a lion's mask. The body and base have suffered from the ravages of tinpest. The same type was made until the end of the 18th century as is shown by Fig. 205 which was made in 1765 of Three-touch pewter. It differs from the foregoing in that the thumbpiece has been omitted as useless, the lid being opened by the central ring which also has replaced the earlier knob, and the cover is of the flush type instead of overlapping. But it has remained fairly constant in form over the 140 years which separate the two in date, indeed it would hardly be too much to say that it existed for something like four centuries.
- Fig. 206. Fig. 206 shows a very similar form but with a loose lid, and dated 1776.; It is of Angel quality metal and has been in use as a wafer-box in Björskog Church. Probably the ones in Figs. 24-26 were also made as Butter-boxes.
- Fig. 207. The Box in Fig. 207 is copied from similar ones in treen. Everything is almost identical; the outleaning sides with two upstanding ears ~~XXX~~ with holes for fixing the lid, the strengthening batten across ^{the latter} ~~the~~ diameter, with loops formed in its ends to fit over the ears, the ring for raising the cover and the pin for ~~closing~~ closing it, and finally the indicated willow-bands for keeping the body together. It is of Angel quality, made in 1756. In southern Sweden, especially in Skåne, an unique form of Butter-plate was in use during the 19th century, which consisted of a small plate with a spike in the centre, the whole being set upon a high foot, the spike being used to keep the butter-lump in position, ~~see~~ see Fig. 208. It is unmarked and dates from 1800.
- Fig. 208.

Sugar-sifters and bowls; Mustard-~~pot~~ and Spice-pots.

- Fig. 209. Figs. 209-211 show sifters in the late Baroque and Rococo styles. On the one seen in Fig. 209, the lid engages with the body by a bayonet catch. This type would seem to date from about the year 1700 though this particular example was made as late as 1771 of Four-touch metal and the same maker used the same type, but in another mould, as a Mustard-pot ~~see~~ Fig. 210. The form shown in Fig. 210 dates from about 1720 and is in the normal late Baroque style. This example was made in 1759, of Four-touch pewter.
- Fig. 211. Of twist-fold Rococo style is the sifter in Fig. 211. It was made in 1763, of Four-touch metal and is a very common type. With the Louis XVI period there came into use the bowl for

- powdered sugar. Usually corresponding to prevailing silver patterns, Fig. 212 shows a good example. It is called "Hard metal", i.e., pure tin - without lead - but with the admixture of a little antimony or possibly copper and zinc, which when polished, takes on a luster almost as bright as silver. on the inner side of the foot, in relief, appears the inscription: "Hård metall af Johan Anthon Aniou i Norrköping, 1802"
- Fig. 212. (15)
- Fig. 213a. Figs. 213, a-d, show some 18th and 19th century Mustard-pots. The one seen in Fig 213a, is an early 18th century form, though this example was cast as late as 1763. Its typical Baroque outlines with the heavy gadrooned bands, swelling belly and crushed in foot, all bespeak the beginning of the century.
- Figs. 213b & c. The types in Figs. 213b, & c, belong to the middle of the same century though they were also made at much later periods. The former was made in 1762 and the latter in 1780, evidently based upon the pear-shaped wine flagons, but more elegant and harmonious *in form*.
- Fig. 213d. Fig. 213d dates from about the year 1800, though it is unmarked. *NS/* Spice-pots and boxes were also in early use as part of the table furnishings, but seem to have more or less died out by the end of the 18th century.
- Fig. 214. Fig. 214 shows a box in the 17th century style. It is divided into four compartments and the lid slides in and out beneath the overfolded edges of the sides *and back*.
- Fig. 214a. Fig. 214a shows the lid of a box upon which is soldered the relief portrait, probably of Gustav XV. It was made of Three-touch metal about 1690, and of the same quality metal, made in 1744, is the box in Fig. ~~215~~ 215. It is an early 18th century type.
- Fig. 215.

Spoons and Ladles.

It is impossible to say when pewter spoons were first used in Sweden and Finland. During the latter part of the Middle-ages, those used by the better classes were of silver and those by the poor, of Treen or Horn. It is therefore possible that Pewter spoons came into use somewhat late, and with them came in others of latten and brass, and during the 18th century, these latter were far more numerous than pewter ones if one may judge by the greater numbers which have come down to us.

Very few early pewter spoons are found, and the chronology between the differing types is but imperfectly understood in Sweden. The rounded-leaf - or fig-~~shape~~ shape - comes before the egg-shape, and about the year 1600, the strengthening "rat-tail" seems to have come into use. This starts from underneath the lower end of the ~~stem~~ stem and runs about half way down the underside of the bowl.

- Figs. 215a - d. The examples shown in Figs. 215a - d, are believed to precede the late Middle-ages, though their forms may have lasted on into the 17th century. The one in Fig. 215e, was rescued from water at Nya Lödöse and can therefore be safely dated back to the 16th century while the one in Fig. 215f, is surely a 17th century example. At the end of the same century, the
- Fig. 215e.
- Fig. 215f.

Fig. 215h. form shown in Fig. 215g was evolved and lasted well on into the 18th century. This piece was made of Three-touch metal, in 1701, and those in Fig. 215 h, bring us to the 19th century. In latten and brass we find spoons with knobs in the forms of globes, acorns, bunches of grapes, and Saints. They seem to be of the 16th and 17th centuries and must surely have been made of pewter too.

Figs. 215i & k. Of early ladles we have no examples. During the 18th century they were made in the prevailing styles, as may be seen in Figs. 215i & k. The former is in the late Baroque style, with radial-ornamented shaft knob and was made in the year 1754. The latter, in the Rococo manner, was made about 1775. Oval, scoop-formed ladles belong to the 19th century.

Coffee, Chocolate, and Tea-services.

Fig. 216. Coffee and tea came into fairly general use in the towns during the middle of the 18th century, but not amongst the country people until some hundred years later. The oldest coffee-pot which has come to my notice, made in 1733 of Four-touch pewter, and is in the straight-fold Baroque style and of oval form. The base is not the original, which would have conformed to the folds of the body.

Fig. 217. ~~Baroque~~ Chocolate and Tea-pots in this early style are seen in Figs. 217-219. The one in Fig. 217 was made in 1759; that in Fig. 218 is from south Sweden and was made in 1755 in a form which had obtained from 1730, and the beautiful Chocolate pot in Fig. 219, dates from 1747. It is but 7 1/2" in height and is oval in form, and if anything looks even more beautiful when seen from the front. Samuel Marnell, of Stockholm, the maker of this piece, was one of the most artistic makers of the Rococo period, further evidence of which may be seen in his Tureen shown here under Fig. 180.

Fig. 220. Fig. 221. Fig. 222. Fig. 223. Figs. 220-223 show these same types of vessel in the twist-fold style. The variations are many, but here may be seen the three methods of rifling as seen already under tureens. The high type, in circular form, is shown in Fig. 220, made in 1760, and in the oval form, made in 1766, in Fig. 221. Of the low type, for tea, a round section one is seen in Fig. 222, dated 1770, and an oval section example made in 1811, in Fig. 223. Another type, whereon the swing handle is replaced by a fixed one, is seen in Fig. 224 and dates from 1771. Such Rococo pots were often made of Four-touch metal and nearly all pewterers made them.

Fig. 224. Fig. 225. Early adjuncts of the coffee-pot, were the sugar and cream-jug. Betraying Danish origin, the Baroque sugar-box in Fig. 225 dates, in type from about 1730 though this example was made in 1748. Swedish it can never be, though it is well made and shows chased relief work. Its form is familiar in Danish silver with its bombé outlines and slanting rifled border beneath grotesque Bacchus mask and grape and fruit festoons. Probably Jonas Törngren of Gothenburg, its maker, had travelled in Denmark and taken a cast of it there. Most of the Baroque and Rococo Sugar boxes are oval in form and stand on four feet or a shallow base. Fig. 226. shows

Fig. 227. a good example of the earlier type with straight riflings, and Fig. 228 of the twisted type. The former ^{style} can be dated roughly 1750-1760 and the latter to after 1760 though the pieces shown date from 1782 and 1763 respectively.

Fig. 228. An interesting piece of work is the Tea-box shown in Fig. 228, with its surface etched in Chinese fashion. The relief ornamentation is very well done. It is one of two, enclosed in a wooden tea-caddy, made in 1813.

Fig. 229. Cream-jugs were often made in an oval, elongated boat-shape, with lip in front and handle behind, and standing either on three low feet, or a low oval base, as seen in Figs. 229 & 230.

Fig. 229. shows a jug of the former type on three feet and the one in Fig. 230. Fig. 230 shows the solid oval base. They were made in 1778 and 1792 respectively.

The older forms seem to have come in about the middle of the 18th century and to have remained in favour during the first two decades of the 19th, but during the Louis XVI and Empire periods, pewter gave way before faience as the material for such purposes.

Domestic Candlesticks.

Many of the candlesticks already shown as in use in the Churches were also in use in the homes, but more sparingly and only in those of wealthier people. Church types were much larger than secular types, which latter appear during the latter half of the 17th century, usually not more than half the height of their sacred prototypes. They also take on quite new forms and above all, demand something portable about the house. This radical departure from the Church forms shows them to have been foreign shapes, transferred to Swedish soil. At first these were but about 4½" in height, but by 1720 this has risen to 8", and with the Rococo, attains to the more normal height of 10", and even higher in the Louis XVI and Empire periods.

The oldest of these short candlesticks, which has only been found in two churches, is seen in Fig. 57, and is of secular type. The pillar is of vase form, fixed directly on to a square base with four Baroque feet.

Fig. 231. Figs. 231-233 show the oldest actual secular types in which the form is more elegant; the lower part of the pillar having been profiled to give a steady hold for moving about, and the wide-spreading bases prevent tilting. The junction between pillar and base is effected by a conical member rising from a circular depression intended to catch the drips of wax, as also is the central drip-tray with radiating riflings in Fig. 231, which was made in 1690 and is engraved with the crowned initials of Dowager Queen Hedvig Eleonora, and "Strömsholm, 1690". The two following examples show the same general type but their bases take the form of plain round discs with moulded edges, and because of the size of them, the central depression is omitted as unnecessary. The one in Fig. 232 was made in 1694, the engraving shows that it was bought for the Dowager Queen's Strömsholm castle use, in that year.

Fig. 232. The one in Fig. 233 is more proportionate and the drip plate

has disappeared. It was made in 1702.

The straight rifled type dates from about 1700-1750, see Figs. 234 and 235 which are probably based upon French models. The base is of normal proportions to the height of the stick, and the circular depression for wax-drips has returned. The straight riflings, or gadrooning, are characteristic of the type. Towards the middle of the century, these riflings increase in width.

Fig. 234. The example in Fig. 234 dates from about 1710, while that in
Fig. 235. Fig. 235 has taken on an octagonal foot, shaft and socket. It was made in 1725 but the form is certainly at least ~~ten~~ ten years earlier.

Fig. 236. The candlestick in Fig. 236 shows a base of radial dentings while the stem and socket have still the rifle decoration with uneven spacings. It was made in 1752.

Fig. 237. These denting decorations are fully developed on the example shown in Fig. 237, which dates from 1748. Probably the foot had originally a central depression which has been raised in later years.

XIV/
so/
The series shown in Figs. 236 and 239 are of the latest Baroque type which is surely an echo of the French Louis ~~XVI~~ style both in form and decoration. The octagonal shape persists, and the type is sharply formed that it retains the details throughout its entire development until it ends, ~~about~~ c. 1760. The depressed centre part of the foot is shallower but never entirely disappears, at the same time the conical junction with the stem grows ever higher. It probably came into being about 1710.

Fig. 238a. example
Fig. 238a shows the oldest ~~type~~ type which is preserved to us, and was made in 1721. The very low centre of the base, is so partly through crushing, and, as will be seen, the drip tray is but a rudiment of former types, and disappears entirely after about 1730.

Fig. 238b. The candlestick in Fig. 238b, was made in ~~1735~~ 1735 and that
Fig. 238c. in Fig. 238c, in 1748. Nearly all pewterers made these forms.
Fig. 239. Fig. 239 shows a variety, the foot being in four panels with wavy outlines and volute-ornamented corners yet still of quasi-octangular ^{shape} ~~outline~~. It dates from 1752, and with it we have reached the Rococo era with its many differing forms, and how they vary, as will have been seen in our discussion of tureens. The oldest form, where the slanting riflings

Fig. 240. have been made by putting every second area in a lower plane than the next, as in Fig. 240, made in 1759, a type which lasted from 1750 until about 1770.

Fig. 241. Fig. 241 may be called the "Puckered" type. This candlestick has an unique form, which it is known was made only by Lars Lundvall junior, of Jönköping. The uniformly designed ~~shape~~ ruggedness gives it a trace of Baroque stiffness. It was ~~first~~ first made about 1760 but this example is dated 1776. The usual Rococo type, in which the knobbly parts lie between raised riflings, makes its appearance about 1755 (see Figs. 242 and 243) and the numbers of these riflings varies from five to eight. The base is usually broken in outline by a horizontal ~~angle~~ angle some little way up from the bottom.

Fig. 242. The candlestick in Fig. 242 marks the high point of the elegant lines of the Rococo style. In all its simplicity, it is one of the most artistic of its kind and a standard expression of its charm. The riflings stand out in low twists, suggestive of a flickering flame, and it is a good example of the Swedish love of moderate simplicity of form, as well as of decoration. It was made in 1768 and has eight riflings.

Fig. 243. Fig. 243 shows an example with six panels the rifling bands of which run up the stem as well as the socket. It dates from 1775, while that in Fig. 244 is a very rare form in Rococo, with its saucer shaped base, made in 1758.

Fig. 244. Figs 245 & 246 illustrate two low types, probably used as sticks for the card-table. The one shown in Fig. 245 has a shallow oval saucer-shaped base standing on four low feet, the socket being decorated with straight-fold decoration. It dates from 1756 and the one pictured in Fig. 246 from 1783.

Fig. 245. This latter has a leaf-shaped base without feet. Broadly speaking, the Rococo ended with the year 1780, but in individual cases examples were cast from the moulds as late as the end of the century. The variations in design were legion and nearly every pewterer made them.

Fig. 246. By 1770 the Louis XVI style begins to assert itself on Swedish pewter, in which country it is known as the Gustavian style, after King Gustav III, its first promoter. But it by no means had things all its own way at the beginning, for Rococo had not yet entirely lost its popularity, as has just been seen. So, it is not until c1780 that it begins to make real headway towards ousting its rival, and when it did come, it kept its style pure, no traces of its forerunner being allowed to creep into its decorative features. Its plainer and vertical form is in sharp contrast with the former twisted and entangled areas and an obvious simplification of decorative methods of expression characterise the period. The main forms are few though they vary in their details in so many ways as to render their standardisation difficult.

Fig. 247. Fig. 247 shows the same constructive building as the Rococo examples, but the decoration has become the typical band-bound reed stripes, and the equally popular bay-leaf trail. The reed stripings are frequently found also with cross bindings. Made in 1802, the form of this piece dates back to c1775. The series shown in Figs. 248-251 demonstrate how thoroughly the vertical urge has taken control and expressed itself in perpendicular flutings and reedings. At the same time the style has become high-built and slender. Simple bands of pearl ornament at times adorn the edges and the high conical form of base frequently rises from a square plinth, with open-work sides, sometimes resting upon four somewhat flattened concentrically striped balls. The height varies from 8" to 12" and at times the stem is cylindrical as in Fig. 250, a type which can be dated from about 1780 but which was made far on into the 19th century. Fig 251 shows a two-branched example with three candle sockets dating from 1799 and the maker has given a greater sense of security by sloping out the sides of the base to give it a wider spread, to counteract the weight of the Branched arms. A somewhat similar example but with spiral reedings in place of vertical, is seen in

igs. 248-251.

Fig. 250.

Fig. 251.

- Fig. 252. Fig. 252. It dates from 1787 and the type has been copied by many makers and spread also to Finland, where we come across examples dated 1787 and 1816. The series which follow in Fig. 253-255 shows a richer ornamented type, wherein the flutings take on a bolder form, extending also to the conical part of the base. The decorations take the form of pearl and globe bands with others of laurel-swags. It was a popular type from about 1780 and its details varied in many ways.
- Fig. 253. The one shown in Fig. 253 was made in 1788; that in Fig. 254
Fig. 254. in 1786, and the beautiful three-branched example, with its elegant surface treatment and fine decoration shown in Fig. 255, dates from 1791. As on silver examples, the socket ~~XXXXXXXXXX~~ frequently arises out of a wreath of lotus leaves, and the design which encircles the lowest rim of the foot is also copied from silver. The branches are removable.
- Fig. 255. The candlestick in Fig. 256 shows a very pleasingly composed Gustavian form, with its laurel swags symmetrically suspended over oval shields with simple flower-twigs at the sides, and pine-cones form the motif of the band which divides the stem from the base. It dates from 1813. If the cone was the model for the foregoing, surely the pyramid can be seen as the constructive motif for the one seen in
- Fig. 257. Fig. 257 and the leaf ornament also is of ancient lineage. It dates from 1800. About the year 1780 a new type of short sticks comes into vogue. They are country patterns which have now come into a more ~~XXXXXXXXXXXXXXXXXXXX~~ general use amongst the peasants, who now, falence having driven pewter out of fashion among the well-to-do classes, are the chief supporters of the pewterer's craft and its mainstay until about 1850. These peasant candlesticks are small editions of the Gustavian ones, the smallest often being made by putting the socket directly on to the base without an intervening pillar.
- Fig. 258. Fig. 258 shows an instance of this, made about 1810, while the
Fig. 259. one in Fig. 259, made in 1843, shows a form wherein crossed lyres are inserted between the socket and the base. The same type was made with a single lyre.
- Fig. 260. Fig. 260 seems but an adaptation of the one shown in Fig. 247, with the shaft removed and a slightly altered base. Both are by the same maker, this one dating from 1775.
- Figs. 261-263. Others of similar type are shown in the series 261-263, made in 1808, 1823 and 1825 respectively. The latter shows Empire influence. The ornaments always consist of simple motifs on bands and edges engraved with ~~RRR~~ calyxes, stars, palmiettes, laurel-leaves, oak-leaves which were all popular devices during early 19th century, in conjunction with the old pearl and roped mouldings. We get this diversity of showing these motifs through the large number of makers who produced these types. The Gustavian style absolutely ruled Sweden, where the Emperor Napoleon had, ~~all~~ in King Gustavus Adolf, a fanatical opponent. The Empire style therefore first gets a footing after the French Marshal Bernadotte's arrival as Swedish Crown Prince in 1810. One might suppose that the rich use of bronze in the Empire

1. -
14. Boman
Goldkorn Terrace,
Hauptbad, N.W. 3

Descriptions of the photographs.

Fig 1. ^{ILSBO} Tunal-cup from Ilesbo church in Gläsingland ^{13th} century
height 9,4 cm. ^{2 3/4"}

Fig 2. ^{LIST. MUS.} Candlesick from ^{FÄRD} "Färd" church Gotland dated 1506
height 33,5 cm. ^{13 1/8"}

Fig 3. ^{LIST. MUS.} candlesick from ^{FÄRD} "Färd" church ^{UPPLAND} Uppland 14-15 century
height 35 cm. ^{13 3/8"}
Edaer museum?

Fig 4a. ^{SITTA} clark of pilgrimage from St. Birgitta's nunneries in Vadstena 15th century
height 6,8 cm. ^{2 5/8"}
^{LIST. MUS.}

Fig 4b. clark of pilgrimage, possibly not Swedish, from 13th century (?)
height about 4 cm. ^{1 1/2"}
^{LIST. MUS.}

Fig 5. ^{Flagen} jug from ^{BÖRNINGE} Börninge parish
in Skåne The last part of
the 15th century

height without handle ^{TP} 35 cm. ^{B³/₄}
Dist. class.

Fig 6. ^{Flagen} jug from ^{DROTHEM.} Drothem church in
"Östergötland" The end of
the 15th century.

height 40 cm. ^{16 1/2"}

Fig 7. ^{Flagen} jug from ^{ÅBO} Åbo The last
part of the 15th century.

height 34 cm. ^{13 3/4"}

Fig 8. ^{can} oil-jug from ^{NYA-SÖDÖSE} Nya-Södöse
near Gothenburg 16th century

height 7 cm. ^{2 3/4"}

Fig 9. ^{Flagen} jug from ^{FANSTADEN} Danö in Finstaden
parish island

15-16 century height ^{4"} 31,5 cm.

Fig 10. ^{Flagen} jug. 15-16 century

height ^{10 7/8"} 24,5 cm.

Dist. class.

3.

Fig. 11.

Flam
jug.

15-16 century

discovery from a lake in Småland
height 23 cm. 13"

Stockholm

Nord. Mus.

Fig 12.

Flam
jug.

15-16. century.

height 23.6 cm. 9 1/4"

Nord. Mus.

Fig 13.

Flam
jug

from Åbo 15-16 century

height about 24 cm. 9 1/2"

Ålaborg Mus.

Fig 14.

jug from Sibbo in Nyland

15-16 century height about

19.5 cm 7 3/4" without handle.

Helsingfors Hist Mus.

Fig 15.

jug from Öland

16th century height 21 cm. 8 1/4"

Statens Mus.

Fig 16

jug from Dångelma

village Uppland 16th century

height 20.4 cm. 8"

Hist. Mus.

4.

Fig 17. Chalice by Carl Sauer sen.
in Stockholm 1749.
height 17,4 cm.

Nat. Mus.

Fig 18. Chalice with paten and
wine-jug^{paten} by S. G. Paschou
Stockholm 1743. $7\frac{7}{8}$ "
The height of the chalice 20,1 cm.
paten diameter 13,1 cm $5\frac{1}{8}$ "
The height of the wine-jug 22 cm.

From A. Löfgren's
collection Stockholm.

Fig 19. Chalice with paten by
Daniel Rising Åbo 1786
height 22 cm. $8\frac{5}{8}$ "

Nat. Mus. in Helsinki.

Fig 20. Chalice with paten, wine
cisten and leather-case by
Balzar Rodus in Örebro 1746
The height of the chalice $4\frac{1}{2}$ " 12,5 cm.
paten diameter 8,7 cm $3\frac{1}{2}$ "

Björskog church
Dumalan

120a

5.

Fig 21. Chalice by ^{UP} Hans Hedman
Falun 1748 height 11,5 cm.
Fraustad church in
Dalarna.

Fig 22. Wine-jug by ^{GÖRAN RANT} Göran Rant
Stockholm about 1645
height 30 cm. ^{11 1/2"}
Slog. church Hälsingland

Fig 23. Wine-jug by ^{BJÖRNMAN} Daniel Björnman
Stockholm 1726
height total 31,5 cm ^{12 1/2"}
Sällsta church Södermanland

Fig 24. Wine-jug by ^{J. PAHLITZ} J. C. Pahlitz ¹⁷³⁶
Stockholm 1736 height 30 cm.
Allöja church Uppland.

Fig 25. Wine-jug by ^{STAHLFELT} Elias Ståhlfol ¹⁷³⁰
Åbo about 1730 height 30 cm.
Åbo. Hist. Museum.

Fig. 26 Wine-jug by Petter Pettersen
Helsingfors 1794
height about 35 cm. 13 7/8"

National Mus. in Helsingfors.

Fig 27. Wine-jug by Petter Lagnvall
Jönköping 1745
height (without handle) 43 cm. 17"

LAGNVALL

Rydaholm church

Svealand

Fig 28. Wine-jug by unknown expert
P.D. in Örebro about 1850
height 39 cm. 15 3/8"

Ramsberg church Westmanland

Fig 29 Wine-jug indistinct date from
the beginning of the 17th century
height 23 cm. 9"

Göteborg church Västra

Fig 30 Wine-jug by Erik Lindersson
Stockholm 1650 height 23 cm. 9"

Reppinge church Öland

~~227~~

~~227~~

~~227~~

~~227~~

Adrian
37 plates

frank

7.

Fig 31 Wine-jug by Johan Johansson
Stockholm 1679 height ^{11 7/8"} 30 cm
from Åsemo church Södermanland
Hist. Mus.

Fig 32. Wafer-box by Göran Staut
Stockholm 1631
Length ~~12,5 cm~~ ^{5"}
Danderyd church Uppland

Fig 33 Wafer-box by Nils Justelius
in Östjö 1787. Length ^{4 1/2"} 11,4 cm.
Nord. Mus.

Fig 34 Wafer-box by Göran Staut
Stockholm 1645 Diam ^{7 1/4"} 19,5 cm
Wibygård church Angermansland

Fig 35 Wafer-box (undecorated, ^{6 3/4"}
engraved 1695 diam 17,1 cm.
Nord. Mus.

Fig 36 Wafer-box by Nils Nilsson
Stockholm about 1668
diam. ^{PH. 13.2} ^{9.5} 13,2 x 9 cm
Göre gård church
Södermanland

Fig 37. Wine-bottle, rectangular, by
unknown expert, engraved 1611
height 22.5 cm. $8\frac{1}{8}$
Nord. Mus.

Fig 38 Wine-bottle, octangular by
Erik Odensberg Stockholm 1696
height 28 cm $11\frac{1}{8}$
Edsala church \rightarrow Vingemåland

Fig 39 Wine-bottle, octangular by
Johan Johansson Stockholm 1705
height 27 cm. $10\frac{5}{8}$
Nord. Mus.

Fig 40 Wine-bottle, by Lars Warsberg
Kalmars Stalmar 1777 quadrangular
height 32 cm. $12\frac{1}{8}$ width 16 cm. $6\frac{3}{8}$
From A. Löfgrens' collection
Stockholm

Fig 41 Whistling-bowl, eight-sided
by Olof Eriksson Stockholm
dated 1643 height 9.1 cm $3\frac{5}{8}$
diam from one corner to another
 $16\frac{1}{8}$ Vårdinge church
Födermålåsa

? Fjithse (see photo)

Fig 42 Christening-bowl by Fiehr
Drecker 1661 height without
handles ^{3 3/4"} 9.3 cm, diam ^{10 7/8"} 27.6 cm.
Nord. Mus.

Fig 43 Christening-bowl, round, by
^{Nils Fjithse} Johan Staut about 1645 ^{13 3/4"}
length over the handles is 35 cm.
Torslund church
Södermanland.

Fig 44 Christening-bowl, round, by
CONRAD BALTROFF ^{GAVLE}
Conrad Baltruff in Gavle 1724
slight without handles ^{4 3/4"} 12 cm
diam 25.4 cm. 10"
From A Löfgrens' collection Stockholm

Fig 45 Christening-bowl, round by J. D
Schmidt, Norrköping 1736
slight without handles ^{2 1/8"} 7.7 cm
diam 22 cm ^{8 3/4"}
PELARNE
Pelarne church Stalmar län

Fig 46. Christening-bowl, round, by Nils
Juselius Eksjö 1813 slight about ^{2 1/8"} 10 cm
Vellanda church
Småland

333

777

Fig 47 Candlesick, type of the middle ages, dated 1640 undecorated height 34 cm.

Göteborg Mus.

Fig 48 Candlesick from Johannes Old church in Stockholm by Göran Skant in Stockholm about 1645 height with point 80 cm. $3\frac{1}{2}$ "

Wood. Mus.

Fig 49 Candlesick by Melchior Beck in Stockholm 1712 height 68 cm $26\frac{1}{4}$ "

Vidbo church Uppland

Fig 50 Candlesick by S. C. Skoufeldt in Stockholm 1711 height 90 cm $35\frac{1}{2}$ "

Danderyd church Uppland

Fig 51 Candlesick, indistinct rose-die dated 1655 height 41,5 cm $16\frac{1}{4}$ "

Bällinge church Uppland

Fig 52. Candlesick by Hans Moritz in Stockholm about 1660 height 66 cm 26 "

Bromma church Uppland

177
6"

Fig 53 Candlesick by Bengt Wall in Uppsala dated 1663 height 49 cm
Slagby church Uppland

Fig 54 Candlesick by Eric Hindersson in Stockholm dated 1652 height 25,5 cm
Rasbokil church Uppland

Fig 55a Candlesick by G. G. in Uppsala dated 1646 height 32 cm 1 1/2"
Vaksala church Uppland

Fig 55b Candlesick by Olof Ericsson Stockholm about 1650 height 32 cm
Stingshusby church Uppland

Fig 55c Candlesick by Adam Weigang in Stockholm about 1670 height 31 cm
Värmdö church Södermanland

Fig 55d Candlesick by C G in Uppsala height 33 cm
Nord. Mus.

777

Fig 56 Candelstick by Petter Andersson
 Stockholm about 1670 height ^{10 5/8"} 27 cm
 Sörsjöfälla church Uppsala

Fig 57 candelstick by Jön Jönsson in
 Jönköping dated 1662; height 17 cm
 Daltorp church Småland

Fig 58 Candelstick by Vieth Drecker
 in Stockholm about 1660
 height 24 cm

Jäby church Västerbotten
 Jäby

Fig 59 Candelstick by Petter Andersson
 in Stockholm dated 1664
 height 25 cm

The church is sollefstad

Fig 60 Candelstick by Petter Andersson
 in Norrköping about 1670
 height 49 cm 19 1/4"

Drothem church
 Östergötland

Fig 61 Candelstick by Hans Aloritz
 Stockholm about 1680 height ^{10 1/2"} 25,6 cm
 Skutvika church Södermanland

Fig 62. Candelstick by Nils Stult in
 Norrköping 1695 height ^{12 1/2"} 32 cm
 Målilla church Statmar län

Fig 63 Candelstick by Jakob Bauer sen.
 in Stockholm height ^{7 1/2"} 18 cm
 Julgo church Södermanland

Fig 64 Candelstick by Adam Weigang in
 Stockholm dated 1675 height ^{7 1/2"} 24 cm
 Ballebyka church Södermanland

Fig 65 Candelstick by Anders Sörensson in
 Stockholm about 1680 height ^{9 1/2"} 25 cm
 Skungåra church Västmanland

Fig 66 Candelstick by Samuel Stult
 in Norrköping 1695 height ^{12 1/2"} 30 cm
 Högskad church Östergötland

Fig 66 I Candelstick by Johan Johansson
in Stockholm 1702 height 17 cm

Västra Färnebo church
Västmanland

Västmanland

Fig 67. Candelstick by Christian Frost in
Göteborg about 1680 height 26 cm

Venans church Småland

Fig 68 Candelstick by Claes Jansson
in Stockholm about 1685

height 26.5 cm

Nord. Mus.

Fig 68:1 Candelstick by Daniel Björman
in Stockholm 1721 height 30 cm

Bjälbo church Östergötland

Fig 69 chandelier by Jonas Sönner
in Göteborg 1736

Stångväs' cathedral

Fig 70 Stoop by Povel Schröder in
Göteborg dated 1629 height 26 cm

Göteborg' Mus.

Fig 71 Stoop by Jonas Bernman in
 Stockholm about 1670 height
 without knob ^{14,8} 14 1/2 cm.

Nord. Mus.

Fig 72. Stoop by Johan Weigang in
 Stockholm 1702 height without knob
 12 cm 1 1/2

Nord. Mus.

Fig 73 Stoop by Peter Noreu in
 Hedenora 1765 height without
 knob 22,1 cm. 8 3/4

Nord. Mus.

Fig 74. Stoop by Peter Noreu in Hedenora
 1765 height without knob 19,3 cm ^{5 5/8}

Nord. Mus.

Fig 75 Stoop by Andreas Schyllusthane
 in Östhammar 1770 height 22,2 cm. ^{8 3/4}

From private collection.

Fig 75:1 Stoop by Claes E. Stelant in
 Norrköping 1775 height without
 knob 16 cm 6 1/4

Nord. Mus.

297
v. 1

Fig 76 Sloop by Gudmund Östling in
Vimmerby 1775 height without
knob 16,5 cm

From A Löfgren's collection.

Fig 77 Sloop by Jakob Sauer jun. in
Stockholm 1789 height 18 cm $\frac{7}{16}$
No. Hist. Mus.

Fig 77:1 Sloop by Lars Sundvall jun.
in Gäddede 1766 height without
knob 18,5 cm $\frac{7}{16}$

Wood. Mus.

Fig 78 Cellar-sloop by Baltzar Rochus
in Arboga 1755 height without
handle 17 cm $\frac{5}{16}$

From A Löfgren's collection

Fig 79. Cellar-sloop by Petter Pettersson
in Helsingfors 1784
height without knob 18 cm $\frac{7}{16}$

Helsingfors Museum.

Fig 80 Cellar-sloop by C.G.J. Lemou
in Stockholm 1841
height without knob 18 cm $\frac{7}{16}$

Wood Mus.

Fig 81a. Bellied stoop by Niklas Fors
in Västerås 1775
height without knob 19,5 cm

Nord. Mus.

Fig 81b Bellied-stoop by Nils Gustelius.
in Ersjö 1805
height without knob 18,7 cm.

Fig 81c Bellied-stoop by J. E. Gerell
in Västerås 1817
height without knob 20,7 cm

Fig 82. Bellied-stoop by M. Hammarström
in Vasa 1822 height 20 cm.

Helsingfors Nat. Mus.

Fig 83 clug by Vith Dreuchler in
Stockholm 1668 height 18,5 cm.

Nord. Mus.

Fig 84. Rörken by Lars Ödman in
Jänkåping 1701 height without
handle 15,2 cm. 6"

From A Höfgen's collection.

Fig 85 clug by Peter Lagerwall in
Jänkåping 1754 height 14,6 cm.

From A Höfgen's collection
Stockholm

- Fig 87
 Fig 86 mug by C. G. Alalung in
 Stockholm 1787. height 15 cm. ^{5 1/2"}
 Nord. Mus.
- Fig 86 mug by Petter Sagerwall in
 Jönköping 1743 height 14,1 cm.
 Private owner.
- Fig 88 mug with height from 22,9 cm
 down to 9,2 cm. from the last
 part of the 17th century.
- Fig 89. 19th century
 height from 12 to 10 cm.
 Nord. Mus.
- Fig 90 Tumbler 19th century
 height 2,9 ^{1 1/2"} to 2,4 ^{1"} cm
 Nord. Mus.
- Fig 91 mug, undecorated, dated 1707.
 height 11 cm. ^{4 3/4"} Nord. Mus.
- Fig 92. Bar-jug. by Erik Larsson ^{8 3/4"}
 in Skåne about 1640 height 22 cm
 Skåne Museum.
- Fig 93 Bar-jug by A. S. H (Anders
 Storchaus?) in Jönköping 1734
 height without knob 26 cm. ^{10 1/4"}
 Åsbo church Östergötland

Fig 94. Bar-jug by Erik Buchou in
Stockholm 1710 height without
knob 28 cm. $11\frac{1}{2}$ "

Åbo Hist. Museum.

Fig 95 Bar-jug by Daniel Rising in
Åbo 1796 height without handle
35 cm $13\frac{1}{2}$ " Åbo Hist. Museum.

Fig 96 Bar-jug by Georg Stult in
Norrköping 1734
height without knob 30,3 cm. $12\frac{1}{2}$ "

Göteborg's Mus.

Fig 97. Bar-jug by Anders Strandberg
in Göteborg about 1720
height 31 cm $12\frac{1}{2}$ " Nord. Mus.

Fig 98 Bar-jug by C. W. Lindberg
in Örebro about 1780 height 24 cm $9\frac{1}{2}$ "
Nord. Mus.

Fig 99. Bar-jug by Martin Alberg
in Jönköping 1786
Total height 29 cm. $11\frac{3}{4}$ "

Nord. Mus.

Fig 100:1 Inspectors for testing of
weights and measures

- / Lou Jönsen 1663 ¹⁹/₉ - 1681 ¹⁹/₃ sig a-b.
- / Lou Jakob 1681 ¹⁹/₃ - 1704 " c-d
- / Nyppelman Jacob 1704 ⁵/₁₂ - 1722 " e
- / Rising Erik 1722 - 1724 " f.
- / Stolin Johan 1725 ⁹/₆ - 1736 " g
- Bilburg Gustav Otto 1725 ⁹/₆ - 1733 for
Göteborg
- / Stolin Karl 1737 ²/₅ - 1749 ²/₂ sig ^h k-i
- / Runeborg E.F. 1749 ¹⁴/₃ - 1764 " k-m
- / Plantin Zakarias 1764 ¹⁷/₆ - 1797 ¹³/₅ " n
- / Blommenberg Binger 1795 ⁵/₈ - 1810 ¹⁰/₁₂ " o
- Stoffman G.A. 1810 ¹⁰/₁₂ - 1839.

Fig 100 Bar-jug by Christoffer
Steffanson Stockholm 1693
slight with handle 28 cm 11"
measuring 1/4 of a gallon.
Und. Mus.

Fig 101 Bar-jug by Michel Gerber
Stockholm 1701 height without
handle 22 cm ^{8 3/4}, measuring 1/4 of a gallon
Und. Mus.

Fig 100:1 Bar-jug by Erik Andersson
 Stockholm 1706 height without
 handle 16^{1/2} cm, meas. $\frac{1}{8}$ of a gallon.
 Mod. illus.

Fig 102. Bar-jug by Jacob Jensen in
 Stockholm 1796 height without
 handle 16^{1/4} cm, measuring $\frac{1}{8}$ of a gallon
 Mod. illus.

Fig 103 Series of jugs measuring
 1 stop (1,3 litres); $\frac{1}{2}$ stop; $\frac{1}{4}$ stop
 $\frac{1}{8}$ stop and 1 quintar (8,2 centilitres)
 from 18th century.
 J. J. J.

Fig 104 Bar-jug by Lars Hedman
 in Falun 1714 height with knob
 19,5^{1/2} cm, measuring $1\frac{1}{2}$ stop.
 Evertsberg church Dalarna

Fig 105 Bar-jug by Anders Hedeblom ^(see)
 in Örebro 1731 height without
 knob 17^{1/4} cm; measuring 1 stop.
 Private owner.

Fig 105:1 Bar-jug by Anders Hedeblom
 same in Örebro 1736 height
 without knob 27^{1/2} cm measure 1 stop
 Private owner.

Fig 106 Bar-jug by Jonas Föjgren
in Götterburg 1751 slight with
handle 27 cm; measuring 2 stops.

Wood. illus.

Fig 107a. Bar-jug by Baltzar Rochus
in Mbooga 1744 slight without
handle 13,1 cm; measuring $\frac{1}{2}$ stop.

From A. Föjgren's collection.

Fig 107b. Bar-jug by Lars Sundvall jun
in Järnköping 1777 slight
without handle 14 cm measuring $\frac{1}{2}$ stop

From A. Föjgren's collection

Fig 108. Series of Bar-jugs from 18th
century measuring $1\frac{1}{2}$ kama
(3,9 litres) 1 kama, $\frac{1}{2}$ stop, 1 stop
 $\frac{1}{2}$ stop (0,65 litre)

sight in the biggest jug 24,5 cm

" " " smallest " 13,7 "

Fig 109. Series of measuring vessels from
19th century measuring 1 stop,
 $\frac{1}{2}$ stop, $\frac{1}{4}$ stop, $\frac{1}{8}$ stop and

unequal slight to the edge

from 20 cm (the largest) - to 6,2 cm

(the smallest)

Fig 110 Series of measuring vessels from
the middle of the 19th century from
South Sweden, measuring
40 cub. inches, 15 cub" and 7 cub"
(1 cub" = 26 cu³) Height from 15,5
(the largest) to 8,2 cu (the smallest)

Fig 111 Loving-cup (Välkomma)
by Göran Zsche Stockholm
about 1640 Height without banner
(?) 47 cu. Word. illus.

Fig 112. Loving-cup, undecorated,
engraved 1671 Height without
banner 39,2 cu Word illus.

Fig 113. Loving-cup by Daniel Skirbone
in Gothenburg 1710 Height without
banner 50 cu. 1942
Gothenburg's illus.

Fig 112:1 Loving-cup by Nils Skelt in
Norköping 1681 Height without
banner 50,5 cu. Word. illus.

Fig 113:1 Loving-cup, undecorated, engraved
1716 Height without banner 56,5 cu
Word illus.

Fig 114 Loving-cup by Alldion Beck
in Stockholm 1735 slight
without banner 50,5 cm

Wood illus.

Fig 115 Loving-cup by Elias Stapelzot
in Åbo 1734 slight 50 cm.

Åbo Hist illus.

Fig 116. Loving-cup by Alldion
Jegler in Visby 1755 slight
without banner 51 cm. Wood illus.

Fig 116:1 Loving-cup by J.E. Preutz in
Helsingfors 1763 slight without
banner 59,5 cm. 23/2

Helsingfors National illus.

Fig 117. Loving-cup by Elias Tillberg in
Åbo 1802. slight 48 cm.

Helsingfors National illus.

Fig 118 Loving-cup by Martin Medelius
in Warköping 1801 slight 50 cm

Wood illus.

Fig 119. Loving-cup, undecorated,
engraved 1698 height 34 cm.

Wood illus.

- Fig 119:1 Fortune mug by Sven Roos
1786 in Gottenburg height ^{1 1/2"} 10,5 cm
Wood. clus.
- Fig 120 Mug by Lorez Zedler in Nyköping
1755 height 17 cm. measuring 1 stop.
Wood. clus.
- Fig 121 Mug by Israel Burman sen.
in Stockholm 1800 height ^{1 1/2"} 23,5 cm
volume 1 kanna.
From A Sjögren's collection.
- Fig 122. Sloop, indistinct date 1778
height ^{10"} 25 cm volume 1 kanna.
Wood. clus.
- Fig 123 Mug by C G Alahenborg in
Stockholm 1806 height ^{1 1/2"} 10 cm
Wood. clus.
- Fig 124. Mug with Flay by Anders
Beving in Karlskrona 1810
slight of mug ^{3 1/2"} 9,5 cm, height of flay
^{1 1/2"} 10,9 cm. diam. ^{1 1/2"} 19,4 x 13,7 cm
Wood clus.
- Fig 125 Bottle, undecorated, dated 1638
height ^{1 1/2"} 23 cm
Wood. clus.

- Fig 126. Plate, indistinct dies, ^{engraved} dated
1670 Diam. 26,6 cm. ¹⁶⁷⁰
Nord. Mus.
- Fig 127. Plate by Blas Moritz in Stockholm
about 1680 Diam. 24 cm. ¹⁶⁸⁰
Helsingfors National Mus.
- Fig 128 Dish, indistinct dies, engraved
1651 Diam. 42,4 cm. ¹⁶⁵¹
Nord Mus.
- Fig 129. Plate, deep with indistinct
rose-die, dated 1680
Nord. Mus.
- Fig 130 Plate by Petter Johanson in
Stockholm 1692 or 1695 Diam. 21,8 cm. ¹⁶⁹²
Nord Mus.
- Fig 131 Plate by Ulas Jansson in
Stockholm about 1685 Diam. 25,9 cm. ¹⁶⁸⁵
From A Sjögren's collection.
- Fig 132 Plate by Erik Andersson in
Stockholm 1708 diam. 23 cm. ¹⁷⁰⁸
Nord. Mus.
- Fig 133 Dish by Johan Johanson in
Stockholm 1705 diam. 46,8 cm. ¹⁷⁰⁵
Nord Mus.

- Fig 134 Dish by Melchior Beck in
Stockholm 1719 diam ^{10"}~~48~~ 48 cm.
Wood illus.
- Fig 135 Dish by Magnus Söderberg in
Stockholm 1728 diam ^{14 1/2"} 36,1 cm.
Wood illus.
- Fig 136 Plate by S G Ryman in
Stockholm 1776 diam ^{10 3/4"} 24,2 cm.
From A Sjögren's collection
- Fig 137. Plate by Christian Friedrich Balhoff
in Lund 1777. diam 22 cm.
From A Sjögren's collection.
- Fig 138 Plate by Miklas Lake in Vänersborg
1764. diam ^{2 1/2"} 22,6 cm.
Wood illus.
- Fig 139 Plate by Sven Roos in Gothenburg
1774 diam ^{9"} 22,9 cm.
From A Sjögren's collection.
- Fig 140 Dish by Olov Medicus in
Jönköping 1760 diam 34,5 cm
From A Sjögren's collection
- Fig 141 Dish by Daniel Swell in
Norköping 1753
dimensions ^{15"} 33,5 x 25,2 cm.
Wood illus.

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Fig. 142 Dish by Fleming Gustaf Paschorn
in Stockholm 1763 diam ^{11 1/2"} 52 x ^{11 1/2"} 35,5 cm
Wood. illus.

Fig 143 Dish by Petter Swan in Stockholm
1759 diam ^{10 1/2"} 34,5 x ^{10 1/2"} 24,7 cm
Wood. illus.

Fig 144 Dish by Petter Winge in Sjököpings
1768 diam ^{10 1/2"} 41,7 x ^{10 1/2"} 28,4 cm.
Wood. illus.

Fig 145 Dish by Fleming Gustaf Paschorn
in Stockholm 1762 diam ^{10 1/2"} 39,6 x ^{10 1/2"} 26,5 cm
From A Löfgren's collection

Fig 146. Dish by Carl Sauer jun in
Stockholm 1775 diam. ^{10 1/2"} 48 x ^{10 1/2"} 37 cm
From A Löfgren's collection.

Fig 147. Dish by Petter Noren in Hedamora
1765 diam ^{10 1/2"} 40,3 x ^{10 1/2"} 30,5 cm
From A Löfgren's collection

Fig 148 Dish by Petter Gillman in
Stockholm 1781 diam ^{10 1/2"} 40,1 x ^{10 1/2"} 29,9 cm.
From A Löfgren's collection.

Fig 149 Dish, indistinct rose-die from
about 1780 diam ^{10 1/2"} 32 x ^{10 1/2"} 22,8 cm
Private owner.

- Fig 150 Dish by Sven Roos in Gothenburg
1792 diam 38,8 x 28 cm Nord illus.
- Fig 151 Dish by Jakob Lewné in Stockholm
1784 diam 34,8 x 25,1 cm Nord. illus.
- Fig 152. ^{Dish} ~~Dish~~ by Nils Juselius in Upsjö
1792 diam 34,8 x 25,7 cm Nord illus.
- Fig 153. Dish by G W Lindberg in Örebro
1846 diam. 31,2 cm Nord illus.
- Fig 154 Plate by J. G. Ryman in Stockholm
1790 diam. 23,8 cm Nord. illus.
- Fig 155 Washhand-basin by unknown
Danzig expert about 1580
Diam 23,3 cm
Helsingfors Nat. illus.
- Fig 156 Basin by Peter Anderson in
Stockholm about 1660 diam 26 cm.
Helsingfors Nat. illus.
- Fig 157. Basin by Johan Johansson in
Stockholm 1694 diam. 26 cm.
Nord. illus.
- Fig 158 Basin by Johan Johansson in
Stockholm 1696 diam 27 cm
Nord. illus.

- Fig 159 Basin and jug by J. G. Reynan
in Stockholm 1783 diam of the
basin $29,5$ cm height of the jug 19 cm
Word. illus.
- Fig 160. Water-jug by Magnus Söderberg
in Stockholm 1722 height $19,5$ cm.
From A. Sjögren's collection.
- Fig 161 Water-jug by Carl Widholm in
Sjöbro 1767 height $17,8$ cm
From A. Sjögren's collection.
- Fig 162. Basin and jug by J. G. Reynan
in Stockholm 1767 diam of the
basin $37,7 \times 30,2$ cm. height of the
jug $19,8$ cm. Word. illus.
- Fig 163 Water-jug by Sven Roos in
Göteborg 1768 height $20,2$ cm.
Word. illus.
- Fig 164 Basin and jug by Carl Bröske
in Stockholm 1810 diam of the
basin $36,5 \times 22$ cm Word. illus.
- Fig 165a Basin and jug by Martin
Höberg in Jönköping 1811
diam. of the basin $33,5 \times 22,5$ cm
Word. illus.

Fig 165 b. Basin and jug by B.O. Sauterson
in Stockholm about 1860
diam of the basin 26,5 cm. ¹⁶⁷⁷
Wood. illus.

Fig 166. Water-bank by unknown
expert from about 1700, dated 1724
height 30 cm. ¹⁶⁷⁷
Wood. illus.

Fig 167. Water-bank with cistern by Jacques
Söderberg in Stockholm 1732
height of the bank 41,7 cm ¹⁶⁷⁷
length of the cistern 41 cm. ¹⁶⁷⁷
Wood. illus.

Fig 168 Water-bank by Heinrich Gottfried
Pochom in Stockholm 1740
height 48,6 cm. ¹⁶⁷⁷
Wood. illus.

Fig 168 a. Tureen, round, threaded
dies by an expert in Stockholm 1746
height 22 cm., volume 3 kanon
(7,9 litres)
From A. Sjögren's collection

- Fig 169. Tureen, round, by J. C. Pohlitz
in Stockholm 1743 height $22\frac{1}{2}$ cm
volume $1\frac{3}{4}$ kanna (4,6 liters)
From A Lögner's collection.
- Fig 170 Tureen, round by J Philip Struth
in Norrköping 1805 height 16 cm
volume 1 kanna (2,6 liters)
From A Lögner's collection.
- Fig 171 Tureen round by Göran Sick in
Lovisa about 1810 height $20\frac{1}{2}$ cm.
Helsingfors Nat. Mus.
- Fig 172. Tureen, round by Olof Arhedius
in Gäddede 1760 height $25\frac{10}{16}$ cm
See plate see fig 140
From A Lögner's collection
- Fig 173 Tureen round by Samuel
Weigang in Stockholm 1784
height $24\frac{1}{2}$ cm Nord. Mus.
- Fig 174 Tureen round by Anders Westman
in Falun 1775 height $30\frac{11}{16}$ cm.
Nord. Mus.
- Fig 174:1 Tureen round by Peter Norén
in Sledemora, about 1780
height about 25 cm
Göteborg Mus.

- Fig 175 Tureen round by J. E. Grell in
Västana 1815 height ^{1 1/2} 33,1 cm
Wood. Mus.
- Fig 177 Tureen oval by Melchior Beck
in Stockholm 1746 height ^{3 1/4} 23,5 cm
Wood. Mus.
- Fig 178 Tureen, oval, threadbare dies
from about 1760 height ^{2 1/2} 27,2 cm
Wood. Mus.
- Fig 179 Tureen, oval, by Erik Stritz //
in Stockholm 1766 height about 28 cm
Private owner.
- Fig 180 Tureen oval by Samuel
Hamell in Stockholm 1767
height 29 cm. // //
From A. Sjögren's collection
- Fig 181 Tureen, oval by Carl Wersman
in Stockholm 1769 height ^{1 1/2} 29 cm
Dim. of the plate ^{19 x 11 1/2} 48,1 x 36,9 cm
Wood. Mus.
- Fig 182. Tureen oval by Erik Stritz in
Stockholm 1797 height ^{1 1/2} 19,5 cm.
From A. Sjögren's collection

Fig 183. Tureen oval, by J. P. Deffau in
Växjö 1780 height 30 cm
Private owner.

Fig 184. Food-carrier by Matthias
Rundquist in Stockholm 1832
height 19,4 cm $\frac{1}{4}$ "
Wood. illus.

¹⁸⁵
Fig 185a. Bowl from Nya Lödöse
16th century width 4,3 cm.
Copper, illus.

Fig 186a. Bowl by Petrus Andersson in
Stockholm about 1660 diam 12,6 cm
Wood. illus.

~~Fig 186b. Bowl, unreadable dil
from about 1650 Diam about 14 cm
Wood. illus.~~

Fig 186c Bowl by Göran Grant in
Stockholm from about 1645
diam. 15,3 cm. ⁶ Wood. illus.

Fig 187 Bowl by Bengt Wall in
Uppsala dated 1685 height 29,5 cm
Wood. illus.

photo.

- Fig. 188 Bowl by Melchior Beck in
Stockholm 1709 length ^{10 1/2"} 27 cm.
From A. Högen's collection.
- Fig 189 Bowl by Lars Melberg in
Göteborg 1742 length ^{11 1/4"} 30 cm.
Nord. Mus.
- Fig 190 Bowl by Elias Skönlög in Åbo
1746 length ^{14 1/4"} 36 cm.
Skönlögs Nat. Mus.
- Fig 191 Bowl by Johan Johanson in
Stockholm 1702. Edge diam ^{6 1/2"} 15,6 cm
Nord. Mus.
- Fig 192. Bowl by Claes Fougquist in Gävle
1736 length ^{13 1/4"} 33,5 cm.
Nord Mus.
- Fig 193 Bowl by C.P. Eckerström in
Västera 1832 length ^{9 1/2"} 24,3 cm
From A. Högen's collection
- Fig 194 Bowl by Lars Skedman in Falun
1726 length ^{10 3/4"} 27,6 cm Nord Mus
- Fig 195 Bowl by Carl Jakob Simon in
Stockholm 1819 length ^{14 1/4"} 36,6 cm
Private owner.

- Fig 195:1 Bowl by Niklas Fors in
Västana 1765 length ^{1 1/2"} 35 cm.
Säby church Västmanland
- Fig 196 Bowl by ^{worn out} rose die before 1680
length 19,7 cm. ^{7/8"}
From A. Sjögren's collection.
- Fig 197b Bowl by G. F. Bauman in
Mudersvall 1802 edge-diam ^{7/8"} 19,4 cm
Wood. Mus.
- Fig 197a Bowl by G. F. Bauman in
Mudersvall 1816 edge-diam ^{5/8"} 13,5 cm
From A. Sjögren's collection
- Fig 197c Bowl undegraded from
about 1750 edge-diam ^{3/4"} 8,3 cm
Wood. Mus.
- Fig 198 Oval-bowl from about 1720
undegraded
Göteborg Mus.
- Fig 199
Bowl by Sven Fors in
Göteborg 1780. edge-diam ^{6"} 15,1 cm
Göteborg Mus.
- Fig 200 Bowl by Alsthen Beck in
Stockholm 1720 diam ^{1 3/4"} 33,5 cm.
Wood. Mus.

Fig 201 Bread-plate by C.G. Almlund
in Stockholm 1776 ^{11 1/2 x 11 1/2 cm} Diam 28 x 20,5
Wood illus.

Fig 202a Salt-cellar by J. D. Smith
in Worsbasing 1743
Foot diam. ^{10 1/2 x 10 1/2 cm} 7 x 5,7 cm
From A Höfger's collection.

Fig 202b Salt-cellar by J. D. Smith
in Worsbasing 1745 Height about
6 cm. Private owner.

Fig 202c Salt-cellar by J. E. Smith
in Uppsala 1782 Foot diam 6,6 cm
Wood. illus.

Fig 202d Salt-cellar by Petrus Bourman
in Eskilstuna 1765
^{10 1/2 x 10 1/2 cm} Foot diam. 8,2 x 6 cm
From A Höfger's collection.

Fig 202e Salt-cellar undecorated form
about 1760 Foot diam 8,3 cm
Wood. illus.

Fig 202f Salt-cellar undecorated form
about 1780 Foot diam 5,8 cm
Wood. illus.

Fig 203 Salt-cellar by Claes Jönquist
in Gävle 1757 Height 15,5 cm.
Wood. obs.

Fig 204 Butter-box by Nils Eliehnsson
in Stockholm about 1625
Foot diam. 3,5 cm
From A Sjögren's collection

Fig 205 Butter-box by Elias Ståhlent
in Åbo 1765 Foot diam. ca 10 cm
Åbo Dist. obs.

Fig 206 Butter-box by Anders Falk in
Sjöping 1776 Foot diam. about 15 cm
Björskog church Västmanland

Fig 207 Butter-box by Erik Stieby in
Stockholm 1756 Foot diam. 10,7 cm
From A Sjögren's collection.

Fig 208 Butter-set undecorated, from
about 1800 Height 14,2 cm.
Wood. obs.

Fig 209 Sugar-caster by Carlsson Sjöblad
in Visby 1771 Height 15,6 cm.
Wood. obs.

Fig 210 Sugar-caster by Peter Söhrn
in Stockholm 1759 Height 16,6 cm.
Wood. obs.

Fig 211 Sugar-caster by Peter Wästerman in
Gävle 1763 height 23 cm.

Wood. Mus.

Fig 212. Powdered sugar bowl by
Sohan Nyström in Norrköping 1802
Height 21.5 cm.

Wood. Mus.

Fig 213 a Mustard-pot by Jeremias
Björn in Norrköping 1763
Height 13 cm.

Wood. Mus.

Fig 213 b Mustard-pot by Niklas
Jons in Värmland 1762 height 11.5 cm.

Wood. Mus.

Obs! Fig 213 c Mustard-pot by Anders
Rhemman in Söderhamn from
about 1780 height 13 cm.

Wood. Mus.

Fig 213 d Mustard-pot undegased from
about 1800 height 13.5 cm.

Wood. Mus.

Fig 214. Spice-pot by Erik Anderson
in Stockholm about 1690

Dim 8,3 x 10 cm, height 5 cm.

Wood. Mus.

- Fig 215 Spice-pot by Peter Soadun
in Stockholm 1744 ^{11 1/2} Diam 10,6 x
x 10,6 cm height to the cover 5 cm.
- Fig 215a Spoon type from 15-16th
century length 16 cm.
Wood illus.
- Fig 215b Spoon type from 15-16th
century length 17 cm.
Wood illus.
- Fig 215c Spoon type from 15-16th
century length 19 cm.
Wood illus.
- Fig 215d Spoon type from 15-16th
century length 20,2 cm.
Wood illus.
- Fig 215e Spoon type from 16th
century length 11,1 cm.
Gothenburg's illus.
- Fig 215f Spoon from 17th century
length 17,6 cm. Wood illus.
- Fig 215g Spoon by Erik Anderson
in Stockholm 1701 ^{7 1/2} length 20 cm.
Wood illus.
- Fig 215h Spoons from 19th century
length about 13 cm Wood illus.

Fig 215: Ladle by Peter Åberg in
Stockholm 1754 height 42 cm.
Wallengrsk's coll. Stockholm

Fig 215.k Ladle by Anders Åker man in
Södermanland about 1775
height 41.5 cm wood coll.

Fig 216 Coffee-pot by Alledion Beck
in Stockholm 1733 height ^{10"} 25.5 cm
wood coll.

Fig 217 Tea-pot by Peter Åh in
Stalskrona 1759 height in
Private owner

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Fig 218 Tea-pot by B. J. Georgi in
Stalskrona about 1730 height 18 cm
From A Löfgren's collection

Fig 219 Chocolate-pot oval, by
Samuel Chamell in Stockholm
1747 height 18 cm
From A Löfgren's collection

Fig 220 Coffee-pot by Karl Weygang
in Stockholm about 1760
height 25 cm

? ownership.

Fig 221 Coffee-pot, oval, by Gudmund
Isling in Jönköping 1766 height ^{10"} 25.7 cm
Wood coll.

Fig 222 Coffee-pot by Gudmund Östling
in Vimmerby 1766 height without
nipple ^{6 1/2} 12 cm. wood. illus.

Fig 223 Tea-pot, oval, by P. J.
Wallsen in Alaislad 1811
height without nipple 15.6 cm
From A Röjger's collection.

Fig 224 Tea-pot, oval, by Johan
Sjölshäm in Västernärke 1771
height ^{1 1/2} 16.8 cm wood. illus.

Fig 225 Sugar-box by Jonas Jänngren
in Gottenburg 1748 length 15.4 cm
From A Röjger's collection.

Fig 226 Sugar-box, oval, by Lars
Sundvall jun. in Jönköping 1782
Diam ^{3 1/2} 12.3 x 8.9 cm
Jönköping's illus.

Fig 227 sugar-box, oval, by Bengt
Stahlshäm in Skåne 1763
Diam ^{3 1/2} 13.3 x ^{1 1/2} 10 cm
From A Röjger's collection

Fig 228 Tea-caddy by C. G. Linder
in Gottenburg 1809.
Diam.
Gottenburg's illus.

Fig 229 cream-jug by Hans Wansberg
 Stalmar 1778 Length 19,4 cm.
 Wood illus.

Fig 230 cream-jug by Svane Roos in
 Gottenburg 1792. Length 19,2 cm
 Wood illus.

Fig 231 candle-stick by Johan
 Johansson in Stockholm dated
 1690 height 11 cm.

Fig. 232. candle-stick by Martin Pothus
 in Stockholm before 1694 height 10 cm

Fig 233. candle-stick by Petter Skult in
 Jönköping 1702 height 13,4 cm.
 Wood illus.

Fig 234 candle-stick by Hans Jönsson
 in Jönköping about 1710; height 13,7 cm
 From A Löfgren's collection.

Fig 235 candle-stick by Alchior Beck
 in Stockholm 1725 height 15,6 cm
 Wood illus.

Fig 236 candle-stick by Johan Örnving
 in Jönköping 1752 height 15,1 cm
 Wood illus.

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Fig 237 Candle-stick by Michel Panton
in Charlshona 1748 height 15,5 cm
Mod. illus.

Fig 238a candle-stick by Anders
Hedenbom senior in Örebro 1721
height 17,5 cm
From A Löfgren's collection

Fig 238b Candle-stick by Jacob
Sauer junior in Stockholm 1735
height 16,6 cm Mod. illus.

Fig 238c Candle-stick by Erik Björkman
in Stockholm 1748 height 14,3 cm
From A Löfgren's collection.

Fig 239 Candle-stick by Niklas Fors
in Västerås 1752 height 15,1 cm
Göteborg's illus.

Fig 240 Candle-stick by Balzar Rodius
in Arboga 1759 height 18,8 cm
From A Löfgren's collection.

Fig 241 Candle-stick by Lars Sundvall
jun. in Gäddede 1776 height 19 cm
From A Löfgren's collection.

Fig 242 Candle-stick by Jacob Sauer, the
youngest in Stockholm 1768
height 22,8 cm
From A Löfgren's collection.

- Fig 243 Candle-stick by Petter Gilleman
in Stockholm about 1775 height ^{11 1/2} 23,5 cm
Bot. church Södermanland
- Fig 244 Candle-stick by Claes Törngvist
in Gävle 1758 height ¹⁶ 16 cm
Wood. illus.
- Fig 245 Candle-stick by Erik Björkman
in Stockholm 1756 height ^{7 1/4} 7 cm.
From A Lögren's collection
- Fig 246 Candle-stick by Anders Stockhaus
in Linköping 1783 length ^{18,5} 18,5 cm
Wood. illus.
- Fig 247 Candle-stick by Erik Strick
in Stockholm 1802 height ^{19 1/2} 19,5 cm
Wood illus.
- Fig 248 Candle-stick by Erik Strick
in Stockholm 1800 height ^{27 1/8} 27,6 cm.
From A Lögren's collection.
- Fig 249 Candle-stick by Carl Bröcke in
Stockholm 1806 height ^{30 1/2} about 30 cm.
Private owner.
- Fig 250 Candle-stick by Elias Justelius
in Eksjö 1795 height ²⁵ 25 cm.
From A Lögren's collection.

- Fig 251 Candle-stick, two-armed by
S. B. Sundling in Gottenburg 1799
height ¹⁷⁹⁹ 34 cm. Wood illus.
- Fig 252. Candle-stick by Erik Christy
in Stockholm 1787 height 22,6 cm
From A Fogren's collection.
- Fig 253. Candle-stick by Jacob Simonius
Stockholm 1788 height — cm.
Private owner.
- Fig 254. Candle-stick by Martin Alberg
in Jönköping 1786 height ¹⁷⁸⁶ 21 cm
Private owner.
- Fig 255. Candle-stick, three-armed by
Jakob Bauer the youngest in
Stockholm 1791 height ¹⁷⁹¹ 36 cm
From A Fogren's collection.
- Fig 256. Candle-stick by Martin Alberg
in Jönköping 1813 height c:a 30 cm.
Private owner.
- Fig 257. Candle-stick by Martin Alberg
in Wörköpung 1800 height ¹⁸⁰⁰ 30,5 cm.
Wood illus.
- Fig 258. Candle-stick by Göran Zick in
Lwisa about 1810 height ¹⁸¹⁰ 19,5 cm
National illus
Helsingfors.

Fig 259. Candle-stick by Johan Sundblad
in Åbo 1843 height ca 18 cm.
Åbo. Hist. Mus.

Fig 260 candle-stick by Erik Skjeltz in
Stockholm 1775 height 12,4 cm.
From A Löfgren's collection.

Fig 261 candle-stick by Gerhard
Sindqvist in Stockholm 1808
height 10 cm Wood Mus.

Fig 262. candle-stick by Nils Gustafsson
in Växjö 1823 height 10,8 cm
Wood Mus.

Fig 263. candle-stick by Nils Gustafsson
in Eksjö 1825 height 11,8 cm.
Wood Mus.

Fig 264 candle-stick, three-armed,
by Martin Wredius in Norrköping
1802 height 45,5 cm
Private owner.

Fig 265 candle-stick by Nils Gustafsson
in Eksjö 1817 height 39,2 cm.
Kulturhist Mus. in Lund.
Culture. Hist Museum in
Lund.

Fig 266. Pewter embroidery on a bag
from the Lapp territory of
Jämtland.

Wood. Mus.

Fig 267. Pewter embroidery on
reindeer skin from the
Lapp territory of Lycksele
in Västerbotten.

Wood. Mus.