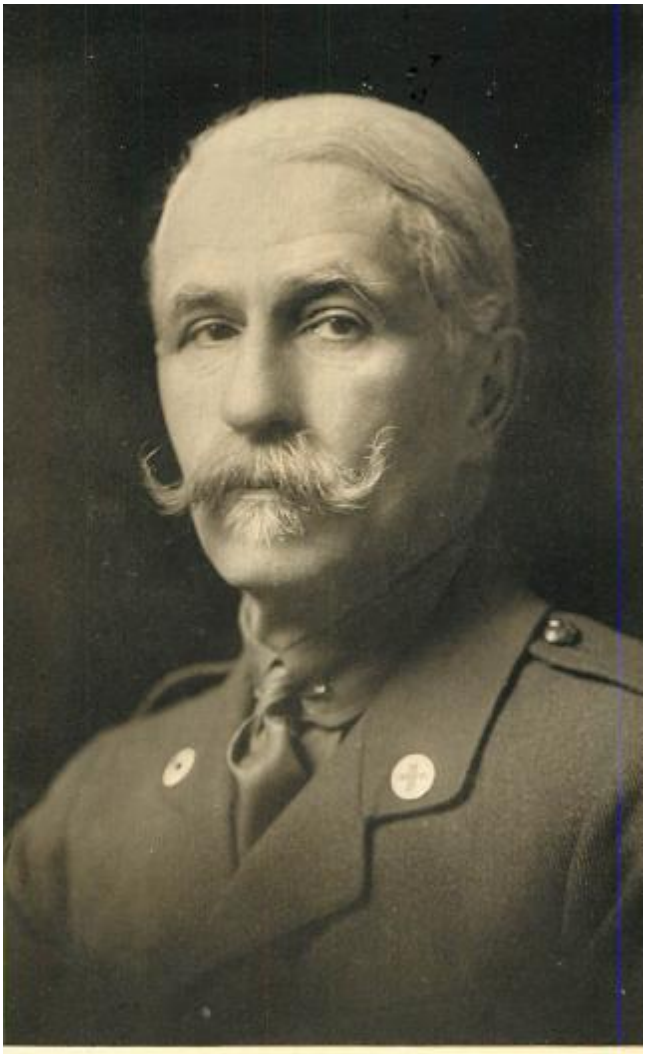
Addendum to

Antonio F de Navarro Collection information



ANTONIO F. de NAVARRO, Esq., F.S.A.
FIRST PRESIDENT (1919).

Of the Society of Pewter Collectors

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This document was collated by John Bank in 2013

OCTOBER, 1908

The COUNTRY HOME

THE COURT FARM, BROADWAY

Illustrated from special photographs

It has been claimed, and not without good reason, that the village of Broadway is the prettiest in England. Bordering on its main street lies the Court Farm, the home of Mr. Antonio de Navarro and his wife, whose maiden name, as our readers will well remember, was Miss Mary Anderson.

Figure 2. The Home of Mr. and Madame de Navarro at Broadway

The Court Farm is shown on the right, and Miss Maude Valérie White's cottage, now joined to it, on the left.

To-day the house consists of two cottages (see Figure 2), both of which date from the beginning of the seventeenth century. Of these the Court Farm proper, in which Mr. and Madame de Navarro took up their abode some thirteen years ago, is the larger, and was once a public school. Halliwell Phillips, the great Shakespeare scholar, was educated in what is now the dining-room, and here Mr. de Navarro discovered the old fireplace shown in

Figure 7, which had been covered up.

The second cottage formerly belonged to Miss Maude Valérie White, the composer, and it has been most successfully connected to the other by the hall or ballroom which Mr. de Navarro has built (see Figure 5). The oak panelling of this is old, as are the finely-carved mantelpiece and much of the furniture. On the wall hangs the unfinished portrait of Madame de Navarro, by Watts, which we have been very kindly permitted to reproduce here (see Figure 1). With regard to this there is an interesting story. About the time at which it was undertaken Madame de Navarro happened to be breakfasting with the late Mr. Gladstone. He prophesied that the sittings instead of being completed in the usual time would extend over a number of years. The reason given was that Mr. Watts was such a very brilliant and sympathetic conversationalist that the inevitable outpouring of the great man's soul and mind would extend the paint-

From a photograph *by F. Beeson*

Figure 3. Madame de Navarro's private Chapel at the Court Farm, Broadway

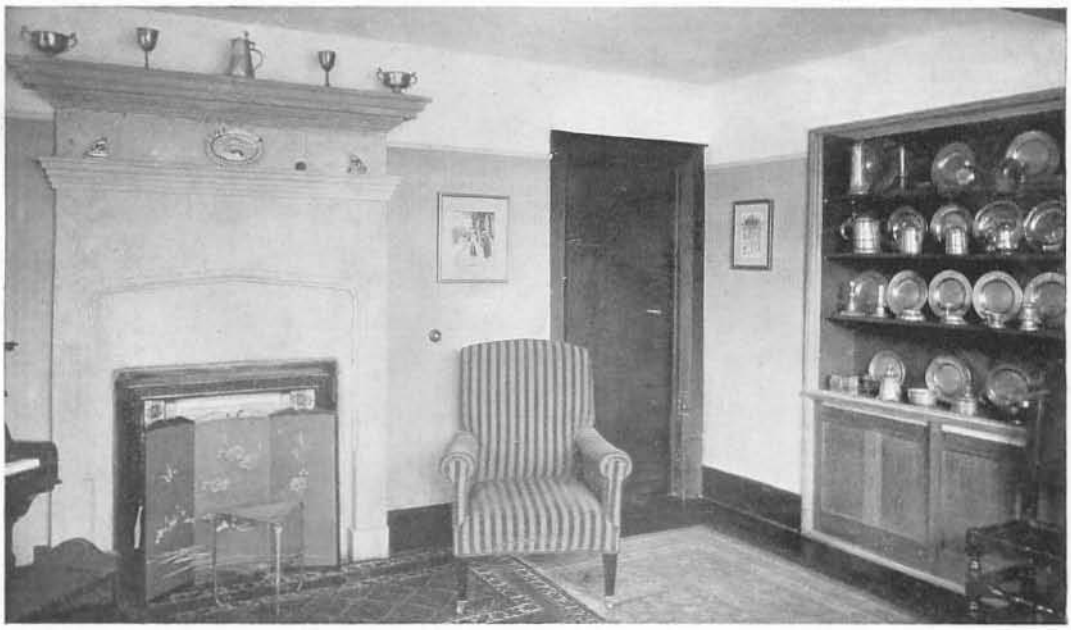


Figure 4. The room in which Miss Maude Valérie White composed many of her songs

It is now Mr. de Navarro's study and contains much of his celebrated collection of pewter

Figure 5. The Ballroom, Court Farm, Broadway

This was built to connect Court Farm and Miss Maude Valérie White's cottage

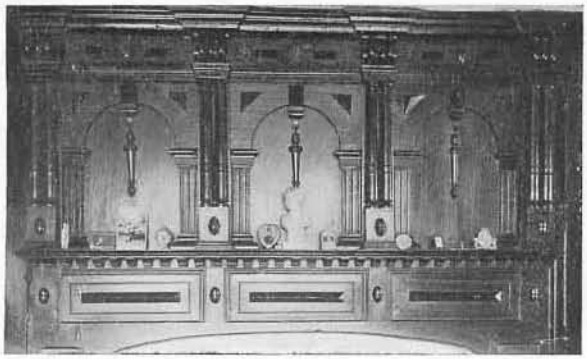


Figure 6. A Jacobean Overmantel in Madame de Navarro's boudoir

It is curious that such work should have been put into a small cottage

ing of the portrait to years; indeed, such was the case, and the picture itself was never really quite finished. It need hardly be said, however, that the time thus spent was of very especial delight to the sitter.

One room in Miss White's cottage, which Madame de Navarro uses as a boudoir, contains the original Jacobean overmantel (see Figure 6). Close to it is Mr. de Navarro's study, in which Maude Valérie White wrote many of her songs and much of her forthcoming opera. Here is kept a great part of the present owner's celebrated collection of pewter, which is seen in Figure 4. Many of the pieces date from the fifteenth century, and included is a very interesting little Elizabethan posset cup.

On the ledge above the fireplace in the same picture will be seen two ornaments in the form of pheasants. These look very much like the brass figures described by Mr. Yoxall in our June number, but in reality Mr. de Navarro's specimens are made of pewter, and, curiously enough, he bought them in Broadway. Their interest, moreover, is considerable, as in all his experience he has only met with one other pair. Figures 8 and 9 will give some idea of the beauty of the gardens at the Court Farm.

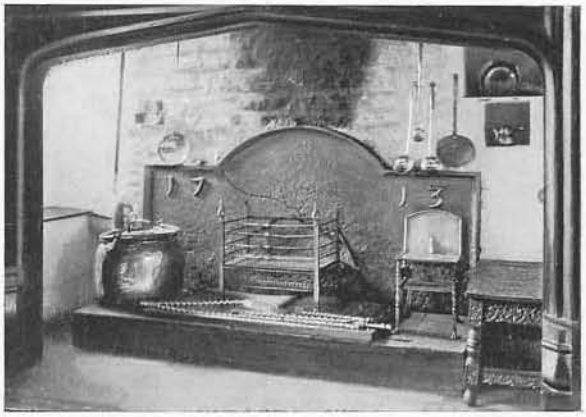


Figure 7. Old Fireplace in the dining-room

Discovered by Mr. de Navarro in the room in which Halliwell Phillips was educated

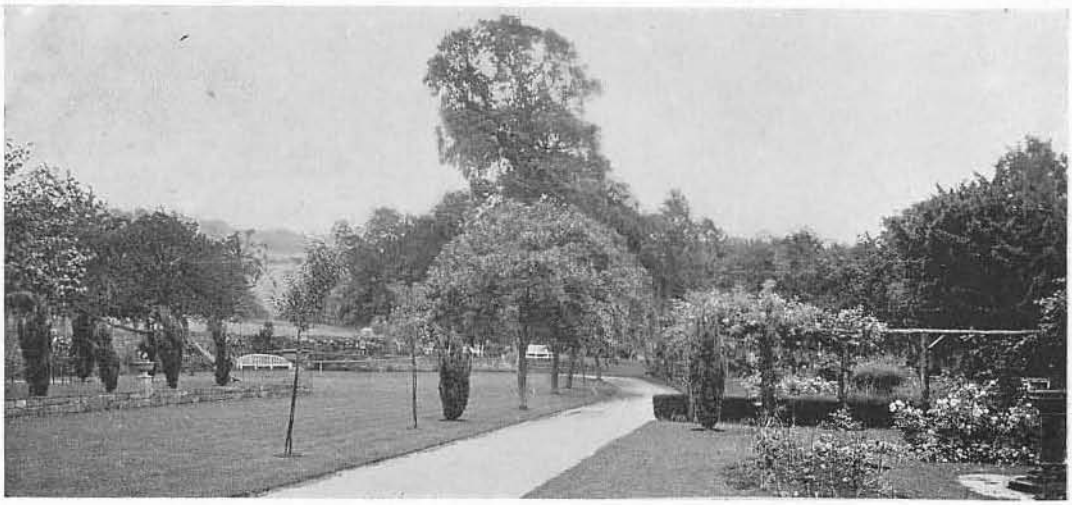


Figure 8. The Garden, looking from the house

Figure 9. The Court Farm as seen from the garden

The ballroom runs between the two gables

Figure 1. The Portrait of Madame Mary Anderson de Navarro by Watts

The late Mr. Gladstone prophesied that it would take years to complete the picture, and in fact it was never quite finished

THE EVOLUTION OF THE TANKARD.

IF England has no Academy to watch over the integrity of her language, and forbid the misuse of words, she has at least a national temperament which does not lend itself willingly to variation. It is true that language takes its colour from the temper of the times, and the literature of to-day is as marked in difference from that of Addison and Steele as was their fashion at variance with that of the Golden Age.

COMMONWEALTH PEWTER.

But this elasticity of language, which enabled the different periods to leave their impress upon the phraseology of their time, concerned itself principally with changes of thought, fashion, conditions, moral or intellectual, not with the misuse or dislocation of words. To call a spade a spade serves not only to describe the broad manner of the Elizabethan age, but to confirm the fact that they clung tenaciously to the technical meaning of their terms, adhering to the practice even when dealing with subjects not usual in what is termed "polite society." This tenacity, emanating from a temperament accepted as national, would therefore lead one to believe that the institution of a National Academy, similar to that of France, would not be an absolute necessity, except perhaps for the extension of her language to meet the needs of progressive science. Yet there have been many changes, marked and arbitrary, in the use of words, some going so far afield as to find only in distant colonies a preservation of the original use and meaning. Perhaps one of the terms most interesting on account of the vicissitudes—I had almost said "dangers"—through which it has passed is the word tankard.

It is difficult to realise that the dainty vessel now bearing that appellation was originally a huge pitcher of wood, bound with iron, holding about three gallons, and used for carrying water. As far back as the thirteenth century, in MSS. bearing upon the times, we find the word "tankard" applied to those vessels alone, and the men who fetched water from the conduits for the supply of London houses were termed "tankard-bearers." Mr. W. Cripps, in his article on tankards in "Old English Plate," cites a Coroner's Roll of 1276, which narrates how a water-carrier named Grene came to St. Paul's Wharf, entered a boat there for the purpose of filling his tankard, and while lifting it on to the wharf, fell into the water and was drowned.

The use of these vessels was not confined alone to metropolitan districts. In old accounts and inventories, from the thirteenth to the sixteenth century, we find them constantly mentioned among farming implements, in wood, and later in "lether," and used not only to carry, but to store water, collected for daily needs. They retained possession of the term till late in the sixteenth century, when it was first used to designate a drinking cup or mug. This is all the more remarkable for the reason that the old water-pitcher, or tankard, had not then fallen into disuse. As late as the first quarter of the seventeenth century we still find it mentioned in the old manner, and with no allusion to the fact that the vinous usurper had been admitted to share the term.

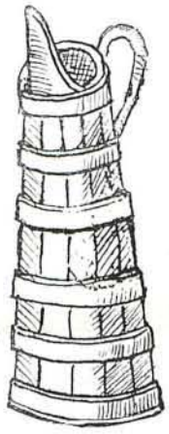
It is probable that the first alteration in the meaning of the word occurred in the case of the wooden tankard of the Middle Ages. These were small enough, in special instances, to be used as drinking mugs; and in the sixteenth century they were often capped with lids. The next application of the converted term happens with the Black Jack, or leathern tankard, of the same century. This vessel was used not only as a pitcher, but, in its reduced size, as a drinking cup or mug. Although the "lether bottel," or keg, and the wooden variety which superseded it, are distinct from the leather jack, or tankard, they supply chronologically an instance of the survival of the original water pitcher, and a consequent rehabilitation of the ancient meaning of the term. They were both used to carry liquor into field and forest for the convenience of workmen, and both have, strange to say, survived to this day. Occasionally they may be seen in the harvest-field, although small kegs bound with iron, and, later, stone jars, have practically superseded both. The "lether bottel" was at first only to be found among the domestic utensils of the rich, but in the sixteenth century it became common among the agricultural population, which included both shepherds and harvesters.

PEWTER; 1670-80.

During the gradual transition from water-tub—or "tymber-tub," as it was sometimes termed—to the silver or pewter drinking vessel, the tankard served for a time as a flagon. Old drinking songs give ample testimony of the fact, and further illustration may be found in Misereres of the fifteenth century. An ecclesiastical analogy occurs in the old straight-sided and distinctly tankard-shaped church flagon of the Elizabethan period, which first appeared in pairs, to supplant the wine and water cruets of pre-formation days. It is refreshing to realise in this confusion of terms, in this restless *va-et-vient* of meanings, that at least the flagon, from earliest times, has resisted all departure from its original use. Its praises are sung by the Canticles (ii.) "Stay me with flagons . . . . for I am sick with love," and to this day it adheres tenaciously to its

SET OF CHARLES II. PEWTER TANKARDS.

patriarchal title and meaning. Some of the earliest tankards, in the present sense of the term, were highly ornamented, 6in. to 7in. in height, and were used as communion flagons. During the reigns of Elizabeth, James I., and Charles I. they became more elongated, higher in stature, and were frequently ornamented with rich strap and flat repoussé work with chasing. The covers were decorated to match the ornamentation of the drum. During the Commonwealth, the Puritan austerity of the time found its reflection in the altered shape and size of the tankard. Ornamentation was reduced to a minimum, and the diminished size of the drinking vessels served to remind Cromwellian throats that thirsty measures were no longer the order of the day. The Commonwealth tankard was squat in form, the lid flat, the drum often displaying a slight entasis. This type was continued through the reign of Charles II., although in the case of the larger vessels the bodies were often divided by twisted wire (or cord) mouldings, and supported on lions couchant. The handles also became more ornate.



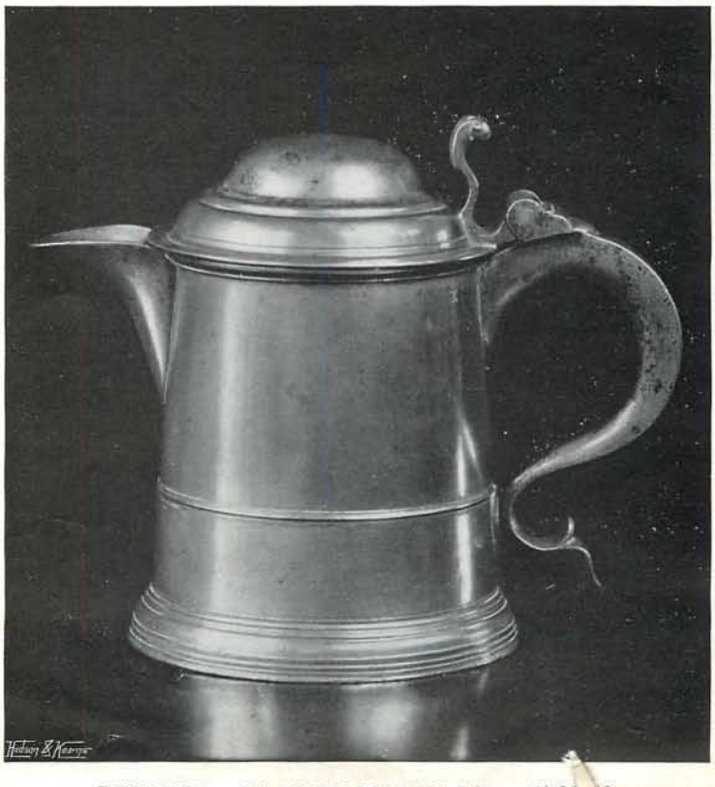
AN OLD "TANCARDO DI LIGNO."

Early in the eighteenth century the straight side and flat top gave way to the swelling drum and dome lid, and all that survived of the former type was the scrolled handle, which in later years became somewhat massive. The thumbpiece, usually a short perpendicular shaft in the case of straight-sided drums, assumed later a sympathetic forward curve to harmonise with the domed lid. Here alone, in this little feature, did the silversmith, or pewterer, occasionally allow himself the indulgence of whatever individuality or idiosyncrasy he might possess; it mattered not how definite the period of drum or lid. Generally of a straight or couchant scroll pattern, simple or elaborate, the thumbpiece varied from the two-lobe to the two cock-heads battant; from the interlaced dolphins to the owner's crest, when adaptable; assumed forms of delightful variety, in which the maker seemed to gather and locate the stamp of his passing mood or individuality. What pleasurable interludes, those occasional moments of unhampered indulgence, in lives, perhaps, of slavish association with conventional shapes and periods, not in harmony with the taste of the artist!

The most beautiful of all tankards is, perhaps, the Charles II. type. Severely simple in composition, unassisted by fillet or elaborate mouldings, often bare of engraving or of ornamentation, it relies entirely for its beauty upon a quiet dignity of line, an unstrained harmony of proportion which contribute to it an air of singular distinction. There is, in addition, a certain quaintness about it; the ample, self-satisfied drum, the curving handle, a certain tip-toe alertness to the thumbpiece, a somnolent droop of lid, which impart to it something akin to personality. As I look now upon a row of such pewter tankards, mouth-closed specimens of the seventeenth century, they seem quietly asleep, with the fumes of vanished centuries drowsing in their silent drums.

The most distinguished feature of the Charles II. tankard is the lid. Simply, I might say inevitably, composed, the slight extension supplying a subtle note of balance to the entire piece, it is the very soul of the vessel. If a proof be needed, open the lid; and however happily drawn, proportioned, the slanting drum, the moulded base and curving lid, they are but the members of a fair but soulless body. Close the lid, and you have a thing of faultless beauty, made so by the felicitous association of elements inevitably related. That delightful note of quiet authority, of finality, manifested, perhaps, only in what is perfect in simple, I had almost said classic, composition—here you have it in its purest form.

Much that can be said of the silver flagon and tankard applies as well to the pewter vessels bearing the same appellations, but in a lesser degree. Originally the ancestor and progenitor of the silver vessel, the pewter tankard had ultimately to abdicate in favour of its precious substitute, and thereafter was content to imitate, at a humble distance, the shape and styles of its successful usurper. That a precious-metal standard of excellence and finish was not often reached in the case of pewter was probably due to the fact that the pewterer never became a silversmith, and that the silversmith did not consider the baser metal worthy of his attention. But there are, notwithstanding, some fine pewter specimens, which, for simple beauty of design, dignity of line, texture, and quiet lustre, would comparatively hold their own even against their more polished brethren. There is little to be said of the tankards of swelling drum and dome lid, except that those retaining the Charles II. shape, and accentuated by a delicate fillet surrounding and dividing the drum, were perhaps the most elegant; all the more so if a well-modelled lid gave the proper balance to a flowing handle, already become somewhat massive.



PEWTER FLAGON-TANKARD; 1730 '0.

From water to wine; and now, to retrace our steps, from wine to water—a blue-ribbon inversion—I append an illustration of the old *tancardo di ligno*. Evolution in its most whimsical, elastic sense should here be satisfied. For the tankard has adventured in wood, iron, leather, pewter, silver; has ebbed and flowed in size, importance, style, and usage; has repudiated its plebeian origin, and berthed itself, in silver, between men's lips (taken verily to drink).

And the sturdy backs that strained along river banks, bringing water, fresh and sweet, from running streams, toil no more. Where, indeed, in this world of flight and bewildering tumult—the voice of man supplanted by throats of steel—where now are the warning cries of boatmen? where the song of the tankard-bearers?

THE EVOLUTION OF THE TANKARD.—II.

AS if to celebrate the Restoration, perhaps to quench the lurking thirst of Commonwealth years, the tankard, elastic of conscience and politics, swelled to royal proportions at the accession of Charles II. to the unoccupied throne. And (let us say), to further accentuate the event, pegs were introduced in the drum, at perpendicular distances, from bottom to lid, as a sporting stimulus to the drinker's thirst and capacity. If the expression 'wetting your whistle' has no authentic connection with the tankard-handle sometimes provisioned with a whistle as a means of calling for more drink, 'drinking to the pin' was the colloquial phrase used in connection with the afore-mentioned pegs. The primary object of the 'peg' or 'pin' was doubtless to mark different measures: gill, half-pint, quart and so on; also to indicate the limit of each drinker's draft. Tankards were not as numerous as customers in those bibulous days, and a means of surmounting the difficulty probably suggested the use of the peg. As early as the sixteenth century we find in Nash's 'Pierse Penilesse, his Supplication to the Divell,' mention of the pin or peg. Two centuries later it was still in use, if we may take the authority of an anonymous author (1796): 'the first person was to empty the tankard to the first peg or pin; the second . . . to the second, etc.' Longfellow in his 'Golden Legend' refers to the peg :

> Come old fellow, drink down to your peg !
> But do not drink any further, I beg !

and it is within the reach of legitimate imagination to believe that what began as a necessity brought into existence little coteries of sympathetic spirits, banded together for cheery intercourse, during which they further cemented their friendship by toasting from the same bowl. Round-robins of wine and good fellowship! Little harmonies of socialism and intemperance! It was not long before the sporting instinct crept in (to the tankard), and experiments as to how many pegs could be reached at a single gulp became a popular pastime. With increasing skill and adventure, came the refinement of attempting to measure the different distances by varying the amount imbibed.

Fuller in his Church History (1655) mentions the command that '"Priests should not go to Publick Drinkings, *nec ad pinnas bibant*, nor drink at Pins." This was a Dutch trick . . . of Artificial Drunkenness, out of a Cup marked with certain Pins, and he accounted the Man, who could nick the Pin, drinking even unto it.' How frequent (and satisfying) must have been the initial failures, how much liquid consumed in corrective attempts, how tickled the palate before the precise accuracy of gulp was acquired! This attained, the difficulty overcome, bets must perforce have become the order of the day, or, rather, of the peg, among the 'proficients,' and the ever-increasing number of amateurs were left to the subtle stimulus of their failures. Between the two, an exuberant tide of indulgence set in, and the memory of puritan austerity was drowned in vinous reaction. But let it not be understood that the 'peg,' or 'pin,' was an invention or discovery of the Restoration. Its origin, at least in England, dates back to the tenth century, when King Edgar ordered that pegs should be fastened to drinking-horns at stated distances. His object, however, was a restrictive one, and whoever drank beyond his peg was 'obnoxious to a severe punishment.' The peg-tankard never attained to general use permanently. Its obvious disadvantages doomed it to a temporary vogue, and the introduction of more numerous drinking vessels, in differing measures, made of those that survived the melting-pot specimens of ancient usage. I have never seen a pewter peg-tankard; nor have I been able to discover any reference to one in records or inventories of the seventeenth or eighteenth centuries, but it is safe to believe that they did exist. Frequent mention of 'peg-tankards' is to be found, and as pewter was in common use during both centuries, it is natural to suppose that they did exist in that metal, and possibly in numbers. Previous to the Restoration 'pegs' were probably to be found in the wooden tankards then in use, but not in the Black Jack, as they would have introduced a danger of leakage. But we may put aside both these mediæval vessels, for the reason that pewter had, to a great extent, superseded both at the Restoration.

The Charles II. tankard died hard, or at at least in part; and we find as late as George II. the seventeenth century drum still adhered to, with the occasional difference of a higher, more important base, and a delicate fillet encompassing the lower portion of the body of the tankard. This surrounding fillet had the subtle effect of clothing the drum, which otherwise presented a somewhat naked appearance. It, furthermore, prepared the eye for the domed lid, with its repeated mouldings, which superseded the flat top. The greatest loss, at least in delicacy, in the departure from the Charles cover, was the disappearance of the little front extension to the (if I may use the expression, the more definitely to locate it) brim of the lid. In my previous paper on this subject, I called attention to the subtle part which this diminutive projection played in the balance and proportion of the entire vessel; and I may here add that although the little member was often of conventional design, many exceptions are to be found which allow

1680. 1690. 1710. 1760. 1750.

RECORDS IN PEWTER.

a more intimate range of the pewterer's mood and mind. This was also the case, but to a more elaborate extent, in the thumb-piece. The handle, which during the seventeenth century formed only a necessary part of the vessel, and was remarkable only for its perfect relation to drum, lid and thumb-piece, expanded to sweeping dimensions during the succeeding century. The development, if unsuccessful, was at least interesting as an illustration of the inevitable disintegration which takes place when any part of a perfectly composed object is disturbed by accident or by intention. With the dome-top, and the increase of elevation it supplied, there was a certain balance which diminished the vagary and size of the sweeping handle; but associated with the distinguished flat-lid, it became in its exaggerated form a *mésalliance* of singular inspiration. I give an example, better to illustrate the incompatible union. I never saw a combination bring out more mercilessly the unassimilable individuality of each component part. The distinguished drum (with back turned) seems to have pulled its flat cap still lower over its brow, in protest; the plebeian handle recoils, as if ashamed of the association. When these flowing handles assumed massive proportions, and the strain, particularly in the case of a soft metal like pewter, grew beyond the endurance of the drum, it was found necessary to compose them with a hollow interior, in order to reduce their excessive weight. The difficulty was, how to achieve this result. After many experiments the method was discovered, and in a very simple and effective way. The casting of pewter in ancient days was by means of metal moulds. As a rule these were made very hot, but when the object was to effect a hollow interior, the mould was used almost cold, in order to harden quickly the outer shell of the handle. In casting by this process, the caster would pour into the shaped mould the molten pewter, and as quickly sling out the central fluid, which was thus not given time to solidify. The result was that the metal nearest to the mould, cooling quickly, remained, forming the massive handle, while the core, which had shot its bolt, was tunnelled from end to end. The entire process took but one minute's time; and it must have been a neat sight to watch the clever twist of wrist which sent the silver jet flying through the half light. The larger the handle, the more deliberate was the process; and in these cases the mould, when filled from the 'get,' or opening, was simply reversed, and the still molten metal poured its way quietly back into the ladle. It was a simple process, simple as were many of the modes and means of ancient times. And what is still more remarkable, is the fact that the process prevails to this day. The pewter tankard, long ago relegated to disuse; the ingenious device suggested by its flowing handle, still undisturbed by modern invention! There is something of an old-world peace in the thought, in the momentary belief of a return of ancient methods, an unlooked-for reassurance in this unexpected asset of perished days. And so the return tide of survival, rehabilitation, goes on increasing, harvesting as it runs.

WORTHY OF STUDY.

I see before me, indistinctly, in the flicker of dying embers, a row of tankards, flagons, cups, silently gathering value with their accumulating years. From kitchen-dresser to cabinet, after centuries of neglect! There is a note of humour in the transposition . . . of quiet revenge! ANTONIO DE NAVARRO.

A CHAT ON PEWTER.

ENTOURAGE—what a comprehensive term; how subtle, how reasonable its mission; how necessary, not only for the happy development of all artistic impulse, but for the proper exposition of any work of art! And for the want of stimulating surroundings, how often does the initial idea falter, and the result of inspired effort lose its physiognomy in the blight of unsympathetic environment! Indeed, the output of all creative effort, if it has its source in inspiration, owes its existence also to the gradual or instantaneous influence of entourage. And this is equally true of him who repudiates absorption from externals; for isolation is an entourage as subtle and effective as is the companionship of exciting surroundings. The scholar who retires within himself has already absorbed from his entourage stores of thought, of observation, of digested knowledge, which keep him company substantially during his solitary hours. The student of Nature, *per contra*, gathers material and enthusiasm from daily contact with actualities. To the inanimate world, the law of harmony applies in the same relative degree. Incapable of action, of self-help, they still embody—things of beauty—the living soul of him who fashioned them, and cry out mutely, indeed pathetically, for surroundings which invite a confident display of their charms. Else all is discord or bruised harmony. I have seen a bit of Chelsea on an oaken dresser shrink with almost human understanding. Reverse the order; a Jacobean cupboard in a Louis XV. boudoir. I cannot imagine which of the two would be the most injured commentator; the pouting protest of gold leaf and dainty line, or the embarrassed hauteur of the dark stranger. Yet within their own proper domain the world beautiful could not afford the loss or maltreatment of either. Maltreatment—that is the term, the transgression; indeed, the sin and retribution in one. And the more refined the single specimen, the more delicate its personality, the greater need of a *milieu* of apposite relation. And if this be true of the exquisite, how much more so of the work of humble hands. I was asked the other day what I thought of housing a collection of pewter in London. I must acknowledge that the question itself, or rather the shock due to its anomaly, should have provoked the only possible answer. On the other hand, I could not help but think, and say in the end, that if the collector were a lover of pewter, surroundings might well be ignored, that the knowledge to be acquired by the indulgence of the hobby be not jeopardised or lost. There is the further argument that services of pewter were used in London, as in many other towns throughout England, and that the metropolis still contains seventeenth and eighteenth century houses wherein pewter undoubtedly held pantry dominion. But these habitations are but remnants of the past, and the modernity of the London of to-day is too permanent and universal to admit of the reinstallation of so humble a ware as pewter. And for the reason that if a single specimen of delicate art be at a disadvantage amid surroundings that are uncongenial to it, fashionable quarters would but startle and humiliate a family gathering of humble pieces. They would hold, no doubt, the advantage over the solitary specimen—the comradeship of numbers contributing mutual support—but they would soon grow embarrassed, and in the end would only feel at home when the lights were out, the play of embers burnishing their shy faces. Among abuses: a row of pewter plates touring the top of a dining-room wall may be an acrobatic feat, but the inspiration has no advent in the mind of a collector in the true sense of the term. From their exalted position—unless the top shelf be a Campo Santo for spurious pieces—they are asked to do false duty, and are hopelessly beyond the reach of loving hands. As well argue that the early French mode of inlaying manorial rafters with designs in pewter was a branch of the art of collecting domestic specimens of the same metal. No—if the ware itself cannot be brought back to its original daily use—and I do not see why it should—give it at least an abode where before exile it held early sway, and where the old surroundings survive to offer it a familiar home-coming. But let it be in some village or country nook, in some cottage or manor house, where the lowly service will not be snubbed by its silver peers, where the gloss of chintz and the perfume of lavender still haunt the panelled rooms, and where pantry and parlour have not lost their old-world intercourse and mutual support

To my mind—and it has occupied itself with many experiments—the shallow dresser, with shelves above, offers the best resting-place for a collection of plates, dishes and chargers; a few of the smaller culinary pieces finding each their niche in the perpendicular recesses at each end. For the rarer specimens, salts, spice-boxes, tankards, candlesticks, snuff-boxes, caddies, etc., I know of nothing as quietly effective as the excavated recess in a deep wall; back, sides, and shelves lined with a moss green fabric which contributes a sympathetic background

PEWTER CHALICE AND COVER (ENGLISH).

PEWTER CHALICE AND COVER (SCOTCH).

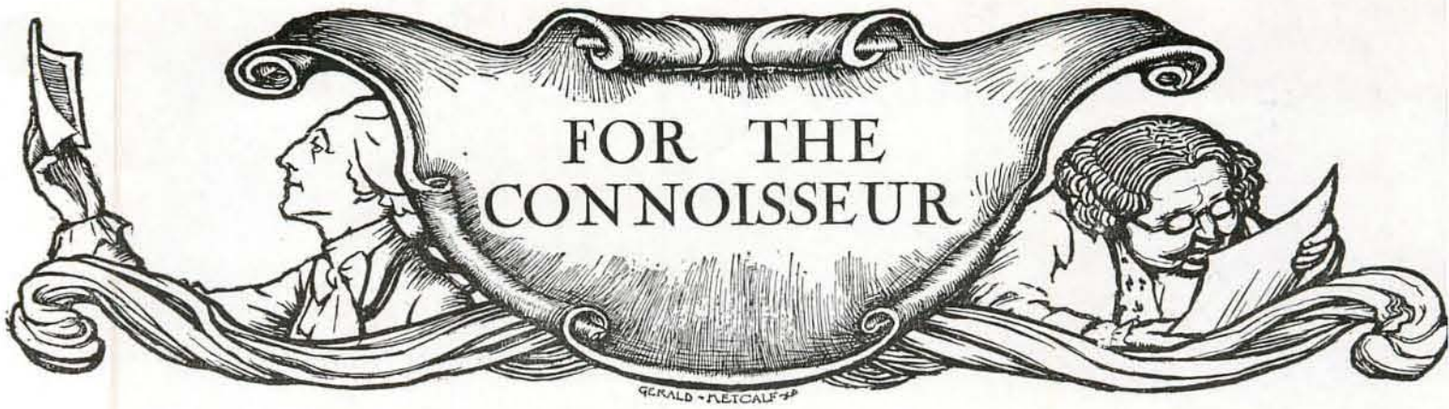
o the favoured pieces. There is a finality about this mode of nstallation not to be found in a perambulating show-case. The atter proclaims a certain ostentation, an obvious artificiality, indiscoverable in the retiring recess of an embrasured wall. Here, indeed, is a shelter, a permanent home; while the show-case, at best, is but a transparent prison-house. It must be admitted, however, that whether in show-case or recessed wall, the accumulation of many pieces, however well chosen, in a circumscribed space, will have its insuperable disadvantage. Each specimen cries for manual examination, all call simultaneously for study, appreciation; and unless one be possessed of a "swivel-eye," the chorus of jealous competitors must be silenced by a very determined effort at individual examination. A difficult task, and unsatisfactory, the close proximity of other pieces, clamouring for attention, making concentration almost an impossibility. The result is confusion, an *embarras des richesses*. This is but natural. Each specimen is the product of thought, care, patient labour, and the appreciation of its qualities demands, again, thought, opportunity, undisturbed leisure. Nature also contributes her protest, and her reprimand makes clear as well the reason why all "collections" are necessarily unsatisfactory. In his love of beauty, or his desire for acquisition, the collector forgets that each specimen was originally fashioned for some particular need or use; and here they are gathered together in promiscuous array, denied their special office, spending and ending their days in cabinet adolescence. Obviously, the only satisfactory method is to acquire a few specimen pieces, and to place them effectively and at peaceful distances, in a room of congenial size and character. A *tour de la chambre* would reveal each piece separately, the precautionary isolation would prevent confusion (or competition), and the tax upon one's archæological and appreciative powers would leave memory free to remember each piece individually. The only exception that occurs to me where a close congregation of pieces is advisable, indeed, necessary, is where it is desired to illustrate the evolution of some interesting specimen. In a museum the conditions are different; space is precious, and the close location of pieces is necessary for purposes of education, of classification and chronology. In one's own domain, if the specimens are allowed to increase in number—and they do, with all the subtlety and artfulness known to the "antique" bacillus—difficulties and, what is worse, responsibilities, increase in the same ratio. This is inevitable, and has been so ever since the world began. The sad man in the Bible is perhaps the oldest known victim of such complication. He had many possessions. Church pieces should be kept apart, not only because of their consecrated use at some time of their existence, but for the reason that, being ecclesiastical pieces, they do not fraternise with their domestic *confrères*. Flagons, lavers, fonts, alms-dishes, chalices, patens, cruets—if any have survived the Reformation—they form a family numerous enough to complete a group of their own. Exceedingly rare, and rarer still now that the incumbents of churches are made aware of the law forbidding their sale, they deserve a place apart, some corner sanctuary, where they may commune unrestrainedly among themselves.

Perhaps the greatest pleasure I have experienced in my association with pewter has been in acquiring pieces for friends, starting budding lovers of the ware with the advantage of the experience gained through my own initial failures. Beginners, in their haste for acquisition, more than often accept what the added knowledge of a few weeks must inevitably repudiate. Standing on the threshold of an entirely novel experience, they are seized, or, rather, they surrender themselves eagerly to a conspiring number of emotions: the desire for acquisition, the excitement of the first plunge (which will lend a glamour to even scrap-iron), subconsciously the pride of possession, the acquired object already in view, the reputation of "connoisseur" buzzing at the ear—and the deed is done. Then the aftermath; the gradual awakening with the growth of knowledge; and, finally—the dust-heap. For there are no means of disposing of one's failures, unless the courage of a hard-ned collector inhabit the conscience of the beginner. In such cases it has been considered advisable to forage for another beginner, that, by a judicious placing of the peripatetic piece, knowledge may thus more quickly be brought to his door. Time, knowledge, are of such vital importance to the amateur! It is often a disappointing process to advise the beginner; and to attempt to stem the tide of his first enthusiasm, when he is running amuck amid a whirl of lashing incentives, is certainly to expose both one's patience and friendship to what may be a mortal encounter. But it is worth the trial; for if successful—starting as it does the amateur on a higher plane of taste and judgment—one becomes at least the parent of his youth, of his early and successful endeavours, and later . . . shall I say, the grandparent of his ultimate renown.

Food for remembrance, this; a pipeful of gratification, of consolation, when at evening by the fireside regrets of one's own failures, of opportunities missed, invade the mind.

ANTONIO DE NAVARRO.

AN EMBRASURED WALL.



THE SALT

SALT! A breeze, a brine in the term; on lip and tongue a savour of the sea. Salt, a condiment, a remedy, a preservative; a symbol, an adjective, a sacrament—the earliest trade routes astir with its world-wide distribution.

From prehistoric days man has known the process of extracting salt from sea water; probably learned the secret of evaporation from the saline deposits that rim the seaboards of the world. It must not be supposed, however, that this phenomenon—nature ministering to man's delectation unasked—is confined to coastal regions alone. In Cyprus, in the environs of Memphis, Phrygia, Cappadocia, in Bactria especially—all distant from the sea—lakes abound, their contents charged with brine. Perhaps the most bountiful of inland seas is the lake of Tarentum, whose waters in summer are transformed into salt. A metamorphosis. The soul of the sea captive in a crystal shroud.

Whether the root-meaning of the term be condiment or preservative, it is from the parentage of both that sprang derivatives which outnumber the progeny of any other substantive in the language—derivatives that correspond in number to the attributes of perhaps the most richly endowed mineral in nature.

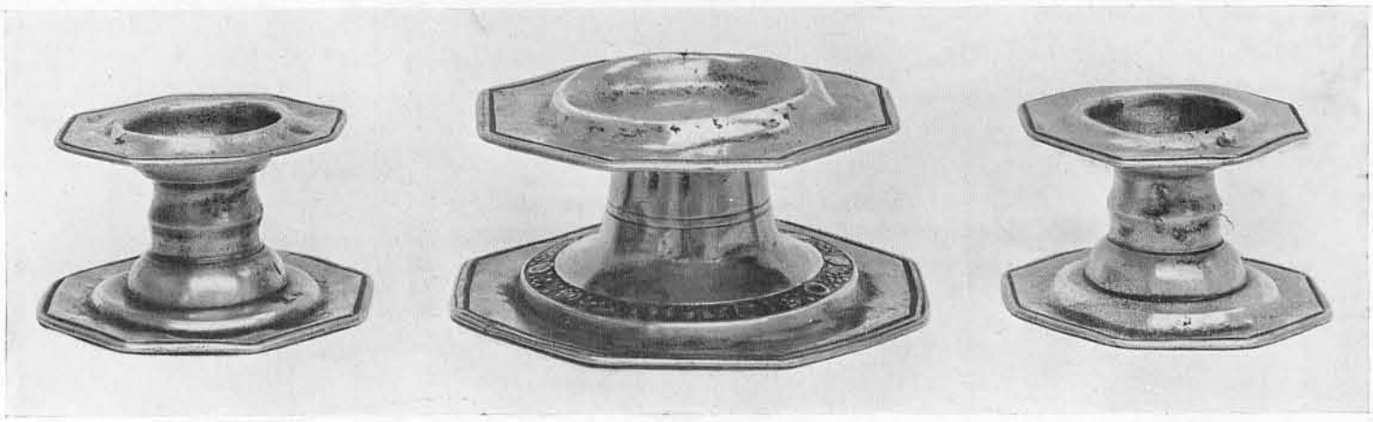
The use of salt as a condiment was not universal, but depended upon diet. Those who fed on milk and flesh, and consumed the latter raw or roasted in order not to lose its salts, needed no addition of sodium chloride. Those, however, who indulged a cereal, vegetable or boiled beef diet, required salt as a necessary adjunct. It will be seen, therefore, that the increased use of salt as a condiment coincided with an advance from nomadic to agricultural life. The important part played by the mineral in the history of commerce and religion had intimately to do with this advance: commerce busying its trade routes with the transportation of the mineral from seaboard to inland markets; religion sanctifying a beneficent provision of nature; symbol and metaphor making of salt the emblem of purity, fidelity, hospitality, incorruption. The trade routes (corseted in steel to-day) are still plying with saline cargoes; but the ways of the world are destitute now of early sentiment: except in remote lands saved from civilisation—gone the old traditions. Salt and incense, the chief economic and religious necessaries of the ancient world. Incense the fragrance of vanished years, salt the relish of animals and men. "A substance dear to the gods" according to Plato; "divine" in the words of Homer; "a sacred pledge" to Byron; "something holy in salt" to Hawthorne. Emblem of hospitality from earliest ages—where now "the covenant of salt," the covenant meal which, presided over by the little crystal "round," confirmed agreement, seasoned obligation, "partook of a sacred character and created a bond of piety and guest friendship"? Where on our sumptuous boards to-day, what post for the Master-Salt? Host at the upper table for undisputed centuries, servant now of the palate! In the immutable Church alone an enduring harbour for the legendary mineral: salt still a sacramental necessity, an essential for consecration.

The ill-omen attached to the spilling of salt is a supreme tribute to its importance; perhaps one of the oldest superstitions in the world, and one of the most reasonable. Its origin dates probably from prehistoric times when the use of salt as a necessary of life became relatively universal; its rationale, to the exceptional virtues of the mineral, and to its sacred character. To spill salt was to waste what was costly and difficult to obtain; to waste what was sacred in character was to provoke divine retribution. The superstition may, therefore, be as universal as the use of the mineral itself, tradition, proverb and graphic art testifying to the fact. Perhaps the most notable and moving representation of the spilling of salt is to be found in da Vinci's "Last Supper," a standing salt overturned by Judas: "Amen I say . . . one of you is about to betray me!"

Consonant with the character and dignity of the mineral the salt-cellar was the most important article of domestic plate in the Middle Ages; the vessel ultimately honoured with the name of the mineral itself, "the salt"—no other term of sufficient savour to define adequately the vessel which held the sacred commodity. The honour was not one of name only, but a distinction that enlisted the highest endeavours of art to perpetuate its unique importance. To the tradition each period made its obeisance, contributed its proudest expression of plastic beauty.

Of all domestic plate the standing-salt had the most sensitive personality. However resplendent with precious vessels the cupboards of the great hall, "the salt" always occupied the post of honour in the centre of the upper table; host, condiment, social arbiter, exercising there its mysterious sovereignty. The late Sir Charles Jackson contended that "a great deal of twaddle" had been written "to the effect that the salt served to divide the lord and his noble guests from the inferior guests and menials"; but his dictum has been traversed by adverse pronouncements too numerous and documented to admit of argument. Doubtless, necessity preceded ceremonial, savour before symbol; but the advent of

PEWTER SALT WITH NAPKIN BRACKETS. *CIRCA* 1660.



SALTS OF ABOUT 1640.

" the salt " on the upper table established a pale of priority in palace, castle and manor house that prevailed undisputed for centuries. " To sit above (or below) the salt " is a phrase of venerable significance, hall-marked by proverbial adoption.

The standing-salt had generally a cover to protect its contents; the smaller cellars, in most cases, had none. This anomaly was corrected about the end of the Commonwealth period by a salt (in turn circular, square, octagonal) which had upon its upper rim three, sometimes four, super-imposed brackets: little arms stretching up for a napkin to hide the sacred mineral, to protect it from the indignities of damp, dust, inquisitive insects.

In attendance upon the standing-salt (to right and left of the lord or master on the upper table) ranged a number of smaller cellars at convenient reach of the distinguished guests. Although of diminished height and importance—couchant before their standing chief—these small receptacles were honoured by special favour of the silversmith. Their contents doubtless retained something of a symbolic nature, the near presence of the standing-salt still radiating parental authority. But when the mineral left its post of honour in the centre of the upper table, it was a departure for practical service that had no relation with symbolic tradition. It is probable that these attendant cellars were of kindred likeness, a gathering of family pieces. It is the case, however, that, after spoons, salts were the most favoured of gift offerings, and their appearance upon the upper table might well have been the cause of discordant congregation. I do not know of any standing-salt (in the strict sense of the term) in base metal, but in the smaller habitations salt-cellars in pewter were to be found in numbers, a reproduction of the silver model raising the base ware to distinguished altitude. The most important of these (with superimposed brackets) might well have assumed the duties of social arbiter on manor-house board, where seating according to priority was also faithfully observed. Those at the lower tables maintained jealously their own order of precedence, but without the intervention of the cellar. A large amount of salt was already in the provisions of the lower classes. During five or six months of the year salted meat and fish were their chief food. Root crops being unknown in mediæval times, it was the habit to kill the winter's meat in autumn, and then " salt it down."

Receptacles for the holding of salt must, obviously, have existed from earliest times; but their character is lost in the obscurity of unrecorded centuries. The earliest known English example in silver is a standing-salt at New College, Oxford, presented by Warden Walter Hill (1475–92). Of hour-glass shape, and swathed in lavish ornamentation, it represents the supreme regard for the mineral prevalent at that remote time. An early mention of a salt-cellar in base metal occurs in the records of the Pewterers' Company in the year 1351; but I know of no pewter example earlier than the seventeenth century—an interval of nearly three hundred years! The complete disappearance of all that obviously existed during those blank centuries is due not only to the softness of the base metal and to the usury of time, but to a subconscious disregard for what is not of precious or permanent importance. Silver, on the contrary, had its constitution of precious metal to ensure longevity, rigidity to guarantee duration, preciousness to induce protective care. Of later centuries—seventeenth and eighteenth—pewter specimens exist in numbers, occasionally emerging from their hiding when least expected: trencher-salts, round, octagonal, triangular, hexagonal; master-salts of singular distinction; a variety of design exceeding that of any other pewter utensil, among them specimens which seem to have had no precedent in silver. Fortunately, few examples survive to represent the period of tripod anomalies: decapitated heads crowning amputated extremities, footed freaks waiting but for a signal to hop off the table in search of their missing remains. These standardised abortions seem to have been spared the humble ware, to have been reserved for precious metal distinction.

Despite its universality, the cost of salt in early days was very high. Obtained with difficulty, it was used with corresponding thrift. As a condiment, a small amount satisfied the mediæval palate; an equally small measure sufficed to represent its symbolic meaning and use. Those were pinch-of-salt days, the point of the knife doing extempore duty for the salt spoon, which was not to make its appearance until the eighteenth century. As the cost of production and transportation diminished the size and number of cellars increased in conformity with a growing demand for the mineral. But with this increase in size was lost an early daintiness of feature—the measure of pioneer frugality. That departure was the first manifestation of an evolution which was eventually to despoil the standing-salt of its official character. Two factors contributed to the ultimate decay of a tradition that for centuries had withstood the convulsions of time: the growing abundance of a commodity that had once been a distinguished rarity, and a corresponding consumption of what in early days was partaken of in scrupulous moderation. Both abased the dignity which rarity and discretion had won for the precious mineral. A disregard of its emblematic importance was the inevitable consequence.

The passing of the standing-salt sounded the knell of symbolic supremacy. Arbitrary sentinel, whose sovereign silence had ruled for centuries the upper table, voiceless now, its authority at an end. On important occasions still upon the upper board—a work of art, no longer host.

How distant the days of slow-moving convoys, of legendary trade routes. How remote the probity of early hospitality, the romance of early symbolism.

Where now the standing-salt? The soul of the sea in a silver reliquary.

A. DE NAVARRO.

TRENCHER SALTS, RESPECTIVELY OF 1720, 1650 AND 1750.

of church plate has been supplied from domestic sources, and in fairly numerous cases has presumably served domestic wants before the transfer to church precincts. Chalices that once were cups, patens that served as plates, flagons that may have poured both water and wine, alms dishes, basins, porringers, did double duty on board and communion-table, and for the reason that the rubrics of the Reformed Church did not demand an invariable adherence to ecclesiastical models. This latitude must, I believe, owe its origin to that clause in the Communion Service of the First Prayer Book of Edward VI., which says:

> Then shall the minister take so much Bread and Wine, as shall suffice for the persons appoynted to receive the holy Communion, laiying the bread upon the corporas, or els in the paten, *or in some other comely thying*, prepared for the purpose. And puttying ye wine into the Chalice, *or els in some faire or conveniente cup*. . . .

The italicised words represent the open door through which passed the numerous pieces of domestic plate, which in many parts of England still minister to ecclesiastic needs. In the Catholic Church, the alternative was never allowed with chalice or paten, but we do find in early wills, best capes, cloaks, etc., left to be transformed into vestments; jewels, gold and silver plate to be melted down for the making of monstrances, ciboria, etc. Perhaps the most remarkable bequest was the gift of Petronella, Countess of Leicester, who gave her beautiful hair, from which was to be suspended the silver sanctuary lamp of St. Mary of the Meadows, the Abbey Church of Leicester.

To the sensitive mind, there is, no doubt, a disturbing effect in the ecclesiastical use of private or personal belongings; but if the transfer be understood in the light of the intention of the donor, much of the repugnance, if I may use so strong a term, will, of necessity, disappear. The mental attitude of him who gives, and the understanding of Him who receives, must of necessity supernaturalise both giver and gift. This is equally true of Catholic and Protestant. If, therefore, the clause in the Prayer Book of Edward VI. is responsible for a certain confusion of domestic and ecclesiastical vessels, it must also be admitted that it enabled the beneficent parishioner to take from his private plate pieces of special beauty or interest to celebrate perhaps a beloved date, an event of importance, to pay an indebtedness, possibly of gratitude, calling for eager consummation. Repentance, also, has opened the hand of generosity, and chalices may still be pouring atonement for transgressions unrecorded but in the book of life. ANTONIO DE NAVARRO.

PRE-REFORMATION PATEN.

HOME-BRED WOODCOCK IN THE HIGHLANDS.

IN Lower Badenoch and Strathspey large numbers of these birds are bred annually. As elsewhere, the home-bred birds are decidedly on the increase, while the number of "flighters" which reach us in autumn are decreasing. The explanation of this is probably that on the homeward migration in March the birds find a greater extent of suitable nesting-ground than in former days, owing to the growth of young woods and coverts. The homeward migration is dependent upon weather conditions, and the first spell of mild weather in the month of March seems to set them on the move. On the other hand, so long as the Highlands are covered with snow, the birds remain in their winter quarters on the West Coast and in Ireland. Early in March, in the spring of 1908, a level fall of about 20in. of snow choked up practically all the feeding-grounds of cock in Badenoch, and the writer completely failed to find any evidence of their presence. Had they been in the district he could hardly have avoided noticing them in the few springs which remained open. Yet in spite of this fact there were more woodcock bred in the district than in any other year within my memory. Year after year the same thing happens, and the cock are temporarily cleared out by some severe storm during the winter or early spring. This shows that it is on the homeward migration we must rely for our supply of home-bred birds.

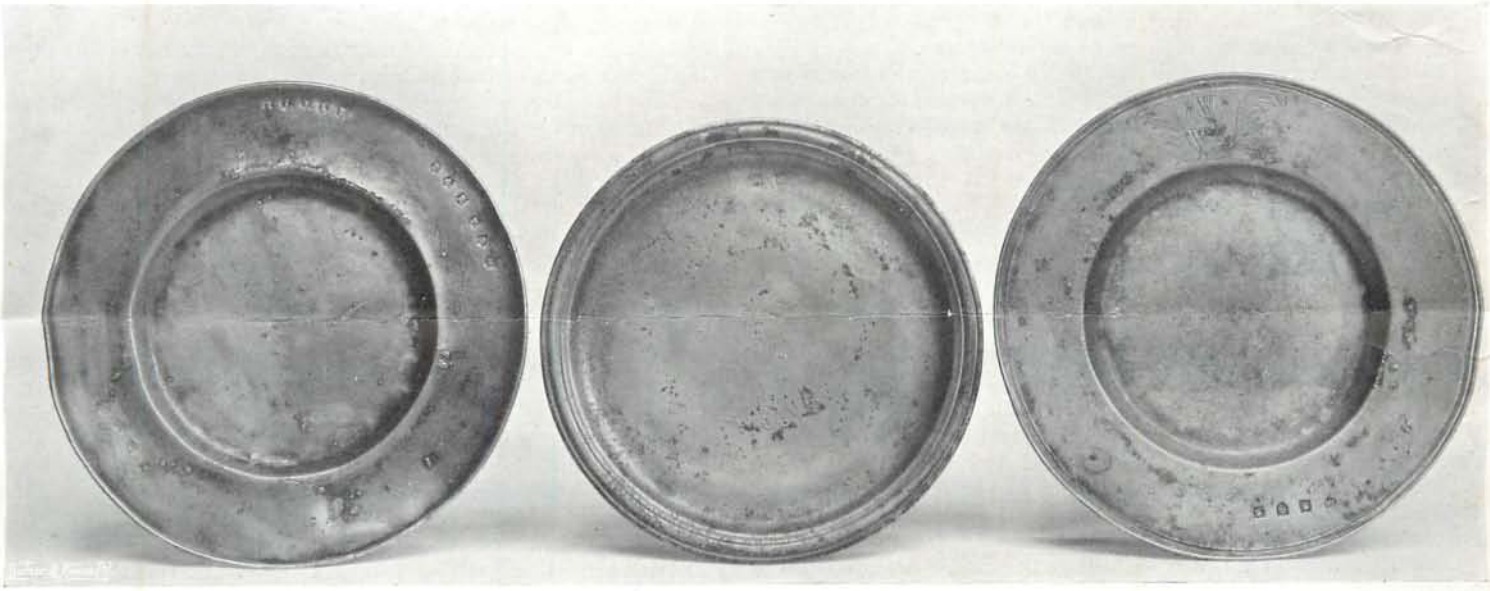
We must now consider what takes place when the breeding season comes to an end, and must remember that two broods are reared in the season. Thus the early hatched broods will undoubtedly be able to migrate, should they wish to do so, at least a month before the late broods can travel far. With regard to the latter, they are generally shot in September and October, probably when the woods are shot through for rabbits and black-game. They will still be in the neighbourhood of the home where they were reared. The early broods, however, have a curious knack of disappearing a few days before the woods are shot. Up to a certain date—generally about the end of July—they may be seen flighting on well-defined routes, uttering the two notes characteristic of this period—the croak generally followed by a squeak. In my opinion, this energetic flighting, in which the whole broods may be seen taking part, is a preliminary to departure, the powers of the young being tested with a view to prolonged flight. No other theory seems to account for it, courting being out of the question at this season. Night after night we may watch them by the light of a summer moon, till at length there comes an evening when the "roads" are deserted and the home-bred cock have gone.

Two proprietors—one in Inverness-shire, the other in Perthshire—decided to shoot their home-bred cock early in August, as in preceding years they had lost them altogether by leaving them till September. The former took a line of guns and beaters through a pine wood with deep bracken and birch, where a large number were known to have bred. The ground was beaten closely with spaniels, and only one woodcock was seen. A few days later this gentleman went to shoot with his friend in Perthshire in woods where forty or fifty cock could be seen any evening in July. They found only a few late broods, cheepers and their parents, which were spared. At this time the writer made the discovery that the home-bred birds had returned to the wood in Inverness-shire or that another flight had appeared. He then secured about forty within a few days. In all probability the fact is that during August small flights of home-bred cock are moving about the Highlands, but we are generally too busy with grouse and deer to notice them. The woods are seldom beaten till later, probably at the worst time of all as regards woodcock,

BREAD-HOLDERS OR SALVER PATENS: EARLY XVIII. CENTURY.

PATENS.

OF all church pieces, plates are to be found in greatest number. And the reason is not to be discovered in the fact alone that they played many and varied parts, but that their renewal after a bruising life was a matter which taxed neither household esources nor parish economies. Of all domestic vessels they ere the most numerous and the least costly. Elevated to cclesiastical uses, they served principally as alms-dishes, and is fact must account for a large proportion of the number to be ound in parish churches. Many of these still collect the offer-gs of generous parishioners—a piece of silent cloth at the ottom of the dish contributing privacy to the contribution, and ngevity to the plate. Some of the higher class specimens, mblazoned with the sacred monogram, were elevated to the



PATEN PLATES.

ommunion table, where they did duty as patens. A third use, iscovered in a churchwarden's account of the Church of St. Iichael, in Bedwardine, "neere the Cittie of Worster in the County and Dioces of Worster, taken the eightwenty day of May ano Dom. 1641" affords yet another explanation of their great umber:

> Two fflagon pewter pottes for the Wine at the Coion, the one Pottle, ie other three pints.
>
> Two Pewter Plates to sett under the said fflagon upon the Coion Table preserve the Cloth and Carpett from spillings of wine.

'he pewter paten did not follow the many variations of its ilver model. The latter included the ordinary plate, the circular alver on foot, the small square tray on four feet, the paten on aluster stem, the cover-paten and the low paten with cover rmounted by a cross, resembling a dwarf ciborium. The Romanist" reproductions, which included chalices with covers nialed with crosses—in reality ciboria—were probably of audian influence. The only existing pewter patens are those f pre-Reformation date—small, circular, with central depression fit the chalice and hold the wafer-bread for the priest—and ie two specimens of post-Reformation origin—the ordinary ewter plate, with or without wide rim, and the paten-on-foot. f the first, it is safe to believe that when the ordinary plate was esigned especially for paten use it had usually a wide rim and, on ccasion, was emblazoned wtih the sacred monogram. Its narrow-mmed *confrère* graduated, no doubt, direct from domestic service. he paten-on-foot, tazza-salver, salver-paten, or bread-holder, as was variously called, entered the church during the seventeenth ntury and was of domestic origin. There is, I know, a pious nacity of claiming for it an ecclesiastical nature, but this is not ie case. Domestically, the paten-on-foot was what might be called a peripatetic piece, and was destined "to round" the table as a salver, a waiter, in ordinary parlance. Relieved of its touring responsibilities, it served as a coaster on which to rest the drinking-cup, porringer, tankard, etc. Its appearance coincided with the reign of Charles II.; its disappearance with that of the second George. During Cromwell's tenure of office and the reigns of Charles II. and James II., large dishes on a central foot were found in combination with covered caudle-cups, and those were used both as rose-water dishes and as stands for cups.

The old alms-dish survives in considerable numbers, and is to be found in wood, as well as in brass and pewter. The most interesting examples of the latter are the Scotch specimens, which occasionally contain a cup or receptacle in the centre of the dish for holding the coins of higher value. This cup would correspond in place to the elevated boss in the centre of the pewter salver bearing the coat of arms in coloured enamel. Of these time produces a gradually increasing number. The first Pewter Exhibition of 1904 revealed the existence of two fine specimens, said to have been made "with others" for the express use of Charles I. At the last Exhibition of Pewter (1908) this number had increased to four exhibits, and several other specimens have since come unexpectedly to my notice. As in the case of other domestic vessels, the salver also found its way into church precincts, where it served as an alms-dish. In several of the churches of the City of London there are

> a considerable number of alms-dishes made of pewter, and a set of four made in the early part of the seventeenth century, at St. Katherine Cree, and one at St. Olave, Hart Street, with centre bosses decorated with the Royal Arms in enamel, are especially interesting. The boss of one of the St Katherine Cree dishes is decorated with the Prince of Wales's feathers in enamel and the letters C.P. This church, it will be remembered, was consecrated by Archbishop Laud when he was Bishop of London, and very likely these dishes were presented by King Charles I. . . . St. Alban, Wood Street, has four pewter dishes made in the middle of the eighteenth century, also decorated with the Royal Arms in enamel on the bosses. ("Communion Plate of the Churches in the City of London," by Edwin Freshfield, jun., 1894.)

In the parish church (St. Mary) of Mildenhall, Suffolk, there are two pewter salvers with central boss in enamel bearing the coat of arms of Charles I., the Royal initials C.R., and the date 1648; these are now used as alms-dishes.

To those who know, it matters not; but to those who in happy ignorance cling to the belief that all that is used in churches must be of ecclesiastical origin, it is a painful duty to have to insist that since the Reformation, almost every branch

PEWTER CHURCH FLAGONS.

FLAGON! There is a conviviality in the term, a generosity of measure, a natural profanity, which penalises what, intrinsically, was never an ecclesiastical vessel. Its ancestor, the little cruet of pre-Reformation days, drowned in the enlarged measure of later requirement, raised, no doubt, its note of protest, but the domestic vessel was hurried into the ecclesiastical world, and with little show of adaptation to its converted use and dignity. As time wore on, and the dictates of conscience, or of good taste, discovered the incongruity (I speak of the pewter vessel), various changes in size and shape were introduced, which, to a certain degree, sanctified the metamorphosis. But "flagon"—the profane term survives, and to the spiritually attuned ear the appellation remains a note discordant in the vocabulary of church property. Its refinement, as already suggested, was a gradual process, which finally effected a reconciliation with ecclesiastical models. The formal introduction of the flagon to church notice and usage is contained in the canons of 1603-4, which read: "Wine we require to be brought to the Communion Table in a clean and sweet standing pot or stoup of pewter, if not of purer metal." Whether the pewter flagon was used for ecclesiastical purposes prior to the date of the above canons is not certain. There are no sixteenth century specimens to prove the fact, but it is quite possible that they did find their way into church precincts. Previous to the Reformation, pewter was in general use, and the flagon of base metal was the usual measure or vessel used for domestic needs. Furthermore, the wording of the canon, the preference given to the base-metal vessel, reads more like the confirmation of a precedent already in vogue than a command formulated for the introduction of reformed practices. The silver flagon varied according to the differing periods; the pewter vessel followed humbly—a handmaid as it were—the mood of its distinguished superiors. To my knowledge, there are no pewter church-flagons in existence prior to the seventeenth century, and the earliest of these, by their rudeness, suggest that the flagons which took the place of the pre-Reformation cruets may have partaken of the somewhat coarse nature of the domestic pewter vessel then in use. This may well have been the case in the early days when the haste for reformation brought with it that precipitate desire for change, emancipation, which is the consequence of all violent revolution. The Lubenham specimen is one of the few existing flagons which followed the Elizabethan model. From cruet to flagon—the departure was sufficient to satisfy even the most ardent rebel; and the enlarged measure served opportunely to supply the increased quantity of wine required for the administration of the sacrament in both species. A record of the purchase of these increased quantities may be found in early post-Reformation churchwarden accounts. From those at Ludlow (1545) we read:

XVII. CENTURY.

XVII. CENTURY.

Item payde to the servers of wyne on Easter Day ij^{d}. Paid for wyne and bread on Palme Sonday eveyn and on the day xxi^{d}. Item for xxxj quartes of wyne from Palme Sonday untille Easter Wike x for bred viij^{s}.

The purchase of "singing bread" (wafer bread) is likewise of interest. This is also to be found in the churchwarden's accounts of Ludlow, published by the Camden Society:

2nd Year of Edward VI—1545.
Item for di. a. m. of singing bred ij ob.

27th Henry VIII.
Item payd to Master Wardene for syngynge bred iijs. iiij d.

Edward VI. 1546.
Item payde for singing brede at dyverse tymes. ijs. vijd.

1554. Payd for a tonacull to carry holly water. ijs. 3d.

1557. Item to the sayd Thomas Season for a pere of cruettes of tyne for the high chauncelle.

The idea that cruets were intended for oil and water to be mixed with the wine is clearly erroneous. The mixture would obviously have been nauseating; in addition, there was no mention of oil at the Last Supper. Bread and wine were to be the elements of salvation. Although the cruet was in pre-Reformation times the ancestor, so to speak, of the flagon, and served to contain the small quantity of water and wine used by the priest in the Sacrifice of the Mass, the flagon did exist contemporaneously and was connected with church use. "A dishe of laton with a flakon," mentioned in the churchwarden's accounts of St. Mary Hill, London, refers to the ewer and dish possessed by most churches for washing the hands of a bishop or other prelate before and during Mass. All bishops now carry with them their own sacred vessels when they pontificate; but the old use of the flagon in pre-Reformation churches was especially connected with the washing of the fingers: "flagon and dish for the Lavabo." The earliest flagons made expressly for church use had in view this increased quantity of wine, and the size of the vessel grew larger as the innovated practice became more general. Leicester, Carmarthen, Somerset, Pembrokeshire, possess early specimens of flagons measuring 15in. and 16in.; but to Wiltshire must be awarded the palm for "The Pot of Fishertonauger," which towers to the height of 21¼in. Its interest is further enhanced by the date—1660—which, with

the names of its churchwardens, forms part of the inscription on the drum. But the unmanageableness of the large measure soon brought about a needed reform. Its awkwardness, due not only to size and weight, but to the inadequate handle, which gave but little help or leverage for pouring out the lingering contents, exacted at last a reduction in height and capacity. Strange to say, this difficulty of the handle was only solved two centuries later, when for a short period the tall flagon shown in the last illustration was reintroduced into the ecclesiastical world. The sinuous handle of the eighteenth century, in the case of the high vessel, was remodelled so as to locate its concave centre in the middle of the drum, thus supplying a double handle: the upper segment to be used for pouring the high level of wine, the lower to turn out the stubborn depths. As the flagons diminished in size—which, as has been stated, was due to reasons of convenience and, doubtless, to a dawning sense of moderation, restraint, in vessels ecclesiastic—they appeared in pairs, and these were rarely large. On the contrary, the idea which inspired a reduction of their large proportions was further elaborated by an endeavour to refine their worldly appearance — a crusade which achieved successfully their complete conversion to the reformed religion. This was largely helped by the gradual disappearance of the domestic flagon in favour of earthenware vessels bearing less resonant names.

To-day the reform is complete, and the flagon, except for the surviving relics of former days, represents principally a church vessel. But the sporting appellation—flagon—still remains, stubborn, immovable, perhaps as a protest, possibly as a confession of apostasy. Of all pewter church plate the flagon survives in greatest numbers, and obviously for the reason of its robust composition. What contributed also to its long life was the added note of respect which ensured special care for church vessels. It is for this reason that we often find fragile pieces serving ecclesiastical needs, defying the centuries that long before would have achieved their destruction had they but remained faithful to their domestic origin and purpose. But it is not alone to the special care of reverent hands that is due their longevity, but to that quality of immutability in religion which passes on from generation to generation a permanent reverence for sacred things. A domestic piece may be enthroned to-day, and deposed to-morrow. Ignorance, careless handling, fashion and the countless vicissitudes of successive ownership are more than sufficient to guarantee it a precarious existence. The sacred vessel, on the contrary, has but one Master, one mission, and to its mystic nature and use each successive custodian ministers with reverent care. And when at last tottering years absolve it from further service, the sacred vessel is set carefully aside in some special sanctuary, where age and the scars of faithful service make an ever-increasing appeal to churchman and antiquarian. Furthermore, lest commerce should thereafter disturb its privileged rest—that it be not tempted afield to run the gauntlet of dealer, collector, or museum profanation—a special ordination has been framed by which the removal or sale of church pieces, except by special permission, becomes an act illegal, sacrilegious.

XVIII. CENTURY.

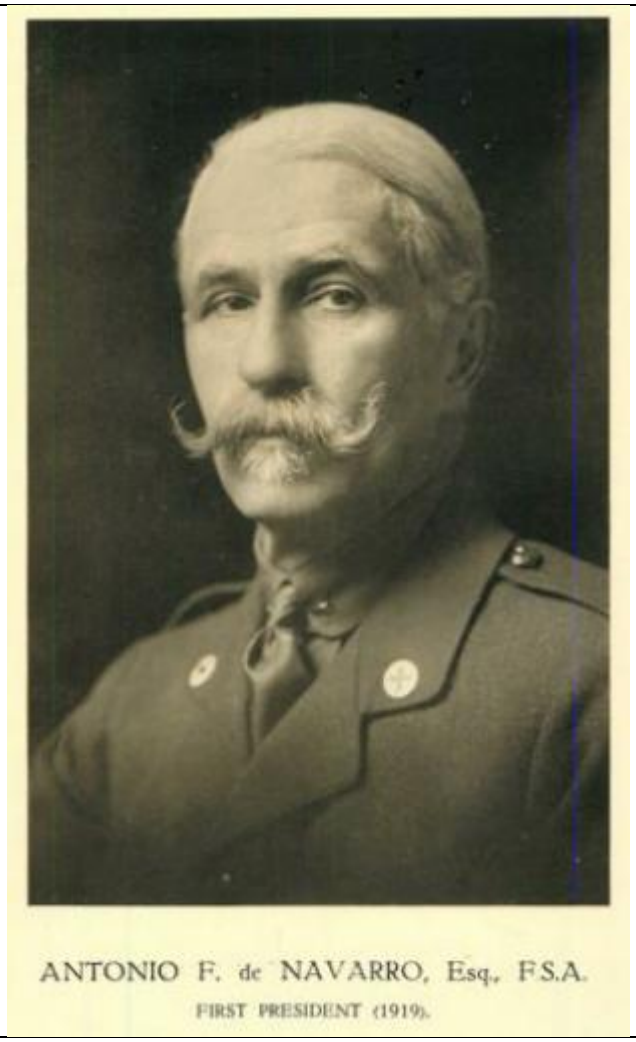
An interesting, indeed a pathetic, instance of the extreme limit to which solicitude for sacred vessels can be carried is the case of Bearsted, Kent, where, on the acquisition of silver vessels, "the old pewter communion-service was inserted into a wall of the church and built therein." Reverent handling during life, increased care thereafter, a specially-framed law to guard their decrepit age, is it then a wonder that church pieces reach us across the span of centuries, wearing still the semblance of youth, their features untouched save by the mellowing hand of Time? How different the fate of domestic pieces, warring with the irreverent world, resisting feebly, pathetically, the hand of hard usage, only to find their way at last to the dust-heap or melting-pot. The disappearance of the old pieces was, alas, obligatory, and this fact answers the oft-repeated queries: What has become of the early pieces? Why have they disappeared without leaving behind them a trace of their existence? An early law of the Pewterers' Company strictly prohibited the sale of old pewter as new. Pewterers were allowed to buy old, damaged pieces, but they were obliged to melt and recast them. And this, alas, applied as well to perambulating hawkers, who roamed the country in search for old and damaged specimens.

ANTONIO DE NAVARRO.

Antonio Ferdinand de Navarro

born 11th November 1860 in New York, USA

died October 11th 1932 at Broadway Worcestershire, UK



Although well known as a Collector of Old Pewter and as the husband of an American Stage Actress, Antonio F de Navarro's own personal story is mostly still unknown.

His Father was called Jose F de Navarro. Born in 1823, he died in 1909 on February 3rd at 4pm at 13 west Forty-Sixth Street at the age of 86. he was celebrated in the USA as the builder of the first elevated railroad and the first

modern apartment house. He was well known in many leading financial enterprises in New York.

Antonio was with his father when he died. He was one of two brothers the other being Alfonso de Navarro. The funeral was held on February 5th at St Patricks Cathedral with the Archbishop officiating.

His Father Jose, was born at St Sebastian Spain leaving the city at age 15 after graduation from the Spanish Royal Navy Academy and arrived in the USA as a teacher at a Jesuit College in Baltimore.

After two years there he accepted a position with the Havana & Guines Railroad in Cuba; where he became successful in business and well known.

Jose arrived in New York in 1855 (age 32) and was a founder of the banking firm of Mora & Navarro. Noted for organising the first line of steamers between the USA and Brazil amongst other ventures, such as Equitable Life Assurance Company, the building of the aforementioned Metropolitan Elevated Railroad System, and establishing the Portland Cement industry by using new methods that competed successfully with the imported product, on which the entire USA had previously been dependant on.

Although an ardent and patriotic American in all he did, he remained a loyal citizen of his mother country, Spain.

Thus rich and successful for 60 years or more Jose died leaving a widow (Mrs Ellen Dykers de Navarro) and two sons. The elder being Antonio F de Navarro, the younger being Alfonso who became the President of the Portland Cement Company.

More about Jose -

Jose de Navarro (1823-1909), was a Spanish entrepreneur who was dubbed "The Richest Spaniard in the USA."Among his many achievements, he began a banking firm, then started the NewYork- Latin American steamship line with CommodoreVanderbilt and Commodore Cornelius Garrison, built NewYork's Metropolitan Elevated Railway System, was a founding director of the Equitable Life Assurance Society, created Spanish Flats, the most elegant apartment houses that NewYork had ever seen, established the Portland cement industry and helped organize what became the Ingersoll-Rand Company. He and his wife, Ellen A. Dykers de Navarro, who was the daughter of a wealthy NewYork family of Dutch descent, owned a great deal of property in Seabright and in what is now Rumson. On the 1889 map of Rumson Road, he is shown as the owner of the river-to-river strip of land between Bellevue and BuenaVista Avenues. An 1895 map of Seabright shows that he and his wife also owned an oceanfront "cottage" north of the bridge, and the strip of land adjoining what was the Peninsula House; that site is now part of Chapel Beach Club. Jose de Navarro donated $4,000, the cost of the building lot, to The Church of the Holy Cross. The large window over the main altar picturing the Finding of the True Cross by St. Helena was given by the de Navarros in memory of John Dykers, Ellen de Navarro's father. Windows depicting St.Anthony and St.Alphonsus and bearing the names of his sons were donated by Señor de Navarro in memory of his parents, and it is believed that his sons,Antonio Fernando and Alfonso, donated the first altar which was replaced in 1948 and given to St. Catherine's in Middletown.

Ellen Dykers de Navarro was the daughter of John Hudson Dykers first president of the Harlem River Railroad - she married Jose in 1857 (she died of a broken heart just about a year after her husband March 21 1910

When his mother died Antonio again returned to the USA to attend the unveiling of an altar erected by the two brothers in St Patrick's Cathedral at a cost then of £25,000 in April 1913. check

The de Navarro altar was later sent to St.Catherine's Church in Middletown, and replaced with an oak altar and matching reredos. The old altar can still be seen at St.Catherine's today.

Antonio was said to be a barrister (of Basque extraction), an American Sportsman and a Papal Privy Chamberlain of the Sword and Cape. He was always a devout Catholic.

It has not yet been found at what American Sport he was successful. It is not known how and where he was educated, though we can guess that it would be a Catholic and devout education. It has not yet been found when or why he came to the UK as a Barrister, in which chambers he worked or any cases associated with him.

He was married in 1890 to Mary Anderson.

He published his book "Causeries on English Pewter" in 1911.

Court Farm, Broadway - the two buildings joined by 1908 - the de Navarros moved here into the right hand section in 1895

Figure 5. The Ballroom, Court Farm, Broadway
This was built to connect Court Farm and Miss Maude Valérie White's cottage

The private chapel in the attic of Court Farm Broadway
installed by Madame de Navarro

There is perhaps more known of Mary Anderson than of Antonio. So let us turn to some of her history of which much can be found on Wikipedia.

She was born Mary Antionette Anderson on July 28 1859 in Sacramento, California and died aged 80 on May 29 1940 at their family home Broadway Farm, Worcestershire UK.

Mary Anderson (1859 to 1940)

Mary Anderson was a well-known American stage actress. Ordered to rest after her breakdown, Mary Anderson visited England and in 1890 married Antonio Fernando de Navarro, an American sportsman and barrister of Basque extraction, who was a Papal Privy Chamberlain ofthe Sword and Cape. They were married at at St. Mary's Chapel, Holly Place, Hempstead, England, June 17, 1890

They settled at Court Farm in the Cotswolds in the High Street, Broadway, Worcestershire, where she cultivated an interest in music and became a noted hostess with a distinguished circle of musical, and ecclesiastical guests including J M Barrie. She also gave birth to a son and a daughter in her happy marriage.

A devout Roman Catholic she had a chapel built in her attic, with stained-glass windows designed by Paul Woodroffe. She has been cited as a model for characters in the Lucia novels of E F Benson, either the operatic soprano Olga Bracely or Lucia herself, as well as the prototype for the heroine of William Black's novel The Strange Adventures of a House-Boat.

She resisted encouragements to return to the theatre, but did a number of fund-raising performances during World War I in Worcester, Stratford-upon-Avon and London. The latter included roles as Galatea, Juliet and Clarice in W. S. Gilbert's play Comedy and Tragedy.

She published two books of her memories, the 1896 A Few Memories and the 1936 A Few More Memories, and collaborated with Robert Smythe Hichens on a 1911 New York stage adaptation of his novel The Garden of Allah.

She died at her home in Broadway, Worcestershire, England, in 1940, aged 80.

The author J M Barrie was particularly fond of the actress Mary Anderson de Navarro, the Raquel Welch of her day. She challenged Barrie and his team to a cricket match on Broadway's village green.

He accepted the challenge. Mary captained her team of locals, who included the famous artists Alfred Parsons, Frank Millet, Edwin Abbey, George Boughton, Fred Barnard and Edwin Blashfield. See Broadway Artists for further information on these people.

The following relating to her is extracted from the Wikipedia website -

Figure 1. The Portrait of Madame Mary Anderson de Navarro by Watts
The late Mr. Gladstone prophesied that it would take years to complete the picture, and in fact it was never quite finished

Mary Antoinette Anderson was the daughter of Charles Henry Anderson an Oxford educated New Yorker and his wife Antonia Leugars, the latter had been disowned by her Philadelphia Catholic family after the couple had eloped to California.

Shortly after Mary was born the couple moved to lousiville, kentucky where her father enlisted in the the Confederate States Army in the American Civil War. He was killed in action in Mobile when she was three.

Mary was educated at the Ursuline convent and the all girls presentation Academy in Louisville. She was an unenthusiastic pupil except for an interest in reading Shakespeare. Encouraged by her stepfather Dr Hamilton Griffin, at 14 she was sent to New York for ten lessons with the actor George Vandenhoff, her only professional training.

In 1875 she made her first stage appearance at a benefit performance at Macauley's Theatre in Louisville Kentucky in the role of Shakespeare's Juliet. The manager Barry Macauley, was sufficiently impressed to extend the booking to a week as juliet and further roles including Julia in Sheridan Knowle's The Hunchback, Bianca in Henry Hart Milman's Fazio and R L Shiel's Evadne.

Further engagements led to a contract with John T Ford and an extensive US tour culminating in a six week appearance at the 5th Avenue Theatre, New York. She was popular with the public as "our Mary".

Then followed a twelve-year career of unbroken success with regular New York appearances and US tours. In 1879 she went on a voyage to Europe meeting Sarah Bernhardt and Adeliade Ristori. In 1883 after starring in an American production of W S Gilbert's Pygmalion and Galatea she went on the London stage at the Lyseum Theatre remaining in England for six years to perform to much aclaim in Stratford-on-Avon.

However in 1889 she collapsed on stage due to severe nervous exhaustion during a performance at Albaugh's Theatre in Washington. She then announced her retirement at the age of thirty. It was thought that hostile press and reviews contributed to her decision.

There was some rumour that the interest of Edward Prince of Wales (later Edward VII), which she did not welcome, contributed to her nervous exhaustion and retirement.

Indeed it was in 1890 that she married Antonio Fernando de Navarro (reported to be an American Barrister practicing in at the London Bar). She thus became a popular hostess entertaining at their house in Worcestershire her husband's ecclesiastical Catholic friends and notables from the arts, including names such as Edward Elgar and Henry James, the topmost figures of the day.

They had a son and a daughter. The lost their first son at birth the second named Jose Maria de Navarro who became a Cambridgeshire Archaeologist and a daughter Elena Antonia.

Broadway at this time is perhaps encapsulate in the following extract

Francis Millet and his family first moved to Farnham House, which overlooked the village green in Broadway. They acquired this along with a l4th-century monastic ruin known as Abbot's Grange which they restored and converted into a studio. Millet was soon joined by a host of English and American friends, namely the painters **Edwin Abbey**, **Sargent**, **George Boughton**, **Alfred Parsons** (illustrator of Dickens' work and renowned 19th-century artist and garden designer), **Edwin Blashfield**, the English illustrator **Fred Barnard** and the writers **Henry James** and **Edmund Gosse**.

With the sole exception of Henry James, the friends had a talent for the unruly, semi-bohemian hospitality that was fashionable among artists at this time. They were a strangely assorted company colourful and noisy, but above all united in intellectual and artistic interests. They frequently shattered the calm of the village with their high spirits, as is described here by Edmund Gosse: 'Nothing we do scandalizes the villagers. Fred Barnard, with an enormous stage slouch hat over his shoulders, chased one of the Americans down the village street, the man chased screaming all the time and trying to escape up lamp-posts and down wells. Not a villager smiled ... Whatever we do or say or wear or sing they only say "Them Americans is out again".'

HIGH SPIRITS

Letters written by the Broadway residents and visitors are our main source of information about the high-spirited lifestyle there. A certain amount of serious work was done, but this was well interspersed with tennis, tea, musical evenings, dances and tennis again. In 1886, Gosse wrote a description of Abbot's Grange, and the new use to which it was being put: 'A mediaeval ruin, a small ecclesiastical edifice, which was very roughly repaired so as to make a kind of refuge for us, and

there, in the morning, Henry James and I would write, while Abbey and Millet painted on the floor below, and Sargent and Parsons tilted their easels just outside. We were all within shouting distance, and not much serious work was done, for we were in towering spirits and everything was food for laughter. Henry James was the only sedate one of all - benign, indulgent but grave, and not often unbending beyond a genial chuckle.'

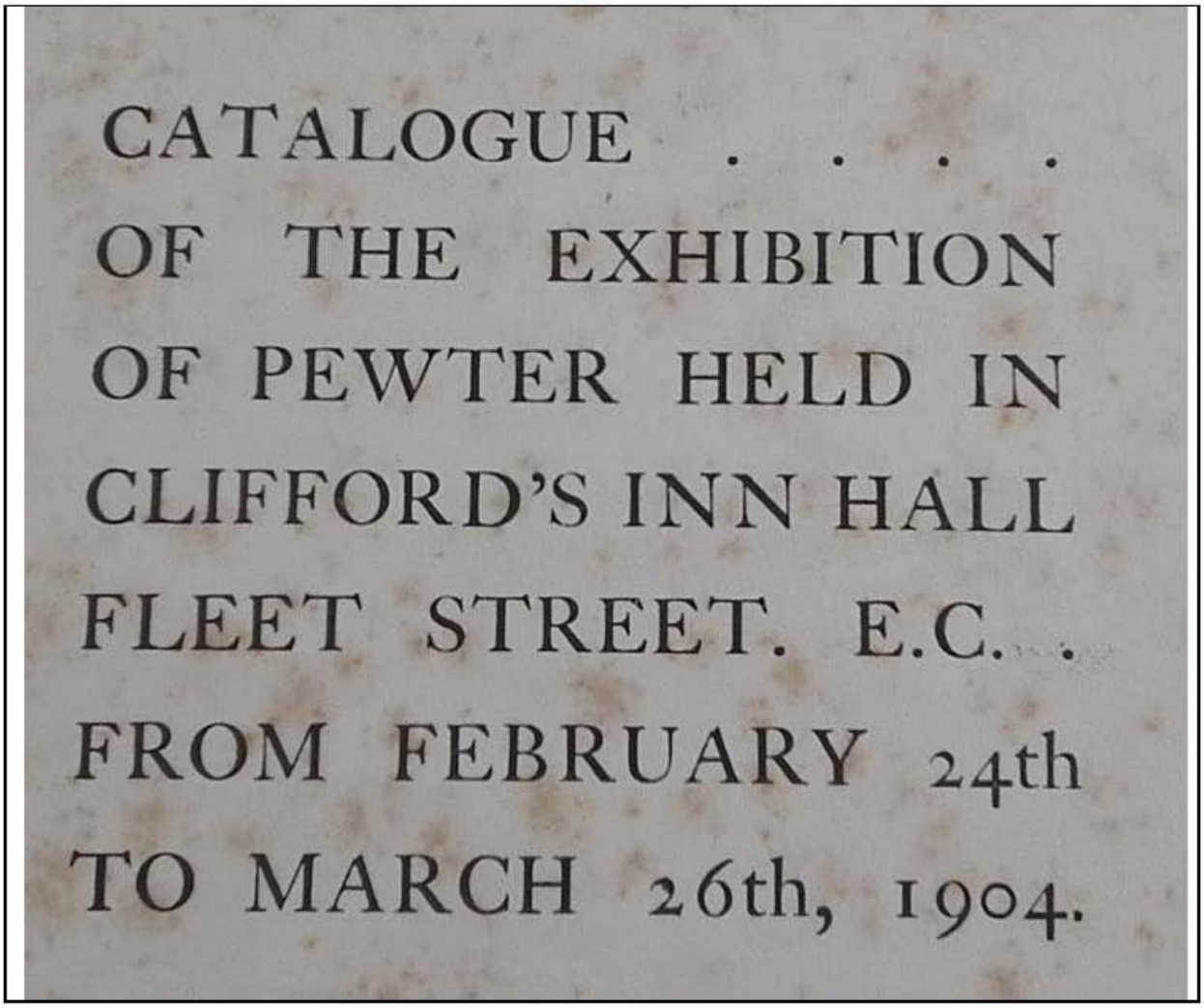
.....

Antonio F de Navarro was a contributor of several pieces to the first Old Pewter Exhibition held at Cliffords Hall, London in 1904. (Thus it is likely he was collecting in the 1890s - at least).

The following photo shows the Queen Mother visiting the exhibition of the Daily Telegraph at Olympia in 1928. This was a massive exhibition of which pewter though taking up a good space and showing several hundred pieces was only a small part. Here the Queen Mother is looking towards Navarro's wine cooler which is the front piece of this display.

(H H Cotterell is the imposing figure on the far left)

and perhaps to the right of it the piece shown last on the following page.



CATALOGUE . . . . OF THE EXHIBITION OF PEWTER HELD IN CLIFFORD'S INN HALL FLEET STREET. E.C. . FROM FEBRUARY 24th TO MARCH 26th, 1904.

Two Plates with the arms of the Bishop of Durham. (A. F. de Navarro)

A large Oval Dish with shaped edge. (A. F. de Navarro)

A Wall Lavabo and Cistern. (A. F. de Navarro)

1. A Plate engraved with the arms of the Graf von Sulz. Early XVII. century. (A. F. de Navarro)

A Barber's Bowl. English work. (A. F. de Navarro)

An engraved Dish with armorial bearings and the

Barber's Bowl, with space cut out for the neck, and a small cavity for soap.

D. 12 3/8, 2 3/8 deep, rim 2 1/8.

English work of late 17th century. The bowl seems to have been cast. The rim is tooled with roses, thistles, and tulips.

Maker's marks—on underneath side of rim.

(1) In beaded oval, a lion (?)

(2) A crowned rose in a plain ringed oval.

Hall marks—lion rampant in three-shaped shields, and in a fourth, R.S.? or E.S. (A. F. de Navarro)

4, 5, 6. Large Chargers, English. (A. F. de Navarro)

(C. F. C. Bucknaster)

Two plates by different makers (Fly and Home), with the arms of the Borough of Yarmouth. (A. F. de Navarro)

2. Square Dish. (A. F. de Navarro)

At the back are—

1. A Plate with the arms of the Borough of Yarmouth. (A. F. de Navarro)
2. A German Plate, cinq foiled. (A. F. de Navarro)

2. A Dish with modelled panels of Scripture subjects. (Illustrated in Pewter Plate) (A. F. de Navarro)

3, 4. Eighteenth century Plates, with the Frewen arms. (Col. E. Frewen)

5. A Platter, XVII. century. (A. F. de Navarro)
6. A Platter, XVIII. century. (C. F. C. Buckmaster)

Jacobean Salt. (A. F. de Nevarro)

Three Saltcellars (A. F. Vigers)

Posset Ladle. (A. F. de Navarro)

Tea-caddy. (A. F. de Navarro)

Sailor's Flask (Miss M. Newcombe)

A Box with lid and knob. (A. F. de Navarro)

Another tea caddy

A Teapot. (The Worshipful Company of Pewterers)

A Tea Caddy. (A. F. de Navarro)

A Soup Basin. Do.

A Barrel-shaped Beer-jug. (W. Churcher)

A Tappit-hen. (A. F. de Navarro)

Do. (Rev. F. Meyrick Jones)

At the back of the shelf are—

Two Patens—one Scotch, the other English. (A. F. de Navarro)

A Wall Bénitier. (S. Chinn)

2 French Altar Candlesticks. A. F. de Navarro)

6. Dish by Nicholson. (A. F. de Navarro)

7. Dish with broad brim and deep centre, with date 1660. (A. F. de Navarro)

A Church Flagon. (A. F. de Navarro)

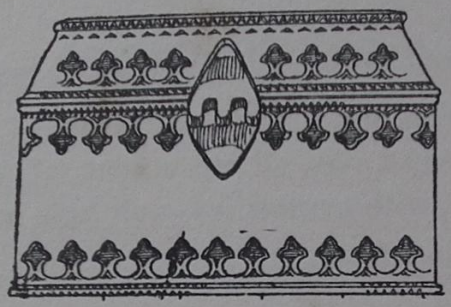
Large Tankard. (A. F. de Navarro)

A Square Candlestick, 17th century. (T. Charbonnier

Jacobean Candlestick, octagonal base and circular top.
(A. F. de Navarro

Do. do. do. octagonal top.
(T. Charbonnier

Inkstand, in form like a reliquary. (A. F. de Navarro)



Inkstand in the form of a reliquary.

L. $5\frac{3}{4}$, b. $2\frac{1}{8}$, h. $3\frac{1}{2}$, with a gabled roof (no cresting) and a flat top. The inside is perforated for three ink wells, and two of the wells are fitted with stoppers of a rude kind. The edge of the lid, the two ends and the front of the base box part of the inkstand are ornamented with a punched border.

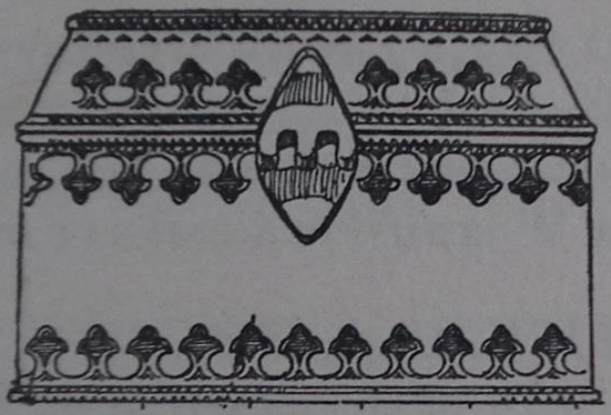
The lock has disappeared.

Maker's marks—none.

(A. F. de Navarro)

In 1908 this became

CHRISMATORY, in the form of a reliquary, with three stocks. A. F. DE NAVARRO.



(The Worshipful Company of Pewterers)

Small Inkstand, with covered tray. (A. F. de Navarro)

On the top shelf—

An Infusion Tankard (Swiss). (A. F. de Navarro)

A Font Basin mounted in a brass rim with a swivel stand. (A. F. de Navarro)

Comments from Various articles.

had octagonal bases and baluster stems of various types. Of octagonal-based candlesticks with tubular stems, Mr. de Navarro's specimen was perfect.

Another essentially different type

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JACOBEAN CANDLESTICK
(FROM THE COLLECTION OF A. F. DE NAVARRO, ESQ.)

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Extracts from article about this exhibition.

tubular stem. A Flemish chalice from the Church of St. Martin, Blackheath, near Wonersh, was interesting as having been recently in use, and a Dutch one with baluster stem,

lent by Mr. A. F. de Navarro, was also worth noting.

Church candlesticks were few, but a massive pair with elaborate ornament, presumably French, lent by Mr. A. F. de Navarro, attracted much attention, so too the fine specimen of a German pricket, lent by Mrs. Donkin.

Salt cellars were seen in endless variety, but the gem was a master salt of about 1650, lent by Mr.

interest.

An early inkstand, lent by Mr. A. F. de Navarro, was made to look like a reliquary. Of the "loggerheads" no good specimen was forthcoming and the type was perforce unrepresented.

Of tankards the earliest was a Jacobean specimen, quite small and plain, lent by the Rev. F. Meyrick-Jones. One a little later was lent by Mr. A. F. de Navarro. Other good ones were lent by Mr. H. Southam, Mr. W. H. St. John Hope, and one dated 16[illegible] by the Pewterers' Company.

a circular superstructure. Mr. Navarro's little specimen, in the form of a reliquary with a gabled top, was especially interesting. One newspaper critic, who certainly had never seen the inside, stoutly maintained that it was a reliquary.

The eighteenth

points.

Of tankards with lids, the earliest specimen was lent by the Rev. F. Meyrick-Jones. It was small in with a perfectly flat lid and a pretty little thumb-piece.

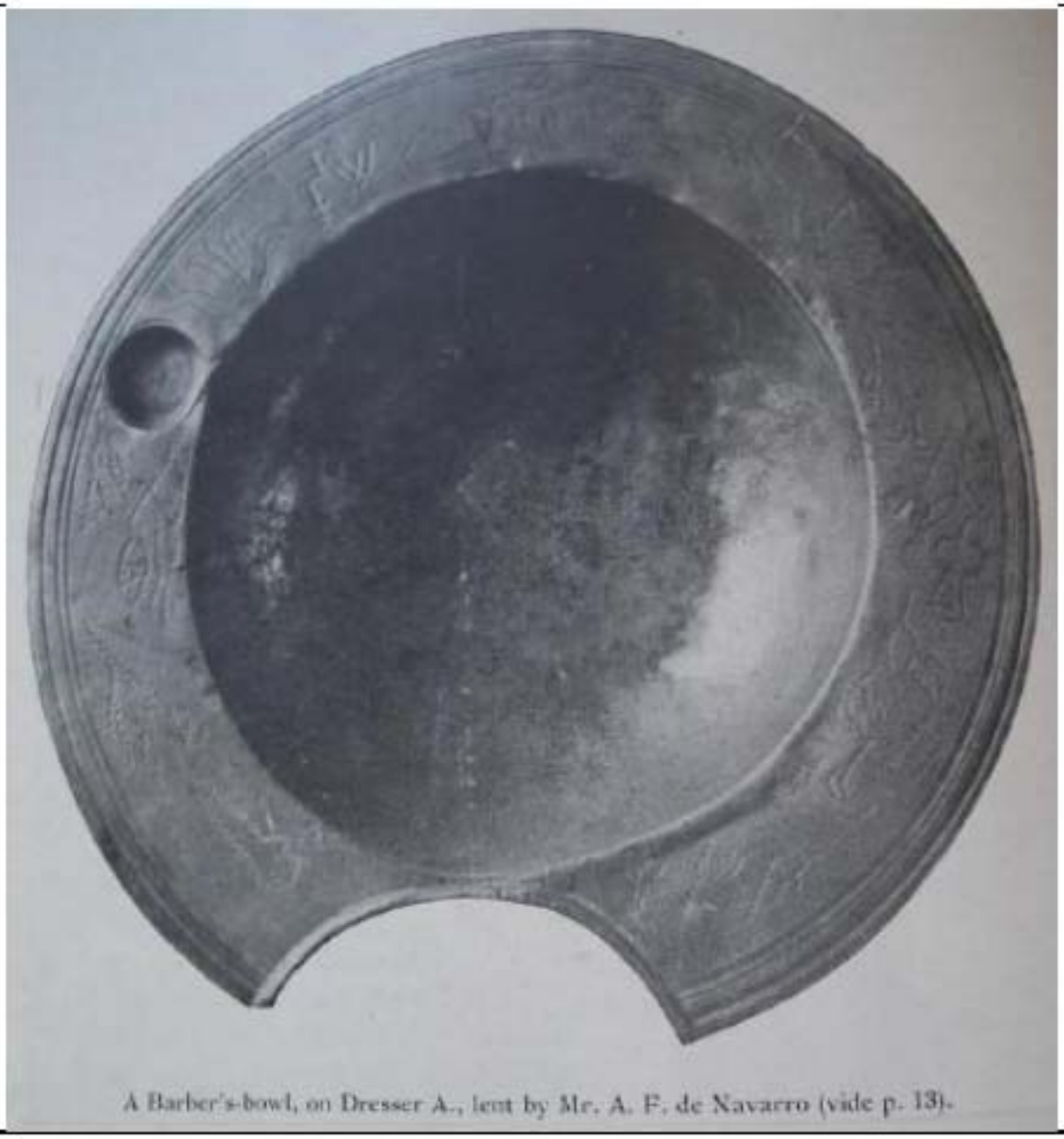
One lent by Mr. A. F. de Navarro was a little later in date and slightly larger in size, but an excellent specimen. Both of these were unmarked by their makers. The former was quite plain, the latter ornamented with sprays of flowers in "wriggled" work.

A square-based candlestick, with square stem, in fact all square, of Jacobean date, was lent by Mr. T. Charbonnier. Another with a round stem and an octagonal base and grease-tray was lent by Mr. A. F. de Navarro.

Of purely octagonal based

had octagonal bases and baluster stems of various types. Of octagonal-based candlesticks with tubular stems, Mr. de Navarro's specimen was perfect.

Another essentially different type



A Barber's-bowl, on Dresser A., lent by Mr. A. F. de Navarro (vide p. 13).

As shown above in the 1904 extracts

Barber's Bowl, with space cut out for the neck, and a small cavity for soap.

D. 12 3/8, 2 3/8 deep, rim 2 1/8.

English work of late 17th century. The bowl seems to have been cast. The rim is tooled with roses, thistles, and tulips.

Maker's marks—on underneath side of rim.

(1) In beaded oval, a lion (?)

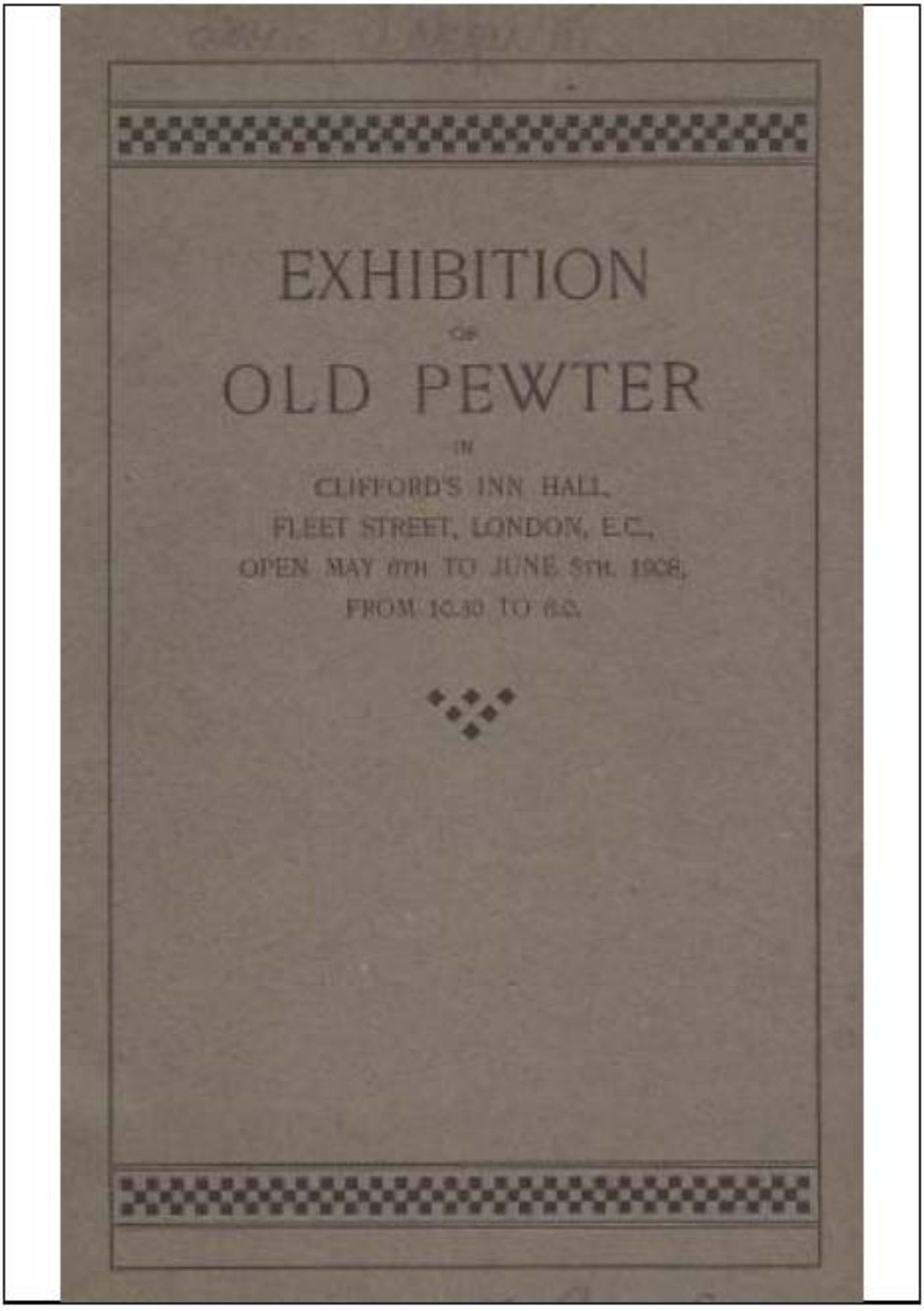
(2) A crowned rose in a plain ringed oval.

Hall marks—lion rampant in three-shaped shields, and in a fourth, R.S.? or E.S. (A. F. de Navarro)

a. Communion-set, lent by Mr. A. F. de Navarro.
b. Two Chalices, lent by Mr. A. F. de Navarro (vide p. 73).

xiv.

Font-basin in brass supporting ring, from Dordrecht Church, lent by Mr. A. F. de Navarro.



And so to 1908

CATALOGUE

OF THE PEWTER EXHIBITION
HELD AT CLIFFORD'S INN
HALL LONDON EC
MCMVIII

PREFACE

THE Second Exhibition of Pewter was an interesting collection borrowed almost entirely from private sources. It was unique in its spoons, its Tudor pewter, its Stuart tankards, and its Church plate.

Some of the exhibits roused the wrath of the Art critics on the ground that they had been shown at the First Exhibition in 1904. It is hardly necessary to explain that they were borrowed again because they were unique.

Had more subscribers been forthcoming, there would have been more illustrations: had there been fewer this book, such as it is, could hardly have been produced at all.

My thanks are here publicly tendered to all those who helped to make the Exhibition what it was. Most of the line drawings were the careful work of my Secretary, Miss Buckler.

Reference is made to the Catalogue of the First Exhibition of Pewter held in 1904. There are only a few copies of this left.

H. J. L. J. MASSÉ

CLIFFORDS INN HALL

1908

(much like the same part applying to the 1904 exhibition - though some photos may be repeated here as the previous exhibition appears to have been simply added to)

These are photographs of parts of another 1908 catalogue that could not reasonably be scanned in without the whole being dissembled permanently into its constituent parts.

Part of the challenge then for the reader (which the writer has avoided) is to attribute an illustration as shown below to the correct catalogue entry. All good fun, perhaps!

An Infusion Tankard.

H. $5\frac{5}{8}$ inches, D. at base $5\frac{1}{8}$ inches.

Shell thumbpiece. The lid was prepared so as to be fitted with a coin or enamel inset, but bears the initials I. E. ; on the body in front are A.M.E. The ornament consisted of narrow bands filled with sloping lines. In the inside was a perforated domed receptacle, which screwed on to a screw soldered in the bottom.

Many of the tankards in Mr. Cahn's collection on Dresser D were fitted with similar screws, but none had the receptacle in a complete condition.

Maker's marks—none. (A. F. de Navarro)

Chalice.

H. $8\frac{3}{4}$ inches, d. of base $5\frac{5}{8}$ inches, of bowl $3\frac{3}{4}$ inches ; plain baluster stem.

Dutch manufacture, said to have been in use at Vancampenhout.

Maker's marks—none. (A. F. de Navarro)

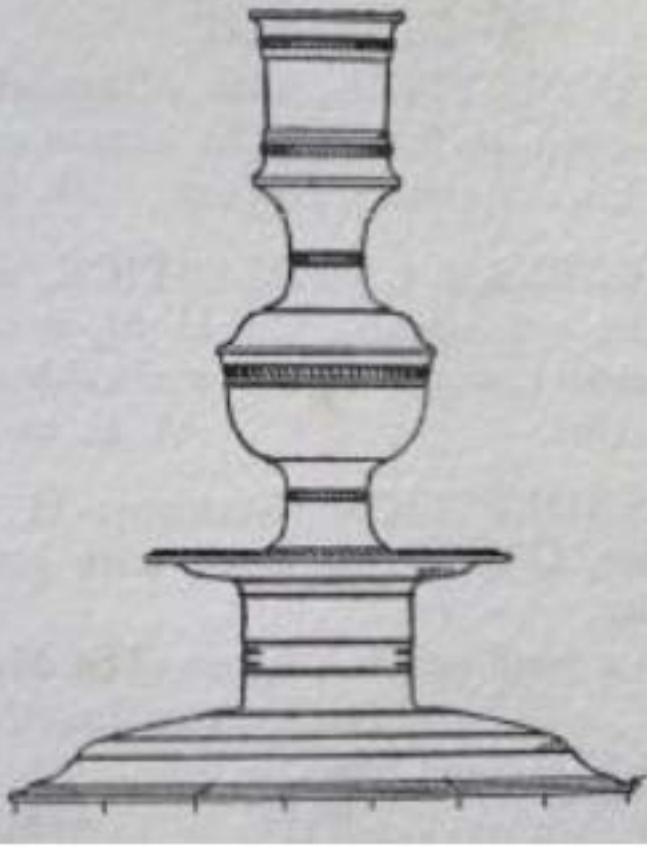
ELIZABETHAN CHALICE (in centre) and two others
Lent by A. P. de Navarro

ALTAR CANDLESTICK
Lent by A. V. de Navarro

Facing p. 24

SHELF I

1. A CANDLESTICK, XVII century, with octagonal base, D 5⅛, H 6½. The edge of the base has a cable moulding. At the point where the base becomes circular there is an ornamental border in 14 compartments. (Illus. p. 22.) A. F. DE NAVARRO



BARBER'S BOWL

A Pair of Pheasants.	*Mrs. Gerald Walker.*
A Pair of Pheasants.	*A. F. de Navarro.*

A Tobacco Box, lacquered and engraved.	*A. F. de Navarro.*
A Durrau Tobacco Box	*F. D. Bedford.*

WALL CASE D. SHELF I

1. A CANDLESTICK, XVII. century. *A. F. de Navarro.*

PAIR OF CANDLESTICKS. *Captain H. Lindsay.*
PAIR OF CANDLESTICKS. *A. F. de Navarro.*
PAIR OF SOUP TUREENS.

SEPULCHRAL CHALICE AND PATEN, XIII. century. *A. F. de Navarro.*

SMALL SQUARE INKSTAND, with two drawers. *A. F. de Navarro.*
TWO OBLONG INKSTANDS. *Mrs. R. Ll. B. Rathbone.*

A COLLECTION OF BOWLS, WINE TASTERS, AND PORRINGERS.
(*a*) Dug up at Slough. *W. C. Wells.*
(*b* and *c*) *A. F. de Navarro.*
(*d* and *e*)

(*p*) *Mrs. Eugénie Joachim-Gibson.*
(*q* and *s*) Two Trencher Salts. *A. F. de Navarro.*
(*r*) *A. F. de Navarro.*

A CHURCH FLAGON. *F. G. Hilton Price.*
A CHURCH FLAGON. *A. F. de Navarro.*

VARIOUS PATENS AND PLATES, on feet.

(*a*) — *Miss Grace Wheble.*

(*b*, *c*, *e*) — *A. F. de Navarro.*

(At the Left-hand End)

A SET OF ENGLISH COMMUNION PLATE. — *A. F. de Navarro.*

A COLLECTION OF FLAGONS, *temp.* Charles I.

(*a*) — *S. G. Fenton.*

(*b*, *c*, *d*, *f*) — *A. F. de Navarro.*

(*e*) — *F. G. Hilton Price.*

(*g*, *h*, *i*) — *A. F. de Navarro.*

(At the Back of the Case)

VARIOUS PATENS, without feet.

1, 2 and 4. — *Sir Thomas Snagge*

3. — *A. B. Yeates.*

5, 6 and 7. — *A. F. de Navarro.*

SHELF 2

PAIR OF CHALICES. — *A. F. de Navarro.*

FLAGON. — *A. B. Yeates.*

CHALICE, with baluster stem. — *A. F. de Navarro.*

CHALICE, with bowl foot and ornamental bowl. — *Mrs. R. Ll. B. Rathbone.*

A PAIR OF SACRAMENTAL CRUETS. — *Lieut.-Col. Croft-Lyons.*

THREE CHALICES. — *A. F. de Navarro.*

ELIZABETHAN CHALICE, with Paten as cover. — *A. F. de Navarro.*

CHALICE. — *A. B. Yeates.*

WAFER BOX. — *Lieut.-Col. Croft-Lyons.*

At the back of these last are :

FIVE CHALICES, lent by — *J. G. Lousada.*

LARGE CHALICE, with cover. — *A. F. de Navarro.*

SMALL CHALICE. — *A. F. de Navarro.*

[illegible] with raised fillet on the bowl. — *F. G. Hilton Price.*

WALL CASE F. Shelf 2—*Continued.*

CHALICE, with cover, on the lines of the Elizabethan specimen at Sandwich in Kent. *A. F. de Navarro.*

A CIBORIUM. *A. F. de Navarro.*

A CIBORIUM. *J. G. Lousada.*

A STOUP. *A. F. de Navarro.*

A POCKET CHALICE. *J. G. Lousada.*

A LARGE CHALICE. *A. F. de Navarro.*

A PATEN. *Miss Grace Wheble.*

TWO SCOTCH CHALICES.

1. *J. G. Lousada.*

2. *F. A. Crisp.*

TWO FLAGONS, one inscribed Rushmere St. Andrew. *A. F. de Navarro.*

SHELF 3

FOUR SMALL AND ONE LARGE TANKARDS, showing the development from the XVII. to XVIII. century Tankard. *A. F. de Navarro.*

TANKARD, *temp.* William III. *E. W. Gimson.*

A PAIR OF ORNAMENTAL SPOONS. *Miss Grace Wheble.*

A POSSET CUP. *A. F. de Navarro.*

(The blocks used by kind permission of the Editor of the *Connoisseur*.)

ON THE WALL ABOVE THIS CASE

A LARGE DISH, *temp.* Charles II., with ornament merely sketched out, not completed. *A. F. de Navarro.*

AN ALMS DISH (Flemish). *H. J. L. J. Massé.*

ON THE WALL ABOVE THIS CASE

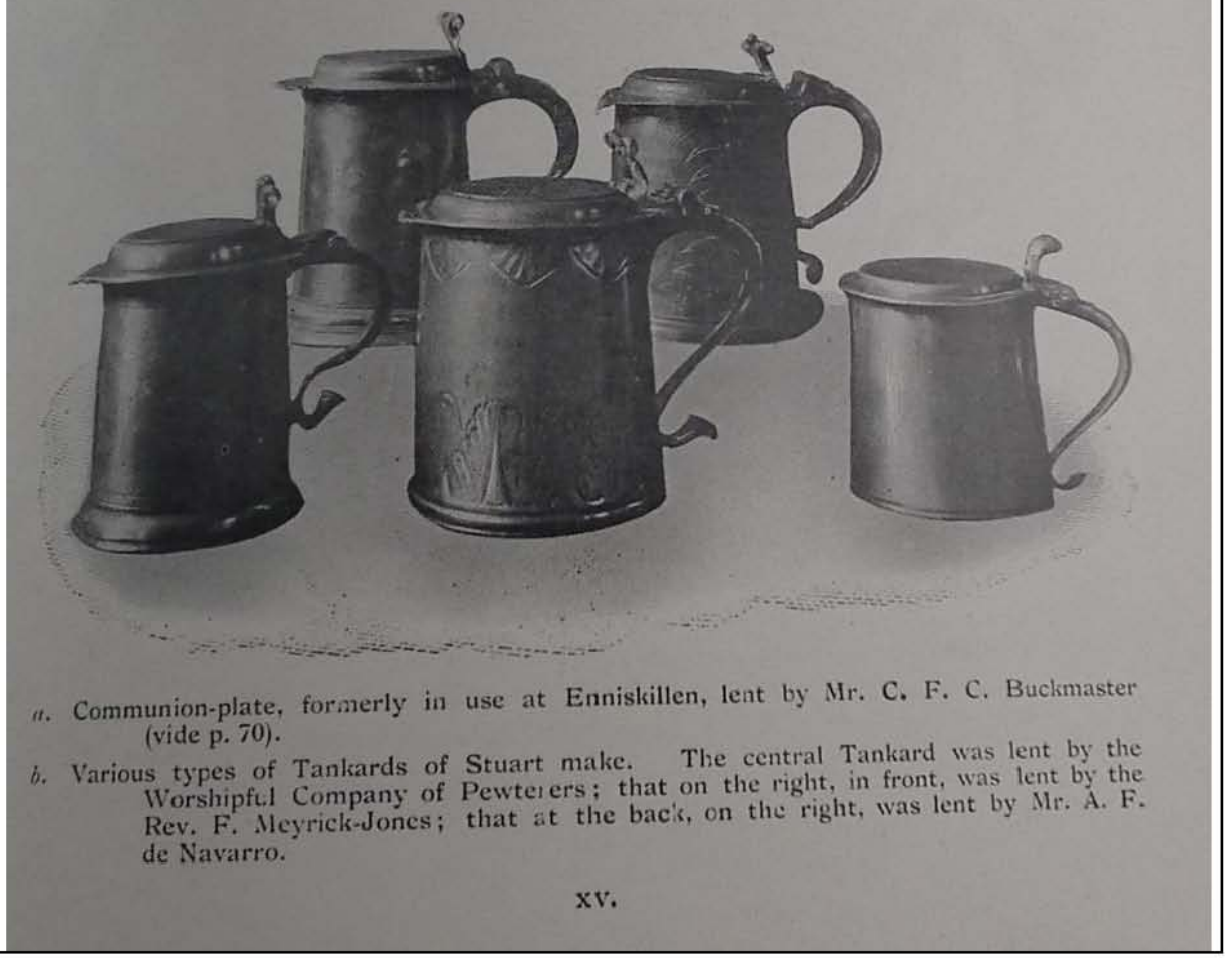
A LARGE DISH (*temp.* Charles II), with ornament merely sketched out, not completed. D 16⅜, rim 2¾. An interesting dish, dating no doubt from the time of the Restoration. It bears ornament suggesting that of the two fine dishes in the V. and A. Museum at South Kensington, and that on a similar one in the British Museum. This dish was unfortunately never finished, and is badly corroded in parts. There is in one panel on the rim a coat of arms, not very clear, but showing at any rate in chief a boar's head and two gerbs; and below, two battle-axes crossed with three stags' attires.

MM. A fleur-de-lys in a b.c.

A. F. DE NAVARRO

(*e*) *Mrs. Eugenie Joachim-Gibson.*

ELIZABETHAN BAPTISMAL BOWL, dated 1566. *A. F. de Navarro.*



a. Communion-plate, formerly in use at Enniskillen, lent by Mr. C. F. C. Buckmaster (vide p. 70).

b. Various types of Tankards of Stuart make. The central Tankard was lent by the Worshipful Company of Pewterers; that on the right, in front, was lent by the Rev. F. Meyrick-Jones; that at the back, on the right, was lent by Mr. A. F. de Navarro.

XV.

at COURT FARM.

(All are Mr. de Navarro's own valuations)

A.F. de Navarro, Esq.

Inventory of Pewter Collection

July 1929

		£.	s.	d.
No. 1	Irish milk jug, crested	10.		
No. 2	4½" 3-pronged master salt	50.		
~~No. 3~~	~~5½" circular tobacco box and cover.~~	~~15.~~		
~~No. 4~~	~~Oval tea caddy with copper decoration. (given away)~~	~~10.~~		
No. 5	Chalice and cover, 7½" similar to silver one at Sandwich, Kent.	20.		
No. 6	~~14~~ 11 - 9½" platters with Durham mitre @ £10 each.	140.		
No. 7	Pair 7" Communion cups, reeded, domed feet.	60.		
~~No. 8~~	~~4" tankard with skirt base, 17th century. (Not sent) (doubtful, in cupboard)~~	~~.~~		
No. 9	8½" tankard flagon with domed lid and spout reeded base.	80.		
No.10	Pair 9½" plates, reeded and crested, @ £4. each.	8.		
No.11	Pair 17th century plates 1¾" rims, marked W.W.E. @ £15. each.	30.		
No.12	Pair of 9½" plates, wavy edge, crested, early 18th century. @ £15. each.	30.		
No.13	Two 9½" wavy edge plates by Chamberlain @ £25. each and two octagonal dishes 12 x 9 with arms of David Garrick @ £50. each.	150.		
		663.		

c/f.

b/f.

		£.	s.	d
		663.		
No. 13a	8½" 18th century tankard with domed lid, H.C.1722 crest.	60.		
No. 13b	Ditto plain 7¼"	20.		
No. 14	Ditto plain 7"	20.		
No. 15	6" engraved tankard, C1720, domed and engraved lid, from Charbonnier collection.	20.		
No. 16	6" plain tankard, C1720.	20.		
No. 17	5½" tankard, engraved domed lid, C1720.	20.		
No. 18	Ditto plain C1720.	20.		
No. 19	3¾" flat-lidded tankard early 17th century; marked I.P.	60.		
No. 20	5" flat-lidded tankard with bird thumbpiece, decorated flat top engraved horses' heads. C1660.	60.		
No. 21	5" flat-lidded tankard with good touch marks. C1660.	50.		
No. 22	5¼" flat-lidded Cromwellian tankard, marked W.T.R.E. C1688.	60.		
No. 23	5½" flat-lidded Cromwellian tankard, marked H.W.N., with centre raised band.	60.		
No. 24	5½" flat-lidded engraved tankard with bird thumb-piece, tulip decoration, C1660.	70.		
		£1203.		

c/f.

b/f

		£.	s.	d
		1203		
No. 25	5¾" flat-lidded ~~Cromwellian~~ tankard.	60.		
No. 26	6½" ditto ditto with engraved tulip decoration, marked E.B.H.	85.		
No. 27	6¾" flat-lidded Cromwellian tankard with decorated thumbpiece.	85.		
No. 28	7¾" flat-lidded Cromwellian tankard, engraved "The gift of Brother Cole to the Knights of the Hole, 15th April 1789". History inside.	80.		
No. 29	8¾" reeded ~~paten~~ plate. C. 1650-1695.	10.		
No. 30	Twelve octagonal gadrooned 9" crested plates by Thos. Scattergood, early 18th century.	200.		
No. 31	One 9" reeded ~~paten~~ plate, marked R.C.	12.		
No. 32	Hexagonal 5" tobacco box with stopper.	20.		
~~No. 33~~ Not sent to museum	~~Oval engraved and Japanned pewter tea caddy initial B. engraved by Peirce, Wine Office Court, Fleet St. (Have kept this)~~	20.		
No. 34	5" Queen Anne Mug, marked H.D.A. with engraved gadrooned base.	25.		
~~No. 35~~ Not sent to museum	~~2¼" Antimonial cup with reeded decoration. (Given to Royal College of Physcians.)~~	100.		
~~No. 36~~ Not sent to museum	~~2" ditto (Given by Mr. de Navarro).~~	100.		
		£ 2000.		

c/f

b/f.

		£.	s.	d
		2000.		
No. 37 No marks	5½" taper stick with drip pan, 17th century.	25.	PHOT.	
No. 38 Mark Cotterell 5917	5¼" Pre-Reformation Chalice. I don't think there's so early, the touch is found elsewhere 1658, 1669, c.1676	50.	PHOT.	
No. 39 Mark P. Not in Cotterell	4¼" straight-sided wine cup, engraved E.S.N., early 17th century.	35.	PHOT.	
No. 40 Mark Cotterell 5836.	3¾" ditto. engraved E.K. Repd. Cotterell XXXII, c, dated c.1650	50.	PHOT (ALBUM)	
No. 41 No marks	5¼" taper stick, octagonal base and drip pan, 17th century. c.1690.	50.	GROUP PHOT.	
No. 42 No marks	3½" ditto with domed base and drip pan. Late 17th c.	30.	PHOT	
No. 43 London mark in Cotterell [illegible]	2" Posset ladle with wooden handle. C1720. D. S mark Repd. Cotterell XXXIII, c, & dated c.1700.	10.	PHOT (ALB)	
No. 44 No marks	4" pewter inkstand with sand and wafer drawers. C1750. [illegible]	20.	NOT PHOT.	
No. 45 No marks	Pair circular trencher salts, 2¾" base. C1690. (from Dr.Young). Repd. Cotterell LXIII, c, [illegible]	50.	"	
No. 46 No marks	1" miniature trencher salt cellar, reeded base and decorated edge. C1750. Repd. Cotterell LXIII, k, & dated c.1770	15.	PHOT	
Not sent to museum ~~No. 47~~	~~2¼" circular trencher salt, moulded base. C.1720. (sold by R. Ltd.)~~	20.		
No. 48 Mark, v. obscure, [illegible]	3¾" circular trencher salt cellar, initials E.M. C1700.	20.	PHOT	
Not sent to museum ~~No. 49~~	~~2¾" trencher salt, crested, reeded base, (Kirby Mason) C1690.~~	40.		
No. 50 Touch. Cotterell 5591	2" octagonal master salt, touch mark I.F. (Buckmaster) C1660. Repd. Cotterell LXII c, & dated c.1675.	100.	PHOT	
		£2515.		

c/f

b/f.

		£	s	d
		2515.		
No. 51	2" circular trencher salt, Queen Anne. (Kirby Mason)	30.		
No. 52	3¾" triangular trencher salt with engraved decoration, touch mark S.O. C.1660.	50.		
No. 53	3" trumpet-shaped trencher salt with 2" top and initials I.W. C1690.	15.		
No. 54	1½" globular trencher salt, touch mark R.I. C.1720.	25.		
No. 55	2¾" trencher salt with cup top 1¾" and 3 bands of decoration. C1640. (Fieldhouse)	25.		
No. 56	4" x 3" octagonal trencher salt. C1730. (Veitch)	25.		
No. 57	Pair of 1¾" octagonal trencher salts, initial I.M.S. C1660. (Harper).	60.		
No. 58	8" Hourglass salt with cover, C1660. (Kirby Mason)	150.		
No. 59	1" trencher salt . C1670. (dug up in Walbrook)	60.		
No. 60	2¾" octagonal trencher salt, initial H.I.M. (Holland Martin) C1670.	50.		
No. 61	1½" circular trencher salt. C1700.	20.		
		£3025.		

c/f

b/f.

		£	s
		3025.	
Not sent to museum No. 62 Not sent.	2¼" octagonal trencher salt with 5" top and 5¾" base; decorated band of flowers. (Kirby Mason) C.1680	60.	
No. 63 No mark.	3⅛" oblong octagonal trencher salt. C1720. Repd. Cotterell LXIII i.	25.	
No. 64 No marks	2¾" trencher salt with 2¾" top, C1670. (Fieldhouse)	60.	
No. 65 No marks	2¾" x 1" octagonal trencher salt. C1650. Repd Cotterell LXIII g, dated c.1715-1730	40.	
No. 66	2¾" trencher salt, perpendicular gadroon decoration. C1700. Repd Cotterell LXIII k, dated 1685	25.	
No. 67 No marks	2¼" trencher salt, gadroon decoration. C1700.	25.	
No. 68 No mark	2⅛" ~~square~~ cup shape salt, C1780.	10.	
No. 69 Touch Cotterell 5576	3" trencher salt, touch mark I.C. reeded foot, initials GG. C1690. Repd Cotterell, LXIII d.	30.	
Not sent to museum No. 70 Not sent.	1" trencher salt, domed foot, C1680. (McLean Griffin)	20.	
No. 71 Summerly mark 405	5" trencher salt, London mark, crested. ~~C1690~~. 1750-1800	25.	
No. 72 2 London mark	Pair 9⅛" crested plates by Green.	15.	
No. 73 Cotterell 3816	Pair 9¾" pewter plates by Thos.Rhodes. C.1680.	15.	
No. 74 Touch mk. 5614.	9⅛" paten touch mark W.H. 1¾" rim, engraved Little Barton. c.1678 Repd Cotterell L,1 dated c.1670	25.	
No. 75 No marks	12" pewter platter, London mark.	10.	
		£3410.	

c/f

b/f.

		£	s	d
		3410.		
No. 76 Thomas Alderson	12¾" pewter ~~Charles 11nd dish,~~ End of 18th century. Dish touch mark Alderson, 2½" rim. Thomas Alderson's dates are given by Cotterell as c.1790–1825.	20.		NOT PHOT
No. 77 Mark no. [illegible]	13" pewter platter, crested 16th century, found neay Guy's Hospital. (Hilton price) Repd. Cotterell L1f, dated probably 18th century. Badge of a feather beneath a Tudor crown may be that of [illegible]	30.		PHOT (Cotterell page 387/[illegible])
No. 78 London mark Other marks unidentified.	9½" flat platter, London mark.	10.		"
No. 79 Mark probably Pitts & Floyd, Cotterell 3695	9½" pewter plate, London mark, with the Rutland Arms.	10.		NOT PHOT.
No. 80 Mark blurred.	8½" narrow reeded ~~paten~~ plate, engraved with tulips. (Isher.) 2nd half 17th	15.		PHOT
No. 81 Marks of William Alderson, Cotterell 40	9½" pewter punch bowl with two medallions, shaped rim decorated with cherubs. (Crichton) C1710. Repd. Cotterell XIX, [illegible] dated c.1800.	30.		PHOT
Not sent to museum ~~No. 82~~ Not sent	~~6¼" 2-handled cup. C1750. (Barber)~~	60.		
No. 83 No marks	5½" ditto with reeded bands. C1730. (Wheeler)	70.		PHOT
No. 84 ? does this cover belong to No. 84 Touch mark of John Smith no. 3807	7" 2-handled cup gadrooned base and band, shaped and decorated cover. C1700. (Hill) Repd. Cotterell XXXIII f, & dated c.1705.	150.		PHOT
No. 85 No marks	5" 2-handled cup with reeded band C.1730. (Wheeler)	70.		PHOT
No. 86 No marks	5½" 2-handled cup, gadrooned base and band. (Letts) C1700. Repd. Cotterell XXXIII b, & dated c.1690	100.		PHOT
		£ 3975.		

c/f.

b/f.

		£	s	d
		3975.		
Not sent to museum No. 87 Not sent.	Pair 7" shaped base Queen Anne candlesticks, touch mark E.B. C1740.	30.		
No. 88 Mark R. Dunham Cannot be Cottevell. 1457.	Pair 6" candlesticks, circular base and baluster stem. C1790. (Dunham.	50.	PHOT	
No. 89 No marks	6" octagonal candlestick, with knopped stem. C1710.	20.	2 GROUP PHOTS. (35mm)	
No. 90 Obscure mark	7" candlestick with drip stand. C1640.	40.	PHOT	
No. 91 Mark Cottevell 5452.	6½" ditto, octagonal base. C1670. Repd. Cottevell XXII, b, who dates it late Cromwellian (?).	20.	2 group photos. (35mm)	
No. 92 Mark Cottevell 1101	6¾" ditto do. do. C1680. baluster stem. (Lewis)	30.	NAV PHOT	
No. 93 Same as Cottevell 5430.	6¾" Charles IInd candlestick, octagonal base decorated, marked L.M. touch mark I.B.	40.	GROUP PHOT. (35mm)	
No. 94 No marks	7½" Charles IInd church candlestick, octagonal base, decorated fleur-de-lys, baluster stem and drip. Repd. Cottevell XXIV. b, who dates it c. 1680.	50.	NAV PHOT	
No. 95 Mark T B or IB - not identifiable from Cottevell.	9¼" Charles IInd church candlestick, octagonal base, touch mark T.B. initials E.D., decorated drip and reeded baluster stem.	70.	NAV PHOT	
No. 96 Mark I B 1674 Not in Cottevell	Pair 9½" Charles IInd church candlesticks, octagonal base and decorated band, baluster stem and drip.	225.	NAV PHOT	
No. 97 No marks	5½" flat-lidded laver, two raised bands, initials I.M. C1680.	30.		
No. 98 No marks	8" ~~tankard~~ Flagon with flat reeded lid, decorated thumbpiece, two raised bands. C1720. Initials on handle W I T Repd. Cottevell XXXVIII b, & dated c. 1690.	60.		
		£4640.		

c/f.

b/f.

		£	s	d
		4640.		
No. 99 No marks.	One Pair 3" master salt 4" top, reeded base. C 1730.	30.		ALBUM PHOT
No.100 Cotterell 5&5l Touch dated 1753.	10½" circular pewter Almsdish, Queen Anne, touch mark Edward York, London, reeded rim and shaped bowl.	30.		NAV PHOT ALBUM PHOT.
No.101 No marks	5½" Chrismatory, hinged and shaped lid, 3 containers, French 15th century , decorated fleur-de-lys.	30.		GROUP PHOT
No.102	4¾" Chrismatory, touch mark F.I.N. C.1787.	10.		Group phot. large album GROUP PHOT
Now N° 206 ~~No. 103~~ Now No 206	~~4½" Porringer, early 17th century, fleur-de-lys handles. (see 206).~~	40.		
No. 104 No marks.	3¼ x 2½ Parish band of Huntly. C1750.	5.		NAV PHOT
No. 105 Touch mark of [illegible]	6 - 11" circular trencher salts, London mark. C1730.	10.		GROUP PHOT
No.106 London mark.	4 Pewter plates, 17th century, Arms of Corporation of Yarmouth.	60.		
No.107 No mark.	8" globular pewter vessel with reeded base. C1720. Rep'd. Cotterell LXXVI, e, 2 [illegible] e #20 - water carrier. [illegible]	7.		35 mm
No.108 Cotterell 40.	9" deep bowl with lip, by Thos. Alderson. C1720.	8.		35 mm
No.109	6¾" paten, domed feet, London mark. Late 17th century.	15.		GROUP PHOT.
No.110 Mark Shorey. Not in Cotterell, but see 4062/3	8" ditto London mark, I.B.E.M.	20.		GROUP PHOT
		£4905.		

c/f

b/f.

		£	s	d
		4905.		
No.111	10" paten, London mark I.B.E.M.	25.		
No.112	4" Sepulchral Chalice. 13th century and paten in glass case.	100.		
~~No.112a~~ Not sent to museum	~~Bracelet and chain in lead with axework decoration. 14th century. (Given away)~~	20.		
No.113	15" platter, Saracens head crest. C.1700	20.		
~~No.114~~ Not sent to museum	~~2" silver gilt salt with crystal base, octagonal, engraved top and bottom. C.1620.~~	50.		
No.115	8" octagonal holy water stoup. C1600.	25.		
No.116	11" paten on three turned baluster feet. C1720.	25.		
No.117	4" paten, found in Walbrook. C1530.	25.		
No.118	8" paten engraved I.G. in black letters, 15th century.	50.		
No.119	10" Charles IInd paten, 2½" rim, marked A.I., with arms in top rim, touch mark T.B.	50.		
No.120	10" ditto with 2⅛" rim, arms on lower rim, touch mark fleur-de-lys. R.D.	50.		
No.121	Pair 4½" pewter coasters, engraved Prince of Wales feathers. C1770.	40.		
No.122	5½" deep dish with ½" reeded rim dug up in Walbrook, about 1550.	30.		
		£ 5415.		

c/f

b/f

		£	s	d
		5415.		
Not sent to museum ~~No.123~~	~~Pewter cistern, 26 x 21", with four lion masks and claw feet, and ringed lion handles, gadrooned rim, and coat of arms Durand. Weight 488 oz. C1692.~~ Not sent Kept	400.		
Not sent to museum ~~No.124~~	~~8½" deep dish, from one of the Spanish galleons at Tobermory. C1582.~~ – Sure. Not sure	20.		
✓ No.125 Marks unknown not in Cotterell	6½" porringer with two quatrefoil handles, black lettering M.W. 15th century.	25.		
Not sent to museum ~~No.126~~ Not sent	~~Pewter corcular inkstand with quill holes 9 x 5 base, lid and glass container, reeded band in centre. C1750.~~	5.		
✓ No.127 Mark Cotterell 5977	12½" barbers bowl with reeded rim and tulip decoration, initials I.I.W. C1700. Rep. Cotterell XVIII.a, dated c. 1690.	25.		
✓ No.128	14" Baptismal bowl with reeded rim, decorated engraved circles, dated 1566 St. Michael. (Wires on this to hang.)	30.		
✓ No.129 No touch mark	Pair 15" wavy edge plates, gadrooned pattern, London mark. 1720.	30.		
✓ No.130 Touch Cotterell 5730	18" charger dated 1662 with Royal Arms 3½" rim, engraved with tulips and oak leaves, initials G.T.A.	100.		
✓ No.131 Touch mark, unidentifiable	18" ditto with same decoration and initials.	100.		
✓ No.132 Touch mark, crowned rose, unidentifiable	17¼" deep rosewater bowl with 1" rim, initials M.E.B.R.D., circular, with raised Roy al Coat of Arms in enamel. Charles 11.	250.		
		£ 6 400.		

c/f.

b/f.

		£	s	s
		6400		
No.133	9" Flagon, 16th century, flat domed lid with H.T. on handle.	40.		
No.134	11" flagon, raised domed top, hollow thumb piece. C1740.	25.		
No.135	13" flagon, reeded base and rim, reeded lid and spout. C1750.	25.		
No.136	pair 12½" York flagons, Globular base, reeded lids and decorated thumbpiece, circular spout. (Fieldhouse) C.1680.	80.		
No.137	15" Ecclesiastical flagon, skirt base, double handle, thumbpiece, raised lid. C1680.	60.		
No.138	17½" flagon, with shaped reeded base and reeded band, double handle, decorated thumbpiece, raised lid with turned finial, London mark, makers touch mark T.C. C1700	100.		
No.139	14¹"Elizabethan lidded flagon, with ogee base. Initials T.N.D.	70.		
No.140	10" lidded flagon, skirt base, decorated thumbpiece, makers touch mark R.L. C1660.	60.		
No.141	11" flagon, flat domed top, turned knob, decorated thumbpiece. C1660.	40.		
No.142	11" ditto, with reeded bands, skirt base, engraved Rushmere, St.Andrew, 1745.	30.		
		£ 6930.		

c/f.

b/f

		£	S	d
		6930.		
143 Cotterell 5461.	6½" ~~goblet~~ communion cup, turned stem, initials A.H. makers touchmark S.B. C1680.	20.		
144 Not in Cotterell	7" ditto initials S.I.M. touch mark N. C1680. Repd Cotterell XXIX a, & dated mid-17th c	30.		
No.145 No marks	8" Chalice flat knopped stem, bowl 3½" base 5½". C.1690.	15.		
146. No marks	9¼" Chalice, urn shaped stem, bowl 3½" base 5½". C1720.	10.		
147 One only No marks	One Pair 9½" Scotch Chalices, turned stems, and Ogee domed base, 4½" cup, 4¼" base. C1750.	30.		
148 Name & marks, WEDREW GLASGOW, Marks common, Wylie, No. 5703.	Shaped Scotch flagon, flat lid, spout, shaped handle and thumbpiece. C1700.	30.		
149 No marks	10½" flat-lidded flagon, decorated thumbpiece, moulded base, decorated lid. C1660.	50.		
Not sent to museum ~~150~~ Not come	~~8½" shaped flagon, flat lid, makers touch mark, handle lettered F.W.I.G., decorated thumbpiece.~~	30.		
151 No marks	8½" Chalice, with ogee reeded base, bowl 3¾", base 4¼". C1700.	30.		
Not sent to museum ~~152~~ Not come.	~~8" Scotch Chalice, with ogee reeded base, bowl 3¾", base 4¼". C1700.~~	30.		
153 No marks	7" Communion Cup, three bands decorated Tudor rose, 3" cup, 3" base. C1660. Repd. Cotterell XXVIII c, & dated early 17th century.	40.		
		£7255.		

C/f.

b/f.

			£.	s	d
			8525.		
✓	No.184 Mark of Richard Gardiner, no. 1809 A.	Commemoration dish with royal coat of arms of James 11. on central raised boss, dated 1685, commemorating the fall of Monmouth. Diameter 18" rim 3½".	200.	NAV PHOT	
✓	No.185 do	Ditto commemorating Argyle. Dated 1685.	200.	"	"
Not sent to museum	~~No.186~~	~~A Banqueting cup, with two handles, emblazoned with crest dated 1667, haning a medallion boss with same coat of arms inside at bottom, inscribed "Tapster fille, etc" and also "For use in the Great Hall", Hereford".~~ Given to Hereford	125.		
Not sent to museum	No.187	~~Ditto ditto dated 1669.~~	125.		
Not sent to museum	~~No.188~~	~~Roman octagonal flanged bowl 7½" across and 3" high, dug up at Meare, Somerset.~~ Given to Taunton	10.		
Not sent to museum	~~No.189~~	~~Roman circular dish 12¾", also dug up at Meare.~~ Given to Taunton	10.		
✓	No. 190 No marks	9" plain shaped vase, with 4" top, C1800.	3.		*
✓	No.191 No marks	10½" flagon with circular domed cover, fitted thumb piece, C1660.	30.	NAV PHOT	
✓	No.192 No marks	8" candlestick with circular base double knopped baluster stem, circa 1680.	25.	NAV PHOT	
✓	No.193 Mark, Cotterell 5997.	3½" beaker with wriggle work decoration. 2¾" across top and haming shaped base. C1700.	60.	NAV PHOT.	
✓	No.194 No marks	10½" flagon with domed top and low finial shaped thumbpiece. C1660.	30.	NAV PHOT.	
			£ 9343.		

c/f.

b/f.

	£.	s.	d
	7980.		

No.175 Chinese pewter tea-taster caddy, shaped and engraved, on shaped base. (not English) — 10.

~~No.176~~ ~~20" charger. 5" rim decorated with oak leaves and acorns, initials A.R.S., makers touch mark A.W. C1660.~~ — ~~100.~~

~~No.177~~ ~~6⅛" chalice and 6¼" paten, gilded brass, 15th century, knop and drip stem, engraved shaped base.~~ — ~~50.~~

No.178 Pair 11" Candlesticks with 6" bases square fluted pillars, touch mark I.K. C1675. — 130.

No.179 Two-handled restoration loving cup 7½" emblazoned with Royal Coat of Arms, and dated 1660, makers touch mark inside T.B. with Bell, inscribed on side "~~Vivium~~ Tuum Bibe cum Gaudio". — 100.

180. 4¼" circular salt-cellar dated on touch mark 1663. — 30.

181. 3¼" octagonal base salt, dated on touch mark ~~1647~~? C.R. — 30.

No.182 Pewter sugar dredger, 6¾" high, with coat of arms on side, with touch mark 1680. Dutch. — 20.

~~No.183~~ ~~18½" pewter charles 11 wide rimmed circular dish with 3¾" rim. engraved St.George and Dragon in centre, rim lavishly engraved, motto " Be Wise, feare God, etc.~~ — 75.

£8525.

C/f.

			£.	s.	d
			10056.		
✓	206 Marks obliterated	4½" Quaich with Fleur-de-Lys lugs. 17th century.	30.		
✓	207 one only, other marks obliterated	~~Pair~~ one of Chalices, 8½" high, reeded decoration and central band, London mark. C1780.	20.		
✓	208 Mark of Hellier Perchard, Cottenell 3611 (2), & of W. de Jersey, Cottenell 1349 (3).	~~Pair~~ ~~10~~ Five 9⅞" plates, with Durham mitre. (in addition to No.6)	20.		
✓	209 No marks	Teapot with steeple top lid, 7" high, shaped spout and handle, C1780.	10.		
✓	210 London mark.	Ditto ditto, 6½" high.	10.		
✓	211 303 pieces	Box containing ~~28~~ 30 base metal spoons, 15th, 16th and 17th century. (See enclosed list).	100.		
			£10246.		
		Withdrawn			
		No.4. Given away £10			
		103 Now 206 40	50.		
			£10196.		
		Sold by Gordon Russell, Ltd.			
		No.47. £20.			
		198 5	45.		
		201 20.			
			£10151.		

c/f.

b/f.

		£.	s.	d
		10151.		
212. Mark. Cotterell 2474	Pewter charger 26½" diameter, 4½" rim, made by Nicholas Hunter 1662. Touch 13 L.T.P., engraved with Royal Coat of Arms, Charles 11., and rim with Archer, Tulips, Tudor Rose.	350.		
213 Mark half illiterated	Pair of octagon 4" high Taper sticks with octagon drip and baluster, turned pillars. C1700.	25.		
214 No marks	Pair taper sticks, square moulded bases and low drip pan, ringed pillars square nozzels, gadroon decoration on nozzle drip and base. 3¼" high. C1720.	24.		
215 No marks	Taper stick 5¼" trumpet shaped base, tapered stem low drip, 5¼" high. C1690.	27.		
216 Mark of William Hux, Cotterell 2448	2-handles cup, 4" high, gadroon decoration on base, marked 4 rampant Lions. C1720.	40.		
217 Mark of apparently not in Cotterell	Flat-lidded tankard, 3½" high, base 4¼" medallion od Charles 1st inside lid, touchmark Hourglass. C1680.	45.		
218 Mark too corroded to be clear	Small tankard 2⅝" high, flat lid with double acorn thumbpiece, hourglass punch in bottom. C.1680.	24.		
219 No marks	Pair 5" Circular trencher salts, 1⅛" rim, 2" high, banded decoration, monogram J.P.P. C.1780.			
220. No marks	Circular trencher salt, 3½" base, 1¾" high, rim ½", raised base, punched decoration. (Churcher) 4 'B' punch marks. C 1680. Cotterell dates a similar one c 1710, Suppl. LXIII i	24.		
		£10765.		

Pair of [illegible] square. Mark Cotterell 5[illegible] c 1670

Pair of Large, plain circular dishes, 12½ [illegible] No marks. Probably 5th c.

A village typist called old Sorted [illegible] So this may be spelt humpley - [illegible] I need Pillar [illegible] new [illegible] made for you

Salt [illegible] c 1780. London mark

Pair of large tankards. Touch mark of [illegible] 3rd quarter 17th London Cotterell 3092

Large dish, with initials L I W, [illegible] Marks [illegible] of Robert [illegible] Chas. [illegible]

Rose-water dish, central boss with [illegible] & coat of arms Touch 1555 [illegible] Cotterell [illegible]

Salt, with initials [illegible] Touch [illegible] Cotterell [illegible]

Rose-water dish, central boss with [illegible] [illegible] 16th c.

Telephone: Museum 3883.
Bus * 3, 59.
Cable Address: (via Western Union)
"Pewter," London.

Richard Neate,

Member of the British Antique Dealers' Association,
"Bygone Days," 92, Albany Street, Regent's Park,
London, N.W.1.

10 - Feb 1929

Farmhouse and Cottage Antiques.
Speciality: Old Pewter Ware.

A de Navarro Esq
167 Via Giulia
Rome.

Dear Sir.

Thank you for your letter of 7th inst.
Mr Isler should have sent you photos of the braces you bought as this was the arrangement he made with me when he took your pewter away to clean. You wanted it photographed after it was cleaned and as he was to clean it he promised to photograph it and send it on to you. I am enclosing you a photo, which I have had taken, of the fine wide rim dish I mentioned in one of my letters to you, also of the candlestick (from one of the colleges of Oxford) which I have reserved pending your decision. The Stuart tankard only appears to balance the picture. It is a fine specimen of an unusual type. The dish is in magnificent condition. It measures 20 inches diameter and has a 5 inch rim. The touch is AW

and 3 Roses in a beaded circle – No 79 Plate I.
The Candelstick is perfect and is 6¼ inches high.
Many have wanted it but you are to have first refusal of it. I also enclose two letters which have been found amongst Mr Mason's papers and I send them to you because they refer to two of the pieces you bought:- the footed cup and the rose water dish. – you may like to keep them.
I have sold some of the collection to Mrs Carvick Webster, Mr Gilbert Hole, Mr Walker of Manchester, Mr Isher, Dr Charles, and Dr Young is wanting the Wm & Mary footed ? Paten.
I still have 10 church flagons on hand which I am advertising in the Connoisseur. There is a very fine York Flagon in this lot which I can sell for £55. The price of the engraved dish is £75 and the candelstick £25. The dish is absolutely genuine, Mr Isher has examined it carefully and passed it as "right." We have been, this afternoon, to a great Catholic Remembrance Rally at the Coliseum, about 3000 there. It made one's blood tingle and we felt proud to think that we belonged to the Grand Old Catholic Church. Mrs Neate has been laid up with a chill and this was her first time out today at Mass. She used your Rosary for the first time and prayed for you and yours.
Now my dear sir Father Darby has just come in for supper so I must stop. With kind thoughts and prayers.

Yours faithfully

Richard Neate

Telephone: Museum 3883.
Bus " 3, 59.
Cable Address: (via Western Union)
"Pewter," London.

Richard Neate,

Member of the British Antique Dealers' Association,

"Bygone Days," 92, Albany Street, Regent's Park,

London, N.W.1. 24 July 1929

Farmhouse and Cottage Antiques.
Speciality: Old Pewter Ware.

A de Navarro Esq
Court Farm
Broadway
Worcestershire.

Dear Sir.

I have to-day sent you, on approval, by passenger train a box containing a pair of Jacobean Candlesticks and a Loving Cup of Charles II period. You will, I think, agree with me that the candlesticks are one of the finest, if not the finest pair known. The Cup is probably a Coronation Cup of Charles II as it bears the Royal Arms and date 1660. and on the reverse side two ~~angels~~ angels holding up a Crown. The Latin inscription to the effect that one is to Drink his wine with gladness seems to bear out the fact

that it was made in celebration of the Restoration
The touch mark inside is that of Thomas Bell
No 45 on 1st Touch Plate. It is one of the most
remarkable loving cups I have seen.
The Touch on the Candlesticks is and I find
that this is No 250 on Plate I. These pieces came
from the same source as the two engraved dishes
you had about this time last year and as they
are worthy of your collection I am showing them to
you first. The price of the pair of Candlesticks
is £120 which is not excessive for what they are.
The loving cup I want £85 for, it is a noble piece.
We are leaving town to-morrow morning (Thursday)
and taking Father Darby with us for a tour through
Devon and Cornwall until Monday. We are making a visit
to Buckfast Abbey on the way down, it is a
wonderful place I believe. Trusting you will receive
the pewter safely and with kind thoughts and prayers
for you and yours.

Faithfully yours

Richard Keate

Telephone: Museum 3883.
Bus " 3, 59.
Cable Address: (via Western Union)
"Pewter," London.

Richard Neate,

Member of the British Antique Dealers' Association,

"Bygone Days," 92, Albany Street, Regent's Park,

London, N.W.1. 6th Aug 1929

Farmhouse and Cottage Antiques.
Speciality: Old Pewter Ware.

A de Navarro Esq
Blakeney Hotel
Blakeney
Norfolk

Dear Sir

I have to thank you for your cheque for the little Salt. I am glad you like it, it is somewhat smaller than the pair illustrated in your article on The Salt, Country Life, is it not?

I am not a liberty to disclose the name of the owner of the pewter I told you about, that was a condition laid down when they allowed me to purchase certain pieces. They are not collectors, all the pewter has come down to them from relatives. There is really not a lot but what pieces they have are good. It is always about this time that I am asked if there are any pieces I would care to purchase, the reason being, I suppose

that it helps to defray their holiday expenses.
They are away at the present moment so that it will be impossible to get anything else until they return but I will approach them with a view to getting the two dishes as soon as possible.
I will keep a note of the pieces you mention and advise you when anything of the kind turns up.
Yesterday came, at long last, Cotterells' new book, it is a fine work and one which will prove useful to all lovers of the craft.
With many thanks for your kindness and with earnest prayers for you and yours.

Yours faithfully
Richard Keate

Telephone: Museum 3883.
Bus " 3, 59.
Cable Address: (via Western Union)
"Pewter," London.

Richard Neate,

Member of the British Antique Dealers' Association,

"Bygone Days," 92, Albany Street, Regent's Park,

London, N.W.1. 29. 10. 1929

Farmhouse and Cottage Antiques.
Speciality: Old Pewter Ware.

A de Navarro Esq
Court Farm
Broadway
Worcestershire.

Dear Sir.

I have to-day sent you per G.W.R. a case containing what I consider to be the most magnificent pair of Jacobean Candlesticks in existence. They are nearly a foot high and are twelve sided. No one else has seen them as I reserved them as being worthy only of your collection. Now the price is not low but reasonable for such unique rarities. I do not think there are two other pieces similar in existence. The price I am compelled to ask is £250 pair. They are in excellent condition and I have had them properly hand-cleaned so that they are

ready to take their place in a collection.
I had them photographed to-day by Dixon's
and will send you a print if you decide to
retain them. I am still straining after the
two dishes I told you of and hope to get
them one of these days. Trusting that you
are both in the best of health. With kind regards
and prayers for you and yours.

Very sincerely yours

Richard Keate

Telephone: Museum 3883.
Bus " 3, 59.
Cable Address: (via Western Union)
"Pewter," London.

Richard Neate,

Member of the British Antique Dealers' Association,

"Bygone Days," 92, Albany Street, Regent's Park,

London, N.W.1. 9th Dec 1929

Farmhouse and Cottage Antiques.
Speciality: Old Pewter Ware.

A de Navarro Esq
Court Farm
Broadway

Dear Sir.

I have heard from my client that he is returning to London this week and he has asked me to call and see him. I surmise that he wants to see me with a view to purchasing the two dishes with the medallion of the arms of James II. I thought that you would be interested to hear this. You will of course be given the first opportunity of acquiring them as with the other pieces.

Trusting that you are now feeling better and with kind regards from us both.

Yours very sincerely
Richard Neate

Telephone: Museum 3883.
Bus " 3, 59.
Cable Address: (via Western Union)
"Pewter," London.

Richard Neate,

Member of the British Antique Dealers' Association,
"Bygone Days," 92, Albany Street, Regent's Park,
London, N.W.1.

13th Dec 1929

A de Navarro Esq
Court Farm
Broadway
Worcestershire

Farmhouse and Cottage Antiques.
Speciality: Old Pewter Ware.

Dear Sir.

I have at last acquired the two dishes, and they are even more magnificent than the description led me to suppose. Along with them my client has let me have two wonderful Banqueting Cups. As you will agree, they are truly marvellous and historical gems, and again I have great pleasure in offering them to you first as I consider you are the only person who ought to have them in your already superb collection.

Now to come to the monetary side, It is a matter of regret to me that the price is high, though not unjustifiably so when you come to look at it. Were I able to afford it, I would never think of the price, for it is the price and the joy of acquiring the extremely unique that is of paramount importance. But unfortunately the distasteful matter of finance is one which I cannot ignore. I have been compelled to pay a very high cash price for these pieces

and to show a fair working profit I have to ask the sum of £400 for the four pieces.

I am sending, fully insured, the pewter by passenger train to day and I trust you will receive it safely and in good condition on Saturday. I have had cleaned all the pieces and waxed the backs of the dishes and the insides and bottoms of the cups to preserve the patina.

Trusting that you are feeling better and with kind thoughts and prayers for you and yours.

Very sincerely yours

Richard Keate

P.S. Your last letter was delayed some time on account of being addressed to No 91 instead of 92

Telephone: Museum 3883.
Bus " 3, 59.
Cable Address: (via Western Union)
"Pewter," London.

Richard Neate,

Member of the British Antique Dealers' Association,

"Bygone Days," 92, Albany Street, Regent's Park,

London, 16th Dec 1929
N.W.1.

Farmhouse and Cottage Antiques.
Speciality: Old Pewter Ware.

A. de Navarro Esq
Court Farm
Broadway
Worcestershire

Dear Sir.

I thank you very much for your letter and cheque and for the nice things you say.
With respect to the history of the four pieces I am unable to supply much history. My client is of the autocratic difficult type from whom it is impossible to demand particulars. Had I done so, the chances are, the offer of the sale of the pieces would have been withdrawn, never to recur. The pieces however are so magnificent, I would have bought them had any stranger brought them to me, without any excuse other than that they were for sale. I am informed that only the Banqueting Cups are Hereford and were probably given in exchange for kind or sold early in the 18th century without any records being still

existant. The "Great Hall" possibly may have been a privately owned mansion of a nobleman of Herefordshire. In the mid 19th century the pieces came into the possession of a member of the Onslow family. How they came into the possession of the late owner he will not say, and that I am afraid is most emphatic. and the other details were only given to me in strict confidence. Of course, with respect to the possibility of the pieces being imperilled. I had not thought of that. With the little knowledge I have been able to give you, you are now in a position to answer. We know that some collectors or person will be so imbued with jealousy, that out of sheer arrogance at not themselves being able to acquire such marvellous gems, they may be inspired to detract from their merit. but criticism of that type one can always take for what it is worth. You know that I would not have submitted them to you had I not <u>known</u> they were absolutely authentic. The remaining pieces are not of sufficient importance to worry about for the time being, and the prices asked are excessive.
With all kindest wishes to you and yours for Christmas and the New Year and again thanking you.

Very sincerely yours

Richard Keate

Telephone: Museum 3883.
Bus " 3, 59.
Cable Address: (via Western Union)
"Pewter," London.

Richard Neate,

Member of the British Antique Dealers' Association,
"Bygone Days," 92, Albany Street, Regent's Park,
London, N.W.1.

6th May 1930

Farmhouse and Cottage Antiques.
Speciality: Old Pewter Ware.

A. de Navarro Esq.,
Court Farm
Broadway
Worcestershire

40 | 10000 (111
90
100

Dear Sir,

I am sending you a photograph of the 16th century Candlestick and the pair of Taperstick which I mentioned to you in my last letter.

The Pricket Candlestick is 9 3/8 inches high and the Taperstick 4 1/8 inches high. They are all fine examples of the Pewterers Craft of their respective periods. I will keep them, as promised, for your approval on your return.

Yours very sincerely
Richard Neate

Telephone: Museum 3883.
Bus " 3, 59.
Cable Address: (via Western Union)
"Pewter," London.

Richard Neate,

Member of the British Antique Dealers' Association,
"Bygone Days," 92, Albany Street, Regent's Park,
London, N.W.1.

Aus 5/11/30

4th Nov 1930

Farmhouse and Cottage Antiques.
Speciality: Old Pewter Ware.

A. de Navarro Esq
Court Farm
Broadway
Worcestershire

Dear Sir.

I must apologize for delay in following up my last letter. I have been away since Friday with my wife and we only returned this morning. I have found the remnant of what I believe to have been a Rose Water Dish and am sending to you for inspection. I had intended keeping it, but on consideration that you might like to retain it as a definite proof as to the authenticity of the Cups, I have decided to offer it to you for the sum of £10. With kind regards.

Very sincerely yours

Richard Neate

Telephone: Museum 3883.
Bus " 3, 59.
Cable Address: (via Western Union)
"Pewter," London.

Richard Neate,

Member of the British Antique Dealers' Association,
"Bygone Days," 92, Albany Street, Regent's Park,
London, N.W.1.

29 Oct 1930

Farmhouse and Cottage Antiques.
Speciality: Old Pewter Ware.

A. de Navarro Esq.

Dear Sir.

I am in receipt of your letter, the contents of which astounded me, having in view the fact that you told me sometime after purchasing that you had submitted them to a lettering expert who authoritively stated that the lettering was of the period. I too am of the emphatic opinion that the lettering is of the same period as the cups.

With regard to the bosses with the arms of Hereford, The idea that they are brass is ridiculous. Evidently the so called experts who are impeaching them do not know the difference between brass and pewter. With their evident lack of knowledge as to the difference, it makes the rest of their impeaching remarks valueless. I had examined everything microscopically and would stake my 30 years reputation that they are pewter and of the

period and absolutely authentic. As soon as I can lay my hands on it I will send you what appears to be a fragment of a Rose-Water Dish with a similar boss on it. It came along with the other pieces but as it was only a fragment ~~of~~ I did not think it would interest you. Fortunately the boss is intact but alas not more than 6 inches remain of the dish. You will then be able to compare the two. There is not the slightest doubt about it being pewter neither is there any about the bosses in the cups. You can have an easy mind Sir. There are always some people who will query even pieces about which there can be no possible doubt even such as these cups.

With kind regards.

Very sincerely yours

Richard Keute

P.S. You addressed letter incorrectly and result was delay in reaching me.

Telephone: Museum 3883.
Bus " 3, 59.
Cable Address: (via Western Union)
"Pewter," London.

Richard Neate,

Member of the British Antique Dealers' Association,
"Bygone Days," 92, Albany Street, Regent's Park,
London, N.W.1.

1st April 1931

Farmhouse and Cottage Antiques.
Speciality: Old Pewter Ware.

A. de. Nevatto Esq.,
Court Farm.
Broadway.
Worcestershire.

Dear Sir.

A dealer arrived this morning from Ireland and brought me some plates, dishes, inkstands, etc, and a wonderful pair of 17th century large square base candlesticks. The latter are certainly imposing and important pieces which I think you will like so, I sent them off to you this afternoon, per passenger train. They come from near Limerick. The price is quite reasonable for such fine pieces. They are costing me £150 and I will gladly take 10% profit on them, just for a turnover as things are still so bad in business. I took Father Darby over to the hospital to-day to see my dear wife

and we found her happy and comfortable. She had just come up from another treatment of the X ray. She told Father Darby how kind you had been and how she enjoyed your visit to her. We all had tea together and he gave her his blessing on leaving. She feels now that she can write short letters so no doubt you will be hearing from her soon. I'm sure you will be the first she will write. With kind thoughts for Easter and my prayers for you and yours.

Very sincerely yours

Richard Keate.

TELEPHONE: PADDINGTON 6336.

A. FYNDE,
PROPRIETOR: F. BEVAN.
ANTIQUES.

16, Park Road,
Regents Park,
N.W.1.

Sept. 5th 1925

Dear Sir.

The question of deciding the nationality of early Chalices has always worried me.

I know nothing of the nice points (form, design etc.) to distinguish British from continental Chalices. (16th & 17th centuries)

I have hitherto fallback on the most difficult of all tests - the metal test.

As you know this may be quite simple, but sometimes almost impossible to give an opinion - and quite impossible to give a reasoned opinion.

When I am faced with such a conundrum - as I was after examining your chalice. Although Mr. Mason did not tell me beforehand to whom it belonged.

I apply the pocket test - and always ask myself this question - "Would you buy it as being an English piece?"

I told Mr Mason that there was nothing about the chalice that I could take hold of to say that it was not English - anymore than I could say it was English for any good reason - All I would definitely say was that I would not buy it as being English.

Mr Mason then pointed out the "touch" & its similarity to a Continental "touch". I did agree with this point of his though I had not thought of it.

On the other hand the lettering is unquestionably English - according to Crichton - an authority I certainly do not doubt. So here is a point in favour of each - Continental - and English.

My opinion is of little value - in reality it is no opinion - only a way out of a difficulty.

Antonio de Navarro Esq.

Yours sincerely
A. Fynch

40. Sterndale Road.
Brook Green.
London. W. 14.
30th July. 1930.

Dear Mr. Navarro.

Thank you for your letter & also for your cheque in payment for the Tankard. I procured it from a London dealer the Monday following the Saturday evening I had the pleasure of seeing you at the Pots Club. This dealer bought it from another dealer. I am making enquiries to try and trace it back to an actual owner, and hope to let you know shortly any history I can discover.

I am certain there is no question about the tankard. The one in the possession of Mrs. Carwick Webster. I have just looked up in Mr. Cotterell's new Book "Old Pewter etc". It is illustrated, and the punch singularly enough is the identical one to the touch of the tankard you now have, viz. "Hour-glass in beaded circle." The body too is squat & the thumbpiece is similar. Of course there is no suggestion that the tankards of this type are Charles I^st^, but merely in commemoration of that unlucky monarch. My own theory is that they are travelling drinking vessels secretly carried about by Royalists during the Cromwellian era. Every time they drank, it was with a toast to their late King.

When I mentioned disease, I meant a bad wandering form of corrosion beneath a hard crust in parts. If allowed to remain, it would have spread and eventually complete disintegration would have been caused. I first boiled the tankard with caustic Soda added to the water. Then I rubbed the entire surface for many hours with a mixture of oil (sweet oil) and fine emery powder. The oil gets into the pores of the metal and has a marvellously Recuperating effect. Second process is metal liquid polish Mixed with Knife powder, finally liquid polish only, with heaps of "elbow grease" as the saying goes. I spent two and a half days getting that tankard to have a nice Clean and cured surface.

With my very best wishes.

Yours sincerely.

Richard Mundey.

P.S. H. H. Cotterell Esq. puts the probable date of the Mrs. Carwick Webster tankard, as circa 1650.

R.M.

40. Sterndale Road
Brookgreen.
London. W.14.
23. 7. 1930.

Ans with chgs 28/7/30

Dear Mr. Navarro.

You mentioned some time ago Stuart Tankards. I am sending you one on approval, of more than ordinary interest, namely, a commemoration tankard, with the Head of King Charles Ist. inside the lid, and a nice early mark inside on the bottom.

I have spent since Monday on the surface, improving it. The body and lid were full of disease - but by hours of attention, I have brought the surface up to more or less an excellent state.

The price of the piece if you wish to retain it, is £32=10=.

I trust you are keeping as fit as you looked when I had the pleasure of seeing you last Saturday.

With best wishes.

Yours very truly.

Richard Mundey.

One must watch for disease in pewter - & keep it from spreading

40. Sterndale Rd.
London. W. 14.

18th December. 1930.

Dear Mr. Navarro.

I have sent you today, the earliest pair of candlesticks it has yet been my good fortune to find. They are James I^st period. I only know of one other existing, and that is in a small private collection. I ~~have~~ acquired this pair with another candlestick, which at the moment is with Mr. Fisher for Repair.

I am offering you the first option on this pair of early candlesticks, and hope you will like them. I have only cleaned them with boiling Soda water to take off the grime, and have rubbed them over with furniture polish to give them a sheen.

The price is £35 each, or £70 the pair, which I consider a fair price for pieces of such an early period. The mark is not known to me.

I hope you will Receive the parcel safely.

I take this opportunity to wish you all the compliments of the Season, and continued good health and happiness, and to thank you for your kindness & courtesy during all our transactions together this year, which has been a source of great pleasure to me.

I beg to Remain.

Yours sincerely.

Richard Mundey.

40. Sterndale Road.
London. W. 14.
5-2-1931.

Dear Mrs. Navarro. I thank you for your kind letter, and Cheque in payment for the little tankard. I have cleaned one of the candlesticks, and it now looks really beautiful, and most elegant in appearance. If you would care to just have only one, in order to have a representative of a type of candlestick you do not yet possess, I would be willing to split the pair, at the price of 30 guineas for the one. Really, it is quite a Reasonable price, for that type of Stick is I think, Rarer than any other in pewter.

With very best wishes.

Yours sincerely.

Richard Mundey.

40. Sterndale Road.
Kensington. London. W. 14.

1st January. 1931.

Dear Mr. Navarro. I have been away since December 22nd. and have only this afternoon returned. Your parcel stands before me now still unopened, and I shall keep it so, until I have your kind reply to this note.

I note your Remarks that your are not certain re. nationality of the sticks. I know some of the brass sticks of similar shape are foreign - but so are some of the brass candlesticks that are bell-based (as per rough sketch), yet the pewter sticks of the same shape are undoubtedly English. The same applies with the Jacobean sticks with grape-vine decoration. The stems have an atmosphere which is distinctly Dutch, and the grape vine is found on Dutch brass. Yet there can be no doubt about the pewter pieces of that type.

Looking through some books on pewter I find an article in "The Book of Antiques" 1928, by Richard Keate Esq. It is an article on 17th Cent. V. Candlesticks.

Telegrams: COTTERELL, RICKMANSWORTH, 410. Cables: (Via Western Union): PEWTERCOTT, LONDON. 'Phone: RICKMANSWORTH, 410.

HOWARD H. COTTERELL.

(Fellow of the Royal Historical Society, &c. A Founder and Past-President of the Society of Pewter Collectors).

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CONTRIBUTOR TO:—

"The CONNOISSEUR,"

"INTERNATIONAL STUDIO," (New York, U.S. America),

"ANTIQUES," (Boston, U.S. America), &c., &c., &c.

THE LITTLE HOUSE,
CROXLEY GREEN,
HERTS.,
ENGLAND.

24. ix. 29

Dear Navarro,

It is a satisfaction to me to know that you had already decided on the same verdict concerning the two pieces which you sent to me to "vet". I'm afraid there's no doubt about the truth of such verdict, & you still have one other piece, or I think you have, which memory tells me may be in the same category. I refer to the last illustration in your "Causeries", the covered porringer with cut-card ornament.

Evidently at about this period, when knowledge of our subject was less than it is to-day, & when the very thought of faking had not crossed our horizon, some "genius" turned out a number of pieces & put them on the market. They all bear the same characteristics of hammermarks, & dents of a peculiar type, which I could explain better with one of the pieces before me.

If you turn to the items in your "Causeries" shown at pp. 140, ? 155, 158, 159, 171 (left), & 176, my meaning will, I think, be clear. The Irish Ewer on p. 124 I should like to examine, and, strictly entre nous, I do not like Yeates's Punch Bowl, p. 101.

All these, with a "Durham" Chalice offered some few years ago for Fenton of Cranborne St., are bad. This particular type of fake has ceased but a very much cleverer hand is at work to-day, indeed, so clever are some of the present day reproduction that one has almost to live with them for four and twenty hours before one can decide as to their genuineness or otherwise. London marks are accurately copied & provide little guide to-day!

With regard to this unsavoury matter of fees. My usual charges are, five & twenty a day, plus travelling expenses etc., for the opinion on the two prisoners just returned, inclusive of return passage, half a guinea, all told. Will that be agreeable to you?

Yours sincerely

Howard St. Ottwell

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THE LITTLE HOUSE,
CROXLEY GREEN,
HERTS.,
ENGLAND.

5. x. 29

My dear Navarro.

I rather early from office this morning, I wired you, offering a small English Beaker with touch. 79 or 154 (Both are alike) on the inside of bottom, My Nos 5996 & 5997.

So far as my knowledge of pewter goes it is absolutely genuine & quite little piece, about 3¾" high

I must either return it or pay for it on Tuesday I hoped to have arrived from you in time to send it on approval to-day, but the time is running close now (5.0 o'clock) I rather fear is an hour or so, our village post will be gone & dare not send it on Monday, it will be too late. The price is Fifty pounds.

I shall be very sorry if you miss this through absence from home, for it is the only one I have ever seen.

I hope to hear from you on Monday or I must post it back. I only came last night

Yours very sincerely,

Howard H. Cotterell

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THE LITTLE HOUSE,
CROXLEY GREEN,
HERTS.,
ENGLAND.

7.x.29.

Dear Navarro

Many thanks for your note. As arranged on the phone yesterday, I am sending on the Bracket herewith. My friend is not impatient, but I heard of this piece which was on the point of being sent elsewhere. I at once dashed over to see it found to my joy that at last I had run your quarry to earth. I begged and pleaded for a refusal of it was first & won one day's option, this - on giving a solemn promise - eventually I got extended over a long week-end now — I'm breaking my promise, a thing one hates to do, but, you must see it If I hope to solace his wounded feelings with a cheque. He refused to say where it was going, but it was to a London Collector. That is as far as I could get.

It is a little gem the metal is so hard white, quite different from the leaden rubbish in the Dutch brackets, moreover it's size and shape are delicious with its plain, spreading foot.

I hope you will be pleased with it that I may have filled the hiatus in your Collection.

Yours very sincerely

Howard H. Cotterell

Telegrams: Cotterell, Rickmansworth, 410. Cables: (Via Western Union) Pewtercott, London. 'Phone: Rickmansworth, 41d.

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THE LITTLE HOUSE,
CROXLEY GREEN,
HERTS.,
ENGLAND.

17. xii. 29

My dear Havarro,

The Postman who took my previous letter to post, has brought me your second letter to which I may get a reply through in time to run it to post myself.

1668 WL

The Touch on the wonderful pair of Candlesticks you describe, is illustrated at p. 369 of my book under No. 5768. This Touch is No. 105 on the first Touch plate. It is that of an unknown maker.

You may count upon my co-operation in any arrangements you may be making for the exhibiting and arranging of your fine collection in any other way. I shall look forward to hearing from you in due course.

With renewed good wishes.

Ever Yours

Howard H. Cotterell

Telegrams: COTTERELL, RICKMANSWORTH, 410. Cables: (Via Western Union); PEWTERCOTT, LONDON. 'Phone: RICKMANSWORTH, 410.

112

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THE LITTLE HOUSE,
CROXLEY GREEN,
HERTS.,
ENGLAND.

Safeguard yourself by having the "COTTERELL GUARANTEE-STAR" on all your Pewter.

2. ix. 1930.

My dear Navarro,

Thank you for your three letters. I well remember Lot 156. of the Fieldhouse Collection & am glad this has come to roost at Court Farm. I often wondered what had happened to it. How interesting to have found the legend on the Boss.

You did not enclose the photo of the mark or the dish, but it is in my book at No. 6081, but upside down, it should be. →

Needless to say I cannot tell you whose mark it was, but one cannot place the piece later than mid-xvii^th century. A most interesting piece.

I note that the candlesticks are of no use to you. I'm sorry because the one with the round drip-tray is quite different from anything in your wonderful series.

Really you have gathered together a rich harvest of late & one does indeed love to think that they are gathered so for all time & that D.V., for all time they will be available at Cambridge, a testimony to their reaper's discrimination & an educative force for future generations. It is indeed a noble ideal, robs all your collecting of self-interest; looking beyond to that time when you & I & all of us will have passed within the veil, when the petty things of this life will have no further claim on us & only our work & our example will remain.

I would like to have the photo of the Dolphin Dish & its mark & would thank you ever so much for the fine one of the Royal Arms Charger.

Someday I hope you will allow me to see all these

Note Cambridge

latest treasures if I can be of any service to you in elucidating your marks, I shall be only too gratified.

I am returning your albums with very many thanks for entrusting them to me & hope they will reach you none the worse for their journey.

With best regards,

Yours very sincerely

Howard St. Cotterill

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HERTS.,
ENGLAND.

Safeguard yourself by having the "COTTERELL GUARANTEE-STAR" on all your Pewter.

29.ix.30. ans 4/9/30

My dear Navarro,

How strange that the spirit should move us on the same day! Our letters have crossed & I could thank you for yours which I received this morning.

Of course, it is well that you did not trouble to finish your letter to me in view of my movement decision & it has saved you a - now - unnecessary waste of time.

I look forward very much to seeing the photograph of the dish, which I shall be very pleased to have.

On the enclosed rough sketch I have endeavoured to give details of two exceptionally fine Candlesticks which I can offer you. I do not think you have one like that on the right, which has a circular, saucer-like drip tray & an unusually large base for its size.

Both are absolutely perfect specimens, & marked on the upper lip, & this is clear, & uncorroded state.

The price is £37/10/- each or £70 the two, & I can send them on approval if you wish. The pillars, like laminated plate-armour, are very bold & massive, nothing like the usual type. I can send them for you to see if you wish.

Should you decide to deliver your lecture before the Cambridge Antiquarian Society, any of my most wonderful collection of photographs are at your free disposal. The only condition I make is, that I have them back afterwards!

With kindest regards

Yours sincerely

Howard H. Cotterell

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CROXLEY GREEN,
HERTS.,
ENGLAND.

Safeguard yourself by having the "COTTERELL GUARANTEE-STAR" on all your Pewter.

25.x.30.

Dear Navarro,

Joan wishes me to thank You for your letter & all the trouble you have taken. She does not know what to say in reply, neither do I.

Things must take their course & all there is to be said, but I want to disabuse Your mind on one or two points.

1. The new business will go on, I cannot control that, it is for the man who has paid the piper to call the tune. I have not, neither can I, put a penny into it, nor is there need. He has given me a half share in return for my services and name.
2. We never expected there would be a living in Pewter alone, we shall have all kinds of things there, pictures, furniture, what not.
3. I have not asked anyone to embark me in this venture, it has been thrown at me & I can not, neither do I wish to, get out of it. it is the chance of a life time, & if you had only allowed me to talk it over with You I could have told You of all my hopes & the wonderful support I am promised. It is a very great opportunity & those who think otherwise have no knowledge of the actual facts, they have never discussed them with me, & I alone know them all.
4. It is the past I am trying to get clear of, not provision for the new business

Thank You ever so much for all You have done. God is still in His Heaven & I try always to remember that.

Ever Yours.

Howard H. Cotterell

You have given Your "cup of water," but in the form of new full wine! Some day perhaps I'll be able to prove my gratitude.

Well-known among collectors to be a modern fake, palmed off onto Mr de Navarro by some Roman Catholic forgers, who were ready to take advantage of their common faith, & of his theory that silver designs could always be found in pewter.

M. H. Rollason, July, 1934.

Wrote 5 Nov. ~ Reasons for condemning; London address.

Coolderry,
Lapworth,
Warwickshire.

Nov. 1st. 1934.

Dear Donald

I have been meaning ever since Irene started to send you the names of two firms capable of Pewter repairs. A St. Isher & Son. 19 Bennington Street Cheltenham is one. She did quite a lot for Navarro & supplied some of his pieces & knows the collection pretty well. The other firm is Brown and Englefield London; I cant find the address but could

get it. They apparently do very little
pewter repairs nowadays take ages to
get any work done but do it
magnificently. If the full address
should be wanted I can get it.
I fear there is no hope for the
large square section Candle Sticks or for
the 2 large Stuart flat lid Fan kinds.
From outside the case they showed
obvious signs of the mechanical mop
polisher which spoilt quite a lot of
Navarro's stuff & this very fact to my
mind shows the cunning of the
blighters who faked them for they

knew much of it had been stripped in this
way. I shall try when I see some one
who knows the collection to get a list
of some of the pieces that require showing
in the dark. I hope your glass
continues to grow & wonder if you
visited the Antique Fair at Grosvenor
House. Church Hill 'appeared' to have
some fine pieces & Cecil Davis a
lot of nice but late stuff.
There was a lot of stuff I wanted one
way and another & am glad to
hear it will be held again next year.

Hoping you are very fit
Sincerely Yours Melvin H. R.

Replied 12 Nov. — Far from any feeling of interference, we think it v. good of him to take so much trouble. Perhaps we Ed. spend a day over it next time he is here.

Coolderry,
Lapworth,
Warwickshire.

Nov: 9. 34.

Dear Mr Goodison

Many thanks for Your letter. I have written off for the address of Brown and Englefield & will send it along in due course when I get it. I propose to make a determined effort before long to try & find out confidentially which pieces are under a cloud there are several who know the collection well & the history of many individual pieces. Navarro died just before I had a chance of meeting him

& how Cotterell has followed; he of course new practically all of it. I think the very size of those huge Tankards is sufficient to raise suspicion & the same to a lesser extent the large square Candlesticks altho' the latter were used for altar purposes. There is of course a really lovely pair of square ones about 9" high. Much of the Pewter has been mechanically cleaned & I would never undertake to pass or condemn it from behind glass but the Tankards & if I remember right the Candlesticks have not an original looking 'patina'. I am so sorry to be so slow about it all but I can do nothing till I can get hold of the

Coolderry,
Lapworth,
Warwickshire.

right people for I doubt if much could be done through the post. I do sincerely hope there is no feeling of interference on my part. You have some of the most perfect Pewter existing & it seems a great pity that some is the work of some clever blighters who are at work now.

With kind regards

Sincerely Yours

Arthur S. Rollason

Coolderry,
Lapworth,
Warwickshire.

November 14th. 1934.

Dear Mr Goodison

Very many thanks for your letter which was a quite unnecessary labour on your part. Herewith the address

Brown & Englefield
1 Little James Street.
Gray's Inn Road.
W.C.1.

They have not done a lot of work for me but what they have undertaken has been in every respect beyond criticism. They use care, skill, discretion and a vast lot of time!

I should very much like a chance of coming to Cambridge some day & having a careful look at Your Collection, if only I can get the information I want it should be as soon as possible.

Sincerely Yours

M. H. Rollason

A. V. SUTHERLAND-GRAEME,
F.S.A., A.R.I.B.A., A.I.Struct. E.

16, QUEEN ANNES GARDENS,
BEDFORD PARK,
LONDON, W. 4.

Telephone - Chiswick 1467

June 9th 1938.

Louis Clarke Esq.
Director
The Fitzwilliam Museum.

Dear Sir

I am making inquiries into the history of the several large pewter chargers which appear to have been made to commemorate the marriage of Charles II and Catherine of Portugal, of which three are, I believe, three in the Fitzwilliam Museum, in the de Navarro bequest. Our mutual friend Mrs Dickson is hoping to bring about a meeting between us in the meantime, but I hoped that you would not mind my writing on this subject whilst I am in the middle of my search.

I am very anxious, if possible, to have a photograph of each of the three in your charge. The particular dishes are those — one very large, & dish-shaped on the top of one of the cases — having the Royal Arms engraved in the well, with the inscription "Vivat Rex Carolus Secundus Beati Pacifici 1662" engraved round the boage; besides the large one there are I think two of about 18 or 20 inches diameter, which are similarly inscribed.

I don't know if this is possible, but if so I should

he delighted to pay all charges necessary of course. It would be necessary, I think, to have full plate photos.
The reason I am so interested is that I have records of 11 of these chargers – one of which I own – and their style & general acclamation of the King & Queen, as well as the same date – 1662 – appearing on every one, points to some sort of general movement among pewterers to commemorate the Event; & I have never seen such a movement manifested among, e.g., the Silversmiths, or other Craftsmen of the period. As to the inscription, the first part is obvious enough, but the "beati pacifici" caused me to stumble at first. I translated it as "(son) of the blessed peacemaker", & such an attribute could scarcely be paid to Charles I. I believe the plural is correct also "Blessed peacemakers" or "Blessed are the Peacemakers", an allusion to the fact that by marriage to a Portuguese Princess, Charles II had acquired a valuable ally at the very doors of bellicose Spain, which was considered a very considerable step towards ensuring peace.

I may say that there is very little under date 1662 in Welch's History of the Worshipful Company of Pewterers, beyond a perhaps rather significant sentence, that in that year the Company went afloat in their barge to receive the King, coming (? from Hampton Court) to Whitehall; & ordered a new barge banner with their Arms, for the occasion – this banner, dated 1662, is on loan at London Museum today.

I am in close touch with several livery men of the Pewterers Company on the matter – I am in any

Good terms with them – & there is no doubt that Welch's History, though in 2 volumes, only skims the top of the milk. & there is a lot beneath. This is what I hope to do & explore; & it is to this end that I am anxious to get all the details possible of every one of these chargers.

Fortunately I have the details of the very large one at the Fitz William, as it was illustrated in Cotterell's "Pageants down the ages". Incidentally, the last time I was in Cambridge – a fortnight ago – I observed that this charger was attributed to Nicholas Hunter. The correct name is Hunton.

I have no details of the two smaller ones, & this may mean rubbing of the makers "Touches".

My present theory is that, on the occasion of the Waltz pageant, the Court of the Company ordered some of the Senior Liverymen to make their great chargers to decorate the Hall for some commemorative function or feast, later in the day; & that, later, having served this purpose, they were returned to their makers & eventually sold, as we find various names engraved on the backs & occasionally, initials in specially left spaces on the fronts.

Please forgive the length of this letter.

Yours truly,

A. Rutherford Graeme.