

Commemorative, Decorated, and Dated pewter plates in the period 1651-1702

A talk given to the UK Pewter Society by John Bank at their Autumn meeting at Stratford upon Avon in Autumn 2016.

This talk is a tribute to the research of both the late Jan Gadd and member Christine Ellis a skilled genealogist of Sydney Australia.

Jan Gadd researched especially 35 Commemorative Chargers dated 1661-1677, 16 of which were dated 1662 the year of Charles II's marriage to Catherine of Braganza. His research was extensive and detailed over a number of years with the analysis that could be expected from an Old Pewter authority and a skilled engineer. He produced a 68-page paper in 2005 (amended in 2007) which was distributed according to him by 2011 to 27 members and collectors he respected and trusted to keep it confidential. He had come to the conclusion that a number were plates decorated in Victorian times (4), others created new in the early 1920s (16) and the balance decorated old plates of the late 1920s and early 1930s.

Christine Ellis of Sydney obtained from Jan Gadd a copy in 2012 and set out not to comment on design or status but to find all information relating to the genealogy or provenance of each piece. In doing so she found other plates and other detail relevant to this subject. Her writings on this extend to 125 pages and only one copy is known of, to this writer. Christine Ellis is a very accomplished genealogist.

This writer having received a copy from Jan Gadd in 2011 and Christine Ellis in late 2012 took both documents and attempted to discover the design styles of the period based not only on old pewter which is easily later decorated but also on English (ceramics) delft and slipware which is not – and they likely served, in part, much of the same consumer market. Thus the essence of the finished talk was what does the design tell us? - along with repeating genealogical evidence, including other plates, and of the history relating. Also considered was what the many collectors before the Great War (1914) thought of the few such plates that were known then. English design styles of the period and the apparent views of early collectors had not previously been considered.

The talk did not set out to prove plates are good, later decorated or that they are faked though the evidence presented might well lead the listener or reader to their own conclusions. This subject is not recorded in the 98 years of an Old Pewter Collecting Society as ever having been presented or openly discussed before.

The talk as a Power Point of 89 slides took over one and a half hours and attempted some humour to attract the attention of the meeting. Made available to those at the meeting was a document printed some weeks before which thus did not include all information found. There is also toward the end of 2016 to be made available a PDF to which email access may be given on request.

COMMEMORATIVE CHARGERS

A PHRASE OFTEN USED TO DESCRIBE HIGHLY DECORATED PEWTER CHARGERS SAID TO BE OF THE SECOND HALF OF THE 17th CENTURY.

THEIR FIRST RECORDED APPEARANCE IS IN 1868.

PREVIOUS TO THAT THEY DO NOT APPEAR IN ANY PAINTINGS –
– OR ANY KNOWN RECORDS.

A LARGE NUMBER HAVE THE DATE 1662 ON THEM – LIKELY TO SIGNIFY CHARLES II'S WEDDING TO THE PORTUGUESE CATHERINE OF BRAGANZA The purpose of this talk is NOT especially to express any opinion – but to detail what is recorded about such chargers. Although the views of Jan Gadd, Sutherland-Graeme, Ron Homer and others may be quoted.

JOHN DOUGLAS - once said at a meeting that it was important –

“that we have to get our eye in” - as to style

So let us look at the second half of 17thC design styles ...pewter and slipware

Plates for the middle income people – let us also not forget that a good faker would need to get their eye in also.



POSSIBLY THE FIRST KNOWN COMMEMORATIVE CHARLES II PEWTER PLATE

A pewter plate, representing King Charles on horseback, inscribed, "**Where grace and virtue lies, true love never dies;**"* said to have been used by Charles II. as a dinner plate, the day before the battle of Worcester.

Mrs. Wall, St. Giles Oxford donated this in 1836.
(Worcester – the final battle in the Civil war when Cromwell beat Charles II – 3 September 1651)

A Catalogue of the Ashmolean Museum, Descriptive of The Zoological Specimens, Antiquities, Coins and Miscellaneous Curiosities
Ashmolean reference : AN1836p.135.367 Plate

Mentioned in *Old Sussex Farmhouses and their Furniture* by J. Lewis Andre F.S.A in the magazine *Antiquary* vol 34 April 1898 page 138. **Not in JG list.**

"In the seventeenth century among the upper classes pewter vessels were much ornamented, as seen in the dish now in the Ashmolean Museum, Oxford, which bears a representation of King Charles II, on horseback,

It is possible that the writing had been added after the plate was first decorated and also perhaps the Lion of England - as they overlap the design

LARGE CENTRAL IMAGE

BOLD LETTERING

CARTOON KING WAS NOT
UNUSUAL



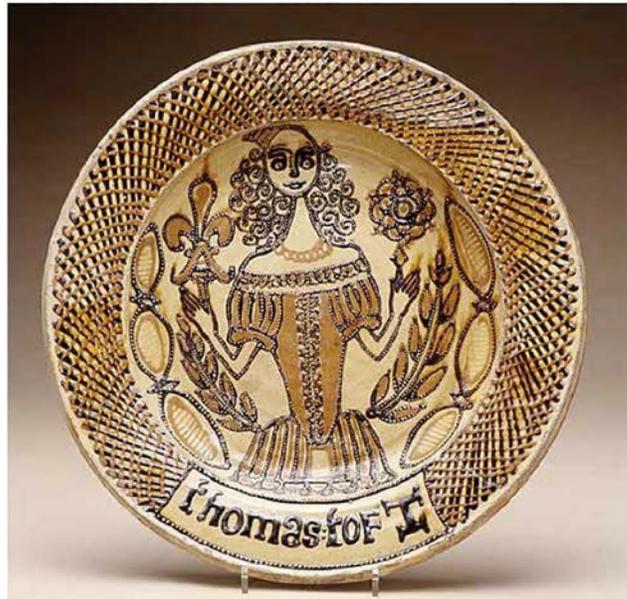
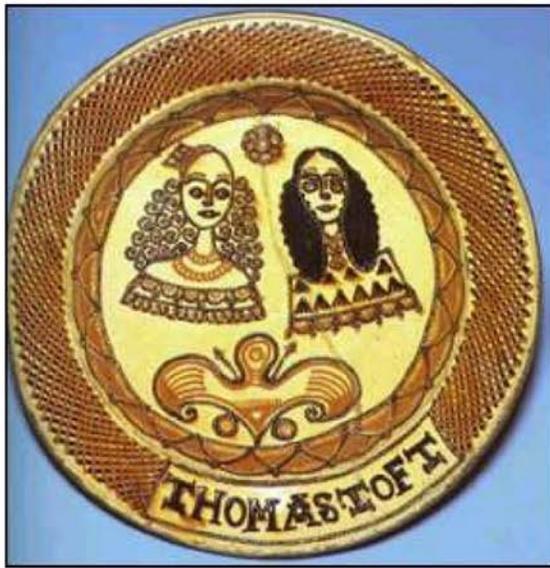
DELFT



Charger last sold for £105,000 at hammer



DELFT – UNUSUALLY BUSY BORDER.....SLIPWARE with LARGE CENTRAL FIGURE, LARGE LETTERING AND SIMPLE BORDER



Old Pewter can easily be decorated - old ceramics cannot - thus we have more certainty of the age of their decoration.



CHARLES IN BESCOBELL TREE







Minchin Collection

364 † □ A fine wriggle-work bowl decorated with the arms of the Barbers and Surgeons Company, by the maker W.S., circa 1657, with smooth rim, deep rounded sides and central domed boss, the company arms, the date 1657 and initials I.H. in the well, the border with flowering plants and later ownership triad IHM, touch of the maker WS in a beaded box adverso, 24.4cm., 9 1/2in. £2,500–3,500



BUTCHERS COMPANY



Palindrome to back – 1691MW readS either way up



Opposite above and extract above - Robert Bancks Wigan 1670 – 1692

SIMPLE BORDERS TO BOTH



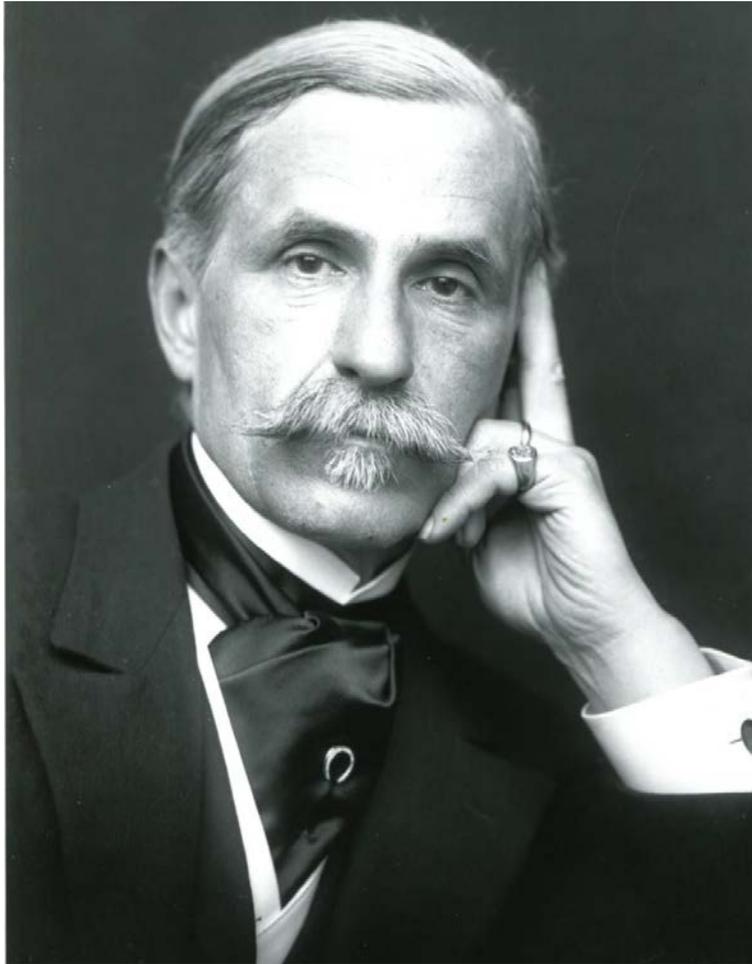
Marriage plate of 1661 as photographed by H H Cotterell



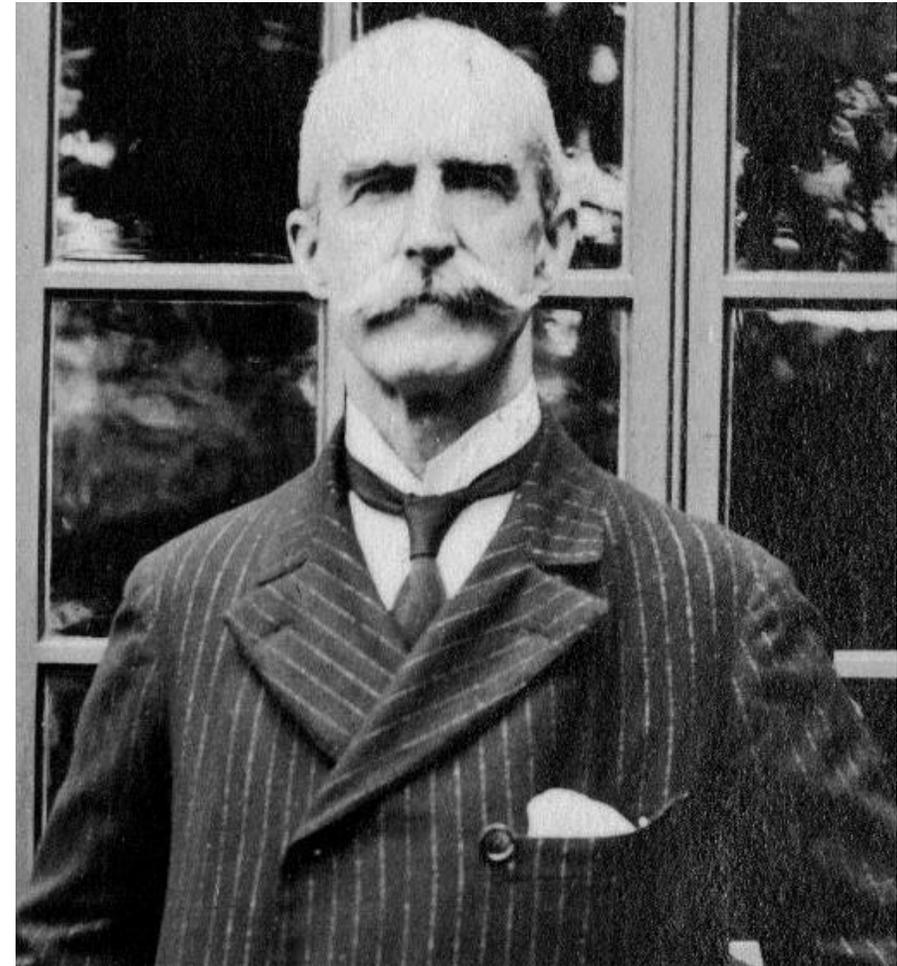
20 3/4 " Dated 1706



APOLOGIES FOR THE GREY OR BLACK/WHITE - SLIGHTLY POOR PHOTOS ABOVE & BELOW – BUT WHERE IN OLD PEWTER COLOURINGS – ALL THE BETTER TO NOTE THE DESIGN STYLES LARGELY THEN – “LESS IS MORE” : BOLD CENTRAL FIGURES; SIMPLE BORDERS: BOLD LETTERING: STYLE OF THE AGE AND OPEN TO ANYONE TO COPY.



**Antonio F de Navarro had several Commemoratives now in Fitzwilliam
Cambridge A short man with film starlooks**



**John Richardson had no Commemoratives (recorded)
A tall spare man of Aristocraticappearance**

Both above perhaps around 1928

The above photos demonstrate “that we have to get our eye in”

It was said by the authors of the Truro Book that these two people were the same person. Hence the Truro Book has no photograph of John Richardson identified by Jan Gadd in one of three photos likely printed at the same time on the same paper in the same style - the other two being the interior of the Richardson house and showing accepted images of pieces of his collection and those photos were accepted as correct.

The Navarro photo taken around 1928 has been in the Fitzwilliam Museum since 1933.

His PS Library photo as President of the SPC in 1918 is not dissimilar though he was in his military uniform - this is shown a little further on in this document. (He served with the Ambulance Service).

This writer sees differences in the two photos only in – hairline, forehead, ears, eyes, nose, mouth, chin and neck. Also as stated in the Truro Book Richardson as he looks here was – “tall spare and aristocratic looking”. Whereas Navarro is a short, good looking for the age, rich American.

- A rare image of Charles II and his bride** – A 1662 Brass marriage token
- from a noted Classical Musician specialising in 17th century and earlier music
 - and a collector of rare coins.



Peter Leech completed his PhD in musicology in 2004 awarded by Anglia Ruskin University, with a thesis entitled 'Music and Musicians at the Stuart Catholic Courts, 1660-1718', supervised by leading seventeenth-century specialist Dr Peter Holman.

No 2. (JG16)The first ever recorded Pewter Commemorative Charger 1868

Wisbech Museum - bequeathed at death by Revd. Chauncey Hare Townshend DATED 1662



TOWNSHEND ROOM at the WISBECH MUSEUM - THE V&A HAS THE 1000 PICTURES. He was not apparently an Old Pewter Collector



The Reverend Chauncey Hare Townsend was born at Godalming the son of a wealthy landowner. Educated at Eton and Oxford he took holy orders but never practiced his vocation. He was variously a poet, essayist and appropriately perhaps a writer on mesmerism - he travelled extensively in Scotland and spent his winters in Lausanne. He collected over 350 oil paintings and 600 drawings by the best painters of Belgium Germany Holland & Switzerland of the 1840s and 50s (also a major group of early photos), most which went to the V&A.

6 other chargers have very similar rim features. This is 20 3/8 diameter with a rim of 3 7/8 inches. Touch splayed eagle of German Type with letters H I in a beaded circle. Found on 3 other Commemoratives but on no other pewter (?)



No.3. (JG 14) - recorded in 1869 –The British Museum acquired perhaps from the Librarian at Bodleian College Oxford (also an Antiquary). Dated 1661

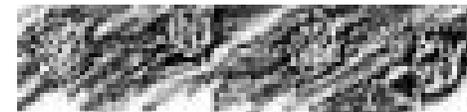


No. VI.—ENGRAVED PEWTER CHARGER WITH ROYAL ARMS ; OAK MOTIF BORDER : 1661

Fleur de Lys touch in small plain circle.. and four hallmarks Diameter of 16 ¼ inches Museum reference M&ME 1869,0501,1.. Also Two ownership marks.

Makers mark OP 5792/B.. MPM5393 A –

In the Connoisseur July 1942 Article... Sutherland-Graeme considered this entirely genuine.



No.4 and No 5 here (JG7 and JG 19) – Recorded in the V&A in 1872..

Purchased from Archibald Wilmhurst of Chichester a Jeweller/Silversmith Chargers Dated 1662 and 1661



Diameter 22 inches rim 4 ¾ inches Museum Number 347-1872 Mark OP5433 (IB with Pegassus)

6 Chargers have almost identical Rim Decoration

& from Masse -

*In a wall-case close by are two very fine English specimens of the pewterer's art. Both are from the same workshop (mark a centaur with I.B. underneath), and both were wrought within a year of one another. Both are decorated with the royal arms of England with supporters. Surmounting the arms is a helmet crowned, and above again is a lion and the initials of Charles II, C.R. Just below the rim, in the curve of the dish, is on each tray *Vivat Rex Carolus Secundus*, in the opposite side *Beati Pacifici*, and the date, in one 1661, and in the other 1662. ¹ In the ornamentation of the borders there is some difference. In the later of the two dishes the rim is divided into four sections by circular panels containing at the top a sun in splendour, at the bottom G.T. in a wreath of leaves. On each side is a large rose. In the upper half of the rim the remaining spaces are filled with lilies or tulips, and the two lower spaces are filled with scrolls of oak leaves and acorns. The initials G.T.A. are also stamped by punches in the rim. According to the label this tray was given by George III, or some member of his family, to Lord Onslow in 1765.*

(Curiously there are two of these (GTA) carrying the date 1662 – and yes they are slightly different but only a little – so where is the 1661 ?? – thus only one shown here...although I did intend to photograph 2 both mine say 1662)

Fascinating to find another 2 the same – dated 1662 – G over T A - in the Fitzwilliam.

No. 6 – 1904 Cliffords Inn Exhibition - Antonio F de Navarro – no photo found

ON THE WALL ABOVE THIS CASE

A LARGE DISH (*tramp.* Charles II), with ornament merely sketched out, not completed. D 161, rim 21. 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

Note also -

Clifford's Inn Catalogue 1904 on p14 concerning plates with later engraved arms.

Masse concludes with the comment – It seems probable from the style of the engraving That these armorial plates are being turned out by some second rate engraver in one of our large northern counties at the present time.

Chats On Old Pewter – Masse 1908 – there's an extensive discussion of faking on p64-p78. There is far too much to quote here, but it includes a number of interesting snippets of information.

Who took notice – and who should have?

WIGAN ?

Note – this dish was never finished

However there is such a dish with the same motif - which is that of the Butchers' Arms at the V&A - in the same position

No. 7 – 1903 – William Redman of Bradford





The author/owner does state that the engraving on this plate dated 1674 does appear to be of a **“comparatively recent date”**

**THUS ACCORDING TO WILLIAM REDMAN
IN AND AROUND 1903-1904 IT WAS OBVIOUS THAT SOME PLATES HAD
BEEN RECENTLY DECORATED
DECORATING WAS NOT THE SAME AS FAKING.
DECORATING COULD BE A HOBBY.
PERHAPS WE CAN UNDERSTAND FAKING AS CREATING SOMETHING
WHICH PRETENDS TO BE OLDER THAN IT IS IN ORDER TO SECURE A
FALSE FINANCIAL ADVANTAGE.**

.....
**THIS PRIVATE EMAIL TO JOHN BANK FROM THE OWNER AND THE
COLLECTOR RESPONSIBLE FOR A PRIVATE DUTCH MUSEUM OFFERS
A SUGGESTION -**

John,

*It has all to do with decorating a house.
In the late middle ages, houses were very drafty.*

So they hang large pieces of cloth, a kind of tapestries on the walls.

In the 17th and 18th century these pieces of cloth were full with little paintings with very large frames, because paint was expensive, and a frame not.

Then we come around 1800-1820 and everything had an Imperial style.

Then we go into the period 1820-1860

In Germany and the Netherlands that period is called Biedermeier.

*The **Biedermeier** period refers to an era in Central Europe between 1815 and 1848 during which the middle class grew and arts appealed to common sensibilities. It began with the time of the [Congress of Vienna](#) at the end of the [Napoleonic Wars](#), and ended with the onset of the [European revolutions](#) in 1848. Although the term itself is a historical reference, it is predominantly used to denote the artistic styles that flourished in the fields of literature, music, the visual arts and interior design.*

People wanted something else, they wanted conversation pieces. That brought pieces which told a story and were decorative too.

So they took old pewter plates (there were millions of them), because pewter could be engraved (stoneware pottery could not, and had to be a new design), and made a new piece of them.

But then we get the question, why don't we see a lot of those engraved plates?

For that I have to gamble, but I think they are destroyed in the period 1890-1930, for the new style artifacts, Jugendstil, Art Nouveau, Arts and Crafts. Etc

Best regards, Michel.....tin museum of the Netherlands

Victorian artistic skills could be outstanding – consider this stone carving auctioned in 2007 at Christies



248

A VICTORIAN CARVED STONE ARMORIAL PANEL

SIGNED AND DATED I. THOMAS, 1840.

Carved with a quartered arms surmounted by a helmet and a tree, the top rim signed and dated, set in an oak case with a door

34 x 24in. (86.5 x 61cm.) overall

£800-1,200

US\$1,600-2,400

And the skill in this engraving shown to you at a recent meeting – no known intention to deceive
No. 51..... A Commemorative Plate dated 1658. No provenance. Plate made around 100 years later. 9 3/8 inches diameter with 1 1/8-inch rim.



Maker Thomas Giffin the second of London working 1759 – 1779 (died 1791)

So the plate was made 100 years after the event celebrated.
It might have been decorated 100 years after that.

This design is so detailed and the plate so small it is perhaps a copy of a painting cartoon or broadsheet.

1658 – Cromwell terminated the second parliament after they refused his 11 Major generals their decimation taxes for local forces and taxes to fight the Spanish War. Cromwell was early in the year offered the Crown which he declined and he died on Sept 3 1658.

The very busy style of engraving might suggest Victorian work.



The above information and examples have taken us from 1868 to 1904 with the details easily found.

From 1904 to 1920, I have not found reports of collector's interest in such Commemorative chargers.

Indeed it seems clear that most collectors were not interested in the Commemorative Chargers - in those years.

Charles Rowed – with 500 pieces wasn't. Clapperton, Davison, Charbonnier, Mrs Gerald Walker (1200+ pieces), Churcher, Richardson and numerous others who let themselves be known – of the 200 known collectors that can be named – it appears that it was assumed that such chargers had been –

“decorated/engraved – later – or ‘recently’ ”

Fieldhouse who acquired most of Charbonniers when sold in 1929 - a decorated charger in the Stuart style was assumed “with later engraving”.

Charbonnier did have a George & Dragon decorated charger assumed good.

**The next piece is supposedly in the de Navarro collection at Fitzwilliam College
Cambridge and might be that piece.**



No 8 – (JG 22) However in 1920 matters changed.



DATED 1662

Arms as seen by Navarro on a rim in 1904



The V&A record ref M28-1945 ...Yeates Bequest. – 54cm diameter – By Richard Neate about 1920
The motto "Love never dies where virtue lies" - is likely based on the plate in the **Ashmolean.**

Museum no. 28 -1945 size 21 ¼” dated 1664 a Thomas Cox is recorded as a butcher of Teddington Mdx husbandman apprenticed to John Whitlock Butcher 26 June 1667 (source British origins) also Wiltshire & Swindon Archives.

Thomas Cox Butcher 1689 wife Margaret daughter Sarah Not known if this Cox information is relevant.

William Hill Mark and Hall Marks OP2326 Touch as seen on other chargers 1655-1677

Gadd tells us a similar charger diameter 18 1/8” (his no.28) with central Motif of Butchers Arms replacing C II arms in identical engraving style was sold at Sothebys Nov. 15 1979 lot 155 with the name of SARAH COX replacing ‘DIEU ET MON DROIT

Alfred B Yeates appears to have dealt with Richard Neate and perhaps later with Richard Munday. Yeates was a talented architect and skilled artist and appears to have wanted to own Commemorative Chargers as he had several.

Richard Neate was born 1880. Likely when he left school he became a gas clerk as his father was before him. He served in the Boer war, was discharged at his own request in 1901. Recorded as a gas clerk in 1911. Dec18 1914 to May 14 1918 he served his country later discharged, perhaps wounded, as a Sergeant. Next recorded as an antique dealer in 1921. He would have contact with plumbers some of whom were likely also to be pewterers. Not recorded as naturally gifted and unlikely to have had time to train to be a pewterer – though in 1939 Richard Munday claimed he did repair work for him – that was perhaps around 20 years later. (JSB photo)

**No. 9 (JG 31) - The Isher Bequest at the Cheltenham Museum
DATED 1660**



Jan Gadd details how this plate in Jan's view is a complete fake – made new and aged in the 1920s by Richard Neate. He writes that the touch is a fabrication and the fake hallmarks crisply added around 1920 as and when the plate was made. The decoration is an imaginative use of pseudo heraldic detail. Diameter 46cm rim 8.8cm. RON HOMER AGREED

Gorse Croft
West Hill Road
Ottery St Mary
Devon EX11 1TU

Phone (01404) 812379

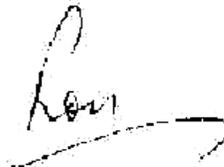
29 October 2004

Dear Jan,

I am quite confident that the Isher charger is a fake. The heraldry defies rational explanation and the hallmarks, as you point out, are stylistically quite wrong. The whole thing is a meaningless confection of motifs, initials and inscriptions. Two minor points strike me, I don't think 'honer' is a likely 17th spelling of honour, and what a coincidence that the ownership initials below the date are the same as those in the touch! What surprises me is that Ken Bradshaw repeated the bizarre story about Charles II presenting it to the Vintners' Company!

If you want to pass on my first paragraph to Cheltenham Museum, that is fine by me.

Best wishes,



No. 10 (JG 26) - likely to have been a **Richard Neate** creation

DATED 1667



This was sold to Burrell but was on display in the London Museum in the 1930s is seen today in the Burrell Collection in Glasgow. There are several notes in the PS Library to the effect that this piece is at the very least – doubtful. JSB photoFor those with an eye for design there are amusing similarities with the V&A plate M28-1945 shown above and a ludicrous array of meaningless imagery. 16 ¼” diameter. The plate (undecorated?) had once been the property of St John’s College Cambridge.Sutherland Graeme wrote this off as a fake in his article in the Connoisseur of July 1942, without image.

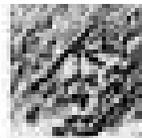
.....

No.11 (JG1) – Also in the Burrell Collection today in Glasgow (reg 34.26). Provenance – illustrated in Cotterell’s old pewter page 121 (published 1929) collection of A B Yeates (died 1944) Dated 1662.

Diameter 20” – sold for £160 at Sothebys May 2 1947 perhaps by Frank Partridge & Sons dealers of St James Square later Mayfair London (price then assumes this is perhaps OK) Similar in the V&A. Mark as data base H I.

However according to the Burrell - Partridge sold it on May 3 the day after to Burrell for the same price. There are four other commemoratives with this HI mark on and no other pewter known of with said mark. Sutherland Graeme accepted this as genuine in his Connoisseur article of July 1942 – it is similar to the 1st one ever recorded.

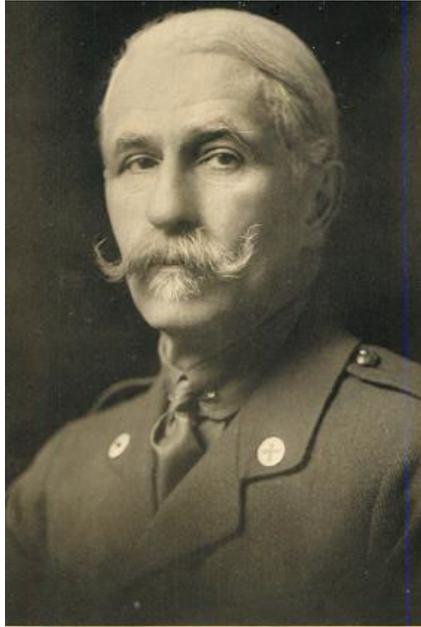
Later information – the H I mark appears on pewter plates of appropriate age found in Sussex Churches



No. 11 (JG1)



Of the three respectable men below two were convinced collectors of Commemorative Chargers from the 1920s and the other a considered authority on Old Pewter who also gave decided opinions in favour or otherwise. It looks like the collectors increased their collections considerably from around 1928 to 1935. Perhaps they successfully discovered many previously unknown - perhaps the plates found them.



Antonio F de Navarro President
SPC 1919



Alfred B Yeates
President SPC 1922



Captain A Sutherland-Graeme
President SPC 1937-1939

Whereas up to WW1 some Commemoratives were regarded as “Recently Decorated” mostly ignored by collectors and not displayed in exhibitions, from the early days of the SPC (especially after 1928) the above collected them and/or believed mostly in their authenticity. (1929 Fieldhouse sale suggests some were still regarded as ‘recently decorated’)

Taking the above then one at a time what did they own?

No.12 (JG9).....Antonio F de Navarro – in 1933 after he had died his collection was bequeathed to the Fitzwilliam Museum in Cambridge. This was sold at auction by Christies 5.July. 1920 lot 64 for 65 gns and later to Navarro. Page 211 Cotterell Decoration on Old pewter Antique Collector of 25.03.1931 refers. Museum ref NAV212- 1933. Marks of Nicholas Hunton with HMs not on data base.

DATED 1662



No.13 (JG10) dated 1662 Nav130-1933 mark of Robert Jones London



Nos 13 and 14 here (in 1933) are surely copies of 4 and 5 above recorded in the V& A in as donated in 1872. JB took photos in different years in both. Little sign of any age according to JG.

No.14 (JG11) Nav 131-1933 18" diameter dated 1662 Robert Jones mark.

C A Peal and J Gadd think these are fakes (1977- noted no patina to back). RJ mark considered doubtful.



No 15 (not listed by JG) 18” diameter dated 1685 marks of pewterer perhaps those of Richard Gardiner of London (mark said by Gadd to be faked) working from 1670 – “MONMOUTH YE TRAITOR”



Richard Neate sold this with No. 16 following to Navarro in 1929 (NAV 184-1933)

No 16 (not listed by JG) 18” diameter marks of pewterer perhaps those of William Pettifer of London working from 165-1680 – “ARGYLL YE TRAITOR” No evidence of aging to wrigglework.. as for No15..



Richard Neate sold this with No. 15 before to Navarro in 1929 (NAV185-1933)

No. 17 (JG29) Alfred B Yeates Collection bequeathed to the V& A in 1945.

A successful architect, artist, aesthete and Old Pewter Collector (see also no. 8 above – Thomas Cox plate) 18” diameter touchmarks to rear of OP3954 LTP443 Thomas Roberts and 4 lion rampant hallmarks. Dated 1688.



Portraits copied from a medal engraved by George Bower in 1688 who was the engraver to the Mint. Another failed to sell at auction in 2002 and 2003 against est of £3-400. AVSG wrote as ‘clever but spurious imitation’ Piece as photographed described by A B Yeates as the better of the pair is in the V&A and was photographed there by JSB: Known as – Declaration of Indulgence Charger (or Seven Bishops)

No 18 (JG30) – 16 3/4” diameter - rim 2 3/4. Dated 1677. Marks - William White OP5073 LTP 402 touch and hallmarks.

Bought in London. Known as Judgement of Solomon. Photograph recorded from before 1931. Sutherland-Graeme 1957 article describes – A Naval Occasion in Pewter - The Great Fire - The Seven Bishops - The Judgement of Solomon - Seen by him since his 1942 article - “all of which are clever but spurious imitations”



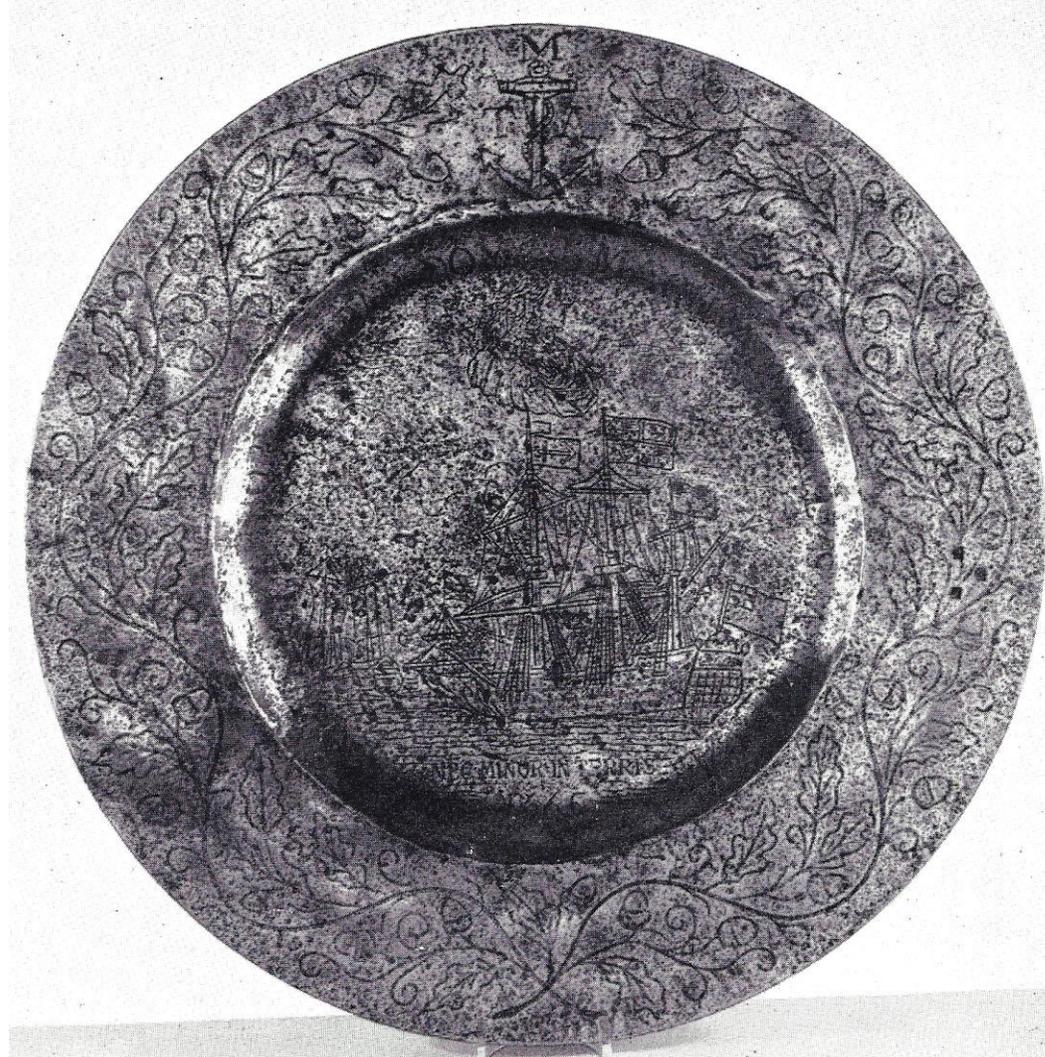
A V SUTHERLAND-GRAEME appears to have owned two such Commemoratives both now with the WCOP. He wrote more than any other writer about these Commemorative Chargers and was thus viewed as the authority on them. (This note does not refer to the Bishops or the Solomon shown above).

**No 19 (JG4) - Provenance - Dated - 1662 Broad rim Dish 20 ¼” marks for Wm Pettifer
OP5864**



Exhibited English Country Life Exhib 1937. The Connoisseur June 1942 in article by AVSG on pages 124-128. Sold 1965 at Sothebys **Bond Street to** Richard Munday for £400 (with a rare candlestick, other Stuart and Cromwellian tankards and another James Duke of York Commemorative which might have been sold for £260 on its own - confusing reports) Exhibited 1974 Pewterware with Royal Associations at Pewterers Hall. Catalogue 1978/79 WCOP supplementary catalogue of pewterware.

No.20 (JG25) Provenance (JG25) Diameter 20 ¼” rim 3 ¾” Ex Dougal sold Sothebys May 13 1947 for £50 to Mr Kingston. July 29 1955 for £60 to AVSG. July 3 1965 to **Richard Munday** for £200. Hence to WCOP.....DATED 1665



Charger depicts a Naval Battle Scene with medal copied portrait of James II

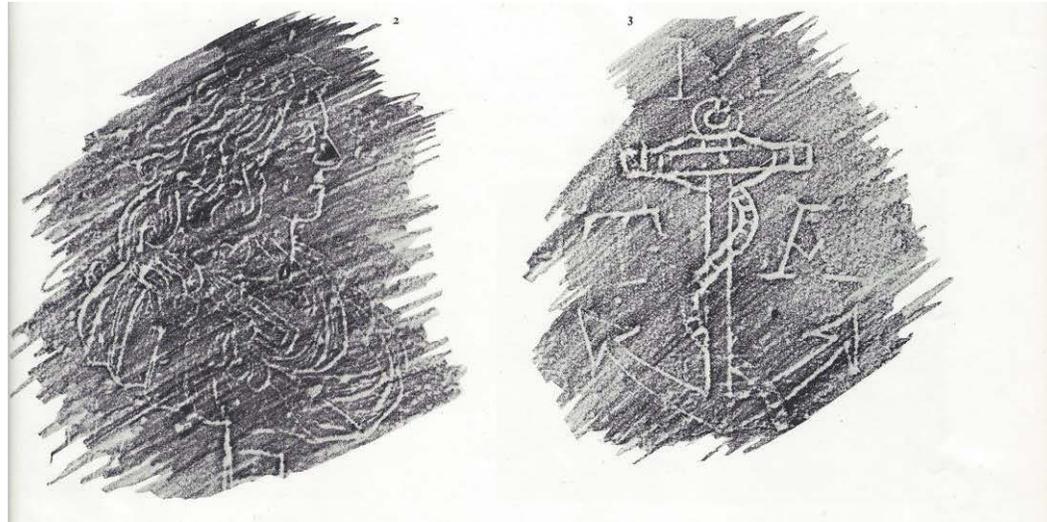
Article by AVSG in Connoisseur of April 1957.

AVSG wrote at length considering it genuine.

Cleaning it he found mark of Robert Marsh Snr. (5791) (Ralph Marsh I)

Image of James copied from Medal of 1660 by John Roettier

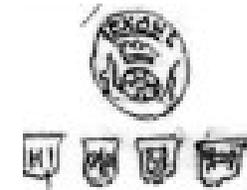
Incorrectly attributed by AVSG to Sir Peter Lelys portrait of James in National Galley



Charger depicts a Naval Battle Scene with medal copied portrait of James shown above. Ownership initials of M/TA were said to stand for the MP for Nottingham Sir Thomas mere and his wife Ann.

AVSG - Seen by him after his 1942 article – and said by him to be one of “clever but spurious imitations”

No. 21 (JG13).. Professor Dougal Collection dated 1662 21 ¾” diam Maker H I based on Marks Humphrey Evans started work 1710 August 1932 Dougal purchases from Munday – “Dish brought to me for sale by **Mr Munday** August 1932”



1949 Dougal to K Bradshaw from Sothebys Bond Street auction May 3 1949 for £22. Bradshaw Sothebys Sale June 13 1977 sells to Munday for £3000. Munday sells to Neish for £4600 in 1985 (information Jan Gadd).

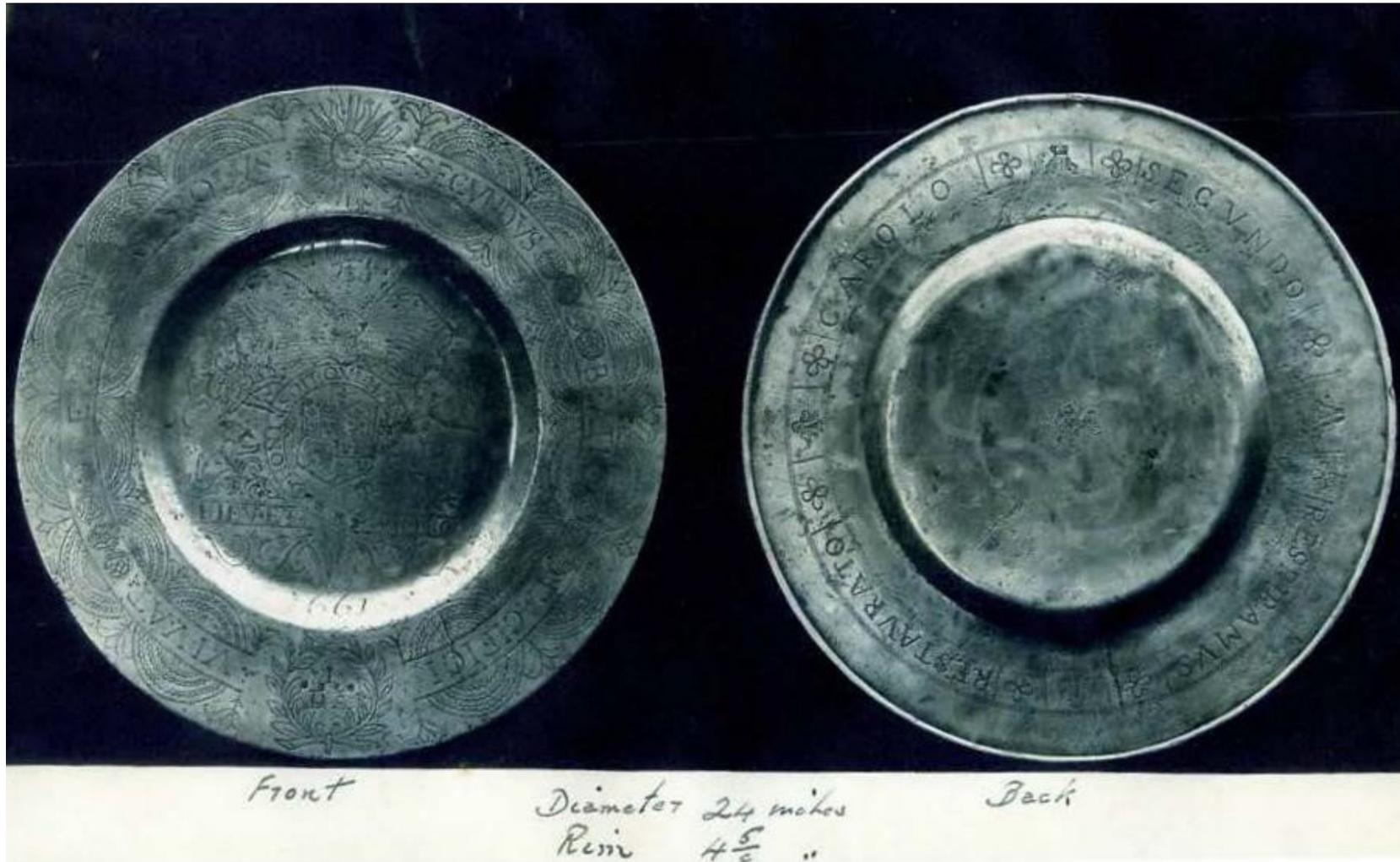
In 1977 Antique Collector Magazine wrote – About 15 of these plates are known to exist – and illustrated this plate on page 80 of the Oct 10 issue.

So what did H H Cotterell write about the creativity of the late 1920s
- an extract from his 1931 letter to AVSG

of the faker. Yes, ART! His work is wonderful if only he
could sell his things as reproductions he would be lauded to the
skies as a post-master. I wish he descended to trickery, for
a great financial reward. (HR) is as common as common now.
I'm fearful of many things the world is passing as genuine; I'm
almost fearful of myself. Navaro is too thick with the leather on
I think good news that your wife is sufficiently recovered to be able
to enjoy Broadway & to stand the strain.
Do you ever give up your work with the L.C.?

(faker) – Yes ART! His work is wonderful if only he could sell his
things as reproductions.....

No. 22 - (JG12) Professor Dougal Collection



In 1949 May 13 - sold at Sothebys Bond Street to **Richard Munday** for £14. Price for a doubtful piece. Those thought good brought around £160. This piece vanishes after 1949. Gadd speculates that for some reason it might have been destroyed. DATED 1661

No.23 – (unknown until 2012) Kidson Trigg Swindon Wiltshire September 2012 Lot 23718 ¼ inches diameter (46.5cm) dated 1662. Estimate £400-£600 indicates the auctioneer did not think this was correct. **The wording shown on the back of the vanished No 22 is identical to the wording on the front of this piece.** Clear mark likely mark 31 in fake marks of JPS Autumn 2003. Unrecorded hallmarks. Withdrawn. Auctioneer would give no provenance.



No.24 (JG5) 21 ¾" diameter rim 5 ½ inches dated 1662. 1942 Connoisseur Magazine in article by Sutherland-Graeme attributes ownership to Sir Henry White-Smith. He sold this in 1947 (June 13) at Sothebys Bond Street for £155 by the clerk for a private client. Times of Thursday July 6 1973 shows it sold to **Richard Munday** for £5800 (a record price). Munday writes that this was then a record price paid and it was the prize exhibit at an Exhibition of Pewter with Royal Associations (Commemorating 500th anniversary of the WCOP first Royal Charter. Later **Munday** sold to WCOP. Indecipherable touch. Scratched names to the back of "Robert and Mary Shell"



No.25 (JG2) - 21 7/8 inches diameter with rim of 4 inches. Owned by Mr Geoffrey J Gollin. In 1942 Connoisseur Magazine AVSG considered this entirely genuine. On Oct 15 1999 this sold to the Frederick Vogel Collection for £23,000 or £27054 to a J Horne and thence on to Vogel, depending what you read. **Bottoms Up!** (artist perhaps as plates 8 and 10) Marks T...H OP5683. DATED 1662 Angels when male and adult are usually clothed by a cape or cloak or drape. An interest in naked angels with bottoms was perhaps particular to one (only) wrigglework artist. The V&A Yeates bequest piece (no 8 above) said to be by Neate has similar angels. Thus this plate is not in good company.



Henrietta Fairweather of Charing Cross to back



No.26 (JG6) - 1936 owned by Rev Oscar E Brooks (died 1971) Diameter 16 3/8 inches dated 1662. In 1942 article A V Sutherland Graeme considered this entirely genuine. Exhibited Usher Gallery Lincoln in 1962 Fleur de lys touch in circle on the back – might be R A MPM5393 Initials IC PP F to the back. British Museum 1869 plate might be the same mark.



No 27 (JG18) dated 1662 diameter 20.5 inches and rim 4 inches. Now at Colonial Williamsburg (no 1974-176)



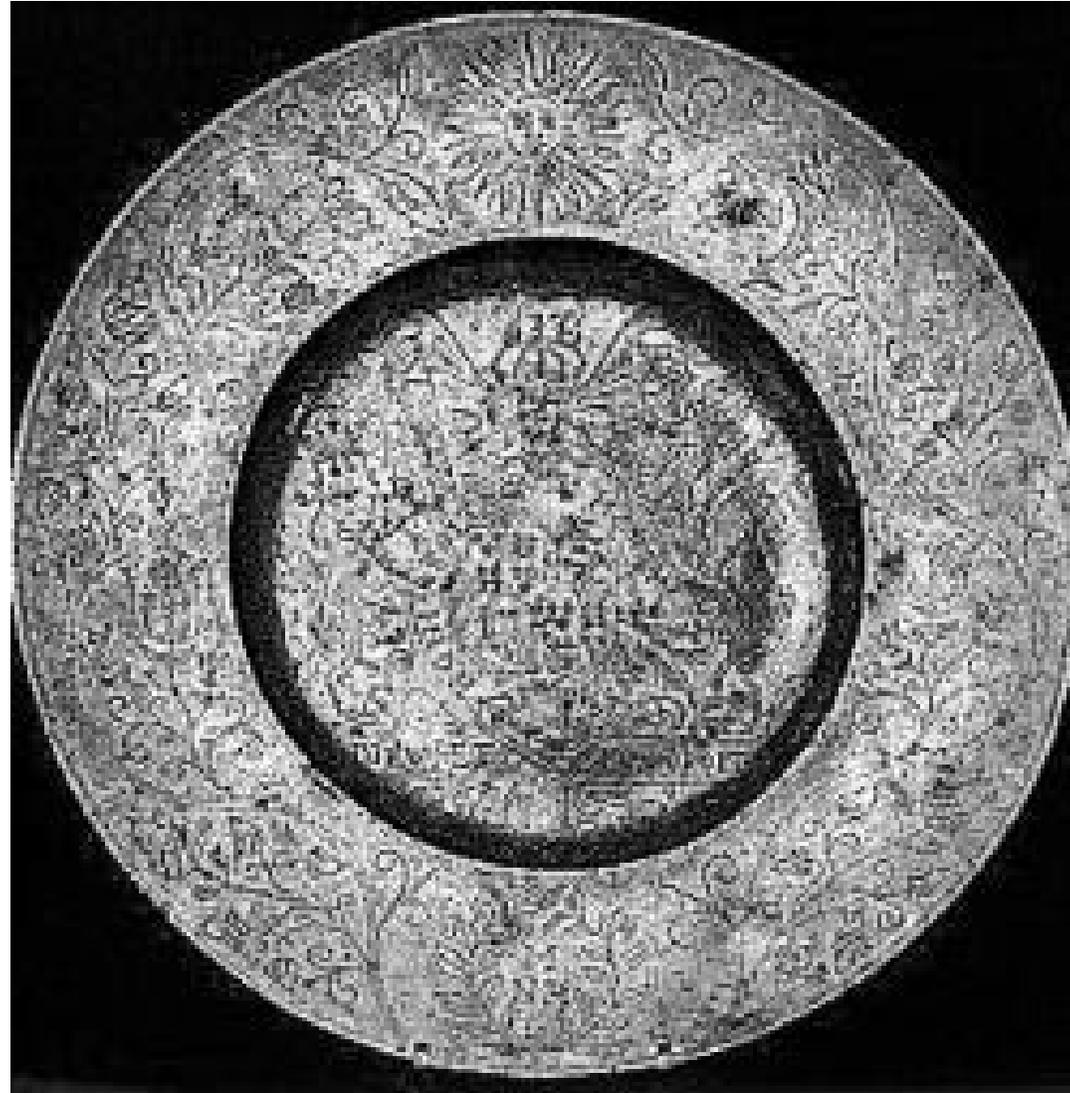
Ex Cooper collection purchased in 1953 from **Munday** according to a letter from Cooper to Wisbech. At Sotheby's London on July 25th 1974 **Munday** bought it for £3500 on behalf of Colonial Williamsburg Foundation. Michaelis wrote that he thought this was intended as a pair with the one at Wisbech (other pairs are known). Another 6 such chargers have very similar rim features. HI mark only found on Commemoratives.

No. 28 (JG20) diameter 19 ¾” and a rim of 3 1/2inches dated 1661 *R S Campkin collection sold Sothebys Feb 11974 to Richard Munday for £3,000*



1977 Antique Collector quotes this as with Littlecote Antiques (for sale or sold by them – unknown) at £6500. Not over decorated. Bold central statement and bold rim decoration. So likely style is good for period – 1661. We need remember those who would copy or invent need something to work from - but also some might be genuine. 4 Hall marks (at 8pm) by the maker AM ownership triad of F over T A (at 2 O'clock) – change from G over T A perhaps or maybe this came first?

No 29 (JG32) diameter 460mm (over 18") dated 1661 also 1662 Provenance unknown. Sold by Sothebys 27.04.2004 for £15,291. Marks of Robert Jones London OP2672/5730. Two others with these marks. Jones marks were faked (MPM page 114 refers) Ownership M over NR (at 6 O'clock) (Unlikely humorous but who knows?)



No.30 (JG24)

Gadd says Ex Taylor Collection but does not explain how he knows that.

Dr Daniel Dougal writes in a letter of 25.04.1938 to A V Sutherland-Graeme

Walking down Mortimer Street London I saw in a perfumier's window three very nice pewter dishes one with the usual Charles II arms on it and containing lavender flowers and the such like. The shop is on the opposite side to Middlesex hospital near Portland Place – Sutherland-Graeme expressed no recorded interest in this piece.

However 'lavender flowers' if accurate would be unusual.

NO ILLUSTRATION KNOWN OF – NEVER RECORDED AGAIN

.....

No. 31 (not mentioned by Gadd)

AVSG mentions in his 1942 Connoisseur June Article a charger commemorating the 1689 Revolution.

No such plate is known of today, no photographs have been found, nor any specific reference

One possibility - The trial of the seven Bishops took place before the 'Glorious Revolution'

Second possibilities - Monmouth and Argyle in the Fitzwilliam from Navarro – are not of that date.

No. 32 – (JG 34) dated 1661 diameter 17 ¾ inches (bowl 8 ¼”) (so rim about 4 ¾” and very broad) dated 1661



Some confusion here – Said to be in an American Collection

Jan Gadd writes that **Richard Munday** sent this as a photocopy to Ron Homer in the 1970s (such a letter cannot be found) worrying this charger was a fake and might appear on the market. Also that the metal alloy was very leady and the plate very heavy and wonders if the plate was beaten out from a sheet or otherwise altered.

A letter at Stirling exists dated Dec 4th 1989 from **Richard Munday** to Alex Neish. In this letter he writes that it “looks splendid” that the Xerox was left with him “a couple of days ago by an American” who asked him (Munday) for an opinion which without handling it he could not say.

He could not say if it was English as he did not know the mark. He was worried about the width of the rim. Ron Homer thought it “right”.

He had searched various public libraries etc for detail of the mark and found none. He didn’t think there was any possibility “of purchasing it”.

Clearly there is a contradiction between Gadd’s version and the letter that I copied in Stirling.

If, as is likely, Gadd is correct – then perhaps in 1989 Richard Munday had forgotten seeing it before.....

However Gadd joining the PS in 1991 was perhaps unknown to Homer in the 1970s – very confusing then!

Further -

The mark was identified by Martin Roberts as being an ownership mark on pewter likely used at St John’s College Cambridge.

Gadd writes this mark appears on nos.JG3 (below - Record price paid for any commemorative at £50,000+ and JG26 (no 10 above) (Fire Plate fake associated with **Richard Neate**.) Not good company to be in.....perhaps.

No. 33 (JG3)...(last sold £50,400) charger dated 1662 22 1/8 inch diameter - 4 1/4 inch rim



2007



around 1938

ROUNDELS

- Roundels are very difficult to find on English plates either old pewter, delft, or slipware of the period 1651-1700.
- They do appear on other Coronation chargers. Numbers 12 (Navarro collection) 17 (V&A - 7 Bishops fake), 19 and 24 (both from Munday to the WCOP).
- The Germans did use them in this period.
- One suggestion was that maybe a German decorated this plate.
- The cartoon like appearance of the monarchs is typical of the period.
- The small script round the edge of the Roundels is difficult to find on English plates of the period.
- The above does not infer this is a fake - it does infer that the design style is very unusual for English pewter at the date of 1662 (indeed 1650 -1700).

Unknown where this is today (2016 March)

Ex Harry Walker Collection. He wrote to A V Sutherland-Graeme about this in 1938.

It was sold at Christies 30.04.1981 lot 113 for £7800.

And again Christies May 1 2007 for £50,400 (incl) from the Little Collection

Written of and displayed – Museum of London – Celebration of the Craft book - no 128.

Hornsby Pewter of the western World no.50 AV Sutherland-Graeme Connoisseur June 1942.

Marked with the ownership mark of St John's College Cambridge

as example 32 above and the Fire Plate no 10 above. No Hallmarks.

Part Rim decoration similar to others incl 5,19, and 24 above..



Exhibited Harvard House Museum, Stratford – Pewter and the British Monarchy.



These two plates have the same St John's College Cambridge ownership mark as the Little Collection 2007 plate sold for £50,400. We can assume no connection at all, other than the work for all three was completed on plates once belonging to that Cambridge University College and that no others are today known of. The likely original pewterer was working in years appropriate to the dating.

No. 34 - (JG35) – Not dated – diameter 20 ¼ inches Unknown ownership in 2016



Provenance Unknown.

Last sold (known of) Woolley & Wallis Jan 10 2006 sold for £14,115 (inc costs)

Touchmark splayed eagle facing right between H and I

Eagle in this mark and with these initials is usually seen turned left see JG's -1,16 and 18 (here 11,27 and 1)

Initials L over R M at 12 O'clock. Initials unlikely to be intended to be humorous



No.35 – (JG33) 16” wide in the British Museum (1835-3.1)



Dated 1656 so not strictly a Commemorative Charger but sharing too many design characteristics (especially rim) not to be included. Is that a winged Griffin (?)

Acquired 1983 – not shown from where but was in the sale of Rollason collection at Chrsities
Nov 3 1983 Previously listed in sale of 1970 at Jackson Stops & Staffs

Inscription reads – David Guy and Hannah his wife living in Ely Trinity Cordwayner Coussin to
Guy Earle of Warwick.

These people did exist.

Strange spray of leaves to the rim is found on no. 40

(JG23) No information regarding marks if any.

No. 36 – (JG17)



Gadd writes that JG17 is with the WCOP (acc no 30) and confirms John French markings. He writes that it is undated. The above is what CME found concerning same, thus is the known provenance.

Other than it went from Richard Munday to the WCOP

1966 12 or 14th April - Christies owner could be one of 10 people listed.

Richard Munday paid 260 gns for it

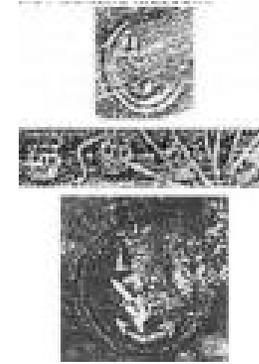
Very similar to 2 at the V&A and 2 at the Fitzwilliam

WCOP record marks as Cott no 5586 c1661-62.

1969 Reading Exhibition said to be mark of IF probably John French.

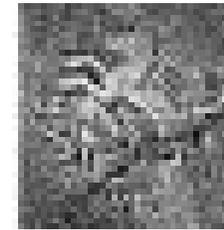
Exhibited 1974 – Pewterware with Royal Associations at WCOP (July 11-13)

No. 37 (JG15) - diameter 15 1/2in Rim 2 1/2 inches. Not dated. Now at Auckland Museum New Zealand



Ex Gilbert D L Hole Collection thought to be acquired 1939-46. Then to James Cobbett (Jimmy) Fenton Collection who bequeathed it to the museum in 1972. Rubbing of touch and hallmarks from letter to Sutherland Graeme Those PS members who have seen it in Auckland thought it good.

No. 38 (JG21) 18.25 inches diameter – perhaps in Alan Fogel Collection Maryland USA



Offered for sale in December 2004 (to Robert Watch of AUS). Later offered by Pook & Pook USA guide US\$30,-40,000 remained unsold as far as is known. Touch – according to Isher sales Catalogue the touch of Forde of Wigan. According to Pook & Pook “B H” in touch. Design similar in many respects to no 12 above - JG 9 at the Fitzwilliam

NOT DATED

No. 39 (JG27) 22 ¼” dated 1687 .Capell Lawrence Commemorative. Now in Neish Collection at Stirling



Sold Sothebys July 28 1966 to A E Gautier for £50, which was a low price. RF Michaelis writing the Sothebys Catalogue descriptions included this in the fake section of the auction. He clearly states ‘engraving later’. Neither Michaelis nor Munday bought it at the sale though RFM bought 4 pcs and RM 24 pcs at this sale.

The plate was the subject of an article for the 2004 Winter issue of the PCCA Bulletin by Alex Neish whose collection it is now in. He purchased it from ‘Sampson’ the reputable dealers. Historical claims in this article cannot be justified by genealogical or other research. The marriage initials of ownership shown on the plate do not relate to the Lawrence understood as here named.

The back has two phoenix (or similar) worked on very stylishly – unlikely to be related to the Fire plate as far better work. There is no explanation why they are there



No. 40 (JG28) – 18 3/8” in diameter and a rim of 3 1/8” with the mark of “SB” as plates no. 42, 43 and 44
DATED 1664.



Now in Museum of London Sothebys Bond Street in 1979 Nov 15 to **Richard Munday** and on to M of L Plate made by Sampson Bourne I of Worcester.(OP5463). Butchers Company Arms. Name – Sarah Cox (see plate no 8 JG 22 at the V&A).

“Gadd tells us a similar charger diameter 18 1/8” (his no.28) with central Motif of Butchers Arms replacing C II arms in identical engraving style was sold at Sothebys Nov. 15 1979 lot 155 with the name of SARAH COX replacing ‘DIEU ET MON DROIT’”

“A Thomas Cox is recorded as a butcher of Teddington Mdx husbandman apprenticed to John Whitlock Butcher 26 June 1667 (source British origins) also Wiltshire & Swindon Archives. Thomas Cox Butcher 1689 wife Margaret daughter Sarah Not known if this Cox information is relevant.”

So dedicated to his daughter 3 years before he was apprenticed – well, who knows?

No 41 – (research only CME) (not recorded by Jan Gadd) dated 1674 and unusual design – 16 ¾” diameter



Christies 2009 South Kensington engraved “ Saint George for England 1674” sold for £2500 (incl). Touchmark SB1 so plate made by Sampson Bourne I of Worcester.(OP5463). Ownership initials A L Narrow border struck in various places with the name Hy Morris (unknown). Three plates dated 1674, for unknown reasons these two (41 and 42) and Redman’s unfinished plate.

Lettering around rim is unique on pewter but can be compared with that on brass warming pans of the period. One by same maker at Colonial Williamsburg. Provenance ex Bradshaw Collection sold Sothebys London June 13 1977 lot 98. Charbonnier had a very different George and Dragon.

No. 42 –Colonial Williamsburg dated 1674 (again an unusual style of artwork) **Plate** size 9.56”



Engraved THE GIFT IS SMALL THE LOVE IS ALL. S B marks again. Plate made by Sampson Bourne I of Worcester.(OP5463) Described by CWF as decorated as a keep sake perhaps at a time of marriage. Rim pierced. Owned by A T Isher of Cheltenham sold on his death by Bruton Knowles in 1976. Purchased from Jellineck & Sampson in 1981.

No 43 (JG 22) – Diameter 18 ¼ and rim 3 1/8 inches dated 1671

Jan Gadd noted that this was the year Charles II changed his mistresses from Nell Gwynne to Louise de Keroualle



Perhaps now in A J Chapman Collection. Previously Rollason collection though not sold by Jackson Stops & Staff with rest of collection in 1970. The Times of July 26 1973 reports this sold At Sothebys 25.07.73.to Edhard for £700. (no image so not confirmed.) 1983 to Peter Hornsby for £3468 (Christies Nov 3.) And again by Christies May 1 2007 from David Little Collection for £11,400. Style in keeping with decoration seen end of 17th C. Ownership initials MTH at 12 O'clock. Made by John Coursey of London working 1663 – the relevance of 1671 is unknown.

No. 44 (JG23) - Another dated 1671 also sold July 25 1976 for £5800 to Munday. *No illustration has been found.*

Said to be 18 ½ inches. This was of a more typical style of closely engraved border of scrolling foliage thistles and Tudor Roses with Royal Arms to centre

No.45 (JG 31) – dated 1660 Cheltenham Museum Collection ex Isher diameter 46cms rim 8.3cms.



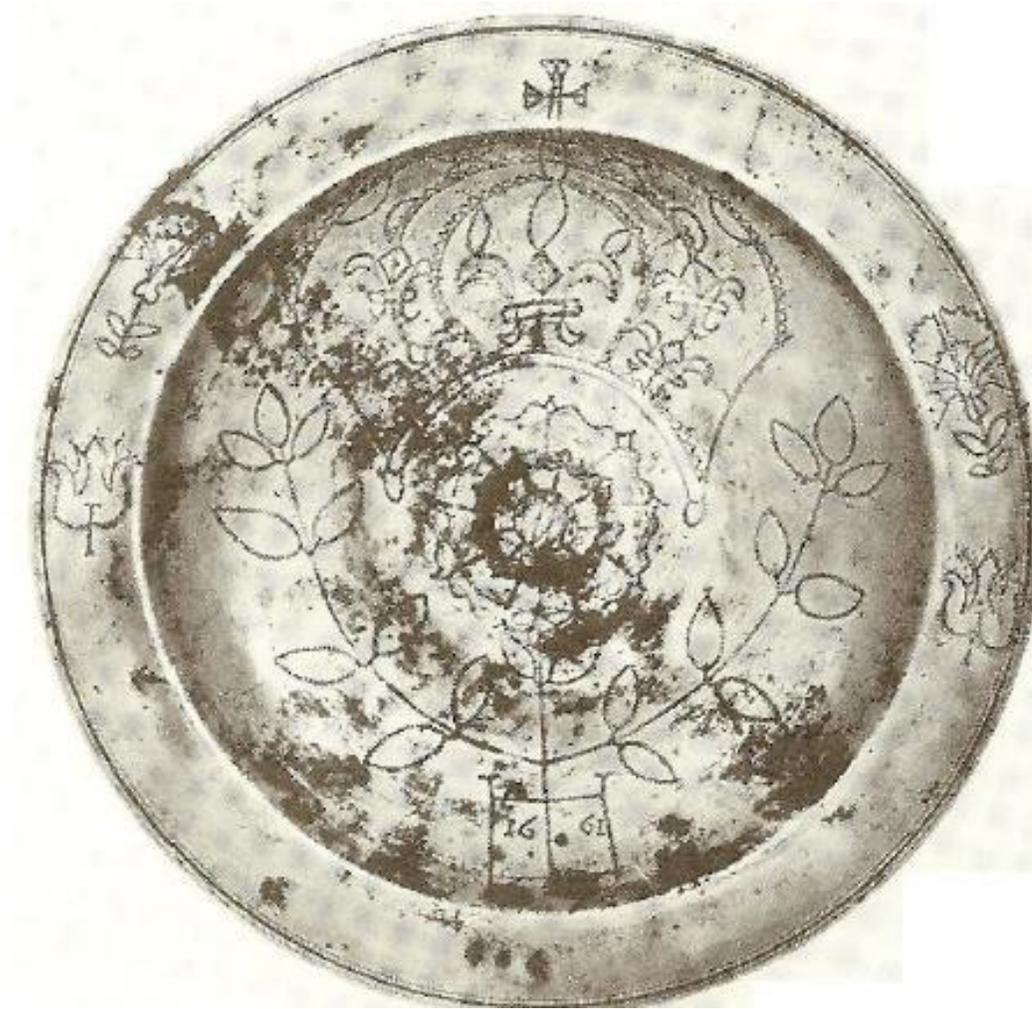
Isher bequest 1976. Fake mark and four hallmarks supposed to have been used by Thomas Hayward and his apprentice William Matthews of London. Extensive research by the Cheltenham Curator found no Guilds who recognised either the initials or the central motif. “Feare God and Honor the King” is unknown in this form. Gadd explains that one method to create crisp hallmarks on several pieces was used by Richard Neate. Gadd thought that this plate might be an entirely created plate from newly cast, newly punched, and decorated to deceive. Neate tried this early in the 1920s was easily found out and moved on to decorating plates of the right age. However these marks are found on no known touch plate of fakes.

No. 46 – (Birmingham Museum – Lloyd Foster Ward Collection – first recorded July 2015. (Jamie & John S)



A Birmingham Architect who died in 1955 leaving his collection to the Birmingham Museums and it appears to have arrived there in 1956 or 1958. This plate has either not been seen before or no notice was taken of it. Was at Blakesley Hall Birmingham. The plate is poorly cast and poorly finished. The decoration looks second rate. The all over pitting is likely chemically created. There is an “F” large red painted to the back perhaps by Michaelis who visited in 1964. The mark to the back of the plate is the fake version of Robert Jones (PS5276 M2301). Unusually this is only 14.25” diam.

No. 47– dated 1661 - July 1981 Sothebys Bond Street – sold for perhaps £900 by Peter Hornsby.



14.5" diameter 1.5" rim ownership marks only. Perhaps a good example of the design style of the times. Not clear on this photo but the jewels on the crown are "stamped" on (according to the owner).

No. 48— Richard Munday Collection at death in 1990. This was item ref 528 in the Munday Collection. Now in the Alex Neish Collection at Smith Art Gallery & Museum at Stirling Scotland. 18 1/8” diameter with rim of 2 3/8”



Not strictly a Commemorative as undated. Included here to show a plate with a Royal symbol that Richard Munday - who could afford all the others - kept for himself proudly on display in his home. Marks of John Jackson of London c 1695 the touch on the reverse with hallmarks on the rim with an unrecorded I I. The well is lavishly engraved with tulips etc, the well has a wriggled crowned lion, a reindeer, a bird, a bowl of tulips and ownership initials IS

No 49 – Richard Munday Collection at death in 1990 item no 343 in the Munday Collection dated 1662



11.12.

Not strictly a Commemorative as the decoration connection to 1662 is unknown - if any. Included here to show a plate that Richard Munday who could afford all the other Commemoratives chose this to keep for himself proudly on display in his home. Wrigglework on the rim showing part horses wagons and an inn – in the well St George and the dragon and the date 1662. Made by Richard Everett of London Before Munday in the collection of R F Michaelis. Now in the Alex Neish collection at Smith Art Gallery & Museum at Stirling Scotland.

From the Jan Gadd Document - he identifies 3 small flowers as being the “writing” of he suggests one artist.

Gadd no 5 (listed as no 24)



No.24 (JG5) 21 ¼” diameter rim 5 ½ inches dated 1662. 1942 Connoisseur Magazine in article by Sutherland-Graeme attributes ownership to Sir Henry White-Smith. He sold this in 1947 (June 13) at Sothebys Bond Street for £155 by the clerk for a private client. Times of Thursday July 6 1973 shows it sold to **Richard Munday** for £5800 (a record price). Munday writes that this was then a record price paid and it was the prize exhibit at an Exhibition of Pewter with Royal Associations (Commemorating 500th anniversary of the WCOP first Royal Charter. Later **Munday** sold to WCOP. Indecipherable touch. Scratched names to the back of “Robert and Mary Shell”

Gadd no 4 (listed as no 19)



Exhibited English Country Life Exhib 1937. The Connoisseur June 1942 in article by AVSG on pages 124-128. Sold 1965 at Sothebys Bond Street to **Richard Munday** for £400 (with a rare candlestick, other Stuart and Cromwellian tankards and another James Duke of York Commemorative which might have been sold for £260 on its own - confusing reports) Exhibited 1974 Pewterware with Royal Associations at Pewterers Hall. Catalogue 1978/79 WCOP supplementary catalogue of pewterware.

Gadd No. 8 (listed as no.5)



5) 1894 V&A Charger 1661 Size unknown – V&A Museum number 3303-1894

Provenance - Purchased for the sum of £12 from J. Jackson Esq., of Enfield - Currently located at V&A off site storage Blythe House – also confirmed specimen contained engraving of name Elizabeth Dering (Source V&A Aug 2011) JG8

See above plus: *On the other, the earlier dish, the main scheme is the same, but the details of the workmanship are different. There are four circular medallions, containing (1) phoenix, (2) a pelican with its young, (3) a chained swan, (4) an eagle bearing a babe in swaddling clothes. Between these medallions are scrolls consisting of sprays of carnations and roses. Most of the line-work is punched, though at first sight it would seem to have been done with a wheel.*

At the back of this tray is engraved in a fine hand, 'Elizabeth Dering,' but of this lady no tradition is forthcoming.

First illustrated by Masse in 1903.

The birds

If you look at the Phoenix roundel on this page (No. 5 at the WCP, left second row) and the peace dove (same charger, bottom left) you will find three flowers here. I was amused to find that the faker used three flowers in ALL the medallions except for the pelican - a second wing had to go in here. (Perhaps this third flower would appear rubbed somewhere in the position of this wing following a close inspection?) I was also amused to learn that the faker had ALL the birds engraved/wriggled within a SINGLE roundel originally, but decided to add some interest to the roundels, and therefore to the chargers, by adding a text-band on these two after having first produced birds AND flowers. This INNER circle then produced to frame the text is VERY tight to the bird motives and the faker also discovered that one of the flowers found itself actually inside each roundel on these two examples; now, what do I do? All was not lost as he simply used these two stray flowers as 'spacers' for the text.



No. 5 WCP, circular frame touch -62



No. 8 V&A, Pegasus OP5433 -62



No. 4 WCP, Will. Pettiver touch -62



No. 5 WCP, circular frame touch -62



No. 8 V&A, Pegasus OP5433 -62



No. 4 WCP, Will. Pettiver touch -62



No. 5 WCP, circular frame touch -62



No. 8 V&A, Pegasus OP5433 -62



No. 26 The well of the Fire of London charger -77



No. 5 WCP, circular frame touch -62



No. 8 V&A, Pegasus OP5433 -62



Chained swan comparison in well of WCP S1/123 'marriage plate' by John Bennett dated 1661.



First illustrated by Masse in 1903 Numbered by Gadd as JG 8

5) 1894 V&A Charger 1661 Size unknown – V&A Museum number 3303-1894

Provenance - Purchased for the sum of £12 from J. Jackson Esq., of Enfield - Currently located at V&A off site storage Blythe House – also confirmed specimen contained engraving of name Elizabeth Dering (Source V&A Aug 2011) **JG8**

See above plus: *On the other, the earlier dish, the main scheme is the same, but the details of the workman-ship are different. There are four circular medallions, containing (1) phoenix, (2) a pelican with its young, (3) a chained swan, (4) an eagle bearing a babe in swaddling clothes. Between these medallions are scrolls consisting of sprays of carnations and roses. Most of the line-work is punched, though at first sight it would seem to have been done with a wheel.*

At the back of this tray is engraved in a fine hand, 'Elizabeth Dering,' but of this lady no tradition is forthcoming.

If the three flowers are a 'signature' of one particular artist then all three plates have to exist before 1900. The medallions with writing on them would suggest they are Victorian creations. This writer welcomes any differing opinions.

Following here is a letter from A V Sutherland Graham who was the accepted authority 1930s – 1950s on these decorated 'royal' dated chargers.

This letter shows he is unsure as to the meaning of the date of 1662 and furthermore in 1934 knew of only 7 of these.

The Society of Pewter Collectors.



Hon. Secretary: Capt. A. V. SUTHERLAND-GRAEME,
F.S.A., A.R.I.B.A.
16 Queen Anne's Gardens,
Bedford Park, London, W.4.

Dec. 1. 1934

My dear Sir

I was very pleased to hear from you, & hope how very much better you looked today - may the improvement continue!

I enclose B.T.'s letter & also some notes for you to pass on to him.

He is evidently confusing the engraved date on these chargers with a date placed in a maker's touch. It would be capital if we could run to earth the reason why all these chargers were dated 1662.

With kindest regards

Large decorated chargers dated 1662.

There are, to my personal knowledge, 7 of these great chargers. They are located as follows:-

2 in the V & A Museum, South Kensington.

1 in the Fitzwilliam Museum, Cambridge, (late in the collection of R.F. de Navarre esq FSA)

1 in my own collection (A. Sutherland-Graeme.)

3 in 3 other private collections:

Every one of these chargers bears over the whole well the Royal Arms of Charles II and has the following inscription engraved round the booge

"VIVAT REX CAROLUS SECUNDUS BEATI PACIFICI 1662"

The ruis are also engraved with various designs, all of which differ, except that, in some cases, the acorn is seen. These chargers are not all by the same makers. My own is probably by William Peltiver, another by Nicholas Hunton.

The question is:- For what reason is the date 1662 engraved? It is true that the King married in that year, but it is unlikely that the pewterers would have been commissioned to make these great chargers for that reason, especially

as I have never heard of silver chargers having been made (or in existence) bearing this date so especially emphasized.

1700 1662 is 2 years too late to commemorate the actual Restoration of Charles II.

It is thought that the records of the Worshipful Company of Pewterers may supply a solution.

Welches History only gives excerpts, but that on p 129 ^(foot of page) for 1661-2 for the August (which would apparently be in the year 1662) speaks of a reception of the King & Queen, & at top of p 130 speaks of the Company's share in this reception. Was it possible that these chargers were made for the adornment of the place of reception on that occasion?

Mr B. Johnsons reference to the excerpts for Dec: 11 1662 & Dec 17. 1663 does not meet the query, for the excerpts in question deal with the altering of Touches - The dates in the query are part of the engraved decoration & are not concerned with Touches.

to Mrs Eck & yourself

Yours & mine

Antoine Goussier

THIS IS THOUGHT OF AS A WORK IN PROGRESS AND IT IS HOPED THAT FURTHER INFORMATION CAN LEAD TO IMPROVEMENT.

THE PURPOSE IS NOT TO PROVE ALL ARE WRONG - BUT TO LIST KNOWN HISTORY OF EACH FOUND - AND TO ATTEMPT TO FIND THOSE LIKELY TO BE COMPLETELY GENUINE.

RICHARD NEATE

It is clearly shown that he was involved in copying these from around 1920 (according to the V&A) He opened his antique shop in 1918. (Perhaps 5 might be shown to be supplied by him with questions arising)

It is likely his reputation was such by 1935, and with perhaps difficulties with staff, that he stopped trying to produce these about then. (Mundey Stirling implies and states by 1939 Neate was repairing for him)

RICHARD MUNDEY

He is shown in a letter offering these for sale in 1932 Dougal (Dougal recorded a note "Dish brought to me by Mr Mundey Aug 1932) (Mundey left the stage in 1928) and was likely then selling on the Caledonian Market (his own writing at Stirling).

He later dealt in or with some 9 of these for certain and perhaps another 4 or more.

He did not keep one of those sharing the usual Commemorative or Coronation features for himself - despite being able to afford any in his lifetime and enjoying living in his private quarters with the cream of his collection up to death in 1990; (nor any of the Double bossed Edinburgh bowls – which is another interesting subject).

SOURCES –

The late Jan Gadd document - Coronation Chargers, Pewters own Piltdown Man
revised Dec 05 new information on April 8 2007 and revised May 17 2007

Christine Ellis of Sydney Australia for brilliant genealogy and considerable research in 2012

Private visits to the V&A, The Burrell, The Fitzwilliam Cambridge.

Note from a reader -

“In the Jewish tradition, it is a custom to give as a wedding present an old pewter plate, with new engravings. There are lots to be found. But what is old and what is not? To know this you must be able to read the Jewish texts, because the text can tell how old it is. Is it Jewish, Hebrew or Armanian? – very difficult to discern”.