

















EWER (1741), BY PAUL LAMERIE, AT GOLDSMITHS' HALL, LONDON.

[See p. 267.]

NK  
7143  
C9X  
CHM

# OLD ENGLISH PLATE,

Ecclesiastical, Decorative, and Domestic ;

ITS MAKERS AND MARKS.

WITH

IMPROVED TABLES OF THE DATE-LETTERS USED IN ENGLAND,  
SCOTLAND; AND IRELAND.

FOUNDED UPON THE PAPERS AND TABLES OF

C. OCTAVIUS S. MORGAN, F.R.S., F.S.A.

By WILFRED JOSEPH CRIPPS, M.A.,

BARRISTER-AT-LAW.

“ . . . . . whose labour is yet in mynde,  
Was he, whiche firste the lettres fonde.”

GOWER.

WITH ILLUSTRATIONS.



LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1878.

[All rights reserved.]

NK  
7143  
C9X  
CHM  
PURCHASE

LONDON :  
BRADBURY, AGNEW, & CO., PRINTERS, WHITEFRIARS.

TO

C. OCTAVIUS S. MORGAN, F.R.S., F.S.A.,

WHOSE OWN WORK FORMS THE MOST SIGNIFICANT PART OF THIS VOLUME,

AND

TO WHOSE AID THE REST OWES ITS CHIEF INTEREST,

The following Pages

ARE WITH VERY SINCERE REGARD INSCRIBED.



## PREFACE.

---

MORE than twenty years have elapsed since Mr. Octavius Morgan first drew attention to the hall-marks upon ancient English plate, and the interesting information to be obtained from them.

Mr. Morgan's papers and tables have long been out of print, and have so completely retained their value as the best authority on the subject, that a very general demand for a new edition has arisen. The Author has accordingly undertaken the preparation of the present volume, not without the promised help of the eminent antiquary upon whose work it is based; but the additions which have been made to Mr. Morgan's original papers are so large that the New Edition is almost a new book.

These additions include the greater part of the chapters upon Scotch, Irish, and Provincial hall-marks, besides those upon old English plate, ecclesiastical and domestic.

Much of the information now published for the first time as to ancient provincial plate and its marks, has been collected by the Author, and is added in deference to a suggestion in the Quarterly Review of April 1876, that "this is the direction which future enquiry ought to take."

The illustrated chapters and fac-similes of old plate marks are intended to enable the reader to identify the specimens that come under his notice by their fashion as well as by the hall-marks they bear, and enlarge Mr. Morgan's little treatise upon hall-marks into a more or less complete Handbook for the collector of old plate. With this object, the best authorities have been consulted to correct or corroborate the results of the Author's personal research, and the illustrations have been carefully arranged, so as to make this portion of the volume a useful practical guide, for reference rather than a description of examples well enough known already.

It has been found impossible to give authority for every detail, or to distinguish between the original work of Mr. Morgan and the newly added portions ; if therefore the critical reader will be good enough to take the simple course of attributing all that appears to be most valuable to Mr. Morgan and the rest to the Editor, the latter will be more than satisfied with any share that under these circumstances may be left him.

It remains for him to acknowledge with gratitude the free access which has been permitted to every public and almost every private collection of plate in London and the Provinces, and to every record which seemed likely to be of service. The help of the Goldsmiths' Company, and their clerk, Mr. Prideaux, must be specially dwelt upon, and also the assistance afforded in various ways by the other great City Companies, many Cathedral Chapters, and the Wardens and Assay Masters of every provincial Goldsmiths' Hall. Much information as to York and Newcastle plate has been kindly collected for the Author by Mr. T. M. Fallow, and many valuable notes have been contributed by Mr. A. W. Franks, Professor A. H. Church, Mr. W. D. Waterhouse of Dublin, Mr. J. H. Sanderson of Edinburgh, and others.

The loan of wood-blocks must be acknowledged separately. For a number of these the Author is indebted to the Society of Antiquaries, to the Royal Archæological Institute, and (more than all) to Mr. G. R. French, of the London and Middlesex Archæological Society and of the Ironmongers' Company; for two blocks to the kindness of Mrs. J. C. Dent, and for single engravings to his Grace the Duke of Beaufort, Mr. W. A. Tyssen-Amherst, and Mr. James Parker.

Much depends upon the accuracy of the tables of

date-letters. Many of them have been engraved afresh upon wood for this volume, and the London tables owe much to the personal interest taken by Mr. J. M. Garrard in superintending their execution.

In conclusion the writer would only add that he will be most thankful for any notes, or impressions from the marks upon ancient plate, with which those who make use of this handbook may be good enough to favour him, in order that greater accuracy may be ensured in any future edition.

W. J. C.

CIRENCESTER,

*February, 1878.*

# CONTENTS.

---

## CHAPTER I.

	PAGE
Preliminary—Gold—Silver—Their alloys—The English standards— The assay—Coloured gold—Frosted silver—A simple test for silver—Goldsmiths' weights—Mint prices for gold . . . .	1

## CHAPTER II.

The mediæval guilds of goldsmiths in France and England—The Goldsmiths' Company of London—Regulations of the Goldsmiths' Guild at Montpellier—Charters of the London goldsmiths— Early legislation relating to them and their marks—The Corona- tion Regalia—The banker-goldsmiths—Legislation from the time of Charles II.—Table of London marks . . . .	22
--	----

## CHAPTER III.

The marks on plate assayed in London—The leopard's head—The maker's mark—The date-letter—The lion passant—The lion's head erased and figure of Britannia—The Sovereign's head . . .	60
---	----

## CHAPTER IV.

The Provincial assay towns and their marks, prior to 1701—York— Newcastle-upon-Tyne—Norwich—Chester—Exeter—Doubtful marks—Table of old provincial marks . . . .	89
---	----

## CHAPTER V.

The Provincial assay towns and their marks, since 1701—York— Exeter—Chester—Norwich—Newcastle-upon-Tyne—Birming- ham and Sheffield—Table of modern provincial marks . . . .	118
---	-----

## CHAPTER VI.

	PAGE
Scotland—Scotch legislation—The Edinburgh goldsmiths—Their marks, deacons, and assay-masters—Old provincial marks—Modern Glasgow—Table of Edinburgh and Glasgow marks	134

## CHAPTER VII.

Ireland—The Goldsmiths' Company of Dublin—New Geneva—Table of Dublin marks.	151
---	-----

## CHAPTER VIII.

Frauds and offences—Old offences—The report to Parliament of 1773—The Acts of 1739 and 1844—Cases prosecuted under their provisions—An amateur's experiences in the streets of London	160
---	-----

## CHAPTER IX.

Ecclesiastical plate—Historical sketch—Chalices—Communion cups—Patens—Flagons—Alms-basins—Candlesticks	172
--	-----

## CHAPTER X.

Decorative and domestic plate—Effect of the Wars of the Roses—Prosperity of the sixteenth century—Great destruction of old plate at various times—Gold plate—Obsolete vessels—Spoons—Mazers—Salts—Stoneware jugs—Ewers, basins, and salvers—Standing cups and hanaps—Tankards—Drinking cups of various kinds—Plates—Forks—Monteiths—Candlesticks, sconces, etc.—Toilet services—Castors and cruet-stands—Tea and coffee services, kettles, etc.—Cake baskets and epergnes—Maces	212
---	-----

## APPENDIX A.

Chronological list of the examples used as authority for London date-letters and makers' marks	339
--	-----

## APPENDIX B.

Improved tables of the date-letters used by all the English, Scotch, and Irish assay offices from the earliest times	395
--	-----

INDEX	423
-------	-----

## LIST OF ILLUSTRATIONS.

	PAGE
1. EWER (1741), BY PAUL LAMERIE . . . . .	<i>Frontispice</i>
2. COFFIN CHALICE AND PATEN, 13TH CENTURY . . . . .	186
3. CHALICE (1459) AT NETTLECOMBE . . . . .	189
4. PATEN TO THE SAME . . . . .	191
5. BISHOP FOX'S CHALICE (1511) AT CORPUS CHRISTI COLL., OXFORD	192
6. SIR THOS. POPE'S CHALICE (1527) AT TRINITY COLLEGE, OXFORD.	193
7. PATEN TO THE SAME . . . . .	194
8. COMMUNION CUP (1570) AT CIRENCESTER . . . . .	195
9. COMMUNION CUP AND PATEN-COVER (1576) AT CHRISTCHURCH, CO. MONMOUTH . . . . .	197
10. COMMUNION VESSELS, CIRCA 1640 . . . . .	201
11. COMMUNION CUP (1676) AT ASHBY-DE-LA-ZOUCHE . . . . .	202
12. CUP (1460) AT GATCOMBE, ISLE OF WIGHT . . . . .	203
13. CUP (1535) AT CIRENCESTER . . . . .	205
14. COMMUNION FLAGON (1576) AT CIRENCESTER . . . . .	208
15. SIDEBOARD OF THE 16TH CENTURY . . . . .	217
16. SET OF THIRTEEN APOSTLES' SPOONS (1626) . . . . .	223
17. THREE APOSTLES' SPOONS, 16TH CENTURY . . . . .	225
18. THE PUDSEY SPOON (1445) . . . . .	227
19. SPOONS OF THE 16TH, 17TH, AND 18TH CENTURIES . . . . .	228
20. MAZER, TEMP. RICHARD II. . . . .	237
21. THE SCROPE MAZER . . . . .	239
22. MAZER (CIRCA 1450) AT ALL SOULS' COLL., OXFORD . . . . .	241
23. MAZER (CIRCA 1450) AT IRONMONGERS' HALL . . . . .	242
24. MAZER (CIRCA 1470) AT ORIEL COLL., OXFORD . . . . .	243
25. BAND OF MAZER (1532) AT NARFORD HALL . . . . .	244
26. CUP, WITH RODNEY ARMS . . . . .	246
27. CUP, THE PROPERTY OF THE DUKE OF HAMILTON . . . . .	247
28. CUP (1492), FROM THE SOLTYKOFF COLLECTION . . . . .	248
29. CUP, THE PROPERTY OF O. MORGAN, ESQ. . . . .	248
30. HOUR-GLASS SALT (1518) AT IRONMONGERS' HALL . . . . .	254
31. SALT (1569) AT VINTNERS' HALL . . . . .	256
32. SALT (1567), THE PROPERTY OF THE CORPORATION OF NORWICH	258

	PAGE
33. SALT (1607) AT CHRIST'S HOSPITAL, LONDON . . . . .	259
34. OCTAGONAL SALT (1685) AT MERCERS' HALL . . . . .	260
35. TRENCHER SALTS . . . . .	261
36. STONEWARE JUG (1562) AT VINTNERS' HALL . . . . .	262
37. ROSE-WATER SALVER (CIRCA 1590) AT MERCHANT TAYLORS' HALL .	266
38. COCOA-NUT CUP (CIRCA 1500) AT IRONMONGERS' HALL . . . . .	277
39. DRINKING HORN AT CHRIST'S HOSPITAL . . . . .	279
40. THE CAWDOR HORN, TEMP. HENRY VII. . . . .	280
41. CUP AT ORIEL COLL., OXFORD . . . . .	282
42. THE LEIGH CUP (1499) AT MERCERS' HALL . . . . .	284
43. THE RICHMOND CUP AT ARMOURERS' HALL . . . . .	285
44. THE CHAPMAN CUP (1580) AT ARMOURERS' HALL . . . . .	287
45. PEA-HEN CUP AT SKINNERS' HALL . . . . .	290
46. WAGER CUP, 17TH CENTURY, AT VINTNERS' HALL . . . . .	291
47. THE EDMONDS CUP (1613) AT CARPENTERS' HALL . . . . .	293
48. THE BLACKSMITHS' CUP (1655) . . . . .	295
49. THE ROYAL OAK CUP (1676) AT BARBER SURGEONS' HALL . . . . .	296
50. THE PEPYS CUP (1677) AT CLOTHWORKERS' HALL . . . . .	298
51. CUP (1739), BY PAUL LAMERIE, AT GOLDSMITHS' HALL . . . . .	299
52. CUP (1795) AT MERCHANT TAYLORS' HALL . . . . .	301
53. TANKARD (1618), THE PROPERTY OF THE CORPORATION OF NORWICH	305
54. IRISH TANKARDS (1680) AT MERCHANT TAYLORS' HALL . . . . .	306
55. TAZZA, CIRCA 1585 . . . . .	308
56. TAZZA, EARLY 17TH CENTURY . . . . .	308
57. BEAKER (1604) AT MERCERS' HALL . . . . .	310
58. CAUDLE CUP (1654) AT CLOTHWORKERS' HALL . . . . .	312
59. CAUDLE CUP (1670) . . . . .	313
60. PORRINGER (1674) . . . . .	314
61. FLUTED PORRINGER (1699) . . . . .	315
62. MONTEITH (1702) AT VINTNERS' HALL . . . . .	324
63. CANDLESTICK, CIRCA 1680 . . . . .	325
64. CANDLESTICK (1735) . . . . .	326
65. TOILET BOX (1682) . . . . .	328
66. CAKE BASKET (1731), BY PAUL LAMERIE . . . . .	331
67. ANOTHER (1749), DITTO . . . . .	332
68. MACE OF THE WARD OF CHEAP (1625) . . . . .	334
69. MACE OF THE TOWER WARD . . . . .	336
70. MACES AT WINCHCOMBE . . . . .	337

# OLD ENGLISH PLATE.

---

## CHAPTER I.

Preliminary—Gold—Silver—Their alloys—The English standards—The assay—Coloured gold—Frosted silver—A simple test for silver—Goldsmiths' weights—Mint prices for gold.

GOLD and silver, the best known of the noble metals, seem marked out by their natural beauty, their cost, and by the facility with which they lend themselves to the designs of the artist and the craftsman, as the appropriate materials for all the articles, whether of utility or ornament, that are specially devoted to the service of magnificence and splendour. From the earliest times devotion and luxury have habitually taken expression in their use.

The beauty and rarity of these metals having thus early attracted attention, it is not wonderful that the properties which render them so available to the workman should have long been understood and appreciated. Their malleability, ductility, and the brilliant polish of which they are susceptible, have been known from time immemorial, and valued by every nation that has left any distinct mark upon the pages of history. The Egyptians, Assyrians, Phœnicians, Greeks, and Romans, were all well acquainted with both gold and silver, and high authority places the vessels recently found on the

supposed site of Troy and at Mycenæ amongst genuine relics of pre-Hellenic or, more indefinitely still, *Homeric* times.

The early historical books of the Bible show that even a nomad tribe in their desert wanderings were able to carry the art of the goldsmith to a high state of perfection fifteen centuries before the commencement of the Christian era. The malleability of gold must have been well understood by him "who did beat gold into thin plates" (Exod. xxxix. 3), and could "cut it into wires to work it into fine linen with cunning work." Adorning it with jewels must have been a familiar art to those who "wrought onyx stones enclosed in ouches of gold" (Exod. xxxix. 6); and what more like work of some modern artist than the candlestick wrought by the Israelitish smith of old, with its six branches of beaten work, "his shaft and his branch, his bowls, his knops, and his flowers of the same; three bowls made after the fashion of almonds in one branch, a knop and a flower; and three bowls made like almonds in another branch, a knop and a flower: so throughout the six branches going out of the candlestick" (Exod. xxxvii).

It is unnecessary to multiply these early Biblical evidences—gold and silver are mentioned on every page; the fining pot for silver, the furnace for gold, and the refiner's fire are used as familiar images; suffice it to say, that from the time of Joseph's cup of silver and Solomon's drinking vessels of gold, all the more costly articles of household decoration and use have been made of those precious metals, and that from the time of the ark and the tabernacle, devotion has lavished them upon the adornment of its shrines and the fabrication of utensils dedicated to the service of religion.

Turn we to Homer and we find the same; the *κρατήρ*, wine bowl of silver, sometimes with brim of gold, sometimes all gilt, stands in the entrance hall on a tripod; silver wine cups are given as rewards, gold thread, gold plate, refined gold, gold vessels of every kind constantly mentioned; Greek words compounded of χρυσός (gold) and ἄργυρος (silver) are to be counted by hundreds.

Roman homes gleamed with silver in the days of Horace—*ridet argento domus* (Hor. Od. iv. 11. 6). Cicero speaks of a shipload of wrought and stamped silver, Pliny of suppers served on pure and antique silver (Plin. Ep. iii. 1. 9), Virgil of libations poured out of golden bowls—*pateris libamus et auro* (Georg. ii. 192).

Silver and gold have ever since been prized in the same way, and modern nations vie with the ancients and one another in the taste and art with which they apply them, and add to their beauty and value, whether by the aid of jewels or enamels, chasing, engraving, or the exquisite work that may be produced by even the hammer alone, wielded by skilful hands.

Before proceeding to consider the gold and silver plate of our own country, and the makers' and other marks it is usually found to bear, and from which, as we shall find, it is often possible for the expert to gather much curious information, it will be well to note what may seem to be of use to the amateur and collector of old plate, as to the precious metals themselves and their alloys, and as to the modes adopted from time to time of ascertaining the proportion of pure gold and silver contained in given portions of such alloys, or articles made of them, not forgetting some remarks upon the English standards, and the weights used by the English goldsmiths. And first as to gold.

## GOLD.

This is one of the most widely distributed of all metals, being found alike in volcanic rocks and alluvial deposits, sometimes in small masses or nuggets, but more often in a granular form. It is found both in the Old and New Worlds ; Hungary, Brazil, the Ural Mountains, Mexico, and Peru, have all furnished large quantities, but none of them anything like the amount supplied by California and Australia in modern times. According to Cernuschi, whilst its production annually up to 1850 was but equal to £6,000,000, it was not less than £36,000,000 in 1852, and since 1872 has averaged about £19,000,000.

The British Isles have contributed their share, gold having been found in Cornwall, Wales, Scotland, and in the Wicklow mountains in Ireland ; we find the Crawford Moor district (Wanlockhead, etc., in Lanarkshire) once yielding no less than £100,000 of gold in three years' washing ; and Mr. Patrick Dudgeon of Cargen notices a mention of gold in Scotland, in a grant by King David I., A.D. 1125, to the Church of the Holy Trinity at Dunfermline, of his tenth of all the gold found in Fife and some other places.

In Wanlockhead nuggets of gold have been found, and gold in grains may even now be obtained, by washing. A piece of quartz having veins of gold in it was found there in 1872, and is described by Mr. Dudgeon. An analysis of this gold made by Professor A. H. Church of the Royal Agricultural College, Cirencester, gave him the following result, viz.—

Gold .....	86·60	} sp. gr. 16·50
Silver .....	12·39	
Iron .....	·35	
Other substances and loss	·66	

A sample of Sutherlandshire gold has given the same analyst a smaller proportion of pure gold, viz. :

Gold.....	79·22	}	sp. gr. 16·62
Silver .....	20·78		

To these may be added analyses on the same high authority as the preceding, from each of the other districts mentioned above, and also one of gold from Ashanti by way of comparison.

Wicklow...	Gold .....	92·32
	Silver .....	6·17
Wales .....	Gold .....	90·16
	Silver .....	9·26
Cornwall...	Gold .....	90·12
	Silver .....	9·05
Ashanti ...	Gold .....	90·05
	Silver .....	9·94

It will be observed that in the specimen from Ashanti there was found but one-hundredth part of anything but gold and its invariable companion, silver.

It remains to notice the physical properties of gold, which are the same wherever it is found,—its great density and weight, its malleability, ductility, its beautiful yellow colour, and the brilliant polish of which it is susceptible. Even in its least dense state, say cast gold, its specific gravity is 19·25, that is to say, it is  $19\frac{1}{4}$  times heavier than water, whilst by hammering or rolling its specific gravity can be made up to 19·30 or even 19·40.

Its weight is correspondingly great: a cubic inch weighs 10·16 oz. Troy, and a cube measuring six inches every way will therefore weigh no less than 182·88 lbs. Troy, or about as much as a man can lift. Gold is so malleable

that it can be beaten into leaves the  $\frac{1}{200,000}$  part of an inch thick, and so ductile that a grain can be drawn into more than 500 feet of wire; it is these properties that are of such importance to the worker in gold.

#### SILVER.

This metal is also very widely distributed; the chief sources of supply in former days were Hungary, Transylvania, and Spain, but since the discovery of America an enormous quantity has come from thence, and especially from Peru and Mexico; it also exists in large quantities in sea water. It is, however, very seldom found pure, being usually in combination with other substances, often with lead, and it is by separating silver from lead that a great deal of British silver is produced at the present time. A mention of this process is noticed by Mr. Dudgeon in an Act of Parliament of James I. of Scotland, passed in 1424.

It has been estimated that up to 1830 silver was produced in threefold quantities compared with gold; and if we assume that the ratio of 1 : 15½ represents the proportion between the value of silver and that of gold, then the annual production of both metals for twenty-four years represents £33,000,000. A specimen of native Cornish silver (Wheal Ludcott) has given Professor A. H. Church—

Silver .....	97·86	} sp. gr. 10·26
Silver chloride .....	·71	
Gold and Antimony .....	·21	
Iron .....	·15	
Loss, &c. ....	1·07	

Silver is not so malleable as gold, although it may be beaten into leaves no more than the  $\frac{1}{100,000}$  part of an

inch thick, and it may be drawn into a wire finer by far than human hair, such is its ductility.

Its specific gravity differs greatly from that of gold, being from 10·40 to 10·60 according to circumstances, and the weight of a cubic inch is 5·52 oz. Troy, or not much more than half the weight of a similar cube of gold.

#### ALLOYS.

We have now noted what is necessary as to pure gold and pure silver, and the importance of some of the details recorded, especially those relating to their specific gravities, will presently be seen; but both these metals when in a state of purity are too soft for the purposes of either coin or plate. It was therefore found necessary in the earliest times to employ some other metal as an alloy to give them the required degree of hardness without materially affecting their colour.

It may be remarked in passing that the word *alloy* is usually said to be derived from the French *à la loi*, the proportion of baser metal that might be used for this purpose having been from very early days regulated by law; but it must also be said that the word seems more often than not used for the mixed metal itself rather than for the portion of baser metal added to the purer gold or silver, and coupling this with the fact that the French express it by *alliage*, there is reason to think that the word may not impossibly be derived from *allier* rather than *à la loi*. It will be found used in both senses in these pages.

However this may be, the necessity of alloying pure gold and silver is certain, and it is found that whilst silver or copper are the only metals which can be usefully employed in forming such an alloy with gold, copper

only can be advantageously used for the alloy with silver.

The admixture of silver with gold renders the alloy paler and yellower than pure gold, whilst copper makes it more red : and in the case of silver it is found that the other white metals render it too brittle and not easily workable. The maximum hardness of an alloy of silver is obtained when the copper amounts to one-fifth of the silver, but the colour is scarcely impaired when the alloy consists of equal parts of the two metals, hence a means of committing great frauds.

The proportions found by experience to produce the best results are, for gold twenty-two parts (in technical terms called *carats*) of fine or pure gold, and two parts of alloy ; and for silver 11 oz. 2 dwts. of fine silver and 18 dwts. of copper in the Troy pound of 12 oz., or in other words, 222 parts of fine silver to 18 such parts of copper. If the quality of silver is given in thousandth parts, as is often the case, our standard silver, which contains in every 1000 parts 925 of fine silver, would be reported as 925 fine, and the higher or Britannia standard, which will be presently mentioned, as 959 fine. Standard gold, expressed in the same way, is of millesimal fineness 916.66. It must be added with regard to the estimation of the fineness of gold in *carats* that originally the Troy ounce was divided into twenty-four carats, and each carat into four grains, but the carat is now only understood to be the  $\frac{1}{24}$ th part of the metal, and gold of twenty-two carats means a mixture of twenty-two parts of fine gold with two parts of alloy, gold of eighteen carats a mixture of eighteen parts of pure gold with six parts of alloy, and so on.

## THE ENGLISH STANDARDS.

The proportions which have been mentioned above, viz., for gold 22 parts or carats of fine gold and 2 parts of alloy, and for silver 11 oz. 2 dwts. of fine silver, and 18 dwts. of copper, are those which form our "standard" or "sterling" alloys in England, and with small exception this has been so since the Conquest. They are signified whenever the expressions "standard gold" and "sterling silver" are used, and they are the standards of the present gold and silver coin of the realm. The word "sterling" is no doubt derived from the name by which the inhabitants of Eastern Germany, who were called Easterlings in the twelfth and thirteenth centuries, were known. The purity of their money was famous, and it is said that coiners were fetched from thence to improve the quality of our own currency.

In connection with this it may be noted, that a statute of 1343 (17 Edw. III.), providing that good "sterling" money should be made in England, also provides that good Flemish money shall pass current, but voluntarily, that is to say, its circulation was permitted without making its acceptance compulsory, nor the offer of it a legal tender.

In many other countries besides our own, legislation on this subject has been found necessary or advisable, but as far as English plate is concerned, it is enough to detail the English standards, and even as regards these it will be convenient to reserve for the next chapter such more minute changes as are found to occur now and then in the course of the legal history of the goldsmith's craft.

For the sake of clearness the following Table is appended, which will give at a glance a comparative

view of the fineness of English gold and silver money, and gold and silver plate from time to time.

COMPARATIVE TABLE OF THE STANDARD FINENESS OF GOLD MONEY AND GOLD PLATE.

Gold Money.	Carats fine.	Gold Plate.	Carats fine.
41 Henry III.	24 carats (pure gold). Varied from 23·3½ carats to 22 carats, but never lower than the latter, except from 37 Hen. VIII. to 3 Edw. VI., when it was 20 carats.	28 Edward I.	("Touch of Paris") 19½ carats.
18 Edw. III.		17 Edward IV.	18 carats.
to		18 Elizabeth...	22 carats.
12 Chas. II.		38 George III.	22 carats and 18 carats.
12 Charles II.		17 & 18 Vict.	3 lower standards of 15, 12, and 9 carats respectively added.
	22 carats, at which it has remained ever since.		

COMPARATIVE TABLE OF THE STANDARD FINENESS OF SILVER MONEY AND SILVER PLATE.

Silver Money.	Fine.	Alloy.	Silver Plate.	Fine.	Alloy.
28 Edward I...	oz. dwts. 11 2	oz. dwts. — 0 18	28 Edward I...	oz. dwts. "As good as sterling."	oz. dwts. — 0 18
	(being sterling silver.)		8 & 9 Will. III.	11 10	— 0 10
34 Hen. VIII.	10 0	— 2 0		(New sterling, or "Britannia" standard.)	
36 ditto	6 0	— 6 0	6 George I. ...	11 2	— 0 18
37 ditto	4 0	— 8 0		Being the old sterling standard restored; this and the above higher standard have both remained legal standards from 1720 to the present day.	
2 Edward VI.	6 0	— 6 0			
4 ditto	3 0	— 9 0			
6 ditto	11 1	— 0 19			
1 Mary .....	11 0	— 1 0			
2 Elizabeth ...	11 2	— 0 18			
	Being sterling standard restored, at which it has remained ever since.				

It must be understood that the standard of fineness remained the same from any one date in the above table, until the next entry occurs.

Formerly, the standard gold of the English coinage was alloyed with silver as well as copper, and it was

consequently of the paler yellow or greenish colour we notice in the case of old sovereigns, and Australian sovereigns up to recent years. This older mixture contained according to the standard trial plates of 1728 and 1829 respectively, the following proportions of gold and alloying metals :—

	1728		1829
Gold.....	91·61	.....	91·53
Silver .....	5·04	.....	3·76
Copper.....	3·35	.....	4·65

Since 1829 or thereabouts, copper only has been used as an alloy, and the specific gravity has been reduced from about 17·82 to 17·57; whilst quite recently even the traces of silver existing in the natural gold have been removed. This is effected by passing a stream of chlorine gas through the molten gold, by a process invented by Mr. F. B. Miller, which purifies it not only from the silver, but from other metals, some of them injurious to the gold if required for coining purposes. This process has been of late years extensively employed for recovering silver from gold, and for toughening the latter metal. The trial plate of 1873 shows gold 91·66 and copper 8·34. The specific gravity of our English standard or sterling silver is 10·30.

#### THE ASSAY.

Proceeding to consider the modes by which the fineness of the precious metals and their alloys may be tested, we must not forget the old story of Hiero's golden crown, and how it was referred to Archimedes to ascertain whether the suspicions of the king that it was alloyed with silver, were well founded. The picturesque account of his bath overflowing on his

entering it, thereby suggesting to his philosophic mind a mode of solving the difficult problem, and of his flight home, forgetting even his garments in his haste, that he might set about it at once,\* may be true, but certain it is that, well skilled in mechanics and hydrostatics, he used the means with which he was most familiar, and detected the fraud by means of what we should call the specific gravity of the metal, instead of by a chemical analysis, at that time not understood.

It will be obvious that a test depending entirely upon the weight and bulk of the object to be examined, as compared with water, can only be usefully applied to a mass of some metal, or of mixed metals, of the same density throughout and free from any hollows, for the occurrence of any foreign substance of a different specific gravity, or of hollow places in the middle of a mass, would render its application useless.

It is, however, not without its value, and especially in the case of gold, owing to the very marked difference between the weight of equal bulks of gold and of silver or copper, or a mixture of the two. A short table which has been compiled from figures given by a well-known professional assayer,\* will show this very clearly :—

1 cubic inch of pure gold.....	sp. gr. 19·25 =	10·16 oz. Troy.
1     "     pure silver .....	"     10·47 =	5·52 oz.     "     "
1     "     copper .....	"     8·72 =	4·60 oz.     "     "
1     "     11 parts of silver and 7 of copper =		5·16 oz.     "     "
	(The usual alloy for gold.)	
1     "     equal parts of silver and copper =		5·06 oz.     "     "

The writer now quoted draws attention to the fact that a quantity of the last alloy mentioned in this list is almost exactly half the weight of an equal bulk of

---

\* "The Book of Hall Marks," by A. Lutschauinig, London, 1872.

pure gold. There are two cases in which these facts can be made of use; if the quality of the metal be known, it can be ascertained whether an article made of it is solid throughout, or hollow; and again, if it be known to be solid throughout, as for instance in the case of a beaten plate of metal, its specific gravity will readily show whether it is formed of pure gold, or of gold mixed with alloy. Archimedes must have satisfied himself that Hiero's crown was solid throughout, before he could have founded a decision that it was alloyed with silver on the fact that when immersed in a vessel containing water it displaced a certain greater quantity of water than was displaced when the same weight of pure gold was put into the vessel. It will of course be a good test for articles suspected to be plated.

But as these early times do not immediately concern the present inquiry, we must pass to the mode used in what are called the Middle Ages, and even in more modern times, of testing the fineness of gold and silver by the touchstone, or *pierre de touche*. Touchstone or Basanite is an imperfect black jasper or black flinty slate, originally brought from Mount Tmolus in Lydia, and therefore called *lapis Lydius*; it is, however, found in various parts of the world, and indeed any hard black siliceous substance, or even a piece of black pottery, will serve the purpose. The great Josiah Wedgwood made such, stamped with <sup>WEDGWOOD</sup><sub>ETRURIA</sub> about 1770 or 1780.

This mode of trying the fineness was called "touching," and the word obtained for a long time after the adoption of the chemical assay. The word "touch" seems to have been applied indifferently to the trial, to the quality of the metal tested, and to the mark impressed upon it.

For the trial of gold, sets of touch-needles or bars were used, one set alloyed with copper, another with silver, and in some cases a third set alloyed with silver and copper mixed, twenty-four in each set, according to the twenty-four carats' fineness of gold. The streak or touch made on the touchstone with the piece under examination was compared with the streaks made by the needles, these streaks were also washed with *aqua-fortis*, which dissolving the alloying metals, left the gold pure, and by the comparison its fineness was determined.

For testing silver, sets of needles were also used. In Germany the set consisted of sixteen, after the sixteen *loths* according to which the standard of fineness was there computed, but doubtless the number varied in different countries according to the computation of the standard. In skilful hands much information could be derived from the sensations of greasiness or dryness, roughness or smoothness, imparted by the stroke; but this test has been little used for many centuries, and it could never have been a satisfactory mode of ascertaining the purity of silver, into which so much copper could be introduced without materially affecting its colour, though it is probable that the hardness of the alloy aided in the detection of fraud. The "touch," however, long continued the mode of trying gold, and indeed is even used at the present day for rough examinations.

The period at which the chemical assay or assay by the cupel was first introduced is not exactly known, but it was certainly practised in the thirteenth century, and, as we shall see, was the mode of examination adopted by the authorities in the fourteenth century. In the latter it was practised at Montpellier in France, a city famous for its goldsmiths.

In the following chapter we shall come to definite mention of the "assay" in 1300, which is early enough for our purpose.

The process of the *assay* in contradistinction to the *touch* is as follows:—for gold, to a portion of metal scraped off the article to be examined, say about eight grains, after being accurately weighed, is added three times its weight of silver, and a proper proportion of lead, the latter by wrapping the gold and silver in a piece of sheet lead. The whole is placed in a small shallow porous crucible made of bone ashes, called a cupel, and exposed to a bright-red heat; the metals melt, and whilst the silver and gold combine, the lead and alloying metals become oxydised, and the oxides are absorbed by the cupel, leaving a button of pure gold and silver. This button is then flattened, rolled out into a strip, which is then coiled into a sort of screw, called a "cornet;" this is placed in hot diluted nitric acid, by which the silver is dissolved and the gold alone remains, the cornet is then treated with stronger nitric acid, washed, and lastly made red-hot; when cold it is weighed again, and the difference between its present weight and the original weight of the scrapings carefully determined. For silver the process is much the same: a certain portion, usually about ten or twenty grains, is scraped off the article, some being taken from each separate part; this is wrapped in lead of proportionate weight, and the whole heated on the cupel. The result is the same as in the case of gold, except that the resulting button is of pure silver only; the difference between the weight of this button and the original weight of the portion operated upon, shows the amount of alloy.

Of this process a minutely-detailed account is given in a small book published in 1675, called "A Touchstone

for Gold and Silver Wares," and the process is now carried on at Goldsmiths' Hall in precisely the same manner as then, even to the mode of folding up the papers to contain the scrapings of the metal to be assayed. If the article examined is found to be of the required fineness, the marks are stamped on it with punches; but if the metal is not of the proper quality, the article is crushed, and so delivered back to the maker. It is scarcely credible that every separate part of every separate article made of gold or silver (with the few exceptions that will appear later) in this country, go through this process of examination, either in London or in one of the provincial assay-towns, but such is the fact; and the public are greatly indebted to the companies of goldsmiths, and especially to the great London guild, for the effectual protection afforded by their vigilance against the frauds which prevailed in earlier times.

There is yet another mode of testing silver, an account of which has been partly taken from Brande and Cox's "Dictionary of Science, Literature, and Art," together with some of the notes which follow it. This mode, the assay of silver in the humid way, may be adopted where the quality of the alloy is approximately known. The process depends upon the precipitation of the silver by a standard solution of common salt, each 1000 grains of which contain a sufficient quantity of salt to precipitate ten grains of silver, so that supposing the silver and the salt to be pure, ten grains of silver dissolved in nitric acid would be entirely precipitated by 1000 grains of the standard solution. The process is as simple as that of assaying by the cupel. The metal scrapings after being weighed are put into a small bottle and dissolved in nitric acid, to this solution is then added the standard

solution of salt, as long as it produces cloudiness; at the moment when no further change occurs, the number of measures of salt solution used is read off, and the fineness of the alloy determined with great accuracy by the amount of the standard solution of salt which has been required to precipitate completely the silver from its solution; thus supposing we were operating upon fine silver, we should have used 1000 such measures, but with the same weight of sterling silver, say silver coin, 925 only would have been required.

It may be that assaying by means of the spectroscope may some day supersede these older methods, but the experiments which have been made as yet in this direction have only served to show that in the present state of science, little or no practical use can be made of this beautiful instrument for assaying purposes.

Enough has now been said about processes, which after all can only be carried out by expert hands, and we may pass on to a few notes of general utility belonging to the chemical part of the subject, referring those whom the subject of practical assaying may interest to the standard works on Metallurgy.

A word will be expected about the "frosted" silver, and what is called the "coloured" gold that is so often seen in the windows of the goldsmiths' shops; and first, what is "coloured gold?" It is metal from the immediate surface of which the copper or other alloy has been removed, so as to leave an outer coat of pure gold. An article treated in this way has all the appearance of being made of purer gold than it is, but the coating of fine gold is one of almost inconceivable thinness, "not thicker," says Mr. Lutschaunig, "than the hundredth part of the breadth of a hair. It is the same as if the article were gilt or electro-plated, only that in the one instance the

alloy is taken out of the gold on the surface, leaving the pure gold, and that in the other the gold is put on. Any gold over nine carats can be coloured by boiling in nitric acid, or other preparation acting in the same manner." "Frosted" silver is silver similarly dealt with. If silver mixed with copper, our own standard silver for example, be heated to a dull red heat in air, it becomes of a black colour from the formation of a film of oxide of copper, and if this be removed by its being dipped in hot diluted sulphuric acid, the silver becomes of the beautiful white appearance called "frosted" silver, owing to a film of pure silver being left on its immediate surface. We find the celebrated London silversmith of the last century, Paul Lamerie, who died in 1751, directing in his will that all the plate in hand at the time of his death should be "forthwith finished and made fit for sale by being *boiled* and burnished." New coins owe their brilliancy to this mode of treatment before being struck, the darker appearance of their projecting parts after some wear is occasioned by the alloy showing through the pure surface. Articles of plate may also be deadened, matted, or frosted by being boiled in bi-sulphate of potash, which acts in the same way as the diluted sulphuric acid.

The bad quality of the silver of which base coin or any other article of base metal is made may be detected immediately by the use of a solution of common nitrate of silver. If thirty grains of this salt be dissolved in an ounce of distilled water, and a drop or two of the solution be placed upon the suspected coin or metal, a brown or black film or spongy mass of metallic silver will appear in the case of base metal, and its quantity will form a rough measure of the degree of baseness.

## GOLDSMITHS' WEIGHTS.

In former times the Tower pound, or *pois d'orfèvres*, the old pound sterling of silver, was used by the goldsmiths, and in the earlier inventories, such as those of the Treasury of the Exchequer and in the Wardrobe Accounts, the weight of articles of plate is recorded in such pounds, and in marks, shillings, and pence for subdivisions. This ancient pound was equal to 5400 grains Troy, and was divided into twenty shillings, and these last into twelve pence or pennyweights; the mark was two-thirds of the Tower pound.

These, however, ceased to be legal mint weights in the reign of Henry VIII. They had long before that fallen out of common use, but in 1526-7 (18 Henry VIII.) the Tower pound was abolished by royal proclamation. The Troy pound then substituted for the Tower pound is said to have been introduced into England as early as the great French wars of the reign of Edward III., or perhaps earlier, and its name was no doubt derived from the French town of Troyes, where a celebrated fair was held. It has been used ever since by the trade of goldsmiths for all gold and silver wares in England, but as its subdivisions are not so commonly known as the avoirdupois weights of commercial life, it will be useful to give in addition to a table of the Troy weights, a table by which the weight of plate as ascertained by the ordinary domestic avoirdupois scale, may be easily and quickly converted into the Troy reckoning by which it would have to be valued or sold.

## TROY WEIGHTS.

24 grains =	1 dwt. (pennyweight).
480 grains =	20 dwts. = 1 oz. (ounce).
5760 grains =	240 dwts. = 12 oz. = 1 lb. (pound).

## AVOIRDUPOIS WEIGHTS.

437½ grains = 1 oz.

7000 grains = 16 oz. = 1 lb.

The grain is the same in both cases.

## COMPARATIVE TABLE OF TROY AND AVOIRDUPOIS WEIGHTS.

<i>Avoirdupois.</i>	<i>Troy.</i>	<i>Avoirdupois.</i>	<i>Troy.</i>
¼ oz. = —	4 dwts. 13⅞ gr.	8 oz. = 7 oz.	5 dwts. 20 gr.
½ „ = —	9 „ 2¾ „	9 „ = 8 „	4 „ 1½ „
1 „ = —	18 „ 5½ „	10 „ = 9 „	2 „ 7 „
2 oz. = 1 oz.	16 dwts. 11 gr.	11 „ = 10 „	0 „ 12½ „
3 „ = 2 „	4 „ 6½ „	12 „ = 10 „	18 „ 18 „
4 „ = 3 „	12 „ 22 „	13 „ = 11 „	16 „ 23½ „
5 „ = 4 „	11 „ 3½ „	14 „ = 12 „	15 „ 5 „
6 „ = 5 „	9 „ 9 „	15 „ = 13 „	13 „ 10½ „
7 „ = 6 „	7 „ 14½ „	16 „ = 14 „	11 „ 16 „

175 oz. Troy = 192 oz. Avoirdupois.

The weights of articles of plate are always given in ounces and pennyweights; thus 5 lbs. 5 oz. 5 dwts. would be called 65 oz. 5 dwts. It will be convenient also to remember that a pound Troy of standard gold is coined in England into  $46\frac{2}{40}$  sovereigns, and a pound Troy of sterling silver into 66 shillings. New silver coins, therefore, to the amount of 5s. 6d. will weigh an ounce Troy, and could be used at that rate as a substitute for ordinary weights on an emergency.

## MINT PRICES FOR GOLD.

Lastly, dividing the number of sovereigns contained in one pound Troy of standard gold by twelve, the value of an ounce of such gold (22 carat) will be found to be £3 17s. 10½d., or 3s. 6½d. for each  $\frac{1}{24}$  part (or carat) of fine gold in the ounce weight. The following table gives the value per ounce of all the other qualities of gold that it has been necessary to mention, at this Mint price.

	£	s.	d.	
24 carats (or pure gold).....	4	4	11½	per oz.
23 car. 3½ gr. (old gold coin. See table, p. 10) .....	4	4	6¼	„
22 car. (present gold coin and first goldware standard) .....	3	17	10½	„
20 car. (gold coin temp. Henry VIII. See table, p. 10, and an Irish standard) .....	3	10	9½	„
19⅓ car. (touch of Paris. See table, p. 10) .....	3	7	11½	„
18 car. (second goldware standard) .....	3	3	8½	„
15 car. (third ditto) .....	2	13	1	„
12 car. (fourth ditto).....	2	2	5¾	„
9 car. (fifth ditto) .....	1	11	10½	„

## CHAPTER II.

The mediæval guilds of goldsmiths in France and England—The Goldsmiths' Company of London—Regulations of the Goldsmiths' Guild at Montpellier—Charters of the London goldsmiths and early legislation relating to them and their marks—The Coronation Regalia—The banker-goldsmiths—Legislation from the time of Charles II.—Table of London marks.

THERE are no articles in the manufacture of which such extensive frauds can be committed in so small a compass as in those made of the precious metals, and there are no frauds more difficult of detection by ordinary persons. We have seen, too, that whilst a certain amount of base metal must needs be introduced into all such articles, it is only by a minute scientific examination that the proportion of base metal so introduced can be known for certain, and but few persons can possess either the skill or the means to conduct the necessary operations. The great profit to be made by fraudulent practices, the difficulty of detection, and the consequent probability of escape from it and from punishment, have at all times exposed the dishonest workman to irresistible temptations. In very early times, those who carried on particular trades or handicrafts were accustomed to form themselves into guilds or fraternities for the purpose of protecting and regulating the trade, or mystery as it was called, which they exercised. These were at subsequent periods incorporated by royal charters, which gave them power and authority to carry out these objects more effectually. Amongst such associations, those of the gold-

smiths seem to have been early formed in many countries of Europe. In 1260 it became necessary for the provost of Paris to issue a code of statutes for the regulation of the goldsmiths, who already existed there as a corporate body. Not only was gold of an inferior quality substituted for good gold, but articles made of latén were gilt and palmed off for gold, and pewter was silvered and sold for the genuine metal. In these statutes, gold is ordered to be of "the touch of Paris," and silver as good as "Sterlings" (*esterlins*), which was the standard of the English coin, as we have seen. In 1300 the mark of Paris was known even abroad, for it is referred to in the English Wardrobe Accounts of that year (28 Edw. I.) in these terms:—

"8 coclear' argenti signata in collo signo Parisius, scilt, de quodam flore glegelli."

A second and more extensive code was issued by John II. of France, in 1355, when it was ordered that every goldsmith who was approved by the masters of the craft should have a puncheon with a countermark of his own. Amongst other things they were forbidden to work in gold unless it be of the touch of Paris, or better, and the statutes add that this standard is better than all the gold which they work in other lands (*en mille terres*), and that its fineness is nineteen and one-fifth carats. They are also forbidden to work in base metal, to use false stones of glass, or to put coloured foil beneath real stones. Their silver was to be *argent de roy*, 11 deniers 12 grains fine,\* and jurors (*prudhommes*) were appointed

---

\* *Denier* was the term used in France to denote the fineness of silver as carat is for gold. The silver is divided into twelve deniers, and each denier into two *oboles* or

twenty-four grains; hence silver of twelve deniers was pure, and eleven deniers one obole had only one twenty-fourth part alloy. This quality was the *Argent de Roy*.

to guard the trade, with power to punish those who worked in bad metal. At Montpellier the goldsmiths in the fourteenth century constituted a fraternity governed by statutes, and they had a standard of their own, which, however, does not seem to have been a high one, since silver might contain one-third part of alloy, or such silver as would come white out of the fire, and gold of fourteen carats fine might be worked. They were expressly forbidden to manufacture articles in gilt or silvered copper or brass, save ornaments and utensils for churches, to mount real stones in jewellery of base metal, or to set false stones in gold or silver. We shall presently see how much light the history of the goldsmiths of Montpellier throws upon that of their English brethren.

At Nuremburg and Augsburg, cities most famous for their metal workers, as well as in many other places, similar guilds of goldsmiths, regulated by statutes, existed.

In England a fraternity or guild of goldsmiths had existed from an early period, for in 1180, the twenty-sixth year of the reign of Henry II., it was amongst other guilds amerced for being adulterine, that is, set up without the king's licence. It was not, however, incorporated by charter for nearly a hundred and fifty years after this time, although it had special duties assigned to it, one of the duties of the wardens of the craft being to protect their trade against fraudulent workers by holding official examinations of the above-mentioned kinds, and placing marks upon articles so examined.

Some such marks must have been necessary in order to certify to the purchaser, and for other purposes, a certain standard purity of metal in articles so examined, and the official stamps by which it was certified seem to have been the origin of the marks which are found on the gold and silver plate of most countries.

Every person who is possessed of any article of gold or silver plate, has, most probably, observed a small group of marks stamped upon some part of it. Few, perhaps, have regarded them in any other light than as a proof that the article so marked is made of the metal of which it is professed to be made, and that the metal itself is of a certain purity. And this is, in fact, the ultimate intention of these marks, but besides this the archæologist can often deduce from them other important and interesting information as to the year in which any article bearing them was made, the place at which it was made, or at all events, assayed, the maker's name, and other particulars. As regards England, an historical notice of the Goldsmiths' Company of London and its charters, and the legislation which from time to time has regulated the trade of the goldsmith, will elucidate in its course the meaning of all the marks to be found on English plate.

Some notes of the provincial guilds and assay offices, including those of Scotland and Ireland, and of their respective marks, will be reserved for separate chapters.

Except for the early trace of a guild in 1180, which has already been noticed, we have to wait until the commencement of the thirteenth century before we come to any definite regulation of the mystery of the goldsmiths of London, and even then their formal incorporation had not yet taken place. However, by this time they were a numerous and powerful craft, for in an affray which occurred in 1267 between the goldsmiths and the tailors, those trades met and fought to the number of 500 men on each side, of whom some were killed, the dead being, it is said, thrown into the Thames, and others wounded before the bailiffs of the city could part them and apprehend the ringleaders, some of whom were

hanged.\* But, truth to say, their turbulence was not their only failing, for the frauds that seemed so common in France had their place also in England, and by the year 1238 were of such extent as to call for a mandate from the king, to be found in the Close Rolls of that year.† This, which is entitled “*De aurofabricando in civitate Londoniarum*,” commands the mayor and aldermen to choose six of the more discreet goldsmiths of the city, who were to superintend the craft, seeing that no craftsman worked any gold of which a mark was not worth a hundred shillings at least, nor any silver of less intrinsic value than the king’s money—“*quod non valeat in se quantum valeat moneta Regis*.” They were also to prevent any one working in secret, or anywhere but in the public street, to see that gold bore no colour but its own, except in the case of gold thread, and that no one put gold upon laton or copper. There are also provisions as to the use of precious and counterfeit stones.

Fifty years later, the first actual statute on the subject, passed in 1300, recognizes these discreet goldsmiths by the name of wardens, and for the first time establishes their powers on a firm basis, ordaining as follows, viz. (28 Edward I. cap. 20) :—“That no goldsmith should make any article of gold or silver unless it be of good and true alloy, *i.e.*, gold of the standard of the touch of Paris (*tuche de Parys*) and silver of the sterling alloy of the coin, or better (*argent del alloy de le esterling ou de meilleur*). That all articles should be assayed by the warden of the craft, and marked with the leopard’s head (*e q’ele soit signée de une teste de leopart*). That the

\* Chronicles of the Mayor and Sheriffs of London, edited by H. T. Riley, London, 1863. Such affrays are also mentioned in Herbert’s

“History of the London Livery Companies.”

† Close Roll, 22 Henry III., m. 6.

wardens (*gardiens*) should go from shop to shop (*de shope en shope*) among the goldsmiths and assay (*assaient*) the gold, and all that they should find of lower standard should be forfeit to the King. That no false stones should be set in gold, and that all the good towns of England where any goldsmith be dwelling shall be ordered according to this Estatute as they of London be, and that one shall come from every good town for all the residue that be dwelling in the same unto London for to be ascertained of their Touch."

Here, then, we have mention, not only of wardens of the craft, but of an assay and of a distinct mark for standard metal. Mr. Octavius Morgan notes that the phraseology of this statute more than suggests that such a mark was now ordered for the first time, it being termed "*une teste*." This is indeed an important step in the history of which we are tracing the course. It is the earliest mention, too, of an assay.

Now that the duty of the wardens is laid down, we have naturally not long to wait for the incorporation of a Goldsmiths' guild in London, and in 1327 it was so incorporated by letters patent from Edward III., under the name of "The Wardens and Commonalty of the Mystery of Goldsmiths of the City of London."

This charter, which is in old French, and is given at length, both in French and English, in Herbert's "History of the London Livery Companies," states that the goldsmiths had by their petition exhibited to the King and Council in Parliament holden at Westminster, shown that theretofore no private merchants or strangers were wont to bring into this land any money coined, but plate of silver to exchange for our coin; that it had been ordained that all of the trade of goldsmiths were to sit in their shops in the High-street of Cheap, and that no

silver or gold plate ought to be sold in the city of London except in the King's Exchange or in Cheap, among the goldsmiths, and that publicly, to the end that persons in the trade might inform themselves whether the seller came lawfully by it; but that of late both private merchants and strangers bring from foreign lands counterfeit sterling whereof the pound is not worth sixteen sols of the right sterling, and of this money none can know the right value but by melting it down; and that many of the trade of goldsmiths do keep shops in obscure streets, and do buy vessels of gold and silver secretly without inquiring whether such vessels were stolen or come lawfully by, and immediately melting it down, make it into plate, and sell it to merchants trading beyond sea, and so make false work of gold, silver, and jewels, in which they set glass of divers colours, counterfeiting right stones, and put more alloy in their silver than they ought, which they sell to such as have no skill in such things; that the cutlers cover tin with silver so subtilly and with such sleight that the same cannot be discovered nor separated, and so sell the tin for fine silver, to the great damage and deceit of us and our people; we with the assent of our lords spiritual and temporal, and the commons of our realme, will and grant for us and our heirs that henceforth no one shall bring into this land any sort of money, but only plate of fine silver, and that no plate of gold or silver be sold to sell again, or be carried out of the kingdom, but shall be sold openly for private use; that none of the trade shall keep any shop except in Cheap, that it may be seen that their work be good; that those of the trade may by virtue of these presents elect honest and sufficient men, best skilled in the trade, to inquire of the matters aforesaid, and that they who are so

chosen reform what defects they shall find, and inflict punishment on the offenders, and that by the help of the mayor and sheriffs, if need be; that in all trading cities in England where goldsmiths reside, the same ordinance be observed as in London, and that one or two of every such city or town for the rest of the trade shall come to London to be ascertained of their touch of gold, and to have their works marked with the puncheon of the leopard's head as it was anciently ordained.

For some years they were governed by the provisions of this charter, but in 1363 further legislation became necessary, and by an act of that year (37 Edward III. cap. 7) it was ordained that no goldsmith should work any gold or silver but of the alloy of good sterling (*alloy de bon esterlyng*); that every master goldsmith should have a mark by himself which should be known by them who should be assigned to survey their work; that the goldsmiths should not set their mark till their work was assayed; and that after the assay made, the surveyor should set the king's mark upon it, and that then the goldsmith should set his mark for which he should answer; that no goldsmith should charge for silver vessel but 1s. 6d. for the pound of two marks as at Paris; that no silversmith should meddle with gilding; and that no gilder should work in silver. This brings us another stage, and introduces us to a maker's mark for the first time in England. We have a standard mark since 1300, and now a maker's mark dating from 1363.

It is pretty clear that in the fourteenth century, owing to the frauds committed, a great move was made throughout Europe with respect to goldsmiths, France and perhaps Montpellier taking the lead.

Turn we therefore, by the way, to Montpellier, of whose history the "Publications de la Société Archéo-

logique de Montpellier” give many interesting particulars, and we find that by 1355 a dispute which had arisen between the consuls of the town and the goldsmiths, in consequence of the great abuses introduced into the trade of the latter, led to the following regulations of that year :—

That all vessels and works of silver made by the *argentiers* of Montpellier must be of the standard of eleven deniers and one obole or twelve grains, at the least.\* The goldsmiths were to make two patterns or trial pieces of silver, of the standard of eleven deniers fourteen grains, marked with the puncheon of Montpellier (for Philippe le Hardi had, in 1275, ordained that each city should have a particular mark for works in silver), after which the goldsmiths should work with an allowance of two grains. One of these trial pieces should be kept at the consulate, and the other by the warden of the goldsmiths. That a third trial piece shall be made of eleven deniers and one obole, also marked, which should remain with the consuls for trial with suspected works. Every master silversmith should mark with a particular mark the pieces of his work, and deliver them himself to the warden. The warden, before marking the piece with the puncheon of Montpellier, should remove a portion of the silver, called, in the language of Montpellier, “borihl” (a technical term for a portion of metal removed with a buril, burin or graver, for the purpose of the assay), which he should put into a box, keeping a separate box for each workman, and once or twice a year make an assay of these “borihls,” and if the standard was found below the eleven deniers one obole they should denounce the worker to the consuls, who

---

\* See note, p. 23.

should make a second assay, and if they found the fraud confirmed, should deliver him over to justice. Moreover the wardens might break such articles as seemed to them insufficient. In the original documents nothing is said of the method of performing the operation of the assay; but as it is expressly ordered that in assaying the trial pieces and "borihls" the same ashes (probably bone ashes to form the crucible), *lead* and fire should be used, it is clear that the assay was by the cupel.

Nothing had hitherto been done or said about gold; but though less worked than silver there were equal abuses; and in 1401 the consuls and wardens of the mystery, assisted by several argentiers, made a regulation in presence of the consuls of the city, by which the standard of gold, which originally was only fourteen carats and had by a subsequent decree been raised to eighteen carats, was now reduced to sixteen carats; and there is here a question of the trial of gold by the "touch," showing that it was then in use.

In the fifteenth century abuses and frauds in the trade had greatly multiplied. Public clamour was raised against the principal silversmiths for working below the standard of 1355. A process was instituted against them in 1427. The consuls seized several of their works, had them assayed, found them fraudulent, and made them appear before the tribunal. In their defence they pleaded that the ordinances of 1355 were obsolete with regard to small "orfèvreries." They were condemned to pay a fine of ten marks of silver each, and on appeal the sentence was confirmed. They claimed exemption from marking girdles and small works. An inquest was held, and the following ordinances resulted, which were solemnly renewed in 1436 with still stricter conditions, and they show with what

care the fabrication of works of gold and silver was regulated. To ensure the legal standard they ordained, besides the ordinary precaution of the box, the "borihls," the trial pieces, and the name of the silversmith, that the name of the warden of the mystery, inscribed on the register of the city and on the private book of the silversmiths, should be followed by *one of the letters of the alphabet*, which should be reproduced beneath the shield of arms (*ecusson*) of the town on each work, in order that it might be known under what warden it was made. These proceedings of the goldsmiths of Montpellier are highly interesting, since they not only give us an account of the frauds and the alteration of the standard, together with the particulars of the assay, which in its system with the box and trial pieces bears a very strong analogy to our trial of the Pyx,\* but also give us the date, origin and establishment of three very important marks, viz. the mark of the country or city, the mark of the maker, and the annual letter, two of

---

\* The important duty of testing the purity of the coinage from time to time has been intrusted for ages to the Goldsmiths' Company. The ceremony of doing this has been conducted with the same formalities from time immemorial, and is called "The trial of the Pyx." Such a trial is known to have taken place in 9 & 10 Edw. I., and it has been held at short but irregular intervals ever since; it is now an annual event. A specimen coin, taken formerly from each "journey" or day's work, but in modern days from each melting of metal, whether gold or silver, is placed in a chest kept at the Mint, called the Pyx. At the proper time a jury of the Goldsmiths' Company is summoned,

who after being sworn and solemnly charged, proceed to an assay of the coins found in the Pyx, and to compare their quality with the standard trial plates in the custody of the Warden of the Standards. Their verdict is the deliverance of the authorities of the Mint, who are virtually placed upon their trial. Since the Coinage Act of 1870, the proceedings have been somewhat shorn of their circumstance, owing to the jury being summoned to Goldsmiths' Hall, and there charged by the Queen's Remembrancer, instead of by the Lord Chancellor himself at Westminster, where the assay was formerly conducted, in an apartment specially prepared for the purpose.

which we had already adopted in this country, whilst the use of the third, the annual letter, was soon to be established.

If we may turn aside for a moment to see how the goldsmiths put their powers into actual use, we gather that their original charter must have served its purpose to some extent. Proceedings taken against one Peter Randolfe, a Latoner, may serve to show that it was at all events not a dead letter in 1376, for upon interrogation for exposing two cirelets for mazers of mixed silver, we find him promising not to interfere with the goldsmiths' trade again.\*

The names of many of the great London goldsmiths of this generation are known. Thomas Hessey was the king's goldsmith in 1366, and Nicholas Twyford held the same office shortly afterwards; the latter is mentioned in accounts of 1379. The names of John de Chichester and Thomas Reynham, John Hiltoft and also his executors, all occur in the Wardrobe Accounts as enjoying royal patronage between this time and the end of the century. The great goldsmith, Sir Drew Barentyn, who died in 1415, was a man of more than civic note.

Here, however, the charter of Edward III. was found insufficient for want of proper persons being named in it; therefore Richard II. in 1394 re-incorporated them by another charter confirming the first and giving them power to choose wardens and other officers.

Edward IV. in 1462 not only confirmed the charter of Richard II., but constituted the Goldsmiths' Company a body corporate and politic, with perpetual

---

\* Riley's "Memorials of London and London Life in the XIII., XIV. and XV. centuries." London, 1868, p. 398.

succession, power to use a common seal, hold lands, etc., and by this charter invested them with a privilege of inspecting, trying, and regulating all gold and silver wares, not only in the city of London, but also in all other parts of the kingdom, with power to punish offenders for working adulterated gold or silver. These powers were continually exercised, and from the records of the Company it appears that periodical progresses through the country were made by the assay-wardens for that purpose. Several kings at various times have given them new charters, enlarging and confirming the older ones. The latest is an *Inspecimus* of James I., which recites and confirms all those previously granted. The guild thus incorporated is now one of the greatest and wealthiest of the City Companies, and one to which the archæologist and antiquary are indebted for the ready information and assistance it has given to those who have from time to time sought permission to consult its records, which, commencing about 1331, are carried down to the present day. They consist of the wardens' accounts, which begin in that year and amount to many large volumes, the ordinances, and other books relating to their estates, all of which contain curious and interesting particulars. The members of the fraternity were originally all goldsmiths, as mentioned in their first charter, and the Company is governed by a Prime Warden, three other wardens, and twenty-one assistants, with a livery of 150 members, exclusive of honorary members and members by special grant. The wardens are now annually elected on May 29th; previously, however, to the Restoration, in compliance with their ordinances, St. Dunstan's Day, being that of their patron saint, was their proper day of election. On the day of election, when the new Prime Warden enters

upon the duties of his office, the new punches for the marks having been prepared are delivered by him to the officers of the Assay Office. Formerly the old punches were all preserved, but not many years ago the accumulation being very great and found inconvenient, it was considered that such a mass of old iron was useless, and they were destroyed. It is much to be regretted that impressions were not taken of them on a copper-plate previous to their destruction, though it is hardly probable that there were any earlier than the time of the fire of London in 1666.

The ordinances or statutes of the Company are contained in a fine MS. on vellum, with illuminated initial letters. It is therein stated that "thys boke was made and ordeynyd by Hugh Bryce, Altherman, Henry Coote, Mylys Adys, and Willyam Palmer, wardens, the xx day of September in the yere of our lorde god MCCCCLXXVIIJ and in the xviiij yere of the Reigne of King Edward the fourth. Humfrey Hayford then Mayre of the Cyte of london, John Stokker and Henry Colett, Sheryffys of the same Cyte." The index of the same volume is further described as follows: "Thys Kalendar was made and ordeynyd for this boke by Henry Coote, Stephyn Kelke, John Ernest, and Alen Newman, wardens, the last day of August in the yere of oure lorde god MCCCCLXXXIIJ and in the ffurst yere of the Reygne of king Richard the thiyd. Sir Edmond Shaa, Knyght, then Mayre of the Cyte of london, Williã Whyte and John Mathew, Sheryffys of the same Cyte."

It contains first the oaths for the wardens and officers; and secondly the ordinances for the government of the Company, which chiefly consist of regulations for the masters of the craft and the taking,

keeping, and conduct of apprentices; but also "for the working of gold and silver to the standard, and how it shall be delivered." The following may be quoted as examples:—

"Also it is ordeyned that no goldsmith of England, nor nowhere else within the realme, work no manner of vessel nor any other thing of gold nor silver, but if it be of the verry alloy according to the standard of England, called sterling money or better."

"That no manner of vessel nor any other thing be borne out from the hands of the workers nor sold till it be assayed by the wardens of the craft or their deputy, the assayer ordained therefore, and that it be marked with the lyperde's head crowned according to the acts of diverse parliaments, and the mark of the maker thereof."

No worker was to be a freeman of the Company until he had been apprenticed seven years; and the ordinances were to be read publicly on St. Dunstan's Day. At the end of the book are some additional ordinances of the year 1507, being the twenty-second of Henry VII., by which it was provided that no goldsmith should put to sale any vessel or other work of gold or silver *until he had set his mark upon it*; that he should take it to the assay house of the Hall of the Goldsmiths to be assayed by the assayer, who should *set his mark upon it*, and should deliver it to the warden, who should set on it *the leopard's head crowned*.

Again, in another MS. book on vellum which has the arms of the Goldsmiths' Company emblazoned on the first page, and contains ordinances date July 5th, 1513, being the fifth year of Henry VIII., we find that it is ordained that before any work of gold or silver is put

to sale the maker shall set on it his own mark, that it shall be assayed by the assayer who shall set on it his mark, and that the wardens shall mark it with the leopard's head crowned.

Here then in both these sets of ordinances we have three distinct marks mentioned: the maker's, the assayer's, and the leopard's head, or king's mark. What this assayer's mark was we are not definitely told, but it must almost necessarily be the annual letter, now therefore to be added to the leopard's head of 1300 and the maker's mark of 1363. We shall give reasons when dealing specially with this mark for attributing its inauguration to the year 1438.

The course of State legislation had proceeded *pari passu* with the ordinances of the Goldsmiths' Company, and before passing the ill-omened gulf in the history of English plate which occurs between 1513 and the commencement of the reign of Queen Elizabeth, we must bring it down to the earlier of these dates. And first comes a statute which, but for the fact that it is not found amongst "the statutes" properly so called, and seems therefore to have been only provisional and not confirmed on the assembling of parliament, would seem to have crippled the new-found powers of the goldsmiths' guild, and to have rendered them inoperative outside the city of London. Indeed, it was only assented that this ordinance should commence at the feast of St. John, and should last till the next parliament, to try in the mean time if it were profitable or not.

It is found in 1379 on the Rolls of Parliament of the second year of Richard II., No. 30, and would have ordained not only that each smith should put his mark on his work, but that it should be marked with the

mark of the city or borough wherein it was assayed, and that the assay should belong to the mayors, etc., of the cities and boroughs, with the aid of the master of the mint. For the reasons mentioned, this statute was probably never acted upon.

The next act, in 1381 (5 Richard II., cap. 2) forbade the export of gold and silver in any shape, *or et argent si bien monoie vessell plate\* et joialx.* These provisions are reinforced in 1402 by another act forbidding any person to carry gold or silver in money, vessell or plate out of the realm, without the king's licence.

In 1404 (5 Henry IV., cap. 13), in order to prevent frauds, it was enacted that no artificer nor other man,

\* The word "plate" here stands for bar or sheet gold and silver, rather than for articles made of them, which were called "vasa" and "jocalia," or, in English, "vessel," until about the middle of the fifteenth century. In the wills and inventories of the later half of that century, the word begins to occur in its modern sense; to give a single example, one Thomas Brygg, in 1494, bequeaths "omnia mea vasa argentea voc' le plate," using the ordinary Latin word and the less familiar term then just coming into use in juxtaposition.

In the following statutes of the fourteenth century "plate" appears to mean merely the wrought or flattened metal; a more strictly accurate use of the word, derived as it is from a common origin with the Greek *πλατύς*, our own *flat*, and the Spanish *plata*, than its later and secondary application as a general term to vessels formed of such metal:—

9 Edw. III. Stat. 2. Statute of Money:

- c. 1. "Argent en plate ne vessel dor ne dargent."  
"Monoie plate ou vessel dor ne dargent."

27 Edw. III. Stat. 2. The Statute of the Staple:

"Plate of silver and billets of gold."

A "plate of ale" is the expression used at Trinity College, Cambridge, for one of the silver tankards purchased by fellow-commoners for their own use, and left by them as a parting present to the College (Wordsworth's "Social Life at the English Universities in the 18th Century"); and the same term is applied at Queen's College, in the sister university, to the caudlecups with ring handles which are now used for beer.

whatsoever he be, shall gild nor silver any locks, rings, beads, candlesticks, harness for girdles, chalices, hilts, pomels of swords, powder boxes, nor covers for cups (*pur hanapes*) made of copper or latten, on pain to forfeit to the king 6 shillings at every time that he shall be found guilty; but that chalices excepted, artificers may work ornaments for the Church of copper and latten, and the same gild and silver, so that at the foot or some other part, the copper and the latten shall be plain, to the intent that a man may see whereof the thing is made for to eschew the deceit aforesaid.

In 1414 (2 Henry V., Stat. 2, cap. 4) it was enacted for that the goldsmiths of England, of their covin and ordinances, will not sell the wares of their mystery gilt, but at the double price of the weight of silver of the same, which seemeth to the king very outrageous and too excessive a price; the king for the care of his people hath ordained that all goldsmiths of England shall gild no silver wares worse than the alloy of the English sterling; and that they take for a pound of Troy gilt but 46 shillings and 8 pence at the most; and of greater weight and less according to the quantity and weight of the same; and that which shall be by them gilt from henceforth shall be of a reasonable price and not excessive, and if any goldsmith do contrary to this statute, he shall forfeit to the king the value of the thing so sold.

In 1420 (8 Henry V., c. 3) it was forbidden to gild any sheaths or any metal but silver, and the ornaments of Holy Church; or to silver any metal but knights' spurs, and all the apparel that pertaineth to a baron and above that estate.

A more important statute now follows, viz. that of 1423 (2 Henry VI., cap. 14), by which it was ordained

that no goldsmith or jeweller within the City of London should sell any article of silver unless it was as fine as sterling, nor set it to sell before it be touched with the touch of the leopard's head if it may reasonably bear the same touch, and also with the mark or sign of the workman of the same, upon pain of forfeiture of the double as afore is said; and that the mark or sign of every goldsmith be known to the wardens of the same craft; and if the keeper of the touch shall touch any harness with the leopard's head, except it be as fine as sterling, shall for everything so proved not as good in alloy as the said sterling, forfeit the double value to the king and the party. By this statute also it is ordained that the city of York, Newcastle upon Tine, Lincoln, Norwich, and Bristol, shall have divers touches, and further that no goldsmith anywhere shall work silver of worse alloy than the sterling, and shall set his mark upon it before he set it to sale, upon the same penalties as if in London. This is the first mention of provincial assay towns, of which more will be said in a succeeding chapter.

Next, in 1477 (17 Edward IV., cap. 1) by reason of the provisions of the act of 2 Henry VI., cap. 14, having been daily broken by the goldsmiths and other workers of silver, as well in London as elsewhere, it was directed *inter alia* that no goldsmith or worker of gold or silver should work or put to sale any gold under the fineness of eighteen carats, nor silver unless it be as fine as sterling, except such thing as requireth solder, also that no goldsmith work or set to sale harness of silver plate, or jewel of silver, from the feast of Easter, within the city of London or within two miles of London, before it be touched with the leopard's head crowned, such as may bear the said touch, and also with a mark or

sign of the worker of the same so wrought, upon pain of forfeiture of the double value of such silver wrought and sold to the contrary; that the mark or sign of every goldsmith be committed to the wardens of the same mystery; and if it be found that the keeper of the touch of the leopard's head crowned, do mark or touch any harness with the leopard's head, if it be not as fine in alloy as sterling, he shall forfeit double the value of the silver; and that the craft of goldsmiths of London shall be answerable for the non-sufficiency of the warden. This statute was enacted for seven years, and was afterwards re-enacted for twenty years in 1489, and again for twenty years in 1552 by 7 Edward VI., cap. 6.

In 1487 (4 Henry VII., cap. 2) it was found that whereas in previous times finers and parters of gold and silver had used to fine and part all the gold and silver needful for the mints of London, Calais, Canterbury, York and Durham, and the fellowship of goldsmiths, under the rules and orders of those mints, but now they dwelt abroad in every part of the realm, and out of the rules aforesaid, and carried on their trade so that men can get no fine silver; and it was enacted that the finers and parters should not alloy fine gold nor silver, nor sell anything else, nor to any persons except the officers of mints and the goldsmiths; that silver be made so fine that it bear 12 pennyweight of alloy in the pound weight, and yet be as good as sterling, and that all finers set their marks upon it.

We have now brought down both the ordinances of the goldsmiths and those of the statute book to the time of Henry VIII., and it will presently be seen what a disastrous period in the history of the art has been reached. We have come to the time when the accumulated treasures

of the Church were swept away, and the wealth of lay corporations extorted for the service of the crown and state. Monastic and cathedral plate disappears on the Reformation in the reign of Henry VIII., the possessions of the parish churches follow at the end of that of Edward VI., whilst the "benevolences" of Queen Mary ransack the treasure rooms of the great secular guilds and companies, and end the history of English plate for a time.

A number of goldsmiths' names occur in the Church inventories of Edward VI., and it may be as well to give a few of them for the chance of their initials being here and there recognised on vessels made by them for the reformed use, some of which, as we shall see, still remain. Between 1530 and 1553 may be found working at their craft in London Thomas Calton, John Palterton, Raufe Lathom, John Waberley, Thomas Metcalfe, John Danyell, Robert Reyns, Fabyan Wythers and Robert Wygge—Wigg and Dickson are mentioned in the inventory of St. George's Chapel, Windsor—and to these must be added the name of a lady, one Margery Herkins, who carried on business in Lombard Street.

In the early years of Queen Elizabeth the names that most frequently occur are those of Robert Tayleboys, found from 1559 to 1572, Thomas Muschampe, who made a communion cup for Chelmsford, which is unfortunately not now in existence, and Thomas Turpyn. Mr. Dericke, of the Queen's Arms in Cheapside, was one of the Queen's goldsmiths at the beginning of her reign, and it was under the auspices of this respectable tradesman that the first lottery of which there is any record was brought out in 1569; a little later one Hughe Kayle held a similar appointment amongst the Queen's servants.

The pedigrees and coats of arms of no fewer than thirteen goldsmiths were entered at the visitation of

London by the heralds in 1568, those of the above mentioned Thomas Metcalfe and Thomas Muschampe among the number. In this record Affabel Partridge, Esq. is styled "Principal Goldsmith" to Queen Elizabeth.

It will be inferred that brighter days had now succeeded to a quarter of a century of plunder and destruction. The debased standards of the last twenty or thirty years were raised once more to their former purity, and none knew better than the Queen herself the importance of this step, in which she took much personal interest. But it was not at first a very popular measure, and the promulgation by royal proclamation was necessary of "a summarie of certaine reasons which moved the Queen's majestie to procede in reformations of her base and coarse monies, and to reduce them to their values in sorte as they may be turned to fine monies," before the public, who saw only the loss that the reform would occasion them on the coin then in their possession, realised the real benefit it would be to the nation. This was dated from Hampton Court on 29th September 1560, and on 19th February 1560-61 the base money was called in also by proclamation. The Queen went herself in state to the Mint, and striking some coins with her own royal hand, gave them to those standing about her, ordering that a medal should be struck to commemorate the event. The Minutes of the Goldsmiths' Company record that the diet tried on 18th June 1561, was "the first dyett of the newe Standard."

Stringent measures too were adopted to prevent fraud and to preserve the purity of the re-established standard. In 1576, on February 8 (18 Eliz. cap. 15) it was enacted with this view, that after the 20th of April then next ensuing, no goldsmith should work, sell or exchange any plate or ware of gold less in fineness than twenty-two "carrects" (carats), and that he use no sother amell or

other stuffing more than is necessary for finishing the same, and should not take above tweldepence for the ounce of gold or pound of silver "beyond the fashion" (more than the buyer shall or may be allowed for the same at the Queen's exchange or mint); nor put to sale any ware before he hath set his own mark on so much thereof as may conveniently bear the same; and if after the above day any gold or silver wares shall be touched for good by the wardens or masters of the mystery, and there shall afterwards be found fraud or deceit therein, the wardens shall pay forfeit the value of the thing so marked.

The Goldsmiths' Company too resumed its work, and seems to have exercised its powers even harshly. Great dissatisfaction was given in 1583 by one Thomas Kelynge, then the assayer at Goldsmiths' Hall, who from over zeal, or baser motives as it was alleged, made himself very unpopular with the craft. Amongst the records of the Mint are preserved some papers detailing "the grefes of us poor goldsmiths against our assay master," one Richard Mathewe and a fellow craftsman named Henry Colley charging Kelynge with breaking their plate unjustly, and stating that when they had refashioned a part of the broken plate differently, and sent it in again under another maker's mark, it passed. Colley describes cutting out part of a condemned platter and making it into a taster which passed, and he further complained that out of a nest of bowls or of a tankard of no more than thirty ounces, Kelynge took as much as a quarter of an ounce, or at least half a quarter, for himself.\* There were however faults on both sides, and the strict supervision of the Goldsmiths' Company was still both exercised and needed, as the following entry found

---

\* Public Record Office—Exchequer, Q. R. (Mint Miscell.), temp. Eliz.

among their records testifies:—"4th May, 1597—Edward Cole, Attorney General, filed an information against John Moore and Robert Thomas; that whereas it had been heretofore of long time provided by divers laws and statutes for the avoiding deceit and fraud in the making of plate, that every goldsmith should before the sale of any plate by him made, bring the same first to the Goldsmiths' Hall for trial by assay, to be touched or marked and allowed by the wardens of the said company of Goldsmiths; the which wardens did by their indenture in their search, find out the aforesaid deceitful workmanship and counterfeit also of plate and puncheons; yet the said John Moore and R. Thomas being lately made free of the Goldsmiths' Company, did about three months past make divers parcels of counterfeit plate debased and worse than her Majesty's standard 12<sup>d</sup> and more in the oz.; and to give appearance to the said counterfeit plate being good and lawful, did thereto put and counterfeit the marks of her Majesty's Lion, the leopard's head limited by statute, and the alphabetical mark approved by ordinance amongst themselves, which are the private marks of the Goldsmiths' Hall, and be and remain in the custody of the said wardens and puncheons to be worked and imprinted thereon, and the said John Moore did afterwards sell the same for good and sufficient plate to the defrauding of her Majesty's subjects, &c."

It remains to be said that they were convicted and sentenced to stand in the pillory at Westminster, with their ears nailed thereto, and with papers above their heads stating their offence to be "for making false plate and counterfeiting her Majesty's touch." They were then put in the pillory at Cheapside, had one ear cut off, and were taken through Foster Lane to Fleet Prison, and had to pay a fine of ten marks. Here we have the first

actual mention by name of the *Lion* and an *alphabetical letter*, though both had been long in use, the former about half a century, and the latter probably at least 150 years.

There is nothing now to note for a long time except that in 1624 (21 Jac. I. c. 28) certain portions of the earlier enactments of 28 Edw. I., 37 Edw. III., and 2 Henry VI. were repealed, and that a few years later the goldsmiths' hall-marks were fully recognized as a guarantee of the quality of silver bearing them; for when Charles I. resorted to forced loans for the means of carrying on the war, warrants, dated from Oxford in 1643, demanded of the individuals to whom they were addressed so much money "or the value thereof in plate, toucht plate at five shillings, and untoucht plate at foure shillings foure pence per ounce." \*

In these and such like transactions the goldsmiths bore an important part, and that their business was right profitable is attested by the wealthy and notable men that are found amongst them at this time. Who has not heard of George Heriot, goldsmith to James VI. of Scotland, and of the noble hospital founded by him in Edinburgh? A goldsmith by descent, for his father was an eminent Scotch goldsmith and money dealer, like other people he removed to London with his royal master on his accession to the English throne, and there constantly increased in eminence and wealth till his death in 1623-4. The Vyners, too, and the Jenners both owed their prosperity to the great business which they carried on as goldsmiths in the middle years of this century.

The name of Vyner must be invoked to justify digres-

---

\* Coll. Top. et Gen. vol. vii., p. 102.

sion for a little while to a subject of considerable archæological, indeed national importance. Some six-and-thirty years ago, Mr. Robert Cole, F.S.A., read before the Society of Antiquaries a paper \* upon some interesting documents relating to the Regalia made for the coronation of King Charles II. that had then lately come into his possession. They were two in number, one of them being the order, dated 20th June 1662, for the payment from the Royal Treasury to Sir Robert Vyner, his Majesty's goldsmith, the sums of £21,978 9s. 11*d.*, and £10,000, "for two Crowns, two Sceptres, and a Globe of gold, set with diamonds, rubyes, sapphires, emeralds, and pearls, St. Edward's Staff, the Armilla, Ampull, and other the Regalia, all of gold." The second document was the receipt of Sir Robert Vyner for part of this money, and it bears the signature of Sir Robert Vyner himself, dated July 1, 1662. A third and later document, dated Feb. 23, 1684-5, procured by Mr. Cole in the same way and at the same time as the other two, was afterwards communicated to the Society. It contained not only a list but the weights of the articles comprised in the Regalia, and seemed to have been prepared as a sort of estimate of some of the probable expenses of the approaching coronation of James II., which took place in April, including the providing of articles such as on the former occasion were delivered to the great officers of state for fees. It is of considerable interest, and as the Transactions of the Society of Antiquaries are at the disposal of comparatively few persons, no apology is needed for reprinting it here as follows: †

---

\* Archæologia, vol. xxix., p. 262. | Antiquaries, 1852, vol. ii., No. 31, p. 222.

† Proceedings of the Society of

“ A List of y<sup>e</sup> Regalias provided for his late Ma<sup>ty</sup>'s Coronation, and are now in y<sup>e</sup> Custody of S<sup>r</sup> Gilbert Talbot, Knt., Master and Treas<sup>r</sup> of his Ma<sup>ty</sup>'s Jewells and Plate, viz<sup>t</sup>—

	oz.	dwt.	gr.	li.	s.	d.
Imprim. S <sup>t</sup> Edward's Crowne . . . . .	poiz	82	5	16		
For y <sup>e</sup> addition of Gold and Workemanship . . . . .				350	00	00
For y <sup>e</sup> Loane of y <sup>e</sup> Jewells returned . . . . .				500	00	00
It <sup>m</sup> One Crowne of State* . . . . .	poiz	72	01	00		
For y <sup>e</sup> Gold, Jewells, and Workemanship . . . . .				7,870	00	00
It <sup>m</sup> One Scepter with a Dove . . . . .	poiz	34	03	20		
For y <sup>e</sup> Gold, Jewells, and Workemanship . . . . .				440	00	00
It <sup>m</sup> One other Scepter with a Cross . . . . .	poiz	32	11	10		
For y <sup>e</sup> Gold Jewells and Workemanship . . . . .				1,025	00	00
It <sup>m</sup> One S <sup>t</sup> Edward's Staffe . . . . .	poiz	45	08	08		
For y <sup>e</sup> Gold and Workemanship . . . . .				225	06	02
It <sup>m</sup> One Gloobe with a Crosse . . . . .	poiz	49	07	12		
For Gold, Jewells, and Workemanship . . . . .				1,150	00	00
It <sup>m</sup> One Pair of Spurs . . . . .	poiz	12	18	00		
For Gold and Workemanship . . . . .				63	07	06
It <sup>m</sup> Two Armillas . . . . .	poiz	6	12	22		
For Gold and Workemanship . . . . .				44	18	06
It <sup>m</sup> One Ampulla or Eglet . . . . .	poiz	21	08	00		
For Gold and Workemanship . . . . .				102	05	00
It <sup>m</sup> The Anointing Spoon . . . . .	poiz	3	05	00		
For Silver and Workemanship . . . . .				2	00	00
It <sup>m</sup> One Chalice and Paten . . . . .	poiz	61	12	12		
For Gold and Workemanship . . . . .				277	06	03
				£12,050 03 05		

G. TALBOT.”

“ A List of Regalias provided for his late Ma<sup>ties</sup> Coronation, w<sup>ch</sup> were delivered for Fees, &c., by Order, and are out of y<sup>e</sup> Custody of S<sup>r</sup> Gilbert Talbot, Kn<sup>t</sup>, Master and Treas<sup>r</sup> of his Maj<sup>'s</sup> Jewells and Plate, and are now to be provided, &c. :—

	oz.	dwt.	gr.	li.	s.	d.
Imprim <sup>s</sup> One L <sup>d</sup> High Constable's Staffe . . . . .	poiz	15	00	00		
For Silver and Workemanship . . . . .				08	15	00
It <sup>m</sup> One Earle Marshall's Staffe . . . . .	poiz	9	00	00		
For Silver, Gilding, and Workemanship . . . . .				07	15	00
It <sup>m</sup> Six Canopy Staves . . . . .	poiz	180	02	12		
For Silver and Workemanship . . . . .				76	11	01

\* The framework of this crown was taken by Messrs. Rundell and Bridge in part payment for a new crown made by them in 1838, and is now in the possession of W. A. Tyssen-Amherst, Esq.

		oz.	dwt	gr.	li.	s.	d.
It <sup>m</sup> One Crowne for Garter King at Arms . . . . .	poiz	24	10	0			
For Gold and Workemanship . . . . .					116	17	6
It <sup>m</sup> One Chaîne and Jewell . . . . .	poiz	5	13	3			
For Gold and Workemanship . . . . .					43	06	07
It <sup>m</sup> One Banner and Rod . . . . .	poiz	3	13	3			
For Golde and Workemanship . . . . .					37	14	03
It <sup>m</sup> One Collar of SS . . . . .	poiz	19	10	0			
For Silver, Guilding, and Workemanship . . . . .					24	18	09
It <sup>m</sup> Two Coronets . . . . .	poiz	30	12	12			
For Silver, Gilding, and Workemanship . . . . .					22	19	04
It <sup>m</sup> Two Collars of SS . . . . .	poiz	34	07	12			
For Silver and Workemanship . . . . .					33	11	10
It <sup>m</sup> Six Collars of SS . . . . .	poiz	89	15	00			
For Silver and Workemanship . . . . .					82	08	09
It <sup>m</sup> Two Ingots . . . . .	poiz	19	00	00			
For Gold and Workemanship . . . . .					75	05	00
It <sup>m</sup> One Cup . . . . .	poiz	19	07	00			
For Gold and Workemanship . . . . .					80	05	03
It <sup>m</sup> Coronation Meddalls—Twelve . . . . .	poiz	3	10	16			
For Gold and Workemanship . . . . .					25	06	08
It <sup>m</sup> Jewells, 75 for Kn <sup>ts</sup> of the Bath, of w <sup>ch</sup> seven are in custody . . . . .	poiz	35	10	12			
For Gold and Workemanship . . . . .					433	04	4
					£1,067 19 4		

G. TALBOT."

Interesting as this curious history of the Regalia is in itself, and as showing what is not generally known, that none of the old Regalia survived the Commonwealth, it is not of less importance to note the mode in which these and other documents came into Mr. Cole's hands. The instructive particulars of his acquisition of them shall be told in his own words. He says:

"It will be in the recollection of the Society that some two or three years ago the then Lords of the Treasury directed the selection and mutilation of many tons weight of Exchequer Records (as they were not improperly called), and which, after being mutilated, were sold as waste paper. It is not necessary for me to make any observations on the propriety or impropriety of this order for the destruction of original documents, nor on the

manner in which that order was executed : the report of the committee appointed by the House of Lords to inquire into the subject is before the public, and to that, and the evidence taken on the occasion, I would refer the Society. The contractor with the Government for the purchase of the mutilated records re-sold the mass in various parcels, and a portion of about two tons weight came into my hands, from which I selected many very curious and interesting documents, one of them the subject of my present communication.”

In view of any similar wholesale destruction of ancient public records in future, the necessity cannot be too strongly urged of examining them far more carefully and by more expert hands than hitherto, before they are altogether condemned ; and it may help to save some of them to show, by the fragments that have accidentally escaped, what curious and interesting historical information may easily be overlooked and destroyed.

Returning to the Vyners and the Jenners, it must not be forgotten that from this time until 1700 or even later many of the London goldsmiths combined the business of banking with their trade, many of the gentry in those troublous times being glad to adopt the practice of keeping “running cash balances” with their goldsmiths for safety’s sake instead of keeping gold in their own houses. This, indeed, is the origin of modern London banking, and in some cases existing firms actually represent ancestors who came in for their business in this way, and gradually dropped their earlier calling for the new one.

Not that the goldsmiths’ craft was thought by any means a despicable one ; they are found resenting association with men of “meaner trades,” even as dwellers in the same street, and the interference of Charles I. was on occasion procured for the removal of such people from

Cheapside, which was then almost exclusively inhabited by the goldsmiths.

An account lately published of Messrs. Childs' banking house, tells of the apprenticing in early life of the great Sir Francis Child, Lord Mayor in 1699, to his grandfather, William Wheeler the elder, a goldsmith at Temple Bar; of his marriage with his cousin Elizabeth Wheeler, the only daughter and heiress of his uncle, William Wheeler the younger, and of his succession to the business, which has ever since been carried on at the sign of the Marigold in the same name.

But this brings us a step further towards modern banking, for a list of goldsmiths is given, and it includes Charles Duncomb of the Grasshopper, Francis Kenton of the King's Arms, Thomas Fowle of the Black Lion, J. Heriot of the Naked Boy, and John Mawson & Co. of the Golden Hind, all in Fleet Street, and John Coggs of the King's Head in the Strand, who prior even to 1700 kept accounts with Childs', instead of taking care of their own money, or carrying on a joint goldsmith's and banking business for the benefit of their customers. The same account gives the names of William Rawson and John Marryott in 1666, Thomas Williams of the Crown in 1677, William Pinckney of the Golden Dragon, Inner Temple Gate, in 1663, Joseph Horneby, John Portman, Robert Welsted, and Thomas Rowe, all goldsmiths of more or less note in the time of Charles II., besides the better known one of Edward Backwell, who died in 1679, ruined by his dealings with that sovereign.

But in the midst of more interesting historical remarks, the working goldsmith and his regulations must not be forgotten, and so far as these are concerned, we find that things remained where we left them early in the century, till in 1675, for the prevention and redress of great

abuses, the Goldsmiths' Company put forth a notice dated from their Hall on Feb. 23, to the following effect :—That whereas divers small wares were frequently worked and put to sale worse than standard, and also divers pieces of silver plate sold, not being assayed at Goldsmiths' Hall, and not marked with the leopard's head crowned, and whereas to prevent such frauds the wardens had formerly required all plate workers and small workers to cause their respective marks to be brought to the said Hall, and struck there in a table kept in the Assay Office, notice was by this order given to all goldsmiths in and about the cities of London and Westminster to repair to the Hall, and there strike their marks in a table appointed for that purpose, and likewise enter their names and their dwellings in a book, and that workers and shopkeepers should forbear to sell any gold or silver wares not being agreeable to standard, gold of 22 carats, and silver of 11 oz. 2 dwts. fine, nor before the workman's mark be struck thereon, and the same assayed at Goldsmiths' Hall, and there approved for standard by striking thereon the *lyon* and *Leopard's head crowned*, or one of them, if the works would conveniently bear the same, and the order concludes with a caution as to the penalty for infringing it.

Passing mention must be made of "the Plate Lotteries" of Charles II. before going on to a later reign. These seem to have been a contrivance for rewarding the fidelity of those who had served the Crown during the interregnum, and for raising money at the same time for present needs. The mode of distributing gifts of plate from the Crown as prizes by means of lotteries, probably recommended itself by the opportunity it offered of farming out to advantage the right of setting up and bringing out the lotteries in various parts of England, and

of selling the tickets. Mr. Hone gives a note from Malcolm's "Manners" on this ingenious mode of increasing the revenue\* :—"This is to give notice that any persons who are desirous to farm any of the counties within the kingdom of England or the dominion of Wales, in order to the setting up of a plate lottery, or any other lottery whatsoever, may repair to the lottery office at Mr. Philip's house in Mermaid Court, over against the mews, where they may contract with the trustees commissioned by His Majesty's letters patent for the management of the said lotteries on the behalf of the truly loyal, indigent officers."

We now come to legislation of a different character. The order of 1675 possibly had a good effect, and it became necessary rather to protect the coin of the realm from being melted down for plate, than to insist on the fineness of the plate itself.

Large quantities of plate had been sacrificed for King and Parliament, or confiscated in this troublous century, and now that quiet times had come again, the rich turned their attention to replenishing their tables and cupboards with the necessary plate, and had resort to the supply of metal that was nearest at hand—the silver coin of the realm.

In consequence, therefore, of the practice which now prevailed of melting down the coin for this purpose, legislation for its protection became necessary, and in 1697 (8 & 9 Will. III. c. 8) this object was effected by raising the standard for plate above that of the silver coinage, and so making the silver of the coinage less available. It was enacted that on and after March 25, 1697, no worker of plate should make any article of

---

\* Every Day Book, ii. 1413.

silver less in fineness than 11 oz. 10 dwts. in every pound Troy, nor sell any article made after that day but of that standard, nor until it had been marked with the marks now appointed to distinguish plate of this new standard. These marks were to be as follows :—The worker's mark to be expressed by the *two first letters of his surname*, the marks of the mystery or craft of the goldsmiths, which instead of the leopard's head and lion were to be the figure of a *lion's head erased* and the figure of a woman, commonly called *Britannia*, and a distinct and variable mark to be used by the warden of the same mystery, to denote the year in which such plate was made. The plate made at this period is often called of "Britannia standard" to distinguish it.

But now another difficulty arose, for this act mentioning no provincial offices practically deprived them of the privilege of stamping any plate at all, as they were not empowered to use the marks appointed for the new, and now the only legal, standard. The result of this was that from 1697 until the establishment of certain provincial offices, as we shall see, in 1701, no plate was properly stamped anywhere but in London, and what little plate was made in the provinces was stamped irregularly.\*

Leaving, however, the provincial offices for the present, some other provisions of the act of 1697 must not be forgotten, for it not only protected the coin by raising the standard, but adopted means for increasing the supply of it. This was effected by providing for the ready purchase by the mint of any wrought plate bearing the stamps of the Goldsmiths' Company at 5s. 4d. per ounce, and such an offer, no doubt, brought about a

---

\* See p. 115.

further destruction of some of the ancient plate that had escaped previous storms.

It may be mentioned here, that owing to the re-registration of makers' marks, which now became necessary, more is known henceforward about plateworkers' names than is the case in earlier days. Some of them were artists of great merit, and the names and abodes of all those of much note have been entered against their marks in an appendix at the end of this volume. The best patronised of them will be known by the number of recorded examples of work stamped with their respective marks.

In the course of the next twenty years the object of the last-mentioned statute was accomplished, though somewhat slowly, and at length the necessity for its continuance no longer existed. Added to this it seems to have been found that articles made of the higher quality of silver were not so durable nor so serviceable as those of the old standard.

Even as late as 1718, silver coin seems to have been very scarce,\* and this scarcity was one of the principal matters to which the Parliament of that year directed its attention. Lord Stanhope in his official statement as head of the Treasury ascribed it to three causes: first, the increasing luxury in relation to plate, secondly the export of plate or other bullion to the East Indies, and thirdly, to the clandestine trade carried on of exporting silver and importing gold to and from Holland, Germany, and other countries. In 1717 the East India Company had exported three million ounces of silver, which far exceeded the imports, so that large quantities of silver specie must have been melted

---

\* Lord Mahon's "History of England," vol. i., p. 443.

up to supply the export and the silversmiths. Lord Stanhope also hinted at "the malice of some persons, who by hoarding up silver thought to distress the Government." However this may be, the "old sterling" standard was restored from June 1, 1720 (6 Geo. I., c. 11), and took its place beside the new or Britannia standard, which, with its special marks, was left a lawful standard for such as preferred it.

Provisions against dishonesty were again found to be necessary, and in 1739, in consequence of great frauds which are detailed in the act of that year (12 Geo. II., cap. 26), particularly in the use of excessive quantities of solder, the standards were again fixed at 22 carats for gold, and 11 oz. 2 dwts. for silver, though the higher standard was not abolished, and the marks to be used were resettled, the maker's initials to be those of his Christian name and surname, instead of the first two letters of his surname as was ordered in 1697, likewise the character or alphabet of the initial letters used was to be in each case changed also. The marks to be used by the country assay offices were also dealt with, but, as will be seen in Chap. V., not so clearly as could have been wished. As before, the general re-registration of marks has stored the books of the Goldsmiths' Company with a quantity of information as to the names of the goldsmiths of the day.

Except for the lower standards of gold, we have now been carried through all the marks to be found on plate stamped in London, save one only—the mark of the sovereign's head. This was introduced in 1784 (24 Geo. III., c. 53) by an act granting an additional duty from December 1 in that year of 8s. per oz. on gold plate, and of sixpence per oz. on silver. It directed the wardens or assay master to mark the pieces with a new

mark, viz. the king's head over and above the several marks already used.

Some further details as to duties payable, articles exempted, and dealers' licences will be found under the head of the duty mark in the next chapter.

Last of all we come to some quite recent improvements in the system of marking gold, and to the authorization of the above-mentioned lower gold standards, a step brought about by the use of that precious metal amongst larger classes of society. These provisions are the last on our list relating to marks, and are perhaps the least interesting of all from an antiquary's point of view, however valuable they may be to the purchaser in the every-day dealings of trade. The lower standards, or rather all those below 18 carats, have never been much used nor appreciated by the public, and it will perhaps not be necessary to refer to them again. The act, however, is an important one (38 Geo. III. c. 69,) which authorized the much-used standard of 18 carats fine for gold, and provided for its being marked with a crown and the figures 18 instead of the lion passant; for it had the good effect of giving gold a different distinguishing mark from silver for the first time, a distinction which should have been made long before. It must always be remembered that until 38 Geo. III. there was no special distinguishing mark for gold, and then only for 18-carat gold, and further that it was not until 1844 that 22-carat gold was marked otherwise than as silver would have been. By 7 & 8 Vict. c. 22, s. 15, this last improvement was made, and 22-carat gold has from that time been marked with a crown and 22, instead of the lion passant, to the great advantage of the public.

The still lower standards for gold were legalised in 1854 (17 & 18 Vict. c. 96), by a provision enabling Her

Majesty in Council to allow any gold standard of not less than one-third of fine gold. In pursuance of this, three reduced standards were ordered to be marked as follows, viz. :—15-carat, with the figures 15 and  $\cdot625$  ; 12-carat, with 12 and  $\cdot5$  ; and 9-carat, with 9 and  $\cdot375$ —the second figure in each case being the proportion of fine gold expressed in decimals.

The act called “the Goldsmiths’ Act” of 1844, which has been already mentioned as regulating the marking of 22-carat gold (7 & 8 Vict. c. 22), also regulates the trade as regards forgeries of dies or marks, the selling of plate worse than standard, and other such frauds. But as this is rather a matter of present-day interest than connected with the history of the craft or their marks, a fuller consideration of it is reserved for a separate chapter devoted to frauds and offences.

The result of this somewhat long historical and legal notice is that we shall find, on plate made in London, the following marks or some of them in accordance with the various statutes and ordinances that have been recounted. Stated for clearness in their chronological order, they are as follows :—

1. The Leopard’s head, from 1300.
2. The Maker’s mark, from 1363.
3. The Annual letter, from 1438.
4. The Lion passant, from 1545.
5. The Lion’s head erased, and figure of Britannia, from 1697.\*
6. The Sovereign’s head, from 1784.

The following chapter treats of each of these marks in turn more fully.

---

\* From 1697—1720 used instead of the leopard’s head crowned and lion passant, which were discontinued during that interval. Since 1720, used, when required, for plate made of the higher standard silver.

TABLE OF THE MARKS FOUND UPON PLATE MADE IN LONDON FROM THE EARLIEST TIMES.

QUALITY.	STANDARD.		DATE.	DUTY.	MAKER.
Silver, old sterling (none from 1697—1720).	Leopard's head crowned (without crown since 1823).	Lion passant (added about 1545).	Variable: annual letter from 1438 on all descriptions of plate alike.	Sovereign's head (since 1784) on all except the three lowest standards for gold, which are exempt,	Initials or device, or both, till 1697; from that time initials, with or without addition of device; on all descriptions of plate alike.
Silver, new sterling (from 1697).	Lion's head erased.	Figure of Britannia.			
Gold, 22-c. (until 1844).	Leopard's head crowned (without crown since 1823).	Lion passant (added about 1545).			
Ditto, 22-c. (since 1844).	Ditto.	Crown and 22.			NOTE. For new sterling silver, from 1697—1739 the first two letters of the surname were used.
Ditto, 18-c. (since 1798).	Ditto.	Crown and 18.			From 1739 initials of Christian and surname have been used on all descriptions of plate alike.
Ditto, 15-c. (since 1854).	Ditto.	15 and 1625.			
Ditto, 12-c. (since 1854).	Ditto.	12 and 5.			
Ditto, 9-c. (since 1854).	Ditto.	9 and 375.			

## CHAPTER III.

The marks found on plate assayed in London—The leopard's head—The maker's mark—The date-letter—The lion passant—The lion's head erased and figure of Britannia—The Sovereign's head.

### THE LEOPARD'S HEAD.

THOUGH, in all probability, workers in the precious metals had been, from even earlier times, in the habit of signing their work each with his own distinguishing symbol, this ancient mark appointed by statute in 1300 is the first which is mentioned in any law or ordinance regulating the goldsmith's art in England. In the translation of the original Norman-French of this enactment, as given in the Statutes at Large, the words used are "the leopard's head," as if it were some known and recognised symbol, but in the original itself the words are "*une teste de leopart*," and Mr. Octavius Morgan has suggested that the article "*une*" implies that it was a new mark invented for the purpose. On the other hand, the first charter of the Goldsmiths' Company, dated 1327, refers to the mark as ordained "of ancient times," and this would seem a somewhat inappropriate description of a mark instituted within living memory.

However this may be, from 1300, if not before, it was, until the introduction of the lion passant, the king's mark for "gold of a certain touch," and "silver of the sterling allay." And first, some confusion and error seem to

have existed with regard to the term "*Leopard's head*," it being, in fact, a Lion's head. It will, however, be remembered, that in old French, the language alike of heraldry and of our early statutes, the term "*leopard*" means a lion passant guardant. The arms of England from the time of Henry III. have been three such lions, and in the old French heraldic works they are described as three "*leoparts*" or "*lions leopardies*." The leopard's head, therefore, is properly the head of a lion passant guardant, which, in fact, is a lion's front face; and all the early examples of this mark show a fine bold lion's face with mane and beard, having on the head a ducal crown. It was in all probability, therefore, taken from the arms of the sovereign, and the crown added as a further indication of its being the King's mark. It is actually called "the King's mark" in the next statute in which it is mentioned, that of 1363. It must here be remarked that although in the act of 1300, and the charter of 1327, it is only termed "the leopard's head," in the earliest Goldsmiths' ordinances it is spoken of as "the Liberds hede *crowned*," whilst in the act of 1477 it is described in both ways: later, in the Goldsmiths' records of 1597, it appears as the leopard's head only, though it is certainly and always found bearing a crown, upon plate of that period. It is crowned on the "Pudsey" spoon of 1445, which is the most ancient article of plate bearing the English hall-marks that is known to exist. We may conclude that it was, in truth, crowned from the first, and that it is a mistake arising out of the wording of the act of 1477, to date the addition of the crown from that year.

It is a very doubtful point too whether the mark should be called, as it often is, the *London* hall-mark. It certainly was not so originally, except in the sense

that in early times the Goldsmiths' Company in that city were the only authorised keepers of "the king's touch." In 1477 it was not considered specially a London mark, for the act of that year, speaking of the prevalent abuse of setting this mark on gold and silver that was not fine, recites as a grievance that the "said touch of the Leopard's head is oftentimes put on such things by the keeper of the said touch of London *and other places.*" Here the "said touch of the Leopard's head" is recognised as the sign of the standard, used as well in London as elsewhere. Again, when it was abolished for a time (1697-1720), together with the lion passant, in favour of two new marks, those two new marks were both used under the acts which, shortly afterwards, established the provincial assay offices; neither of them was reserved specially for the Goldsmiths' Company, as would have been the case if its own peculiar hall-mark had been abolished, and the inference is irresistible that at that time it was considered a national standard mark and not the London hall-mark at all. Further, upon the restoration of the old sterling standard of silver in 1720, the leopard's head was resumed in ordinary course by several of the provincial offices, for metal of that degree of fineness, and in one such office it is so used, as well as in London, at the present day.

It should also be noted that even when the leopard's head and the lion passant were disused on silver, they still remained in force for standard gold, and it may favour the view of the leopard's head being a standard mark rather than the distinguishing mark of the London Goldsmiths' Hall, that it was used at this time on one metal assayed there, but not on the other.

Like the question of the derivation of the mark, this point is, however, rather of antiquarian interest than of

practical importance, for even if it were the standard mark until the invention of the lion passant practically released it, if we may say so, from doing duty in that capacity, it may perhaps not unfairly since that date, say from 1545, when found on London-made plate, be looked upon as answering the same purpose as the shields of arms used as their distinguishing hall-marks by assay-offices in the provinces.

When we come to consider the London date letter, we shall urge its claim to be the London mark properly so called.

In conclusion, although evidently not always confined to London, the leopard's head crowned has been used at Goldsmiths' Hall for whatever purpose from time immemorial on standard gold, and on old sterling silver whenever such silver has been worked.

The appearance of the stamp has from time to time been altered, and always for the worse. The size of the lion's head was somewhat diminished in the year 1729, when he was also shorn of much of his mane and beard, the character of the crown being also altered; and in 1823, from the fact, it is said, of the mention of a simple "leopard's head" being found in some of the earlier documents without being followed by the word "crowned," and the persons employed not being aware of the circumstances above related, the form of the stamp was altogether changed, the head was deprived of its crown, and was made to present an object far more resembling the head of a cat than the fine bold face of former days, which we would fain see restored to its pristine form.

However this may be, it deserves to be remarked, that but for the omission of the crown in and after 1823, it would be somewhat difficult to distinguish the small

Roman letters then current from those of the former small Roman alphabet of 1776–1795. This difficulty would first arise in that very year, 1823. Until then the letters would be sufficiently distinguished by the fact that the former alphabet, until the “i” of 1784, would be unaccompanied by a king’s head mark; but this distinction ceasing with that letter in 1784, there would then be nothing but a slight difference in the royal portrait to depend upon, were it not for the absence of the crown from the leopard’s head. This consideration may have had something to do with the innovation.

#### THE WORKER’S OR MAKER’S MARK.

The next thing to be considered in the chronological series is the maker’s mark. Following closely, as we have seen, on its adoption in other countries, such a mark was first instituted in England by statute in 1363, when it was directed that every master goldsmith should have a mark of his own, known by those who should be appointed by the king to survey the works; which marks, for which the goldsmiths should answer, should be set on the works after they had been assayed. The Goldsmiths’ Company made similar provisions in their earliest known ordinances, to that which now became the law of the land; and almost every subsequent statute provides, under heavy penalties, for the marking of plate with the *mark* or *sign* of the worker.

These marks were at first, in many cases, emblems or symbols; probably often selected in allusion to the name of the maker. In early times most shops had signs by which they were known, and some retain the custom even to the present day, especially on the Continent. This no doubt arose from the fact that, as few persons

could read, the writing of the name would be of little use, whereas the setting up of some sign, such for instance as the golden ball, which was easily understood, gave a convenient name to the shop; it is therefore not improbable that the goldsmiths, in some cases, took for their mark the sign of their shop.

Several such goldsmiths' signs are well known, as, for instance, the "grasshopper" of Sir Thomas Gresham's house in Lombard Street, now occupied by Messrs. Martins, and the "marigold" which a century later distinguished the house where the Childs carried on their banker-goldsmith business in Fleet Street. Neither are there wanting notices here and there of the signs of more obscure working goldsmiths, especially in the accounts of parish churchwardens in the reigns of Edward VI. and Queen Elizabeth. In such accounts of 1551, one Calton is found working at the sign of "the Purse in Chepe," also a fellow craftsman of the name of Wark at "the George in Lomberde Strete;" another account of 1560 mentions a "Mr. Muschamp, goldsmith of London," as of "the Ryng with the Rube" also in "Lumbarde St." The "Pudsey" spoon of 1445, which we have already had occasion to mention, and shall have to recur to again, has the figure of a heart stamped thus ♡ as the maker's mark, and many early specimens have similar symbols. Some few marks of the earlier goldsmiths resemble those so well known as merchants' marks, or the masons' marks on ancient buildings; one such seems to have been the trade mark of Robert Harding, alderman and goldsmith, who died in 1503, having served as master of the Goldsmiths' Company in 1489. An engraving of this is given in the margin.\*



\* Surrey Archæological Society's Transactions, vol. vi., part i., p. 36.

Another somewhat simpler, viz. , is found on a small cup of 1599, in the possession of the Armourers' Company.

Sometimes initial letters were used as the workers' marks, and eventually they became the rule, indeed symbols and emblems unaccompanied by any initial letters hardly ever occur later than the commencement of the seventeenth century; the examination of a great number of specimens of that century has given us less than half a dozen such marks; a water-bird in a dotted circle, found on an example belonging to the Hon. Society of the Middle Temple of the year 1682-3, being the very last, and except that single one, there is nothing of the kind later than 1661, when the Communion-plate at Gloucester Cathedral is found to bear some animal or other not easily to be recognized, on a shaped shield.

The anonymous author of the "Touchstone for Gold and Silver Wares," writing in 1676, makes the following remarks as to the supervision exercised by the Goldsmiths' Company over the makers' marks:—"In this office" (referring to the Assay-Office at Goldsmiths' Hall) "is likewise kept for publique view a table or tables artificially made of columns of parchment or velom, and several of the same sorts; in the lead columns are struck or entered the workers' marks (*which are generally the first two letters of their Christian and surnames*), and right against them, in the parchment or velom columns, are writ and entered the owners' names; This is that which is meant in the before-recited statutes, by the expression of *making the workers' mark known to the surveyors or wardens of the craft*; which said warden's duty is to see that the marks be *plain* and of a *fit size*, and *not one like another*, and to require the thus entering the said marks, and also the setting them

clear and visible on all gold and silver work, not only on every work, but also on every part thereof that is wrought apart and afterwards soldered or made fast thereto in finishing the same. Our law makers (as I conceive) did think the thus setting the marks on the work, to be the securest way to prevent fraud in this kind; for if it would not deter from the working and selling course silver and gold wares, yet would it be a sure way to find out the offenders and to have the injured righted. But if the marks might be omitted and the works should pass but into a third owner's hand, for the most part it would be impossible to discern one man's work from another, by reason that divers workers make all sorts of work in shape so near alike."

All the information ever possessed by the Goldsmiths' Company as to workers' names or their places of abode down to the year 1697, is unfortunately lost, together with those tables, and it is only by the examination of ancient inventories and accounts that here and there a name can be put to a mark; as, for instance, when the accounts of churchwardens give the name of the goldsmith from whom communion-plate was purchased, and it chanced that their successors in office are still in possession of the article so procured. The only official record now in existence of any of their marks prior to that date, is a copper-plate preserved in the Assay-Master's Office, carefully framed and glazed to save it from further harm, which contains a number of impressions in nine parallel columns from the punches used by the makers who were working between 1675 and 1697.

This plate bears the following inscription, viz. :—"On the above Plate are the Marks from Workmen taken at this Office Prior to the Fifteenth of April, A.D. 1697, of

which not any other Entry is to be found." It was at one time thought possible that it contained the marks of workers for generations past, and its importance in that case could hardly have been over-rated; but it is now quite clear that it owes its interest to its being the identical table referred to in the Goldsmiths' Order of 1675, for no mark upon it is ever found on plate older than that year, whereas almost every maker's mark found on plate from 1675 to 1697 is registered thereon. The book referred to in the same Order as appointed for the entry of names, has perished with the earlier tables; and this one remaining table, interesting as it is as a relic, is therefore but a bare record of certain marks used for those few years only, without any names against them. It cannot be said to possess the value, and is not of the interest, that would attach to a portion of an unbroken series, but all the more important marks upon it will be found in the lists of examples given later. From 1697 onwards, impressions of the marks from the makers' own punches have been taken regularly, and are preserved in volumes with the owners' names and addresses, apparently in their own handwriting, entered against their respective marks. In that year, it will be remembered, we came at last to an express enactment that the worker's mark should be *the first two letters of his surname*, and this must have caused a general change of marks throughout the trade, indeed we can trace it in certain instances; for example, we may safely assume that the mark of P.H under a crown and two ermine spots found on the copper plate, was the earlier mark of the Peeter Harracke who entered his new one of HA with the same accessories in compliance with this Act in the month of October, 1698.

The first letters of the surname were alone used as

long as the use of the higher standard of silver was compulsory, that is to say, from 1697 until 1720 ; but on the restoration of the old sterling standard in 1720, makers seem to have thought themselves at liberty to use their ordinary initials, at all events on wares of the restored standard ; and from that year till 1739, their practice was somewhat uncertain, for initials are often found in that interval which could by no possibility have been the first two letters of any surname whatever. Many makers had two marks, one for each standard ; thus Paul Crespin signs his work of the Britannia standard with CR., but old sterling silver with PC ; Isaac Callard with CA and IC respectively, and so on. This want of uniformity was effectually remedied for the future by the Act of 1739, which came into operation on May 28th, and ordered the makers to destroy their existing marks, and to substitute for them *the initials of their Christian and surnames*, directing, in addition, that the new letters should, in each case be of a different character or alphabet from those used before. This was no doubt to further secure the destruction of the old punches.

The marks of that celebrated silversmith Paul Lamerie illustrate this state of things throughout. His first registered mark in 1712 was LA, his second in 1733 P.L, his third being (in accordance with the provisions of 1739) *P.L* in italic letters, registered in the month of June in that year.

The initial letters of the Christian and surname have been used from 1739 to the present time. It only remains to note that the minute mark often found beside the maker's is a workshop mark to show which particular workman was employed upon the article bearing it.

## THE ANNUAL LETTER; ASSAYER'S OR WARDEN'S MARK.

This is perhaps the most interesting of all the marks, for it goes far to enable us to ascertain the precise year in which any piece of plate was made. It may seem somewhat of a paradox to begin by stating that it is by no means certain when it was itself introduced. This is nevertheless strictly true. Nothing is better ascertained than that the mark must have been in use from the early part of the fifteenth century; and it will scarcely be believed that there is no positive mention of it till 1597, when at last it occurs in the Attorney General's information, in which it is styled "The alphabetical mark approved by ordinance amongst the goldsmiths;" no one has, however, been able to discover the ordinance by which it was appointed, nor any earlier notice of it by name, although the mark itself is plain enough upon plate of generations before that time.

Those who would claim for it the highest degree of antiquity depend upon the supposed mention of a "sayer's" mark in addition to the maker's mark and the leopard's head crowned in a goldsmith's ordinance, attributed by Mr. Chaffers to the year 1336.

No such ordinance is, however, to be found amongst those preserved at Goldsmiths' Hall, the very earliest of which profess themselves to be in accordance "with the acts of diverse Parliaments," and cannot therefore be nearly so early as that year. It is, however, pretty clear how the mistake arose.

Mr. Herbert, in his history of the Goldsmiths' Company,\* gives a summary of the provisions contained in their "ancient ordinances," in the course of which all

---

\* Herbert's "History of the Livery Companies," vol. ii., 175.

three marks, including a sayers's mark, and also the "assayer's book," are mentioned, but without any dates. His paragraph proceeds as follows:—

"The entries as to the assay just given show the practice to have been very early exercised by the company; in addition to the notice of William Speron in 1336 (now five hundred years ago), we find it ordained in 1366 by general assent that none of the fraternity shall go to fairs, to trade, without having all the goods of the mystery [goldsmiths' work] first assayed before the wardens for the year; and, in 1444, a member is fined 6s. 8d. 'for withstanding the wardens in taking of assaie.'"

On an earlier page Mr. Herbert had given some extracts from the accounts of the company, and amongst them the following entry of the year 1336 of Edward III., "Argent baille, a William Speron, des am<sup>r</sup>ciam<sup>t</sup>s cest assaie vi s viij d."

It is plain that Mr. Chaffers has connected the year mentioned in one sentence with the ordinances referred to in another, and attributed to an annual letter as an assayer's mark a date that referred only to an early mention of the assay itself. There seems no ground for attaching William Speron's date to any part of Mr. Herbert's summary of the ordinances. That summary is an accurate one of all the successive ordinances taken together, but if the originals are examined in detail it will be seen that whilst in the earlier of the ordinances the assayer's mark was the leopard's head, in those of 1507 and of 1513 another assayer's mark is mentioned for the first time.

It will be remembered also that in the ancient Acts of 1363 and 1423 the mark to be affixed by the surveyor, "gardien," or warden is always described as the king's

mark, or leopard's head; and although all the marks to be used are described in detail in these enactments, no mention whatever is to be found of any mark besides that leopard's head mark and the mark of the maker. The terms "assayer" and "warden" refer to one and the same officer, for the assay was then conducted by the wardens, or "their deputy, the assayer ordained thereto," to quote from one of the ordinances.

A more moderate antiquity has been assigned to it by Mr. Octavius Morgan, who, finding that with certain exceptions he was able to obtain examples of all the various alphabets used from 1438 but none earlier, came to the conclusion, for the reasons we are about to give, that that date was the period of the first adoption of the annual letter.

It has already been seen from the proceedings of the Montpellier goldsmiths that, in consequence of repeated and increased frauds, new securities were invented from time to time to provide against them, till at last, in the year 1427, it was ordained as a fresh security that, in order to insure the fineness of the articles assayed after that time, the name of the warden of the mystery inscribed on the register of the city should be followed by one of the letters of the alphabet, which letter should be reproduced beneath the arms of the town on the piece of plate, in order that it might be known under what warden it was made, so that in effect he might be held answerable for having made a fraudulent assay, and suffered bad silver to be sold as good standard. The fact of the Montpellier ordinances giving the specific reason for the introduction of a new mark seems very like the origin of it, and it led Mr. Morgan to attribute the first invention and adoption of this mark to the authorities of Montpellier in 1427. When once

adopted in one place, it probably soon became a custom in others as an improved security against fraud, and the date of the first alphabet of the English use of which any trace is to be found, commencing as it does in 1438, very well agrees with the supposition of that being the period of its first introduction into this country.

Further than this, it is a curious coincidence that the Act rendering the wardens responsible for abuses committed during their respective periods of office is that of 1423, which provides for the first time that "if it may be found that the keeper of the touch touch any such harness with the leopard's head except it be as fine in allay as the sterling, that then the keeper of the touch for everything so proved not as good in allay as the said sterling, shall forfeit the double value to the king and the party."

What more probable than that here, as in France, the want of some means of fixing the right offender in each case with the responsibility for his default was soon felt, and that the Goldsmiths' Company in 1438 adopted the practice that had ten years before commended itself to their brethren of Montpellier? In 1477 the date letter was certainly in use, but it is not recognised in the important Act of that year, although the provisions of 1423 as to the responsibility of the wardens under penalties for what should have been done by them during their wardenship are repeated, and the omission is no doubt accounted for by the fact that the warden's mark, not being a mark ordered by Parliament, but a domestic arrangement of the Goldsmiths' Company to fix the right warden with any default, would not be officially noticed by the legislature in the same manner as the leopard's head and the maker's mark.

In any of the goldsmiths' own ordinances we should,

however, expect by this time to find something about it; and accordingly, in those of 1507 and 1513, as we shall remember, an assayer's mark, in addition to the leopard's head and the maker's mark, is distinctly mentioned; and as the date letter was not only in use but the only mark used except the two others just mentioned, it was clearly the assayer's mark here referred to. In this view it is possible to antedate the first positive mention of it from 1597 to 1507, or ninety years.

Again, the statute of Elizabeth in 1576 asserts the liability of the wardens, and ordained that if any article shall be touched for good by the wardens and there shall afterwards be found fraud or deceit therein, the warden shall pay forfeit the value of the thing so marked.

All this tends to show that the object of our annual date letter was the same as in the case of Montpellier, and it is confirmed by the author of the "Touchstone," who, speaking of the date letter, says: "The reason of changing thereof is (as I conceive) for that by the afore-said recited statutes, it is provided that if any silver work that is worse than sterling be marked with the Company's marks, the wardens and corporation for the time being shall make recompence to the party grieved, so that if any such default shall happen they can tell by the letter on the work in what year it was assayed and marked, and thereby know which of their own officers deceived them, and from them obtain over a recompence."\*

It is only fair to say that some consider England to have given the lead to France in these matters. A distinguished writer in the "Quarterly Review" † remarks that, to judge by dates, "the change from makers' marks

---

\* From the second edition, published in 1679.

† Quarterly Review, article "Plate and Plate-buyers," April, 1876.

alone to guild marks preceded in England, by more than half a century, the same change in France ;” and he cites a letter of Charles V., written in 1376, which seems to speak of a maker’s mark only, as follows :

“*Quelconques orfevres ne porront tenir ne lever forge ne ouvrier en chambre secrete se ilz ne sont approuvez devant les maistres du mestier et estre temoigner suffisamment de tenir forge et d’avoir poinçon a contresaign et autrement non.*”

This hardly, however, precludes the possibility of there being other marks also in use at the same time, and the wording seems taken from earlier statutes, in which the touch of Paris is ordained as a standard, as, for instance, those of King John of France in 1355, which again are themselves only letters of confirmation of still more ancient regulations, taking us back as far as 1260.

The parallel passages from King John’s letter of confirmation provides that he who wishes to be a goldsmith of Paris must either be apprenticed, “*ou qu’il soit tel éprouvé par les maistres et bonnes gens du mestier estre souffisant estre orfevre et de tenir et lever forge et d’avoir poinçon a contreseing ;*” but a later clause adds that, “*nul orfevre ne peut ouvrier d’or a Paris qu’il ne soit a la touche de Paris, ou meilleur la quelle touche passe tous les ors dont l’on euvre en mille terres.*” It must have been long a celebrated touch to be spoken of in such terms, and it is clear that in 1300 the lily was well known and recognised even here in England as the Paris mark ;\* add to this that Philip le Hardi had ordained in 1275 that each city should have a particular mark for works of silver. In all these cases the word “touch” must be taken to refer to the mark by which the

---

\* Wardrobe accounts of that year, 28 Edward I. (see p. 23).

quality of the metal is certified as well as to that quality itself. It is so used in our own early statutes, in which the phrases "touched with the touch," "bearing the touch," "touched with the leopard's head," occur as well as another set of expressions in which it is used rather to denote the standard of the metal, for instance, "gold of a certain touch."

"Spones marked with the touche of London" are mentioned in a will proved in the Canterbury Prerogative Court in 1463; and "spones having the toche of the goldesmyths" in another will of 1522.

The foregoing remarks, it will be observed, deal with the comparative antiquity of the leopard's head and the lily quite as much as with the English and French date letters; indeed they apply to either pair of marks alike, and have only found a place here rather than earlier, because they followed naturally upon a comparison of the periods at which the guilds of London and Montpellier respectively adopted a warden's mark.

Some might say, as we have seen, that neither leopard's head nor lily are guild marks properly so-called, but rather the marks of the royal or national standard in the two countries, at all events in the case of England, where everything seems to point to the date letter as the only special mark of the London guild. It is the date letter which is described in 1597 as the mark approved by ordinance amongst the goldsmiths themselves, whereas the two other marks then used are "Her Majesty's" and "appointed by statute" respectively.

It would be somewhat of an anomaly to find that of all places in the world, London should have been the one without a peculiar mark of its own, other than its date letter, if it were not that in times when the Goldsmiths' Company was the only keeper of the national

touch, that touch might so easily come to be regarded in practice almost as much the mark of the guild as of the standard. It is a point of no practical importance, at all events since the appointment of a special mark for each provincial assay office ; but to be strictly accurate, we should have to say that London plate is distinguished by the absence of any provincial mark rather than by the presence of any special mark of its own, unless we admit the claim of its peculiar series of date-letters to that character. These it has undeniably used from 1438, in the form of a succession of alphabets, each consisting of twenty letters ; J, U or V, W, X, Y and Z, being the letters omitted. From 1561-2 they have, with hardly an exception, been enclosed in regular heraldic shields of various shapes, but till then the letters are surrounded with a line more or less closely following their own outline ; the ends of the punches having been originally of the shape of the letters they bore, and afterwards of a shield shape, with the letter sunk in the centre of the shield. The most notable exceptions to this rule are the letters L of 1726-7, and M of the following year, which are often, if not always, found on a square punch. From 1716, if not earlier, more than one size of punch is found to have been used, large and small articles having been stamped with marks of different sizes, the smaller ones being often on plain square punches with the corners cut off, instead of in more heraldic shields.

The introduction of a shield in 1561, in the middle of an alphabet, be it noted, curiously enough coincides exactly with the restoration of the old sterling standard silver by Queen Elizabeth, which has been spoken of in the preceding chapter ; and the probability that an event of such importance to the Goldsmiths' Company was marked by them in this or some other particular way

suggested a careful examination of the journals of the Company, which resulted in the discovery of the following minute for 16 December, 1560 :—

“Also forasmuch as Mr. Wardens and the Assistants have found that the moneys of our sovereign Lady the Quene conteyne in fynesse (xi oz.) eleven ounces and upward therefore it is by them agreed that after the feast of the Epiphaine of our Lord God next comynge the assaymaster and wardens of this companie shall touch no plate under the fynesse of (xi oz. ii dwt) eleven ounces two pennie weight and for a certe knowledge to be had betwene the same plate and other before touched it is agreed that the letter of the yeare shal be grayved round about for a difference.”

This positive proof of the reason for the shield lends additional weight to the suggestion which is to be made when the lion passant comes under notice, that its invention in 1545 marks the divergence of the standard of the silver coinage from that of silver plate which then took place. It would be very odd if the degradation of the coinage from the sterling quality maintained throughout for plate, and its subsequent restoration to that standard of purity, were events of two years, in each of which is found to occur a novel feature in the system of hall-marking practised by the Goldsmiths' Company, and if one of the alterations in the marks, but not the other, were connected with the coincident changes of the standard.

The letters have been annually changed on the day of election of the new wardens, that being St. Dunstan's Day prior to the Restoration ; the new punches were accordingly handed to the assay-warden for use, on or about May 19th in each year, and were continued to the same time in the year following. Since 1660 the new punches have been first used on the morning of May 30th, the new wardens having been elected the day before.

No entry is found of the letter for the year in the goldsmiths' journals, until the occurrence of some dis-

pute with the officers of the assay, after which the letters were mentioned. Their earliest note is of the letter for 1629, but from that time the notices are sufficiently regular to indicate the character of all the alphabets. For the earlier letters, it was only by the examination of a great many pieces of ancient plate, chiefly belonging to public companies, colleges, corporations, and churches of which the histories are known, that Mr. Octavius Morgan was able to collect the information necessary to enable him to construct a table of the alphabets used. The difficulty was increased by the obvious fact that the dates which are engraved on ancient plate cannot always be relied on for the date of the work. Oftentimes pieces of plate which individuals or their families have had in their possession for many years, have afterwards been given or bequeathed by them to public bodies, and then the date of the gift is recorded in the inscription, which will not agree with the period of the work. Again, plate given to public bodies, having been worn out, has been re-made at subsequent periods, or exchanged for more useful articles, and the original date has been engraved on the new-made piece. As an illustration of this difficulty, one of the loving cups of the Goldsmiths' Company itself goes by the name of "Hanbury's Cup," and bears engraved on it the record of its having been the gift of Richard Hanbury in 1608. The form and workmanship of the cup are clearly of the period of Charles II., and that was confirmed by the annual letter. In searching the books of the Company, Mr. Morgan found by accident a memorandum stating that "Hanbury's cup, weight 60 oz., was sold with other plate in 1637, and re-made in 1666." This latter date agrees precisely with the annual letter it bears. The present writer's experiences on this point are the same. He was somewhat surprised to find,

when examining the plate of the Salters' Company, that though bearing the arms and dates of Sir Nicholas Crispe, Knt. and Bart., and other great salters of the reign of Charles I. and Charles II., it all seemed made in 1716 by a well-known goldsmith named Humphrey Payne. At last a Monteith dated 1660 appeared. This was too much; and a reference to the old books of the Company became necessary, upon which the following curious facts, which had been entirely lost sight of and forgotten, appeared:—That the Company had resolved, in 1711, to sell all their plate, after carefully registering the weights of the articles, and also the dates, names, and arms of the donors which might be engraved upon them, in order to invest the proceeds in lottery tickets (it will be remembered that State lotteries were then just a new thing, having been first authorised by Parliament in 1709); that in 1716, it being determined to replace the plate, the lottery tickets were sold, and tenders by London goldsmiths were invited; it further appeared that the tender of Humphrey Payne and Co., being the lowest of three sent in, was accepted, and plate of the same weight, but not in articles of the same description, as that sold in 1711, was accordingly made by him for the Company; and it was ordered that the names, arms, and dates of the donors of the old plate should be placed upon the new.

In this way were gradually put together the alphabets published in 1853 by Mr. Octavius Morgan, who succeeded in ascertaining the forms of no less than sixty-five letters previously unknown, including specimens of every alphabet but one as far back as 1438. To these many more have now been added, and some of the occasional gaps later than 1629, which existed in the original tables, filled up. Some time after their publica-

tion by Mr. Morgan, these alphabets were reproduced with the addition of shields, by Mr. W. Chaffers, who seems to have adopted Mr. Morgan's tables and data; but some of the letters, and the shields in many cases, were incorrect, and a somewhat doubtful improvement upon the original tables thus laboriously compiled.

The cycles of twenty years seem to have proceeded regularly from 1438 to 1696, when, on the occasion of the new standard being introduced and new marks appointed for it, a fresh alphabet was commenced. The entries in the Goldsmiths' minutes are as follows:—

“A.D. 1696, May 29th.—New puncheons received; the letter for the year being **t** in a scutcheon .

“A.D. 1697, March 27th.—The puncheons for the remaining part of this year were received, being according to an Act of Parliament, a Lyon's head erased, a Britannia, and for the letter the great court **a** in an escutcheon .

It must be borne in mind that as the new letters were not fixed till May 29th, each letter served for a portion of two years, even in days before the change of style. This **t** and **a**, therefore, between them, served as the letters for the goldsmiths' year 1696–7, that is, for the year beginning May 30th, 1696; the court hand **b** for 1697–8 coming into use on May 30th, 1697.

Some instances of a letter **u** for the year 1697–8 are said to exist; and if so, no doubt it is upon articles made, but not marked or sold, previous to the adoption of the new standard. It would have been very hard on those who had expended time and skill upon old sterling silver in the year 1696–7, with no notice of the impending alteration in the standard, if such wares had been

thereby rendered unsaleable. The act was, however, so worded as to avoid doing this injustice, and such articles would be stamped with the old marks, including the “u” that would have denoted 1697–8 in ordinary course. The new court-hand alphabet was applicable only to plate of the new standard inaugurated with it.

New and carefully constructed tables of the alphabets and their shields or other inclosures, are given at the end of this volume.

#### THE LION PASSANT.

There is no mark better known and none less understood than the lion passant. Far from being the ancient sign of sterling silver, it is not found at all until the middle of the sixteenth century. The most careful enquiry has failed to produce an earlier instance than one of the year 1545, and it is not mentioned in any statute, ordinance or other proceeding until the indictment by the Attorney-General in 1597, in which it is called *Her Majesty's Lion*, whilst the other two marks are described respectively as “the leopard's head *limited by statute*,” and “the alphabetical mark *approved by ordinance amongst themselves*” (*i.e.*, the Goldsmiths' Company).

In earlier days the leopard's head was the king's mark; does the lion passant now take its place?

Its origin, intention, and even the precise date of its introduction are all equally obscure; it is never found before 1540, nor is it ever absent after 1545; but there is no article of plate known to exist of any of the intervening years, in one or other of which it must have been introduced. Its description in 1597 would imply that it had been appointed to be used by some royal order, but the minutes of the Privy Council and the records of the Goldsmiths' Company have alike been searched in vain;

there is no mention of it in the latter, and the volume of the former for just this period is almost the only one of a long series that is missing. We are therefore thrown back upon a conjecture, but one which there seems good ground for adopting.

It will be remembered that it was in 1542 that the fineness of the silver coin of the realm was, for the first time since the Conquest, lowered; not that the pound sterling of silver had not been lessened in value several times in that long period, but it had always been effected by diminishing its weight, leaving the fineness of the silver unaltered. In 1542, however, Henry VIII. not only diminished the weight but reduced the standard from 11 ounces 2 dwts. fine to 10 ounces fine, and again in 1544 from 10 ounces to 6 ounces, leaving but 6 ounces of fine silver in a troy pound, this being followed by a further and final degradation in 1545. It will also be remembered that the touch of the leopard's head crowned certified only that the silver was "of the alloy of the sterling or better." What security then would the buyer have had after 1542 that plate bought by him was of any better silver than the debased coinage of the day? None whatever. May we not, therefore, hazard a conjecture that the lion passant was then adopted to show that plate bearing it was not only as good as the coin, but was of the old sterling standard?

No later writer has attempted to penetrate the mystery since Mr. Octavius Morgan first drew attention to it, and the Quarterly Reviewer, in 1876, who may be taken to sum up modern learning on the point, does so in a wish that "some of those laborious gentlemen who are engaged in calendaring the State Papers, may fall, in the course of their researches, on some Order in Council or Gracious Proclamation enjoining the addition of this royal

lion—for it at least came out of the coat-armour of the sovereign—to the three marks rendered imperative by statute.”

From 1545 the lion passant, or more properly lion passant guardant, has invariably been found upon silver of the old sterling, and until 1844 upon standard gold; and, whilst it must be confessed that this theory does not account for its appearance on gold plate, there is nothing improbable in the assumption that it was thought convenient, on its adoption for silver for the reason we have given, to adopt it also for gold for the sake of uniformity in the standard marks. It is an important landmark to the archæologist, for whilst its presence or absence alone tells him something, the alterations which are observed in its size and shape from time to time are often of material assistance to him in fixing the date of the articles on which it appears.

#### THE LION'S HEAD ERASED AND FIGURE OF BRITANNIA.

Of these two marks there is little to be said. They were appointed by the statute of 1696–7, which raised the standard for silver plate from 11 ounces 2 dwts. to 11 ounces 10 dwts. fine, in order to distinguish the plate so made from that which had previously been made of silver of the old sterling, and they were for this purpose substituted for the leopard's head crowned and lion passant.

The new marks were in sole use from March 27, 1697, until June, 1720, when the old sterling standard was restored and its own old marks with it, not, however, to the exclusion of the new. Since that year, therefore, both standards, each to bear its own marks, have been legal. For some short time after the restoration of the old standard a good deal of plate made of the new or

higher standard silver seems still to have been stamped, but it quickly fell into disuse, and, after 1732 or thereabouts, the lion's head erased and the Britannia are very rarely to be met with. The higher standard is occasionally used even at the present day, and in such cases is of course distinguished by its proper marks.

The Britannia stamp is sometimes found of a rectangular and at others of an oval shape, and in one instance that has come under the writer's notice it is absent altogether, a set of loving cups of the year 1716 in the possession of the Worshipful Company of Salters bearing no Britannia, but instead of it a second impression of the lion's head erased placed beside the first, and of a different size. It may be noted also that several pieces of plate bearing irregular marks occur in the year or two next after the restoration of the old sterling standard in 1720. For old sterling silver some of the punches disused since 1697 seem to have been put into commission again, and some confusion was occasioned by the two sets of marks being in daily use at the assay-office. The writer has seen a candlestick bearing both old and new standard marks. Even more remarkable is a salver of 1721 bearing the Britannia and an old leopard's head crowned, but both obliterated, the former by having a lion passant and the latter a lion's head erased stamped over it. The original combination and the correction are equally without meaning.

#### THE SOVEREIGN'S HEAD.

This mark is found on all plate that has been liable to the duty imposed in 1784 (24 Geo. III. c. 53); that is to say, upon all plate liable to be assayed, the only exemptions from the control of the assay-offices, and therefore from duty, being:—

(1). Certain gold articles exempted by 12 Geo. II. c. 26.\*

(2). Certain silver articles exempted by 30 Geo. III. c. 31.†

\* 12 Geo. II. c. 26.—

Exemptions:—

s. 2. Any jewellers' works, that is to say, any gold or silver wherein any jewels or other stones are or shall be set (other than mourning rings), any jointed night ear-rings of gold, or gold springs of lockets.

s. 6. Rings, collets for rings, or other jewels, chains, necklace beads, lockets, hollow or raised buttons, sleeve buttons, thimbles, corral sockets and bells, ferrils, pipe-lighters, cranes for bottles, very small book-clasps, any stock or garter clasps jointed, very small nutmeg-graters, rims of snuff-boxes whereof tops or bottoms are made of shell or stone, sliding pencils, tooth-pick cases, tweezer cases, pencil cases, needle cases, any philligree work, any sorts of tippings or swages on stone or ivory cases, any mounts, screws, or stoppers to stone or glass bottles or phials, any small or slight ornaments put to amber or other eggs or urns, any wrought seals, or seals with cornelians or other stones set therein, or any gold or silver vessel, plate, or manufacturè of gold or silver so richly engraved, carved, or chased, or set with jewels or other stones, as not to admit of an assay to be taken of, or a mark to be struck thereon, without damaging, prejudicing, or defacing the same, or such other things as by reason of the smallness or thinness thereof are not capable of re-

ceiving the marks hereinbefore mentioned, or any of them, and not weighing ten pennyweights of gold or silver each.

† 30 Geo. III. c. 31.—

Exemptions:—

s. 3. Chains, necklace beads, lockets, any philligree work, shirt buckles or broaches, stamped medals, or spouts to china, stone or earthenware teapots, or any of them, of any weight whatsoever.

s. 4. Tippings, swages or mounts, or any of them, not weighing ten pennyweights of silver each, save and except only necks and collars for castors, cruets or glasses appertaining to any sort of stands or frames.

s. 5. Any wares of silver whatsoever not weighing five pennyweights of silver each, save and except only the following silver wares (that is to say), necks, collars and tops for castors, cruets or glasses appertaining to any sort of stands or frames, buttons to be affixed to or set on any wearing apparel, solid sleeve buttons and solid studs, not having a bissilled edge soldered on, wrought seals, blank seals, bottle tickets, shoe clasps, patch boxes, salt spoons, salt shovels, salt ladles, tea spoons, tea strainers, caddy ladles, buckles (shirt buckles or broaches before mentioned excepted), and pieces to garnish cabinets, or knife cases, or tea chests, or bridles, or stands or frames.

(3). Watch-cases, by 38 Geo. III. c. 24.

(4). The three lower standards of gold, by 17 & 18 Vict. c. 96.

It must, however, be remarked that, until 1790, the silver as well as the gold exempted was under the provisions of 12 Geo. II. c. 26, which were repealed as to silver by 30 Geo. III. c. 31; and also that by 18 & 19 Vict. c. 60, wedding-rings pay duty even though of less weight than 10 dwts.

The mark itself, when first introduced, was in intaglio instead of in relief, looking like the matrix of a seal instead of its impression; in this form it is found in conjunction with the letters *í* and *ķ*, standing for 1784-5 and 1785-6 respectively, specimens of both of which are in the writer's possession, and the profile is, in these cases, turned to the left.

After the end of the latter year it is always found in relief like the other assay-marks, and with the profile to the right. Her Gracious Majesty Queen Victoria is, however, turned to the left again.

It may be added that a duty of sixpence per ounce troy was first imposed upon plate in 1720 when the old standard of silver was revived and by the same statute, but it was taken off again in 1758 (31 Geo. II. c. 32) by an act which substituted a dealer's licence costing 40s. per annum.\*

The act of 1784 re-imposed a duty, but this time of 8s. per ounce on gold plate, as well as 6*d.* per ounce

---

\* Dealers' licences are now regulated by 30 & 31 Vict. c. 90.

Dealers in gold exceeding 2 dwts. and under 2 oz. }	£2 6s.
,, silver ,, 5 ,, ,, 30 ,, }	per annum.
,, gold 2 oz. or upwards }	£5 15s. per annum.
,, silver 30 oz. or upwards }	
Gold and silver refiners, etc.	

on silver, which amounts were, omitting intermediate stages, increased finally in 1815 (55 Geo. III. c. 185) to 17s. per ounce for gold, and 1s. 6*d.* for silver, calculated on  $\frac{5}{6}$ ths of the weight to allow for waste in finishing. At these rates they now stand, the duty being paid through Goldsmiths' Hall at the time of assaying, and the money is returned with the articles if they are cut as being below the proper standard.

A drawback of the whole duty is allowed upon plate made in the United Kingdom for export and exported new. The act of 1784 directed that such plate should be specially marked with a figure of Britannia which was used like the first stamp of the king's head as an intaglio; this direction was, however, repealed by 25 Geo. III. c. 64, in consequence of the damage done to plate by stamping it after it was finished, and the mark disused after an existence of only seven months. The provisions as to the drawback itself were not altered.

## CHAPTER IV.

### THE PROVINCIAL ASSAY TOWNS AND THEIR MARKS PRIOR TO 1701.

The Act of 1423—Historical notes of the goldsmiths of Newcastle and York—The relations of the London with the provincial goldsmiths from time to time—Extinction of the old provincial Goldsmiths' Companies in 1697 — York — Newcastle-upon-Tyne — Norwich—Chester—Exeter—Doubtful provincial marks—Table of old provincial marks.

WE now come to the consideration of the marks found upon plate assayed in the provinces, but as the act of 1700 established, or in certain cases re-established, the provincial assay-offices on an entirely new basis and with entirely new marks to distinguish them, the history of provincial marks divides itself into two distinct portions, the earlier of which terminates at that year.

It is not until 1423, that provincial "touches" can with any certainty be said to have existed at all. In very early days all goldsmiths were required to bring their wares to London to be marked ; and even in 1379 the enactment found on the Rolls of Parliament for establishing "an assay of the touch" in cities and boroughs under the superintendence of their Mayors and Governors, with the aid of the Master of the Mint, if there be one, who should put the mark of the city or borough where it was assayed upon plate, does not, as we have already seen, appear to have become law.

At best, for reasons already given, its provisions were but temporary; and it is clear that even in parts of England distant from the metropolis there was no general custom at this time of marking plate with peculiar local marks; indeed, there is some direct evidence to the contrary in the claims of the Wardens of the Goldsmiths in 1404 to have had the right from time immemorial to have the governance of all manner of gold and silver work as well within the city of London "*as elsewhere within the kingdom of England.*"

Let us quote, as an instance of the exercise of this jurisdiction, the case of one John of Rochester, who, in 1414, was taken by the master of the trade of goldsmiths there for counterfeiting mazer bonds in copper and brass plated over with silver or gilded, and brought up to London, having sold them within the City.\*

It is not clear, from this particular instance, whether the jurisdiction of the governors of the craft in London would or would not have extended to the case, if the fraudulent wares had been sold as well as made in Rochester; it only shows that the maker of articles, sold as these were within the City, was amenable to it wherever he resided and worked. Had they been sold in Rochester or elsewhere in the provinces, the case would probably have been dealt with in the same manner, but without bringing the culprit up to London; the "*venue,*" to borrow a legal phrase, would have been local. At all events, with the increase of population, the necessity of sending every article of plate to London to be stamped, became a greater hardship upon country goldsmiths, and the legislation, which proposed to meet it in 1379, shows that a need of some such measure was already

---

\* Riley's "*Memorials of London and London Life.*"

found to exist. Accordingly, less than half a century later, in 1423,\* the divers touches of York, Newcastle-upon-Tyne, Lincoln, Norwich, Bristol, Salisbury, and Coventry, were set up "according to the ordinance of Mayors, Bailiffs, or Governors of the said towns;" and it was enacted, "that no goldsmith nor other workers of silver nor keepers of the said touches within the said towns shall set to sell nor touch any silver in other manner than is ordained before, within the City of London," upon pain of forfeiture. The act further provides that no goldsmith anywhere in England should work silver of worse allay than the sterling, nor without setting his mark or sign upon it before he set it to sale, upon the same penalties as if in London; and it empowered justices of the peace, mayors, and bailiffs to hear and enquire of such matters.

Mints had been established at York and Bristol in the preceding year, possibly also in the other places now associated with them; and it is well ascertained that most, if not all, of these cities had guilds or fraternities of goldsmiths already established in them.

As to Newcastle-upon-Tyne, it would appear † that at so remote a period as 1249, Henry III. commanded the bailiffs and good men to choose four of the most prudent and trusty men of their town for the office of moneyers there; and other four like persons for keeping the king's mint in that town, also two fit and prudent goldsmiths to be assayers of the money to be made there. In 1536 the goldsmiths were, by an ordinary, incorporated with the plumbers and glaziers, and the united Company required to go together, on the Feast of Corpus Christi,

\* 2 Henry VI. c. 14.

† From "An impartial History of the Town and County of New-  
castle-upon-Tyne," published anonymously in 1801, p. 429.

and maintain their play of "the three Kings of Coleyn." They were to have four wardens, one goldsmith, one plumber, one glazier, and one pewterer or painter; and it is quaintly added that no Scotchman born should be taken apprentice or suffered to work in Newcastle. They had their hall in Maden Tower granted them in the mayoralty of Sir Peter Riddell in 1619, and the association of the goldsmiths with the other tradesmen seems to have lasted till 1702.

There is an astonishingly early mention of Durham in the Wardrobe accounts of 28 Edward I., in which a pastoral staff is described as "de opere Dunolm;" and as to York, "coclearia facta in Eboř," are bequeathed in a York will of as early a date as 1366.

In the latter city the art seems to have flourished, and the names of many goldsmiths working there during the latter half of the fourteenth and in the following century are known: Alan de Alnewyk, goldsmith of York, whose shop was in "Stayngate," bequeaths, in 1374, his tools to his kinsman William, when he shall attain twenty years of age, provided he attain that age "in bonâ conversatione ad discendum ad scolas et ad artem aurifabri," quaintly adding "ac sit humilis, ac bonorum morum nec arguendo uxorem meam," or in plain English, that he must keep on good terms with the testator's widow. The names of two goldsmiths, Wormod and Jonyn, almost certainly of York, occur in the will of an archdeacon of Richmond proved at York in 1400; and the wife of a third, bearing a no less singular name, Wermbolt Harlam, leaves her gold-knopped ring, in 1401, to the wife of John Angowe, a craftsman of the same mystery. Besides these the wills of two goldsmiths settled at York in the fifteenth century, both of them containing interesting trade details, are to be found amongst those proved

in that city. By one of them, John Luneburgh, in 1458, leaves some of his working tools to his friends and fellow goldsmiths, Robert Spicer and John Pudsay, and 6s. 8d. to the craft,—“*aurifabrorum arti*,”—towards buying a new silver crown. His small stock-in-trade included, amongst other things, the following articles, viz:—“*incudem meam secundariam et j malleum vocatum j forchyingamer, sex limas vocatas files et vj gravers, incudem meam minimi valoris in opellâ meâ j planysshing stithy et j planysshing hamer.*” The other will, that of John Colam, dated 1490, gives us a full inventory of the working tools and appliances then considered necessary for carrying on the goldsmith’s business. The contents of his “*opella*,” from its quaint spelling and curious mixture of Latin, French, and English words, form a list too curious to curtail.

Opella. De j lez wirkyng bord cum j lez deske xx<sup>d</sup>

De ij stethez iij<sup>s</sup> iiij<sup>d</sup>

De ij sparhawke stethez x<sup>d</sup>

De vi grett lez forgeyng hamers ij<sup>s</sup>

De v lez planeshyng hamers xii<sup>d</sup>

De j lez hake hamer et j lez strenyng hamer iij<sup>d</sup>

De v small lez clenches iiij<sup>d</sup>

De ij lez spoyn tayses x<sup>d</sup>

De ij lez stampis xiiij<sup>d</sup>

De iij lez swages vi<sup>d</sup>

De j lez rownde stake cum j lez flatt stake et j lez nebid stake iiij<sup>d</sup>

De iiij paribus de lez sherithez xvi<sup>d</sup>

De j pari de lez spanne taynges cum ij paribus de lez plyorys iii<sup>d</sup>

De ij paribus de lez fyre taynges cum j pari parvo lez taynges vii<sup>d</sup>

De j shavyng hooke cum j lez standard cupri v<sup>d</sup>

De j long lez lokker cum lez pounsones xx<sup>d</sup>

De ij lez drawyng teynges cum ij lez drawyng toylls xiiij<sup>d</sup>

De ij lez paribus of skaylettes cum pertinentiis iij<sup>d</sup>

De j parvo lez stethe cum lez hoylles in it j<sup>d</sup>

De ij lez yngottes cum j pari lez pounsones iiij<sup>d</sup>

De j lez lokker cum lez gravers et lez shavers iiij<sup>d</sup>

De j candelabro cum lez fayn j<sup>d</sup>

De j lez lokker cum lez fyilles viiiij<sup>d</sup>

De ij aliis lez lokkers cum lez pounsones iiij<sup>d</sup>

- De j rownd lez stampe auricalci cum ij lez bossellys ij<sup>d</sup>  
 De j parvo lez tryblett cum j pair lez wood spanne taynges ob.  
 De iiij lez pattron lokkers cum veteribus lez patrones viij<sup>d</sup>  
 De j lez pyill cum iij paribus lez ballance ij<sup>s</sup> ij<sup>d</sup>  
 De ij paribus balance pro auro iiij<sup>d</sup>  
 De j lez sairse pixide cum j lez reyn spyndyll ij<sup>d</sup>  
 De j lez gyltting plater cum pertinentiis iiij<sup>d</sup>  
 De j enaymelyng lez lokker vi<sup>d</sup>  
 De j foco cum j pari follium xii<sup>d</sup>  
 De iij tyn peyces x<sup>d</sup>  
 De j veteri lez bord cum lez deske iij<sup>d</sup>  
 De ij lapidibus de lez sclait j<sup>d</sup>  
*Non legata.* De j grett lez pyill weght cum j pari balance' v<sup>s</sup> De j  
 osculatorio argenti pond' xii un. et di., pris unc. iij<sup>s</sup> ij<sup>d</sup>  
 Summa xxxix<sup>s</sup> vii<sup>d</sup>  
 De iij mirrarum lez bandys cum j pede murræ pond. xii unc. pris  
 unc. iij<sup>s</sup> iiij<sup>d</sup>, xl<sup>s</sup>  
 De j mirræ lez band cum j lez lokker cum argento fracto pond.  
 xii un. et di. xli<sup>s</sup> viii<sup>d</sup>  
 De j arcu argenti cum catapulto argenti et j nola auri v<sup>s</sup>  
 De j cocliari argenti sine lez knope xii<sup>d</sup>  
 De xx peirllys ii<sup>s</sup>  
 De ij cristaules viii<sup>d</sup>  
 De iij foliis de lez booke gold iij<sup>d</sup>  
 De j lez heft cultelli de lez greyn serpentyn j<sup>d</sup>  
 De j lez maser shell xii<sup>d</sup>  
 De j pari balance' j<sup>d</sup>; de j lez stampe iiij<sup>d</sup>  
 De j Premario vi<sup>d</sup>  
 De ij aliis libris veteribus ij<sup>d</sup>  
 De j crematorio de lez tyn ij<sup>d</sup>  
 De j les sarce pixid' ij<sup>d</sup>  
 De j pari preclarium de le jeitt ij<sup>d</sup>  
 Le lez swepynges dictæ opellæ xx<sup>s</sup>  
 Summa ix<sup>li</sup> iii<sup>s</sup> x<sup>d</sup> ob.

It is worth noticing that the names of several of these goldsmiths point to their foreign descent. Luncburgh and Harlam must have come from those cities; Colan, or Colam, was not improbably from Cologne; and the Christian name of his son Herman, who is mentioned in his will, points in the same direction. But notwithstanding these glimpses of the tradesmen of York and their families, there is no evidence left of that city, nor any of the others, having until much later days exercised the privilege

conferred upon them in 1423, of touching their plate with their own touches.

The Act of 1477 speaks of the keepers of the touch in London *and other places*; but in 1488, when the statute of that year notices "the rule and order of the mints of London, Calice, Canterbury, York, and Durham," also of "the Goldsmith's Hall of London," and recites that "finers and parters dwell abroad in every part of the realm out of the rules aforesaid," no mention is made of any of the country assay offices; and it may be presumed that they did little or no business towards the end of that century. Even later, in 1509, it is expressly stated in one of the charters of the Goldsmiths' Company in London, that search for and punishment of abuses in the trade was but seldom executed out of London.

Possibly the supervision of the Goldsmiths' Company in London was exercised at first in a spirit that did not encourage the development of the trade in the provinces; for the confirmation of their charter by Edward IV. in 1462, gave them the inspection, trial, and regulation of all gold and silver wares, not only in London, but in all other parts of the kingdom; and these powers were continually exercised, periodical progresses being made by the assay wardens throughout the country for the purpose. It is recorded, in 1493, that the costs of the wardens to "Sturbitch Fair," amounted to £2; and from the accounts relating to the sixteenth century we may take the following extracts:—

"1512. Agreed that Mr. Wardens shall ride into the country this year, to make search 'in divrs feyres, cytyes, and townys;' as they had done in tymes past."

"1517. Agreed 'that the wardens shall ryde at Seynt Jamys' Feyre' and to such other places and towns in the west parts of England as they shall think most necessary."

But such circuits as these were clearly not every-day events; it would seem as if nothing of the kind had taken place for some years previously to 1512, and the provincial authorities did but little in the absence of any higher supervision.

Much more plate was melted than made during the half century which followed this outburst of energy, and country goldsmiths gradually fell, equally no doubt with those of London, into the abuses which called so loudly for enquiry at the commencement of the reign of Queen Elizabeth. Up to that time at all events their work does not seem to have been held in very high estimation. The touches of London and Paris are constantly mentioned in the wills and inventories of the fifteenth century; that of Bruges is also occasionally referred to; but no mention will be found of any English touch except that of London: and in the inventories of church furniture made in the reign of Edward VI., in which the names of many London goldsmiths occur, there are not to be found those of any provincial craftsmen, even in the case of parishes far from the capital, and comparatively near one or other of the local centres at which that mystery would seem to have had a settlement. This is the more significant, as in the self-same documents the sale of pewter to pewterers resident in various country towns is recorded, which would warrant a presumption that broken or superfluous silver plate would have been in like manner disposed of to neighbouring goldsmiths, had there been any such to be found.

They shared, however, in the general revival of the trade that now followed, and provincial marks are often found on Elizabethan church plate, which is still in abundance in every part of England. This is especially the case in the neighbourhood of Norwich, York, and

Exeter ; but in other districts, even the most remote and inaccessible from London, the occurrence of any marks but those of the Goldsmiths' Company is very rare.

The mints in the provinces did not flourish so well, for the precious metals were somewhat scarce, and much was being made into plate. Harrison, chaplain to Lord Cobham, writing in 1586, says that divers mints had been suppressed within his own recollection, "as Southwarke and Bristow, and all coinage brought up to one place, that is to say, the Tower of London."

Domestic as well as ecclesiastical plate of country manufacture is not unknown, and the goldsmiths of York and Norwich commanded a good deal of the custom of their counties. Apostles' spoons are marked at Norwich and Exeter in some quantity from 1560—1650, some of the plate of the Corporation of Norwich was home made between 1560 and 1570, and specimens of plate of all kinds from that time down to the end of the seventeenth century are referable to the goldsmiths of York.

It is difficult to reconcile this entirely with the account given of them by the author of the "Touchstone," who writes thus in 1676 of the provincial assay offices somewhat more contemptuously than they would otherwise seem to deserve: "but what are the particular Marks the respective chief Governors of those seven places set on the Silver works I can give no account thereof. But this I can assert, that by reason the Marks of those places are little known they bear as little Credit, and therefore the Goldsmiths in those and other remote places do frequently send up their Silver Works to receive the *London touch*."

Our practical author remarks upon the obligation of country goldsmiths to make their marks known, not only to the local chief magistrate but to the wardens of

the London goldsmiths, who had the ultimate supervision of the craft in all places, including the seven towns; and goes on to comment upon the danger provincial corporations ran of losing their charters and being disfranchised in consequence of their lax exercise of their duties and privileges, especially "now since by the favour of our King's predecessors and their Parliaments Goldsmiths in those seven towns are remitted those extremities of bringing their vessels of silver to London to be stamped with the Leopard Head, but are allowed each of them a Touch by themselves to pass their works upon."

He refers also to the debased quality of work executed in country places, in consequence of the remissness of the magistracy in prosecuting their authority in making search, assaying and marking the goldsmiths' work, and of the infrequency with which the Wardens of the Goldsmiths of London made search in the country, and strongly recommends intending purchasers of plate to spend their money in London.\*

If this was all true, it is not surprising to find that in 1697 when, owing to the scarcity of silver coin, it was desirable to encourage persons having wrought plate to bring it to be coined, although it was provided that such plate as plainly appeared to have thereupon "the mark commonly used at the hall belonging to the company of Goldsmiths in London, besides the workman's mark," should be received at the mints without question, and paid for at the rate of 5s. 4d. per oz., no cognizance was taken of any other marks, all plate not bearing the above marks being melted and assayed before it was allowed for, unless the vendor were satisfied with a rough valuation made upon oath by the master of the mint. Lastly,

---

\* Touchstone for Gold and Silver Wares, pp. 107, 108, 2nd ed.

whatever doubts there may be as to the prosperity of any of the provincial offices up to the year 1697, they were all then extinguished at a blow, for the further provisions of this Act,\* after proceeding to establish a higher national standard of fineness for silver plate as a protection to the coinage which its earlier clauses were intended to call into existence, entrusted the marking of all new plate to the warden of the craft of the Goldsmiths only, and made no mention of any other corporations whatever.

That great inconvenience was, by this measure, occasioned to the goldsmiths remote from the city of London is clear from the preamble of the Act by which, only three years later, in 1700-1, this hardship was removed by the appointment of wardens and assay masters for assaying wrought plate in the cities of York, Exeter, Bristol, Chester and Norwich, being the cities in which mints had then lately been erected for re-coining the silver monies of the kingdom. Newcastle-upon-Tyne was added to the number in 1702. The next chapter will be devoted to these modern offices and their marks, meanwhile it will be convenient to notice in detail the ancient marks used in the places now under consideration.

The ground may be somewhat cleared by saying that nothing is known at present of any of the touches appointed in 1423, except those of York, Norwich, and Newcastle-upon-Tyne. Minting certainly was carried on at Bristol, but nothing indicates that goldsmith's work proper was ever carried on there, nor can any marks be appropriated to either Lincoln, Bristol, Salisbury, or Coventry. It is very probable that none of them ever availed themselves of their privileges at all. Two cities, on the other hand, the origin of whose right to stamp plate

---

\* 8 and 9 Will. III., c. 8.

is unknown—Exeter and Chester—used marks from early times, and these, together with the York and Norwich marks and perhaps that of Newcastle-upon-Tyne, can alone be allotted with certainty to their proper cities.

#### YORK.

It has at length proved possible to identify the well-known old English mark of a fleur-de-lys and crowned rose, both dimidiated and conjoined in a plain circular shield as that which was anciently used at York. It has, before this, been somewhat doubtfully assigned to that office, but the number of specimens on which it has been found by the writer leaves the matter no longer open to question.

Unfortunately, the mark itself is nearly always very indistinct, being only found on old and often much-worn plate, and in some cases the rose looks so much more like a dimidiated leopard's head that it is hazardous to say which it is intended for. On the whole it is more like the half of a seeded rose. The date of its introduction is unknown, but as it is always accompanied by an alphabetical letter it can be traced to the commencement of the reign of Queen Elizabeth, whose accession seems to have inaugurated a new alphabet, if, indeed, a date letter was not then adopted for the first time. Twenty-five letters must have been used, the omitted letters being I or J. A table containing the known instances, and carried down from 1558 to the abolition of the country offices by the Act of 1697, is given at the end of this volume. The following are the articles which have served as authority for the construction of this table; many of them, it will be observed, are actually dated, and the fashion of the others enables them to be placed, without any hesitation, in their proper cycles.

DATE.	MAKER, ETC.	ARTICLE.
1567-8	<b>R B.</b> . . . .	Communion cups at St. Mary Bishophill junior; and at Holy Trinity Goodramgate, York.
1573-4	<b>R G.</b> . . . .	Button-headed spoon.—Rev. T. Staniforth.
1574-5	<b>G.</b> . . . .	Mount of stoneware jug, dated 1576.—From the Addington Collection.
1592-3	<b>F T.</b> . . . .	Communion cup at Hemingbro', co. York.
1599-0	<b>W R.</b> . . . .	Ditto, formerly at Cawood, co. York.—T. W. U. Robinson, Esq.
1615-6	<b>C H.</b> . . . .	Beaker-shaped cup.—From the Dasent Collection.
1616-7	<b>C H.</b> . . . .	Apostle spoon.—Rev. T. Staniforth.
Ditto	<b>G M.</b> . . . .	Communion cup at St. Cuthbert's, York, dated 1615.
1619-0	<b>S C.</b> . . . .	Communion cup at Bilbrough, co. York.
1622-3	<b>P P.</b> . . . .	Silver rim under Scrope Mazer at York, being a repair dated 1622.
1623-4	... ..	Communion cup at Holy Trinity, York.
1626-7	<b>T H.</b> . . . .	Apostle spoon.—Rev. T. Staniforth.
1633-4	<b>R W.</b> , under a sun in splendour.	Communion cup at Calverley, co. York.
1634-5	<b>R H.</b> . . . .	Communion cup and paten, dated 1633, at Chapel Allerton, co. York.
Ditto	<b>S C.</b> . . . .	Ditto, at St. Helen's, York.
Ditto	<b>T H.</b> . . . .	Ditto, at St. Olave's, York.
1635-6	<b>R W.</b> , under a sun in splendour.	Communion cup at Bilton, co. York.
1638-9	<b>F B.</b> . . . .	Plain cup on baluster stem (this cup bore an inscription engraved upon it relating to Norwich, and dated 1578).—Formerly in the Bohn Collection.
1640-1	<b>R H.</b> . . . .	Communion cup at Hunmanby, co. York.
1657-8	<b>I P.</b> . . . .	Communion cup at Headingley, near Leeds.
Ditto	<b>C M.</b> . . . .	Ditto, at Thirsk.
Ditto	<b>W T.</b> , in monogram	Cup given by Archbishop Harsnet in 1630 to All Saints', North Street, York.*

\* This piece is rather a difficult, but the date letter certainly seems the small z of the year 1657.

The original cup may have been replaced by a new one in this year.

DATE.	MAKER, ETC.	ARTICLE.
1662-3	<b>I P.</b> , in quatrefoil	Spoon, flat stem, end cut.—Rev. T. Staniforth.
1663-4	Ditto . . . .	Communion cup at Otley, co. York.
1665-6	<b>R W.</b> . . . .	Ditto at Tadcaster, co. York.
1669-0	<b>P M.</b> . . . .	Silver lining of Scrope Mazer at York, a repair dated 1669.
Ditto	<b>T M.</b> , with a bird beneath.	Communion cup at Sandal, co. York.
1672-3	<b>W M.</b> . . . .	Candlesticks, York Minster, dated 1673.
1673-4	<b>I T.</b> . . . .	Paten at St. Cuthbert's, York.
1675-6	<b>I P.</b> , in quatrefoil	Communion Plate, dated 1676, at Ripon Minster.*
Ditto	<b>I T.</b> . . . .	Paten at Long Marston, co. York.
1678-9	<b>M B.</b> , in monogram.	Communion cup, dated 1678, at St. Michael's Spurriergate, York.
1679-0	<b>I P.</b> , in quatrefoil	Peg tankard, inherited by its present owners from the family of Osbaldeston, of Hunmanby, co. York.—W. A. Tyssen-Amherst, Esq.
1681-2	<b>W B.</b> . . . .	Communion cup at St. Laurence, York.
1682-3	<b>T M.</b> . . . .	Smaller cup, dated 1684, at St. Laurence, York.
Ditto	<b>R K.</b> . . . .	Communion cup at All Saints' Pavement, York.
1683-4	<b>C R.</b> , in heart . .	Paten, dated 1687, at Whitkirk, co. York.
Ditto	<b>G G.</b> . . . .	Caudle cup.—Rev. Canon Raine.
1684-5	<b>W B.</b> . . . .	Large paten at St. Martin's, York.
1685-6	<b>I O.</b> . . . .	Paten at Holy Trinity, York.
1686-7	<b>I O.</b> . . . .	Caudle cup.—Rev. T. Staniforth.
1688-9	<b>I O.</b> . . . .	Alms' dish, dated 1689, at St. Michaelle-Belfry, York.
1690-1	<b>S S.</b> . . . .	Flagon, at Bradford, co. York.

\* An old Chapter Account Book of the Collegiate Church of Ripon, commencing 1675, contains memoranda relating to the plate, and amongst them receipted goldsmiths' accounts for the above articles, signed "John Plum̄er," dated March 29, 1676, and 21 June, 1676.

## NEWCASTLE-UPON-TYNE.

Notwithstanding the proved existence of a guild of goldsmiths in this city from 1536 and earlier, but little remains of their work ; specimens of church plate of the later part of the seventeenth century are occasionally to be met with, but so few that it cannot be certainly said that a date letter was used in Newcastle, as at York and Norwich. Their hall mark, at that time, consisted of three castles, arranged, as in later days, two above and one below, placed on a shield of irregular outline, in some instances smaller at the lower part where it had to surround only one tower than at the top. The writer has also seen another mark probably attributable to Newcastle, for it is on church-plate at Gateshead, dated 1672. This was a single heraldic castle or tower, on a small shield, and accompanied by what seems to be intended for a lion passant on a plain oval shield but turned to the right. This curious variation may be observed on modern Newcastle plate from 1721 to 1725.

Other articles of the seventeenth century bear the three castles on a shaped shield, and a maker's mark repeated twice. In addition to these marks, a communion cup at St. Nicholas', Newcastle, bears what seems to be a Roman letter on a shaped shield ; but this single instance is the only trace of a date letter that has at present been found on ancient Newcastle plate.

## NORWICH.

Plate was made, assayed, and marked in this city at an early period, but the trade has long ceased to exist there. It has now no Goldsmiths' Company, nor does any vestige remain of the hall which is mentioned by Blomefield. Its distinguishing mark was an escutcheon

with the city arms, viz :— a castle in chief above a lion passant in base, and it is found on plate belonging to the Corporation of Norwich of 1560–70, also on Norfolk church-plate of about the same date, in a shaped shield ; later, the same arms were borne on a plain, angular, heraldic shield with pointed base. Peter Peterson, a Norwich goldsmith of eminence in the reign of Elizabeth, is one of the few provincial craftsmen whose fame as well as name has been handed down to our times ; in 1574 he is found presenting the Corporation with a standing cup gilt, on being excused serving the office of sheriff, and it is probable that the orb and cross within a lozenge often found on Norwich plate was his mark. Norfolk archæologists have collected some few particulars of other less known members of the craft in their county. It is known, for example, that two wealthy goldsmiths of Norwich, John Bassingham and John Belton, occupied the same house successively in that city, and that the mark to be found upon it belonged to one of them, probably the latter, who was buried in the church of St. Andrew, Norwich, prior to 1521, for in that year his wife was buried beside him.\*



A little later than this there must have been a number of goldsmiths in Norwich, the Corporation plate bearing the symbols of several different makers, whilst others occur on the early Elizabethan communion cups in the county. One William Cobbold, a leading goldsmith, is mentioned in the Corporation records for 1581, and a Mr. Skottow as providing beer cups and wine cups in 1634. A date letter was used, at all events from 1564, when the first known alphabet commences : but unfortunately, although a number of dated specimens bearing the c and

---

\* Norfolk and Norwich Archæological Society's Transactions.

D of 1566 and 1567 exist, the writer has been able to find no dated specimens from that time until the year 1632, in which the letter was I; luckily, an L for 1634 is to be found, N is to be seen on an article dated 1636, and R of the same alphabet, on a specimen dated 1640. This points strongly to the use of alphabetical cycles consisting of twenty letters each, as in London, and the Table at the end of this volume has been constructed on this principle, which is no doubt correct.

Another circumstance pointing in the same direction is that an entry in the books of the Corporation of Norwich dated "1624 ultimo Julii" states that by the authority of the Mayor, a mark, viz. the castle and lion, was then delivered to the wardens and searchers of the trade of goldsmiths. It will be noticed that this date happens to coincide with the commencement of a new alphabet in the table. About this time, too, probably on the delivery of this new punch in 1624, the shape of the shield containing the lion and castle was changed, being made somewhat more regular than before, though still shaped out, and the castle was also altered from the rudely outlined building represented on older stamps into a tower of the conventional heraldic pattern.

Norwich seems also to have used various standard marks; at one time it was a double seeded rose, surmounted with a crown. Mr. Octavius Morgan has a spoon stamped in the bowl with that mark just in the place where the leopard's head is found on ancient spoons of London make, from which it may be supposed that it was used as the standard mark. This spoon has the Norwich arms on escutcheon with other marks on the back of the stem.

It is not found on the Elizabethan specimens, but occurs first on apostles' spoons and other plate of the

reign of Charles I. ; it is also found on a cup of 1692. Other specimens of plate, which seem to belong to the interval between those periods, bear a rose-sprig, or else a seeded rose, and a crown on two separate stamps, instead of the usual rose crowned. This is as far as the matter can be carried at present, except to say that the seeded rose mark seems occasionally found on plate of Dutch manufacture, and that it is no doubt a Dutch as well as an English mark ; perhaps it may be put down as the former, when not found in conjunction with the Norwich arms.

The following list of articles may serve as authority for the Table in Appendix B, and for what has been stated as to the Norwich marks :

DATE.	MAKER'S MARK.	ARTICLE.	OWNER.
1565-6	A sun in splendour.	Cup on stem . . .	Lord Zouche.
1566-7	Ditto	Paten, dated 1568 . .	Aylsham, Norf.
Ditto	Ditto	Civic plate, dated 1567	Corp. of Norwich.
Ditto	Orb and cross within lozenge.	Ditto, ditto	Ditto.
Ditto	Ditto	Communion cup, dated 1567.	Buxton, Norf.
Ditto	Ditto	Ditto, ditto	Bressingham, Norf.
Ditto	Ditto	Ditto, ditto	Pulham, Norf.
Ditto	Ditto	Ditto, ditto	Aylsham, Norf.
Ditto	Ditto	Ditto, dated 1568 (formerly at Raveningham, Norf.).	A. H. Church, Esq.
Ditto	A man's head affrontée crowned (?)	Ditto, no date . . .	Newton, Norf.
Ditto	Ditto (?)	Ditto, dated 1568 . . .	Northwold, Norf.
Ditto	A trefoil slipped	Ditto, dated 1567 . . .	Erpingham, Norf.
Ditto	... ..	Ditto, ditto . . .	Cawston, Norf.
Ditto	... ..	Ditto, no date . . .	Booton, Norf.
Ditto	... ..	Ditto, ditto . . .	Earnsham, Norf.

DATE.	MAKER'S MARK.	ARTICLE.	OWNER.
1566-7	A trefoil slipped	Civic plate, dated 1568	Corp. of Norwich.
1567-8	Orb and cross within lozenge.	Standing salt, sur- mounted by statuette ; gift of Peter Reade, who died in 1568 (see Woodcut in Chap. X. art. Salts.	Ditto.
1568-9	... ..	Mount of Stoneware jug	E. James, Esq.
1632-3	2 horses* . .	Communion cup, dated 1632.	Great Melton, Norf.
1634-5	... ..	Paten, dated 1635 . .	Booton, Norf.
1636-7	A bird . . . .	Button-headed spoon, dated 1636.	Rev. T. Staniforth.
1640-1	... ..	Communion cup, dated 1640.	Lamas, Norf.
1692-3	I D. . . .	Fluted porringer . .	R. Fitch, Esq.

## CHESTER.

The goldsmiths of Chester, though not mentioned in 1423, are known to have enjoyed chartered privileges from an early date—local tradition says from the time of Edward I. This seems to some extent borne out by references to ancient charters in the records still preserved at Chester. There is a full list of the members of the guild, including its alderman and stewards, for the year 1585, and a notice of the admission of a brother even earlier, on October 4, 1573. There is certainly reason to believe that a charter granted by Queen Elizabeth was only a confirmation of ancient rights, for there is no mention of the receipt of a charter or of the fresh formation of a company in the records of that date.

Minutes regulating the trade are found entered in the books before we come to the above entry of 1573, and

---

\* Passant counterpassant, the one surmounting the other.

they are presumably of earlier date. One of them ordains as follows :—

“It<sup>m</sup> that noe brother shall delevere noe plate by him wrought unles his touche be marked and set upon the same beffore deleverie thereof upon paine of forfeiture of everie deffalt to be levied out of his goods iij<sup>s</sup> iiij<sup>d</sup>.”

Another quaint notice is to the following effect :—  
“It is agreed by the consent of the Alderman and Steward of the Gouldsmyths that who soe ever shall make the bell that shalbe made against Shrouftide ffor the Sadlers shall have ffor his paines iij<sup>s</sup> iiij<sup>d</sup> and yf any of the Compney shall offend in the premisses shall pay unto the Alderman and Steward ane the reste of the Compney being iij<sup>s</sup> 4<sup>d</sup>.”

“And yt all the oulde bells shalbe broke and not any of the Compney to by any to be new burnished or sould to the peneltie afforesaid iij<sup>s</sup> iiij<sup>d</sup>.”

There are, however, few or no remains of the work of these ancient artificers.

The large silver gilt mace belonging to the Mayor and Corporation, which was given by the Earl of Derby when he was Mayor in 1668, is stamped with a goldsmith's mark and the arms of the city of Chester as they were then borne, viz., three lions ramp., dim., impaled with three gerbes, dim. It bears neither leopards' head, lion passant, nor annual date letter, and the marks which are there have been nearly obliterated when the mace was re-gilt. It is almost too late in the day for the antiquary to suggest that when ancient plate is repaired or re-gilt, silversmiths would be careful not to deface the marks, for many are now past recall. Possibly now that the interest, and therefore value, which attaches to plate of which the precise age and date can be ascertained is better understood, the danger lies in the opposite direction.

On this point the Quarterly Reviewer has taken occasion to make a remark which will be borne out by the experience of every one who has studied the matter, namely, that the region over which the forger seems to have specially delighted to range is England, outside the metropolitan district. The fraudulent worker has availed himself freely of the field afforded by the doubtful provincial marks, and the buyer can not be too much on his guard against being imposed upon by pieces of apparently ancient plate, bearing what purport to be marks of this description.

Returning to Chester, it may be said that its history as an assay town practically commences with its charter from King James II. in 1685. The first notice in the books of the Goldsmiths' Company there of the marks to be used, is of the following year, 1686, a date which barely anticipates the modern re-settlement of 1701.

The following extracts are all that relate to the subject down to 1697, when the ancient offices were extinguished.

1686. Feb. 1st. And it is further concluded that the Wardens' Marks shall be the Coat and crest of the City of Chester\* on two punsons with a letter for the year.
1687. Paid for ye tuches engraving . . . . . 0 12 0  
 ,, for ye three punsons . . . . . 0 00 6
1690. June 2nd. And the same day the letter was changed from A to B, and so to continue for one year.
1692. April. Paid for a puncheon and engraving ye letter c' 1 6
1692. Nov. Paid Mr. Bullen for coper plate and punson . 00 04 00
1694. Paid Mr. Bullen for a new letter punson . . . . . 01 00
1697. Paid for the punson and carriage . . . . . 05 8

This points to the adoption of a date letter in the year 1689, and the regular change of letter each year following. The copper bought by Mr. Bullen, in 1692, might

---

\* For the coat of the city, see opposite page; its crest was a sword erect.

be the very plate that is now preserved in the Chester Assay Office, but none of the punch marks with which it is covered seem referable to an earlier date than 1701.

The alphabet adopted in 1689 was, it is believed, of Roman capitals. They are so given in the minutes, though this is not, of course, conclusive evidence. In any case, it must have come to a premature end with the letter I for 1697-8. This fragmentary alphabet is given after the old Norwich alphabets, in Appendix B.

#### EXETER.

Although there are no records of an assay office at Exeter until the commencement of its modern history, an ancient guild of goldsmiths flourished in that city. Much of the old church and domestic plate of the sixteenth and seventeenth centuries that is still to be found in the counties of Devon and Cornwall bears the old Exeter mark, which was a large Roman capital letter X crowned. Examples of it are not uncommonly found even in other parts of England. Hardly any two marks are exactly alike, some of them being surrounded with a plain, others with a dotted, circle, whilst in later times than Elizabethan the escutcheon follows the shape of the contained letter.

In the sixteenth century, the letter, enclosed in a plain or dotted circle, is usually accompanied by two pellets, mullets, or quatrefoils, one in each side angle of the X, but in the next century these are wanting. In the case of spoons it is always found in the bowls in the usual place.

It is almost invariably accompanied by a maker's mark, which is the whole, or sometimes what seems to be a part,

of the surname, and, in the latter instances, somewhat unintelligible ; for instance, five out of six Elizabethan Communion cups still to be seen at Exeter parish churches, and nearly all of the years 1572, 1573, or 1574, bear the word **IONS** with or without the crowned X, and this same mark is found on many village communion cups of the same date and fashion in Devon and Cornwall.\*

Two stoneware jugs, in the possession of the Rev. T. Staniforth, bear **ESTON** and **F.ASTON** respectively as their makers' marks, whilst a third, formerly in the Bernal collection, bore the word **HORWOOD** ; all these are accompanied with the usual Exeter mark. To another mark, that of one **RADCLIFF**, as in the case of the Elizabethan cups, it is possible to assign a date, for it is found on a cup at St. Petrock's church in Exeter, engraved with 1640, a date which corresponds well with the year 1637 pounced on an apostle spoon with the same maker's mark, in Mr. Staniforth's collection. These last each bear the maker's initials, on a separate stamp, as well as his name in full. One of them may be given as a good example of the Exeter mark of the time ; it is thus,



The other gives the same initials in monogram , instead of with the little flowers between them.

Specimens of the earlier forms of the Exeter mark will be found in the Table at the end of this chapter.

Spoons occasionally bear the initials in the bowl, instead of the crowned X, and have the whole name on the back of the stem ; some seal-headed baluster-stemmed

\* It is, perhaps, the mark of one J. Ons(low).

spoons among the domestic plate still in use at Cotehele, the ancient Cornish seat of the Earls of Mount Edgumbe, bear **TM** in monogram within a dotted circle in their bowls, and **MATHEV** on the stems: on others the

word **BENLY** is to be found, with the Exeter mark in the bowl. **YEDS** occurs on a flat stemmed spoon, and **YB** on an apostle spoon of Mr. Staniforth's, both of which bear the Exeter mark.

It is impossible to say for certain, even after the examination of so many specimens as are described here, whether a date letter was regularly used at Exeter. The stoneware jugs, and the communion cups sometimes bear a letter that might be a date letter, but in many other cases it is not found, and never on spoons. It adds to the uncertainty that on nearly all the communion cups which bear the mark **IONS**, the Roman letter **I** is also found. As they could hardly all have been made in exactly the same year, and as in some instances the maker's initial is certainly found as well as his name, it would be unsafe to say that this letter **I** is a date letter. Further research may clear up this question.

Two general remarks must here be made upon the subject matter of this present chapter: one is, that it must not be supposed that there is not plenty of genuine plate, bearing old English provincial marks to be found in modern collections, and if the writer has based his remarks chiefly on ancient specimens of church plate, and in other cases upon specimens of which it can safely be said that they have never changed hands at all, it is only that the absolute authenticity of the data relied on may be ensured beyond all possible question.

The other remark is a caution that in the case of specimens of provincial make of which the date-letter is doubtful, no help can be obtained from the alphabets of the Goldsmiths' Company in London. It has been suggested by Mr. Chaffers that these letters seem to agree with the dates of presentation on many of the pieces and the style of the workmanship; and he adopts the plan of giving the dates according to the London tables in brackets in describing pieces of provincial plate. The York and Norwich tables now published for the first time, imperfect as they are, are enough to show that this agreement must be in most cases accidental, and that in respect of their date-letters the provincial goldsmiths invariably used different alphabets from those adopted by their metropolitan brethren. They occasionally, in the seventeenth century, sent up their wares to be touched in London, and in that case they seem to have registered the same mark at Goldsmiths' Hall as that by which they were known to the local assay-wardens. Two such instances, both of goldsmiths in the north country, have come under the writer's notice.

#### DOUBTFUL PROVINCIAL MARKS.

There are some few marks of which nothing certain is at present known. All that can be said is, that as they are found on plate, usually spoons, of apparently English make and of the middle of the seventeenth century, the articles bearing them probably escaped more regular marking owing to the social disturbances with which their makers were surrounded.

The best known of such marks is a fleur-de-lis within a plain, or sometimes beaded, circle. It is often found in the bowls of spoons of that date; examples are

in the collections of Mr. Staniforth and Mr. Octavius Morgan.

Another is a small and indistinct mark of a circle crossed and re-crossed with lines, some of them running, like the spokes of a wheel, to the centre. This is found in the bowl of a spoon in the collection of Mr. R. Temple Frere, and of one at Cotehele: both of these have a small sitting figure like Buddha, by way of knop, and both have as maker's mark the letters **RC** with a five-pointed star between them on the back of the stems; a seal-headed spoon also at Cotehele bears the same marks, and 1647 for date pricked upon it.

A third mark of the same kind is formed of four small hearts arranged with the points inwards, so as to form a sort of quatrefoil, whilst other such devices and monograms in great variety occur, sometimes the same monogram in the bowl and on the handle of the spoon, two or even three times repeated in the latter position. Amongst them is occasionally to be recognised the registered mark of some London maker, but so seldom that in most cases they may safely be said to be of provincial origin, and of about the period we have mentioned. Exceptions may of course be found; some few are certainly of the earlier part of the same century; but as a general rule, this class of marks may be referred to the reign of Charles I., or else to the time of the Commonwealth.

The most puzzling doubtful mark that has ever come under the author's notice is on a piece of church plate at Bradford. It bears a catherine-wheel, an italic *h* for date-letter, and as maker's mark the letters **SS** crowned on a shield repeated twice. It is dated 1691, and is almost certainly of York make; the York date-letter for 1690-1, it may be added, is an *h*, and very likely an

italic one. The maker's mark though it is one of those registered at Goldsmiths' Hall, may well belong to a provincial maker for all that. The best suggestion is that the York mark is accidentally omitted, and that the catherine-wheel, which is the well-known armorial bearing of Scot, may be a mark adopted by a silversmith of that name, his initials being **SS**.

It remains to mention in conclusion a very interesting and perhaps unique mark, though it can hardly be called a doubtful one. It will be remembered that no provincial offices seem to have had any right to mark plate after 1697, and the inconvenience to the trade and the public occasioned by this has already been noticed.\* It appears, however, that plate made in the provinces between 1697 and 1701 is not entirely unknown, as the following example will show. It is a saltcellar, about 17 inches high, in the form of a lighthouse, and was formerly amongst the family plate at Tredegar. On the top is a lantern surmounted by a scroll-work and terminating in a vane, and beneath the lantern a dome or cupola above an open arcade with a gallery, within which is the depression for salt, the lantern is perforated for pounded sugar. Beneath this gallery are three stories—one empty, the next has a lid perforated for pepper, and the lowest story forms a larger box, also empty. There is a winding outside staircase, leading from the basement story of masonry to the upper story and gallery, and a little ladder hangs on to the foot of the staircase to reach down to the rock on which the lighthouse is based or the sea. It was for generations supposed to be a model of the lighthouse on an island called the Flat Holme in the Bristol Channel, and it

---

\* See p. 99.

bears for goldsmiths' marks the three words—Britan, Rowe, and Plin<sup>o</sup>, each on a plain oblong punch (like the word Ratcliff on page 111). On closer inquiry it proves to be a model of the first and original Eddystone lighthouse, erected by Winstanley, and first lighted in November 1698. This was much altered and strengthened in 1699, and only three or four years afterwards was swept away by a fearful storm, Winstanley himself and all hands perishing with it. In Smeaton's account of the Eddystone the drawing of the original lighthouse, which did not exist more than a year without alteration, corresponds in every detail with the silver model. The latter may therefore be safely attributed to the year 1698, and the marks will indicate that it was made by one Rowe of Plymouth, of silver of the then new Britannia standard. The piece is thus not only of considerable historical interest, but of great rarity as a specimen of provincial silversmith's work.

The following table gives a summary, in a form convenient for reference, of all that has been said about ancient provincial English hall marks, and some illustrations of those which are of most importance to the collector of old plate :—

TABLE OF MARKS USED BY THE PROVINCIAL ASSAY TOWNS PRIOR TO 1701.

TOWN.	TOWN MARK.	STANDARD.	DATE MARK.	MAKERS' MARK.
YORK.	<p>Double-seeded rose crowned and fleur-de-lis dimidiated in circular stamp.</p> 	None.	Variable annual letter.	Initials or symbol, or the two combined.
NEWCASTLE-UPON-TYNE.	<p>Three castles in shield.</p>  <p>1686. End of 17th cent. Found in 1672.</p> 	<p>A lion passant turned to the right on an oval punch is found in 1672.</p>	Doubtful.	Ditto.
NORWICH.	<p>City arms on shield, being a castle in chief and lion passant in base.</p>  <p>1564. 1624. 1692.</p> 	<p>A seeded rose crowned.</p> <p>Sometimes a crown, and a seeded rose (or else a rose sprig), on separate punches, circa 1660-70.</p> <p>Found 1630-40, and circa 1690.</p> 	Variable annual letter, probably with interruptions.	Ditto.
CHESTER.	<p>Coat and crest of the city on two punches from 1686, viz. 3 lions pass. dimidiated with 3 garbs also dimidiated for arms; and a sword erect, point upwards, for crest.</p>	None.	Variable annual letter from 1689 to 1697.	Ditto.
EXETER.	<p>Letter X crowned (and see p. 110).</p>  <p>1572. 1640.</p> 	None.	Doubtful.	Ditto.

## CHAPTER V.

### THE PROVINCIAL ASSAY TOWNS AND THEIR MARKS SINCE 1701.

The Acts of Parliament establishing them—York—Exeter—Chester—Norwich—Newcastle-upon-Tyne—Birmingham—Sheffield—Table of modern provincial marks.

WE come now to the re-establishment of provincial assay offices in 1701 and 1702 under the circumstances mentioned at an earlier page. The Acts of Parliament\* which appointed York, Exeter, Bristol, Chester, Norwich, and Newcastle-upon-Tyne for the assaying and marking of wrought plate may be taken together. They incorporated the goldsmiths and plate-workers of each place under the name of the “Company of Goldsmiths,” for carrying out their various provisions. No plate was to be made less in fineness than the standard of the kingdom, and the following marks were appointed:—The worker’s mark to be expressed by the two first letters of his surname, the lion’s head erased, the figure of Britannia, and the arms of the city where such plate shall be assayed, and a distinct and variable letter in Roman character, which shall be annually changed upon the election of new wardens to show the year when such

---

\* 12 & 13 Will. III., cap. 4, | Norwich. 1 Anne, cap. 9, New-  
York, Exeter, Bristol, Chester, and | castle-upon-Tyne.

plate was made. Every goldsmith and silversmith in each city was required to enter his name, mark, and place of abode with the wardens, and not to stamp plate with any other mark than the mark so entered.

Of these cities Bristol alone appears never to have exercised the power of assaying plate, though Norwich soon abandoned the privilege. The other cities all carried the provisions of the Act into effect by establishing assay offices, and all of them except York still continue in active operation.

In 1773, after an inquiry by Parliament into the working of these offices, Birmingham and Sheffield were appointed for the same purpose; goods made in these towns having, as it appeared, until that time been sent at great inconvenience and expense to Chester or London to be marked. The provisions of the Act appointing them are, speaking generally, much like those by which the older assay offices were regulated, except that the later provisions are more precise and complete, an advantage to be attributed, it is pertinently suggested by Mr. Ryland in his "Assay of Gold and Silver Wares," to the opposition of the Goldsmiths' Company in London, which was a little jealous of rival offices. Out of this wholesome rivalry arose the parliamentary inquiry and report, without which the statute establishing the offices at Sheffield and Birmingham would have been far less complete and satisfactory.

A few words must be said of each of the provincial offices in turn, except Bristol which may be considered to be disposed of, premising that the later general Acts of the last and present century, regulating the goldsmith's trade, and noticed in the last chapter, apply to all offices alike.

## YORK.

This office has had a somewhat fitful existence. Re-established in 1701, it is mentioned with the rest in the Acts of 1739 and of 1784, although it was certainly not working at the time of the parliamentary inquiry of 1773. At the commencement of the present century its operations were more regular, and there is a record in existence of the work done from 1805—1821.\* From this it appears that duty to the amount of about £300 a-year was paid through the York office for work sent to be assayed by some four or five silversmiths, the articles made by them consisting of household plate, now and then some articles of communion plate for a York church, and some wedding rings; “a coffin plate” is mentioned more than once. Later on, in 1848, it is again to be heard of, but working as before on a very small scale. A return then obtained shows it to have assayed on an average no more than 2,000 ounces of silver, besides an insignificant quantity of gold in the five preceding years; and in 1856 the office had practically ceased to exist. The annual date-letter seems to have been changed regularly this century up to the discontinuance of the office, but owing to the loss of its books and the small quantity of work done, it is hopeless to attempt any list of the letters used from 1701 to nearly the end of the century.

The distinguishing mark of the York office was a shield of the arms of the city, which are five lions passant on a cross.

The usual Britannia standard marks and Roman capitals for date-letters were used from 1701 to 1720; and after-

---

\* One of the Register Books of the Assay Office is now in the possession of Canon Raine, who has kindly furnished the following notes from it.

wards from the time of the restoration of the old sterling standard for silver in the latter year until about 1847, York, like some of the other provincial assay towns, used the leopard's head, but without any very good reason after 1739, though the practice is defensible until then according to the wording of the Act which restored the old standard.

A well-known legal authority characterises the addition of the leopard's head mark in these cases as an unnecessary incumbrance ; \* and from 1739 this is clearly the case. The Act of 1720 restoring the old sterling standard with its proper marks says nothing about the provincial offices, which accordingly adopted the ordinary London marks ; but in 1739 these matters were further regulated, and standard gold and old sterling silver were to be marked "as followeth (that is to say) with the mark of the maker or worker thereof, which shall be the first letter of his Christian and surname, and with the marks of the Company of Goldsmiths in London, viz., the leopard's head, the lion passant, and a distinct variable mark or letter to denote the year in which the plate was made ; or with the mark of the worker or maker, and with the marks appointed to be used by the assayers at York, Exeter, Bristol, Chester, Norwich, or Newcastle-on-Tyne." A reference to the Acts of Will. III. and Anne shows the marks so appointed to be the arms of the cities, and a variable mark or letter, which from 1720 should have been used in conjunction with the mark of the maker.

---

\* Tilsley's "Stamp Laws."

## EXETER.

This city availed itself forthwith of the powers conferred upon it in 1701, and its office has been actively at work ever since. Eleven goldsmiths met on August 7th 1701, and proceeded to elect William Ekins and Daniel Slade as their first wardens: steps were taken to procure a convenient house for an assay office, resolutions for its management passed, and punches for marking plate ordered in November, one Edward Richards having been appointed assay-master in the preceding month, an office which he seems to have held till January 1707-8.

Early in the following year such goldsmiths of Devon, Cornwall, Somerset, and Dorset, as had not yet entered their marks, were notified that they were ready to assay plate according to the Act of Parliament.

The distinguishing mark of the office is a castle of three towers. At first the mark used was a somewhat bold one, the two outer towers, which are lower in the shield than the central one, are bent inwards towards it, and the shield is shaped, but after 1709, or thereabouts, the shield was reduced in size, and was made of the ordinary plain angular heraldic pattern; and the towers are smaller and upright; in the case of both the shields there is what might be taken for a small flaw running from the central tower to the bottom of the shield; this in reality denotes the partition *per pale* of the field on which the triple castle of the city of Exeter is borne.

The minutes of the year 1710 give the first actual mention of the alphabetical date-letter which was for that year K; we may say, therefore, that the first alphabet used was one of Roman capitals, and commenced on Michaelmas Day, 1701, in which year the observance of the Act became obligatory. The letters A and B are

found in ornamental or shaped shields. The letter is now changed on August 7th. It will be seen from the table of letters at the end of this volume that Roman letters, capital or small, were used until the commencement of an alphabet of old English capitals in 1837; we shall also notice that since 1797 the same letters have been used as at the Goldsmiths' Hall in London. We have given the letters just as they are written in the minute book, thinking it the safest course to adopt, even though they may not be exact facsimiles in all cases of the punches used. The letters for the present century, and perhaps a longer period, have been in square shields with the corners slightly cut off, or sometimes with the upper corners of the shield cut off and the lower end rounded as best suited the letter enclosed.

The early makers' marks were, in compliance with the Act, the first two letters of the surname, but, most unfortunately, a leaf is now missing from the Company's record book which contained the first twenty-three entries; the earliest of those left is the twenty-fourth, entered on Nov. 13th, 1703, and is that of "Mr. Peeter Eliot of Dartmouth," whose mark was to be **EL**.

Other marks follow at the rate of one or two in each year, entered by goldsmiths residing at Launceston, Plymouth, Dunster, Truro, and other places as well as Exeter itself, some examples of which may be given, viz:—

May 8, 1704.	Richard Wilcocks of Plymouth, <b>Wj</b>
Ditto.	Mr. Richard Holin of Truro, <b>HO</b> and a crown.
1704.	Edward Sweet of Dunster, <b>SW</b>
	Richard Vavasor of Tottoness, <b>VA</b>

In 1723 may be noted an instance of the change to the initials of the Christian and surname in the case of John Elston junior, of Exeter, whose mark, entered in

that year, was *JE* under a small heraldic label on a shield. An example of his work remains in the shape of a plain two-handled cup of 1725, at the Baptist Chapel in South Street, Exeter, of the congregation of which he was a member.

Some rites and ceremonies took place on the initiation of new members of the Company, for, say the minutes of Aug. 7th, 1767, "at this Court appeared Mr. Thomas Kaynes and Mr. Richard Freeman, Paid their coltage, and were duly shod."

From the parliamentary return of 1773 we find that the Company then consisted of five members, (but seventeen plateworkers' marks were registered, being those of tradesmen residing at Plymouth and Dartmouth, as well as Exeter itself), and that the average weight of plate assayed in each of the seven preceding years was about 4479 oz. According to the later return of 1848, the office was carrying on an extensive business, more, in fact, than any other provincial office except Sheffield. It had stamped, in that year, no less than 44,451 oz. of silver, besides 266 oz. of gold. In 1856 its business had somewhat increased, but almost all its work came from a single firm at Bristol.

Except for the city arms, the marks of Exeter are the same as those given in the table for York; and as at York the Exeter office adopting the leopard's head in 1720, continued its use long after the passing of the Act of 1739. It may be again remarked here that the retention of that mark after 1739 by those offices was probably owing to a misinterpretation of the Act of that year, which no doubt intended to confine the use of the leopard's head for the future to London. It was used at Exeter on an unusually large oblong stamp, and forms a fine bold mark; indeed, this may be said of all the

punches employed in this city, the lion's head erased being of large size, and the Britannia on a rectangular punch as bold in its way as that adopted for the leopard's head crowned in 1720. This last was still in use in 1773, but it has been discontinued now for many years. The date of its discontinuance is not recorded in the books of the company, and is unknown.

#### EXAMPLES OF MODERN EXETER PLATE.

- 1701. Flat-stemmed spoon. Rev. Canon Raine.
- 1702. Large paten or ciborium with cover. St. Martin's, Exeter.
- 1704. Straining spoon. St. Petrock, Exeter.
- 1706. Plain alms dish or paten. St. Mary Arches, Exeter.
- 1709. A pair of communion cups and covers. St. Stephen's, Exeter.
- 1712. Flagons. St. Sidwell's, Exeter.
- 1714. Large paten on foot. St. David's, Exeter.
- 1718. Two-handled cup and cover. St. David's, Exeter.
- 1729. Small communion cup for the sick. St. Martin's, Exeter.
- 1730. Straining spoon. Exeter Cathedral.
- 1748. Small paten on foot. St. Martin's, Exeter.

#### CHESTER.

Here, too, the office established in 1701 has been at work ever since, though sometimes on a small scale; the growth of Liverpool and Manchester has not added as much as might have been supposed to its work in recent times. Its date-letters, as in the case of the other provincial offices, commence with the Roman capital A in 1701, and they have been changed regularly every year on July 5th, until 1839, since which time the change has been made the same day in August. Its business was at one time very small, dwindling from 824 oz. in 1766, to no more than 161 oz., or the weight of a single salver of moderately large size, in 1769; but a great increase seems then to have suddenly taken place, for, in 1770, 1771, and 1772 it stamped about 2,200 oz. a year. The

Company consisted of nine goldsmiths and watchmakers in 1773, and seventeen plateworkers' names had been entered there from Manchester, Liverpool, Shrewsbury, Birmingham, Chester, and Warrington.

The fidelity and skill with which the operations of the office were conducted, secured the special commendation of the parliamentary committee in that year.

At the date of the next inquiry, in 1848, it appears to have again been doing but little business ; 656 oz. had been the greatest total weight of silver stamped as liable to duty in any of the five preceding years, to which must be added an average of about 200 oz. of gold wares. It however received from Liverpool and from a maker at Coventry a large number of watch cases for assay, which did not increase the duty payable through the office, though it added greatly to the business done in it. In 1855 it was stamping some 25,000 oz. annually of silver, and 10,000 oz. of gold of this description of wares.

Its distinguishing mark was at first a shield bearing the city arms of three lions passant guardant dimidiated, *per pale* with three garbs also dimidiated. These were changed in the latter part of the last century for a dagger erect between three garbs ; but it is known that the Goldsmiths' Company continued the use of the old arms many years after the city had adopted the new coat. It seems somewhat uncertain in what year the new coat first found favour at the Hall ; the present assay master is of opinion that the change was made in the year 1784 or thereabouts, and this is corroborated by the occurrence of the letter "i," which appears to be the letter for that year, accompanied sometimes by the old and at other times by the new arms. The other marks have corresponded with those of the other provincial

towns, the leopard's head having been used from 1720—1839, when it was discontinued.

Partly owing to the smallness of the business done at Chester, and partly owing to the loss of one of the books which contain the records from 1803 to 1818, it is a matter of some doubt and difficulty to give a list of the date-letters used. Those from 1701 to 1726, and from 1818 to the present day, are recorded, but in the interval between 1726 and 1818 the only information the books afford is that from 1726 to 1803 they were regularly changed. Happily, however, the letters for certain years are known in other ways, such as the italic *M* for 1738–9, the Roman capital *U* in the next alphabet for 1772–3, and the small Roman *i* is found without the king's head, and also with the king's head in intaglio. This last must therefore almost certainly be the letter for 1784; and it would seem to indicate that at Chester the preceding alphabet was shortened by two letters, and a new cycle commenced in 1776 with the same letter as that used in London; this uniformity of practice has not, however, been maintained. The evidence of the marks found on a number of undated specimens of plate corresponds with that afforded by the fixed points mentioned; and our table will be practically a safe guide to the Chester date-letters. It will of course be seen that the lengths of the alphabets have necessarily had to be cut to fit, but the position of any given letter will not be affected by more than a year, and the uncertainty occasioned is therefore of comparatively little consequence.

#### EXAMPLES OF MODERN CHESTER PLATE.

1704. Large oval snuff-box, dated 1704. Corporation of Chester.  
Do. Communion cup. Worthenbury, Wrexham.  
1709. Silver oar. Corporation of Chester.  
1713. Communion cup and flagon, dated 1716. St. Peter's, Chester.

1713. Spoon, dated 1715. Corporation of Chester.  
 1714. Paten. St. John's Blue Coat School, Chester.  
 1715. Communion plate. St. Mary's, Chester.  
 1717. Alms dish, dated 1719. St. John's, Chester.  
 1718. Communion cup, dated 1720. St. Bride's, Chester.  
 1722. Punch ladle, dated 1722. Corporation of Chester.  
 1723. Punch ladle, dated 1724. The Duke of Westminster, Eaton House.  
 Do. Paten. St. Michael's, Chester.  
 1728. Cup. T. Hughes, Esq.  
 1730. Silver seal. Corporation of Chester.  
 1738. Paten, dated 1737. Chester Cathedral.  
 1769. Sugar ladle. W. W. E. Wynne, Esq., Peniarth.  
 1772. Date letter U. Report of Parliamentary Committee.

#### NORWICH.

As to modern Norwich, nothing seems to be known except that on July 1st, 1702, one Robert Harstonge was sworn in assayer of gold and silver plate to the company of goldsmiths in that city. This is the only evidence at all that any step was taken to put in force the powers of the Act of Will. III.; it is clear that as far as Norwich is concerned, the privileges conferred by it soon fell into disuse, and for a very long time past no plate has been assayed there.

#### NEWCASTLE-UPON-TYNE.

Although this city was one of those anciently appointed to have a touch of its own, it was not included amongst the offices re-established in 1701. Its claims were however made good in 1702, upon a representation apparently of its ancient rights and of the ruin impending over its goldsmiths and their families in consequence of its omission from the list. A company was then established in the same manner as in the case of the other towns: its first assay master was elected June 24th, 1702; and its annual date-letter runs regularly from 1702

onwards to the present time, being changed on May 3rd. Roman capitals were first used, and then capital letters of various descriptions, until 1815, when a small letter (Roman) was introduced. In 1773 it shared with Chester the praise bestowed on the well-conducted operations of the goldsmiths' companies in these two cities, but the company consisted of three persons only. There were, however, nine marks registered, their owners residing at Newcastle itself, Durham and Sunderland, and it then stamped about 12,000 oz. of silver per annum, but no gold. It was doing much the same amount of business in 1848, and also in 1856, when such matters were again made the subject of Parliamentary enquiry.

The Newcastle mark is a shield with three towers or castles upon it, being the arms of the city, and is found at first upon an ornamental shield, afterwards upon one of a heart-shape, and still later upon a shield with a pointed base almost the shape of an egg. The other marks used are the same as those of the other provincial towns, the leopard's head crowned having been used from 1720. It is now the only provincial town using that mark.

The Roman capital letter S for 1784 is found with and also without the Sovereign's head, which last is in intaglio when it occurs on plate of 1784-5 or 1785-6, as it is on London plate of the same years.

#### EXAMPLES OF MODERN NEWCASTLE PLATE.

- 1721. Communion flagon. Otley, co. York.
- Ditto. Communion cup. Gateshead.
- Ditto. Communion plate, dated 1722. St. John's, Newcastle.
- 1724. Communion cup (Britannia standard marks). Croft, co. York.
- 1738. Hand candlestick. Ravensworth Castle.
- 1746. Communion flagon, dated 1746. Holy Trinity, Goodramgate, York.

1759. Communion flagon. Calverley, co. York.  
 1774. Ditto, dated 1776. St. Andrew's, Newcastle.  
 Ditto. Communion paten. Bothal, co. Northumberland.  
 1783. Communion cup, dated 1784. Ovingham, co. Northumberland.  
 1784. Communion flagon, dated 1785. Gateshead.  
 1787. Communion paten, dated 1788. St. Andrew's, Newcastle.

#### SHEFFIELD AND BIRMINGHAM.

Lastly we have Sheffield and Birmingham, established by an act of 1773 as the result of the parliamentary enquiry to which we have so frequently referred. This Act\* enabled them to assay silver goods only, but Birmingham was further empowered to stamp gold in 1824,† by the Act under which that office is now regulated, and by which so far as Birmingham is concerned, the earlier Act of 1773 was repealed. At Sheffield silver only is assayed to the present day. A district of thirty miles radius round the town was assigned to Birmingham, and one of twenty miles to Sheffield for the better support of the offices.

Owing to their recent establishment their work has of course not yet had time to acquire any archæological interest, but their marks are—the maker's which is to be the first letters of his christian and surname, the lion passant, a distinct variable letter to be changed annually upon the election of new wardens for each company, and the mark of the company. This mark is a crown in the case of Sheffield, whilst an anchor distinguishes articles assayed at Birmingham. For silver of the higher standard, the Britannia stamp alone, unaccompanied by that of the lion's head erased, has been used by these offices. The Birmingham date letters have been regular alphabets, but at Sheffield for the first half century the

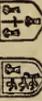
---

\* 13 Geo. III. cap. 52 (local). | † 5 Geo. IV. cap. 52 (local).

letters were selected at random; since 1824 however both have used regular alphabets, though Sheffield has here and there omitted some letters. In both cases the letter is changed in July, at Sheffield on the first Monday in that month, on which day the annual meeting of the company is held. These offices have both carried on an extensive and well conducted business, earning the commendation of those whose duty it was to report upon the working of the provincial assay offices, before a select committee of the House of Commons which sat in 1856. The Diet is sent up from both Sheffield and Birmingham to the Mint for trial annually as their Act directs. This is one of the improvements and safeguards owed to the more modern legislation under which they were established. The other provincial offices are only liable to the obligation of sending their diet up to the Mint if required to do so, and it appeared in 1856 that it had never been sent for within living memory from any of them.

The following tabular summary of the marks dealt with in this chapter, is constructed on the same plan as the tables already given on pages 59 and 117:—

TABLE OF MARKS USED BY THE PROVINCIAL ASSAY OFFICES SINCE 1701.

OFFICE.	QUALITY.	STANDARD.	DATE.	DUTY SINCE 1784.	MAKER.	TOWN MARK.	
YORK.	Silver, N.S.	Lion's head erased.	Variable annual letter.	Sovereign's head.	Initials, viz.: 1701—1720 two first letters of surname. 1739 onward, first letters of Christian and surname.	City Arms; 5 lions passant on a cross 	
	Ditto, O.S., since 1720.	Leopard's head crowned.*					Britannia Lion passant. Ditto.
	Gold, 22-c., till 1844.	Ditto.					
EXETER.	Silver, N.S.	Lion's head erased.	Ditto.	Ditto.	Ditto.	City Arms; a castle with 3 towers. 	
	Ditto, O.S., since 1720.	Leopard's head crowned.†					Britannia Lion passant. Ditto.
	Gold, 22-c., till 1844.	Ditto.					
CHESTER.	Silver, N.S.	Lion's head erased.	Ditto.	Ditto.	Ditto.	City Arms, 1701—1784. 3 lions passant dim., impaled with 3 garbs dim.; 1784 onwards, sword erect between 3 garbs. 	
	Ditto, O.S., since 1720.	Leopard's head crowned.‡					Britannia Lion passant. Ditto.
	Gold, 22-c., till 1844.	Ditto.					

\* Discontinued about 1847.

† Discontinued about the end of the 18th century.

‡ Discontinued in 1838.

TABLE OF MARKS USED BY THE PROVINCIAL ASSAY OFFICES SINCE 1701.—*continued.*

OFFICE.	QUALITY.	STANDARD.	DATE.	DUTY SINCE 1784.	MAKER.	TOWN MARK.
NEWCASTLE-UPON-TYNE.	Silver, N.S.	Lion's head erased.	Variable annual letter.	Sovereign's head.	Initials (see preceding page).	City Arms; 3 castles.
	Ditto, O.S., since 1720. Gold, 22-c., till 1844.	Leopard's head crowned. Ditto.				
BIRMINGHAM, since 1773.	Silver, O.S.	...	Ditto.	Ditto.	Ditto.	An anchor.
	Ditto, N.S. Gold, since 1824.	As in London; but anchor instead of leopard's hd. cr.				
SHEFFIELD, since 1773.	Silver, O.S. Ditto, N.S.	Lion passant. Britannia. ...	Ditto.	Ditto.	Ditto.	A crown.

N.B. As to Gold.—Since 1798, 18 carat gold has been allowed, to be stamped with a crown and 18 for standard marks, the other marks as given above.  
 Since 1844, 22 carat gold has borne a crown and 22 for standard marks, instead of the standard marks given above.

In 1844, 3 lower standards { 15 carat } to bear { 15 and '625 } respectively, together with date, maker's and of gold were authorised { 12 carat the 12 and '5 } for standard town marks, but without the sovereign's head, as not paying duty. as follows, viz.:— { 9 carat } figures { 9 and '375 } marks;

## CHAPTER VI.

### SCOTLAND.

Scotch legislation—The Edinburgh goldsmiths—Their marks, deacons, and assay masters—Old provincial marks—Modern Glasgow—Table of Edinburgh and Glasgow marks.

IN Scotland attention was paid at an early period to the fineness of wrought gold and silver and steps were taken by the legislature to prevent frauds in the working of those metals.

For in the reign of King James II., A.D. 1457\* a statute was passed by the parliament of Scotland, enacting that “anent the reformation of gold and silver wrocht be Goldsmithes, and to eschew the deceiving done to the kingis lieges, there sall be ordained in ilk burgh, quhair Goldsmithes workis ane understandard, and a cunning man of gude conscience quhilk sall be Deakone of the craft. And quhen the warke is brocht to the goldsmith and it be gold, what gold that beis brocht till him he sall give it foorth again in warke na war nor xx grains, and silver xi grains fine.† And the said Goldsmith sall take his warke or he give it foorth and passe to the deakone of the craft and gar him examine

---

\* Fourteenth Parliament, VI. of March, 1457. 65. Of the Deakon of Goldsmithes; and of the marking of their warke.

† That is: 20 grains or parts of fine gold in 24; 11 of pure silver in 12.

that it be sa fine as before written. And the said deakone sall set his marke and taken thereto togidder with the said Goldsmithes. And gif faulte be founden therein afterwards, the deakone aforesaid and Goldsmithes gudes sall be in escheit to the King, and their lives at the kingis will and the said deakone sall have to his fee of ilk ounce wrocht an penny. And quhair there is no Goldsmithes bot ane in a towne, he sall shew that warke takened with his awin marke to the head officiates of the towne quhilkis sall have a marke in like maner ordained therefore and sall be set to the said warke. And quhat Goldsmith that givis foorth his warke utherwaies then is before written his gudes sall be confiscat to the King and his life at the Kingis will." We have thus early, therefore, a maker's mark established and in addition to it, a deacon's mark in towns where goldsmiths are established, or a town mark in places where but a single goldsmith resides.

In 1483 the thirteenth parliament\* of the next reign, that of James III., further ordains as follows: "that for the eschewing of the great damage and skaithes that our Sovereign Lordis lieges sustein be the goldsmithes in the minishing the fines of the silver warke that fra thine furth there be in ilk burgh of the realm quhair goldsmithes ar, ane deakon and ane searchour of the craft. And that ilk goldsmithes warke be marked with his awin marke, the deakone's marke and the marke of the Towne of the finesse of twelve-penny fine. And quhair there is ony sik warke within the said finesse, the warke to be broken the workman to upmake the avail of the finesse aforesaid, and the said workman to be punished therefore at the King's will."

---

\* XXIV. Feb., 1483. 96. Of Goldsmiths.

It further provides that no goldsmith be a master, nor hold open booth unless he be admitted by the officers of the craft and the whole body of it. This same year we come to the grant by the Town Council of Edinburgh, of certain privileges to the goldsmiths and members of some other trades, all being included under the name of "Hammermen," in answer to a petition in which they complained of infractions upon the "auld gude rule" of their craft.

Next follows, in 1489, another statute,\* to the same effect as the earlier ones, providing "that each goldsmith was to have ane special marke, signe and taiken to be put in his said warke quhilk he makis. And they samin warkes to be of the fines of the new warkes of silver of *Bruges*. And that there be ane deakon of the craft of goldsmithes quhilk sall examine the said wark and fines thereof and see that it be als gude as the said wark of *Bruges*. And thereafter the samin deakon to put his marke and signe on the said warke, and to answer thereupon his life and gudes. And as touching the warke of gold, that it be maid als fine as it is first molten in the presence of the awner, like as the touch and assaie given to him quhen it is first molten."

In 1555, an Act † to regulate "the finesse of goldsmith's warke and the marke thereof" proceeds:—"Forasmuch as there is great fraud and hurt done unto the lieges of the realm by goldsmiths that make silver and gold of no certain finesse but at their pleasure, by which there is some silver warke set furth of such baseness of alloy, viz., of six and seven penny fine against the public

---

\* James IV. Second Parliament, | † Mary, Sixth Parliament, XX.  
XV. Feb., 1489. 13. Of Goldsmithes. | June, 1555.

weal of the realm, it is ordained that na goldsmith make in warke nor set foorth either of his awin or uther mennis silver under the just finance of elleven pennie fine under the paine of death and confiscation of all their gudes moveable. And that everie goldsmith marke the silver warke with his awin marke and with the townis marke. . . . And als that na goldsmith make in warke or set furth of his awin or uther mennis gold under the just finesse of twentie twa carat fine under the pains afore-said."

Then come letters patent of King James VI. granted in 1586, and ratified by parliament in the following year, to the deacon and masters of the Goldsmiths' craft in Edinburgh, which gave further effect to these statutes by empowering that body to search for gold and silver work, and to try whether it were of the fineness required by law and to seize all that should appear deficient: this gave them a monopoly of their trade and the entire regulation of it, separating them finally from all association with the "hammermen" or common smiths. The working rules of the craft received in 1591 the ratification of the Town Council, but they contain no further mention of marks to be used. We may remark that George Heriot, a name so well known in the mystery, was "deykin" of the goldsmiths in Edinburgh that same year. This most distinguished of all the Scotch goldsmiths was born in 1563, and was eldest son of another George Heriot, who belonged to the company of goldsmiths in Edinburgh. The younger Heriot has already been mentioned, but it may be interesting to note in this chapter that his father, who died in 1610, was also a man of eminence, having been a commissioner in the convention of estates and parliament of Scotland, and a convener of the trades of Edinburgh at five different

elections of the council.\* Lastly the Charter of Incorporation of the Goldsmiths of Edinburgh, granted by James VII., in 1687, confirms their previous privileges, and extends their powers over the whole kingdom of Scotland.

It seems clear that at this time but little plate, and henceforward none at all, was assayed, except in Edinburgh, until the establishment of the office at Glasgow in the present century. In earlier times several towns used marks in compliance with the early acts of parliament, but few instances of plate bearing them are now to be found : such as there are will be noted presently.

The earliest marks therefore were the maker's and deacon's punches only, to which the mark of the town is added in 1483 ; though we must not forget as a piece of antiquarian information, the mention of a town mark as early as the Act of 1457.

The introduction of a variable date letter seems nearly coincident with the granting of the charter of James VII., the first mention of it being in Sept. 1681, when a small black letter **a** was adopted as the letter for the ensuing year. It has been changed regularly ever since on the first hall day in October.

In the Goldsmiths' books, there is a wonderfully consecutive record of the date letters used from that time forward, but no note of the shape of the shields surrounding them, except for impressions from the actual punches used in the earliest cycle, which are struck upon the pages containing the minutes.

A new and carefully corrected Table has been prepared expressly for this volume, by Mr. James H. Sanderson, well known as one of the best authorities on

---

\* Hone's "Every Day Book," ii., 747.

the subject of Scotch plate, who has also furnished the author with a quantity of information as to provincial marks in Scotland, and biographical notes of the deacons with their marks.

We have now enumerated four of the marks to be found on plate assayed in Edinburgh, the maker's, the deacon's, the castle, and the date letter. Two others have to be mentioned, one an alteration, and the other an addition. In 1759, the deacon's mark was abolished, the standard mark of a thistle being substituted for it, and in 1784, as in England, the sovereign's head was ordained as a duty mark.

Returning to the course of legislation there is nothing to notice, and the old laws seem to have remained in force, until the date of the general enactment\* which now, to quote from its title, fixes the standard qualities of gold and silver plate in Scotland, and provides for the marking and assaying thereof. Its provisions much resemble those of the Acts establishing the more modern of the English provincial assay offices, except as regards the standard and the city mark. It prohibits the sale not only of plate manufactured in Scotland, but of any plate without the marks of one of the Scotch assay offices, so that no plate made in London or elsewhere out of Scotland can be sold in Scotland, unless it be re-assayed and stamped at the Edinburgh or Glasgow offices. Of the Glasgow office, established in 1819, presently.

The Act recapitulates the marks to be used, and they are as follows :—

For *gold* of 22 carats, the five stamps of which mention has been made—the maker's initials, the town, the standard, the duty, and date marks.

---

\* 6 & 7 Will. IV. c. 69.

For *gold* of 18 carats, the same, with the additional stamp of the figures 18.

For *silver* of the old standard, the same stamps as for gold of 22 carats.

For *silver* of the new standard, the same stamps, with the additional mark of Britannia.

It may be remarked that the higher standard silver, has been but little used in Scotland.

To sum up in chronological form, the Edinburgh marks are :—

1. Maker's mark, from 1457.
2. Standard mark, being deacon's initials from 1457 to 1759, when the thistle was substituted for it.
3. The town mark of a castle, from 1483.
4. The date letter, from 1681-2.
5. The duty mark of the sovereign's head, from 1784, as in England.

We now propose to give a few of the more interesting examples of Edinburgh hall-marks, from 1618 to 1778, with short notices of the makers, deacons, and assay masters of that period. The marks are numbered so as to correspond with the biographical notes which belong to, and follow them; and it must here be noted that after the year 1633, there is a blank in the records for nearly forty years, which renders it a matter of difficulty to identify the names of the makers with their respective marks. It also appears that unless the deacon was popular with the craftsmen, he did not get elected to serve a second year.

1.—1618.	Gilbert Kirkland.				
2.—1628.	George Robertson.				
3.—1633.	Trinity College Church plate.				
4.—1633.	George Crawford.				
5.—1642.	Tolbooth Church plate, Edinburgh.				
6.—1650.	Currie Church pl., near Edinburgh.				
7.—1657.	Dunbar Church pl.				
8.—1677.	Alexander Reed.				
9.—1692.	Robt. Ingles.				
10.—1700.	Dunblane Church plate.				
11.—1717.	Patrick Turnbull.				
12.—1728.	Wm. Ayton.				
13.—1735.	James Kerr.				
14.—1746.	Edward Lothian and Hugh Gordon.				
15.—1760.	Robt. Gordon.				
16.—1778.	Patrick Robertson.				

1. *Gilbert Kirkland* was deacon of the Goldsmiths' Craft in the year 1623-4 and again in 1636. He made the Fyvie parish communion plate (Aberdeenshire) in the year 1618, and that of the parish of Marnock in 1636; we have his punch four times between those dates.

The deacon's mark I·L occurs three times, between 1618 and 1640; his name unknown.

2. *George Robertson* was master of the Cuinziehous (coining-house), and made the Mace belonging to the city of Edinburgh in the year 1617. Between that date and 1650 we have his punch six times, as the maker of church plate.

The deacon G, name unknown. We find his punch on church plate nine times between 1617 and 1650. It appears on the Edinburgh Mace, just mentioned, of 1617, see also the following example.

3. Maker's name unknown, but is found on several examples in 1633, including the plate in the Tron Church and the Torgue Church.

The deacon's mark is the same as in the preceding instance.

4. *George Crawford* was deacon of the craft in the year 1622, and again in 1633; we have his punch three times on church plate, from 1646 to 1650. He made the Newbattle Church plate in 1646, and some old Grey Friars church plate in 1649.

The deacon's monogram we have five times between 1629 and 1646, name unknown; it occurs on the Dunfermline plate in 1629, on the Haddington Church plate in 1646, and in connection with the mark of George Robertson on an alms-dish now at St. Patrick's Church, Brighton, but formerly the property of the church of Duffus, co. Elgin.

5. *From the Tolbooth* parish communion plate (Edinburgh). The maker PB crowned. We have this punch four times between the years 1640, when it occurs on the Dalkeith church plate, and 1662.

The deacon's punch we have seven times between 1640 and 1650. It occurs with the same maker's mark on the Dalkeith plate and with a different maker's mark on that of the High Church, Edinburgh, of 1643. Both maker's and deacon's name unknown.

6. *From the Currie* parish communion plate, believed to be of 1650, both maker's and deacon's name unknown.

7. *Dunbar parish* church communion plate, maker's punch known from 1644 to 1657.

Deacon's punch known only for two years from 1657; both names unknown.

8. *Alexander Reed* (with a crown over his initials) was deacon of the craft in 1677-8, and made, at that time, some of the Pittenweem parish church plate (in Fifeshire).

The deacon's initials, also crowned; we have his punch five times between the years 1667 and 1681; his name unknown.

9. *Robert Ingles* was deacon of the craft in 1691, and again in 1701; we have his punch seven times, as a maker, between the years 1692 to 1719.

The deacon's, or rather in this case, the assay master's mark is B in a shaped border; we have his punch twenty times between the years 1681 and 1700. From this time a date letter appears.

10. *From Dunblane* parish church communion plate. Maker's name unknown. He appears as a maker five times between the years 1685 and 1702, and as assay master sixteen times from 1698 to 1708: for the assay master see No. 9 as above.

11. *Patrick Turnbull* who was maker and deacon of the craft in that year, as found on the Legerwood parish church communion plate.

12. *William Ayton* who was deacon of the craft in the year 1730-1. We have his punch four times between the years 1729 and 1733. The assay master EP seems to have held that office from 1708 to 1729. During that period we have his punch six times as a maker, and twenty-four times as assay master; his name unknown.

13. *James Kerr* was deacon of the craft three times, and for two years at each time, in the years 1734-5, 1746-7, and in 1750-1. He was also a Member of Parliament; we have his punch six times between the years 1723 and 1735.

The deacon AU seems to have held the office of assay master from 1729 to 1737. During that period we have his punch twelve times as such.

14. *Edward Lothian* was deacon of the craft in the years 1742-3, and from the Hammermen's Arms (a hammer with Imperial Crown) which the device over his initials is intended to represent, he had been a member of that corporation; we have his punch both as maker and deacon, in all five times, from 1744 to 1760, and then with the standard mark (The Thistle) introduced in 1759, instead of the deacon's or assay master's mark, as in the next example.

The assay master, *Hugh Gordon*, was deacon of the craft in 1732-3, and seems to have been in office from 1737 to 1756. During that period we have his punch sixteen times.

15. *Robert Gordon*, with his initials crowned, was deacon of the craft in 1748-9; we have his punch three times between the years 1744 and 1760. The Castle

and Thistle in a square punch differs a little at this date from the punches used a few years later.

16. *Patrick Robertson* was deacon of the craft in the year 1754-5, and again in 1764-5; being two years in office each time; we find his punch fourteen times as maker between the years 1766 and 1790.

CHRONOLOGICAL LIST OF SPECIMENS OF SCOTCH PLATE WHICH HAVE SERVED AS AUTHORITY FOR THE DATE LETTERS.

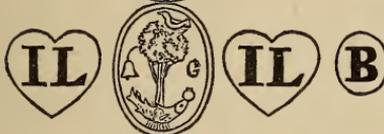
- 1682-3. Jug—the late Lord Murray.  
 Ditto. Duddingston Church plate, dated 1682.  
 Ditto. Tron Church, Edinburgh, baptismal basin.  
 1685-6. Auchtermuchtie communion cups, dated 1686.  
 1689-0. Benholm Church plate, dated 1690.  
 1690-1. Temple Church, Edinburgh, dated 1689.  
 1692-3. Benholm Church plate, dated 1693.  
 1693-4. Trinity College Church plate, dated 1693.  
 1698-9. Ditto ditto dated 1698.  
 1701-2. New North Kirk communion cups, dated 1702.  
 Ditto. Dalmeny Church plate, presented by Lord Rosebery, 1702.  
 1703-4. New North Kirk communion cups, dated 1704.  
 1704-5. Carmichael Church plate.
- 
- 1706-7. Old “Grey Friars” baptismal laver, dated 1649, “Wil. Neilson, Deon of Gild,” renewed 1707.  
 1707-8. Lady Yester’s communion cups, dated 1708.  
 — New North Kirk baptismal laver, dated 1708.  
 1708-9. Eddleston communion cups, dated 1709.  
 1716-7. Abbotshall (near Kirkaldy) Church plate, dated 1717.  
 1717-8. Legerwood Church plate, dated 1717.  
 Ditto. Errol Church plate, dated 1718.  
 1718-9. Galashiels Church plate, dated 1719.  
 1719-0. Punch bowl of the Royal Company of Archers, dated 1720.  
 1720-1. Pencaitland Church plate, dated 1721.  
 1721-2. Kelso Church plate, presented by Christiana Kerr, “widdow of the Master of Chatto and Frogden, 1722.”  
 1722-3. Spoons. Alexander Drysdale, Esq.  
 1726-7. Forteviot (Perth) Church plate, given 1727.  
 1729-0. St. Ninian’s Church plate.
- 
- 1732-3. Kincardine Church plate, given 1733.  
 1743-4. Silver club, the Edinburgh Golfers, dated 1744.

- 1749-0. Old Church, St. Giles', communion cups, dated 1750.  
 1753-4. Pepper-box. Sir George Home, Bart.  
 1754-5. Lochgoilhead Church plate, given by Sir James Livingstone,  
 of Glenterran, Bart., 1754.
- 
- 1762-3. St. Cuthbert's Parish Chapel of Ease communion plate, dated  
 1763.  
 1763-4. Ditto, baptismal laver, dated 1763.  
 1765-6. Auchinleck Church plate, from Lady Auchinleck, "given in  
 by Lord Auchinleck, 1766."  
 1766-7. Cake basket. Messrs. Mackay and Chisholm.  
 1767-8. Snuffer tray. Late Lord Murray.  
 1769-0. Sugar basket. Messrs. Mackay and Chisholm.  
 1770-1. Spoon. Captain Gordon, of Cluny.  
 1771-2. Salt-cellar. Messrs. C. R. and Son.  
 1778-9. Spoon. Messrs. M. and McD.
- 
- 1783-4. Cramond Church plate.  
 1784-5. St. Andrew's (Edinburgh) Church plate.  
 1785-6. Leecroft (Bridge of Allan) Church plate.  
 1788-9. Mauchline baptismal basin.  
 1789-0. Pencaitland Church plate, given 1789.  
 1790-1. Kippen Church plate, given 1790.  
 Ditto. Carmylie Church plate, dated 1791.  
 1791-2. Medal, Royal Company of Archers, dated 1792.  
 1804-5. The West Church Stirling plate, dated 1805.

Before coming to the establishment of the modern assay office of Glasgow, we must pause to notice six provincial towns in Scotland, where plate was marked in olden times.

These, and possibly other towns, availed themselves of the privileges conferred by the Act of 1457, the provisions of which in this behalf will be remembered. It is certain that these provisions were not very strictly attended to, for in many cases the mark of the assay master's tool is the only proof that the metal had been examined and tested by any authorised person, the maker's and the town mark being found unaccompanied by a deacon's. The following marks have been selected as illustrations of the mode of marking plate in the Scotch provincial towns, and an explanatory note of each is added to conclude this section of the subject.

 Glasgow, 1703. Renfrew Church plate.

 Glasgow, 1708. Greenock, West Church plate.

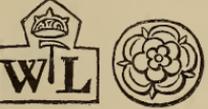
 Glasgow, 1734. St. Quivox Church plate, Ayr.

 Dundee, 1665. Dundee parish church, alms dish.

 Dundee, 1652. Forgan Church plate, Fife.

 Aberdeen, 1650. Walter Melville, King's College Mace.

 Aberdeen, 1666. Ellon Church plate, Aberdeenshire.

 Aberdeen, 1682. William Lumsden, Fordown Church plate, Kincardineshire.

 Inverness, 1810. Charles Jamison.

 Perth, 1771. The West Church, Perth.

 St. Andrew's, 1671. The parish church plate, St. Andrew's.

In *Glasgow* the old town mark was the arms, with the bell on one side of the tree, and a letter G on the other, the fish's head is sometimes to the dexter, and sometimes to the sinister side, and has a ring in its mouth: of this mark we have above twenty examples between the years 1694 and 1766.

On early plate the town mark is on a small round punch, so small that it is often difficult to recognise the bearings at all. In most examples we have a date letter, but it is impossible to place them in regular order.

In *Dundee* also the town mark was the arms, a pot of three growing lilies, of which we have only a few examples. One of those given is of the year 1652, and has the date letter  $\mathcal{W}$  (in octagonal border): the other is on a large circular alms dish of 1665, with the coat of arms of the donor, Johannes Fethens.

In *Aberdeen*, the town mark was a contraction  $\overline{\text{BD}}$  or  $\overline{\text{ABD}}$ . The first Aberdeen mark on the preceding page gives it as it appears on the Mace of the King's College, which is marked with the maker's name, *Waltervs Melville Facet*, 1650; the XX may be the quality of the silver. In most cases the town mark is as in the next example of 1666; that of 1682 gives the mark of one *William Lumsden*, with his initials, hammer and crown; the probability is that he belonged to the Hammermen's Society. The rose not unfrequently appears on each side of his initials: this mark we have often seen on plate of about the year 1680, when this Lumsden is well known to have worked as a jeweller in Aberdeen.

The *Inverness* town mark was, like that of Aberdeen, a contraction INS, but has no mark over these initials. The only maker's mark we have met with is that of *Charles Jamison*, who was in business there about the

year 1810. Besides his initials there is an animal (very small) something like a dromedary, which happens to be the dexter-supporter of the Inverness arms.

The *Perth* town mark was a spread eagle, part of the town arms, and was used along with the Edinburgh marks, as shown on the West Church communion plate.

The *St. Andrew's* town mark was a St. Andrew's cross, as shown on the parish church communion plate: the same marks occur on a silver dish, thought to be a salt cellar, belonging to St. Mary's College there.

#### GLASGOW.

Lastly, we come to the establishment of a new assay office in Glasgow, by an Act of 1819 (59 Geo. III. c. 28), which formed a company in that city whose powers should extend for forty miles round, and appoints the marks to be used by it. These marks have been used ever since, notwithstanding any references to Glasgow in the more general Act of 6 & 7 Will. IV. The distinguishing mark was to be the arms of the city of Glasgow, a tree, fish and bell: and its date letters, complete alphabets of twenty-six letters each, have been regularly changed. It is proposed for the future to use twenty-five letters only, in order that the cycles shall each comprise a quarter of a century. The standard mark is the lion rampant: these three, together with the maker's mark and sovereign's head, make up the set of marks used there.

For silver of the higher standard, the "Britannia" mark is however added, and gold of eighteen carats is marked with the figures 18. The special remark must be made, that as the marks for gold of twenty-two carats have been, until quite lately, the same as those used for sterling silver, an article made of sterling silver stamped as such and afterwards gilt often cannot, by

the marks alone, be distinguished from gold. The figures 22 seem to be now used on gold of this quality. The Parliamentary enquiry of 1773, did not extend to Scotland, but in 1848, both Edinburgh and Glasgow were in fair work, the former doing somewhat more than the latter. Edinburgh in 1847, had stamped nearly 29,000 ounces, and paid to the government a sum of £2152.

TABLE OF MARKS USED IN EDINBURGH AND GLASGOW.

OFFICE.	QUALITY.	STANDARD.		DATE.	DUTY.	MAKER.	TOWN MARK.
EDINBURGH.	Silver, O.S.	Deacon's mark <sup>1457</sup> to 1759, then the thistle.	...	Variable annual letter from 1681	Sovereign's head from 1784.	Initials, sometimes in monogram, from 1457.	Castle from 1483. 
	Ditto, N.S.	Ditto.	Britannia				
GLASGOW from 1819.	Silver, O.S.	Lion rampant.	...	Do. from 1819.	Do. from 1819.	Do. from 1819.	Tree, fish, and bell. 
	Ditto, N.S.	Ditto.	Britannia				

For gold of 18 carats since 6 & 7 Will. IV., and quite recently of 22 carats, add those figures respectively to the marks for silver, O.S.

For gold of the three lower standards, the quality is marked for 15, 12, or 9 carats, with those figures, in addition to the marks for silver, O.S., but the duty mark is omitted.

## CHAPTER VII.

### IRELAND.

The Goldsmiths' Company of Dublin—New Geneva—Table of Dublin Marks.

THE Goldsmiths' Company of Dublin incorporated by a charter from Charles I., dated 1638, has the entire regulation of the goldsmiths' trade in Ireland. A copy of their charter is given by Mr. Ryland in the little book before alluded to,\* from which some of the following details relating to it have been taken.

The company thus incorporated was to have the correction of all abuses within the kingdom of Ireland, and to exercise the same powers as the Goldsmiths' Company of London had in England.

William Cooke, John Woodcock, William Hampton, and John Bannister, were appointed the first wardens, whilst Gilbert Tongues and Peter Vanemhowm goldsmiths, whose names often occur in the books of the company, were amongst the original members. No gold or silver of less fineness than the standard in England was to be wrought, and "the King's Majesty's stamp called the Harp crowned now appointed by his said Majesty" was not to be put on any silver below his Majesty's standard. These privileges have been exercised to the present time, subject to the various subsequent

---

\* "Assay of Gold and Silver Wares," London, 1852.

Acts of Parliament which are presently to be noticed, and the books of the company kept with regularity even through troublous times. The early entries occasionally give the annual date letters as in 1644 and some succeeding years, but this is not often the case.

Notices of civic importance are not wanting, such as the riding of the franchises of the city of Dublin, in which the Company of Goldsmiths took a prominent part in 1649, and other years. In that year, we have a detailed account of the attendance of the company with horse and armour, and after the names of those who bore their part in the cavalcade, including Gilbert Tongues as Captain, and also a Captain Waterhouse, comes a note which serves to indicate that the goldsmiths were of no mean importance socially speaking, for it adds, "certain above named were not of our corporation, but of their own goodness forsook more ancient corporations and rode as loving brothers in our company, viz., Captain Waterhouse; some were invited by Mr. Sheriff Vandynhowm to his tent, the rest with us at Mr. Sumynour, having no tent in the field." The minute of this event ends with the words "*Sic transit gloria hodie.*"

Another such festivity is recorded in 1656, but later on the times seem changed, for we come upon a motion in 1776 resolving that the company was incapable of riding the franchises that year. It was not unmindful of its duty of prosecuting the fraudulent, for in 1777 it is entered that one Michael Keating, whose mark was MK, was convicted of counterfeiting marks, and sentenced to a fine of 50*l.* and six months' imprisonment "at the last commission of Oyer and Terminer."

Nothing in the way of legislation need be noted till 1729, 3 George II., when the Irish Parliament enacted that all articles of gold and silver, should be assayed at

Dublin by the assay master appointed by the Company of Goldsmiths, fixed the standard of gold at 22 carats, and silver at 11 oz. 2 dwts., and ordered that the articles should be marked with the marks then used, which, we may add, would be the harp crowned, a date letter and the maker's initials. The English enactments as to silver of the higher standard, were not imitated in Ireland, and no plate of that standard has ever been made there. To these marks, however, another was added in the following year 1730, by order of the Commissioners of Excise, who introduced the figure of Hibernia, to denote the payment of the duty first charged upon plate in that year. The subsequent Act of 1807, requiring the king's head to be stamped on plate for the same purpose, took no notice of the Hibernia mark, and the two marks have since that year been used together.

In 1783 a second statute (23 & 24 Geo. III. c. 23), repealed that of 1729, as far as gold was concerned, and fixed three standards for gold, viz: of 22, 20 and 18 carats. All articles of gold were to be marked with the maker's mark consisting of the first letters of his christian and surname, and the various qualities were to be distinguished as follows:—22-carat gold was to be marked at the assay office in Dublin with the harp crowned, and at the assay office at New Geneva then established with the harp crowned having a bar across its strings: 20 carat gold at Dublin with a plume of three feathers, and at New Geneva with a plume of two feathers: and 18 carat gold at Dublin with a unicorn's head, and at New Geneva with a unicorn's head with a collar round its neck. It further ordered that the punches were to be so constructed that the impression should be indented, instead of being in relief, so as to prevent its being defaced. It will be remembered that in England the duty mark of

the king's head introduced at about this same time, is at first found "indented" in the fashion here described. Certain specified gold wares, and all that should weigh less than 6 dwt., were exempted from the operation of the Act.

New Geneva is a village near Waterford where in 1783 a colony of foreign protestants was established after some persecution on the Continent. Many Swiss were among them, especially Genevese, whence the name. They exercised various trades, especially working in silver and jewellery, and hence the establishment of an assay office, and particular marks. After a few years and the expenditure of £30,000, the settlement was abandoned; the Genevese became discontented at not having obtained as much as they wanted, and quitted the country; and the place has dwindled to a small obscure village without any trade; it is therefore probable that very few if any articles were assayed or marked there.

It remains to be said that date letters have been used in Ireland from the time of the Charter of 1638, and as elsewhere have formed more or less regular alphabets, the course of which are, however, not always quite certain; plate of about the middle of the last century is sometimes found bearing the other proper marks, but no date letter at all.

The lists at the end of the volume, have been most carefully compiled from the books of the company, and a number of specimens of plate, several of them kindly noted by Mr. W. D. Waterhouse of Dublin, who has paid much attention to the subject. It may be that they will prove to require some small corrections for the interval between the years 1680—1721, when some years, it is not quite certain which, must be left without date letters.

The old English **C** for 1680-1 for example, and the **R** for 1693-4, leave us with an interval of thirteen years, but only six letters to distribute over it. These six letters probably succeed each other in regular order, from 1680 to 1686, for historical events might be left to account for the next few years. The Charters of all Irish Corporations were annulled for a time in 1687, and little trade in silver or gold work could have been carried on in Ireland, between the landing of King James at Kinsale in 1689, and the Treaty of Limerick which was concluded in October, 1691.

It must be confessed that it is less easy to account for a second gap between the years 1695 and 1709, and if the Dublin records are to be trusted, work seems to have been regularly carried on through the most troublous times. It is understood that the matter has already attracted the attention of the Royal Irish Academy, and there is therefore every reason to hope that an authoritative explanation of it is at hand. Except for this uncertainty, it is thought that the tables given may be depended on as nearly, if not quite, accurate.

Mr. Rylands states that the small Roman letter alphabet commencing in 1821-2 was changed at the letter e (for 1825), to one of Roman capitals by order of the Commissioners of Stamps, to denote the transfer of the duties then made to them from the Commissioners of Excise by 6 Geo. IV. c. 118, and to mark the reduction of the allowance of  $2\frac{1}{2}$  dwts. per lb., which had up to this time been made from the standard, to the allowance of  $1\frac{1}{2}$  dwt. in accordance with the better practice of the London assay office. Mr. Chaffers also mentions this change, but as from d to D in the year preceding. A careful investigation into the matter by Mr. Waterhouse, gives the letters for that cycle as they are found

in the appended lists. They are all of them Roman capital letters, but a small Roman letter e in a shaped escutcheon is found in addition to the usual large letter in 1825.

From the alphabetical tables a good deal of additional information may be obtained, if one or two leading facts be borne in mind. The harp crowned will be found of larger size, and on a punch adapted to the outline of the mark, until 1785; after which, and until 1792, it was smaller, and placed in a plain oval escutcheon, like the Hibernia which is to be looked for from the year 1730. The letters of the alphabet which commences in 1746, are to be distinguished from those of the next by their being somewhat bolder, and their shields larger and more angular at the bottom than those of the later alphabet, which last have the harp in an oval from the letter P of 1785-6 as remarked above, a second distinction. Both these hints are due to the observation of Mr. Waterhouse. From about 1792 to 1808, both the harp crowned and Hibernia were in square stamps with the corners slightly cut off, and from 1808 to the end of that alphabet they are in shaped shields like the date letter.

The letter L of 1807-8 is found both with and without the sovereign's head. During the present century, the shapes of the other stamps seem to have pretty much corresponded with the shape of the shield used for the date letter of the year; when that is plain or merely has the corners cut off, the same sort of shields are used for the harp, Hibernia, and king's head; but when shaped the escutcheons of these others correspond with it.

In 1848, Dublin was stamping from 20,000 to 40,000 ounces of silver per annum, besides a small quantity of gold, the annual totals varying very much, but being about as much as the Edinburgh office, though a great

deal less than Birmingham, Exeter, or Sheffield. At the time of a Parliamentary enquiry held in 1856, it was doing a somewhat smaller business, nearly all the country work having fallen off, especially that coming from Cork. The business originating in Dublin itself, appeared to be somewhat on the increase.

CHRONOLOGICAL LIST OF SPECIMENS OF IRISH PLATE.

DATE.	MAKER, ETC.		ARTICLE.
1638-9	<b>VB</b>	In monogram	Communion flagon. Trinity College, Dublin.
1680-1		3 annulets below, a mullet between 2 annulets above, all in plain circular punch.	Great tankards (see engraving in Chap. X. art. Tankards). Merchant Taylors' Company, London.
Ditto.	Ditto.	Ditto . .	Small communion cup, originally the property of a Dean of Cork. Rev. H. H. Westmore.
1693-4		In monogram; the mark of Thos. Bolton, Ald. of Dublin; and Assay Master this year.	Cup, given 1696. Mansion House, Dublin.
Ditto.	Ditto.	Ditto . . .	Cup, ex dono Duncombe. Trinity College, Dublin.
1695-6	Ditto.	Ditto . . .	Cup, given 1696. Mansion House, Dublin.
Ditto.	...	... ..	Flagon, dated 1700. Trinity College, Dublin.
1710-1	<i>JW</i>	Script.	Cup, ex dono Pattens, 1709. Trinity College, Dublin.
1711-2	<b>D-K</b>	... ..	Communion plate, given 1712. Killeshandra, co. Cavan.
1712-3	Ditto.	... ..	Communion plate, given 1713. Killeshandra, co. Cavan.
1716-7	Ditto.	... ..	Communion plate, given 1716. Killeshandra, co. Cavan.

DATE.	MAKER, ETC.		ARTICLE.
1718-9	<b>TB</b>	In monogram, as above (see 1693-4.)	Mace. Corporation of Dublin.
1720-1	<i>RH</i>	Script.	Fluted salver. Late Col. Meadows Taylor, C.S.I.
Ditto.	...	... ..	Waiter on feet bearing the Gore arms. Lord Harlech.
1724-5	...	... ..	Coffee-pot. Rev. F. Sutton.
1725-6	<i>WC</i>	Script.	Two-handed cup and cover. J. R. Daniel-Tyssen, Esq.
1728-9	<b>WW</b>	... ..	Mace, dated 1728. Goldsmiths' Company, London.
1734-5	<b>I-W</b>	... ..	Jug, won by "Smiling Bob" at Waterford Races. Lord Harlech.
1736-7	<b>IH</b>	Crowned . .	Large shaped salver and pair of small two-handed cups and covers. Sold at Christie and Manson's in 1875.
Ditto.	<b>WW</b>	... ..	Gold snuff-box, presented with the freedom of Naas, 1737. The Earl of Shannon.
1743-4	<b>I-H</b>	Crowned . .	Table-spoons. W. A. Tyssen-Am- herst, Esq.
1769-0	<i>WH</i>	Script.	Large circular salver. Late Col. Meadows Taylor, C.S.I.
1776-7*	<b>I-K</b>	... ..	Snuff-box, presented with an address, 1778. The Earl of Shannon.
1785-6	<b>MW</b>	... ..	Sugar-basin on 3 feet. Rev. T. Staniforth.
1805-6	<b>I-S</b>	... ..	Cake-basket, repoussé and chased. Rev. C. Daniel.
1811-2	<b>I-L-B</b>	Maker Le Bas	Tea-pot (also stamped with a dealer's name WEST). Rev. C. Daniel.
1815-6	<b>I-L-B</b>	Le Bas . .	Shaped salver on feet. Rev. C. Daniel.

\* The date letter F has a small dot or pellet beneath it within the shield.

TABLE OF DUBLIN MARKS SINCE 1638.

QUALITY.	STANDARD.	DATE.	DUTY.	MAKER.
Silver, O.S.	<p>Harp crowned.</p>  <p>17th cent.    18th cent.    Modern. (See page 155.)</p>	Variable annual letter.	 <p>Hibernia from 1730 (see page 155), and King's Head in addition from 1784.</p>	Initials.
Gold, 22 c., till 1784.*	Ditto.	Ditto.	Ditto.	Ditto.

N.B.—The provisions as to gold of 15, 12, and 9 carats, of 17 & 18 Vict., c. 96, extend to Ireland, and these standards are denoted by the same decimal numbers as in England; the standard mark of the harp crowned and the duty mark of the king's head being omitted; but the Hibernia, originally a duty mark also, retained as a sort of town mark for Dublin.

\* Since 1784, for standard marks on gold of 22, 20, and 18 carats, and for the New Geneva marks, see the notice of the Act of that year (23 & 24 Geo. III. c. 23) on page 152.

## CHAPTER VIII.

### FRAUDS AND OFFENCES.

Old offences—The report to Parliament of 1773—The Acts of 1739 and 1844—Cases proceeded against under their provisions.—An amateur's experiences.

THE practical lessons that may be derived by the plate buyer from a record of some of the offences that have from time to time been attempted in contravention of the legislation, of which we have now considered the course, are so important, that a short chapter may be fairly devoted entirely to them.

The earliest provisions concern themselves with the use of metal worse than standard, the setting of false stones in gold, and of real stones in base metal, the price at which goldsmith's work shall be sold, and the prevention of working in secret; later on penalties were instituted, not only for selling silver of inferior quality, but for selling even fine silver before it was marked with the proper touches and the maker's own mark, whilst in 1597 we come as a third stage to proceedings instituted against those who counterfeited marks, which resulted, as we have seen, in the offenders being put in the pillory and losing an ear. Some of these offences owe their very existence to a state of things, socially speaking, which has long passed away. The very notion of legislating against working in a back

street, or at night, or fixing the price at which articles should be sold, is enough to raise a smile at the simplicity of mediæval economy. Neither need we notice here the statutes directed against exporting silver and melting down the coin of the realm to make plate.

Coming to modern days, a short review of the reported cases will answer the useful purpose of suggesting to the reader the sort of frauds against which he should be on his guard, even though changes in the law, and the abolition of the intricacies of special pleading have deprived them to a certain extent of their legal interest.

Several such cases were appended to the report presented to the House of Commons in 1773, this appendix being in point of fact an account of the prosecutions carried on by the Goldsmiths' Company against persons for frauds and abuses in matters relating to gold and silver plate during the seven years then last past.

They were four in number, and omitting technicalities they were as follows :—

(1.) In 1767, for soldering bits of standard silver to tea-tongs and shoe-buckles, which were worse than standard, and sending them to the Company's assay office in order fraudulently to obtain their marks to the same.

(2.) In 1768, for making salt-cellars worse than the standard, and selling them for standard.

(3.) In 1770, for making and also for selling gold watch-chains worse than standard.

(4.) In the same year for selling two silver watch cases without being marked.

To this report of 1773 was appended a remark that the heavy penalty (no less than death as a felon) imposed by 31 Geo. II., c. 32, for counterfeiting hall marks, had greatly put a stop to frauds in wrought plate.

It is more than doubtful whether as much could be said at the present day, though the goldsmiths' trade is now regulated by an act which does all that can be effected by careful provisions in the direction of rendering abuses difficult or impossible; but such is the temptation to the forger of these days, in consequence of the demand for "antique" plate, that a single walk through the streets of London will be enough to show that present legislation is powerless against his cunning arts, and the Quarterly Reviewer has not overstated the case in saying that a buyer may return home after traversing our great thoroughfares for a day with "a cab-load of *real* old English plate," if he be not too fastidious, and has money in his purse.\* By the time the reader has got to the end of this volume, if he ever does, and if he did not know it before, he will see how little genuine antique plate is to be had at a moment's notice, or indeed at all, however much he may be willing to pay for it.

First, let us recount the main provisions of the acts which now regulate the craft; then note a case or two that have been dealt with under them; and conclude the chapter with some personal experiences of the modes in which they are evaded.

We may ignore, as this is not a legal treatise, the various minor provisions of the last and present centuries, altering penalties from time to time, and also certain details found only in the Sheffield and Birmingham Acts. Everything of general interest is practically summed up in the last act,† which, with the act of the reign of George II. ‡ are those to which we now turn; the latter, still providing for the maintenance of the

---

\* Quarterly Review, "Plate and Plate Buyers," April, 1876.

† 8 & 9 Vict. c. 22 (1844).

‡ 12 Geo. II. c. 26 (1739).

standards, whilst the act of the present reign deals with abuses in the marking of wares.

As to the standards, then, the act of 1739 provided that all gold wares should not be less in fineness than 22 carats of fine gold, and all silver wares not less than 11 oz. 2 dwts. of fine silver in every pound weight Troy, and inflicted by s. 1 a penalty of £10 for every offence.

It is, however, not quite certain but that these offences are still indictable as misdemeanors under older legislation, for the ancient acts of 28 Edw. I., 2 Hen. VI., 18 Eliz., and 12 Will. III. are recited but not repealed by the act we are now considering, and since the passing of it, prisoners have been sentenced to fine and imprisonment on indictment under 28 Edw. I. for making silver plate worse than standard. Instances of this occurred in 1758, 1759, and 1774, the last case being tried by Lord Mansfield.\*

The act of 1739 also inflicts a penalty of £10, or in default imprisonment, for selling, exchanging, or exposing to sale any gold or silver ware before it is duly marked, and directs the entry of maker's marks at the Goldsmiths' Hall; it also details under penalties the particulars which must accompany every parcel of wares sent to the assay office for stamping. These last are repeated in the Duty Act of 1784.

Turning now to the other branch of the subject, we find that everything relating to the prevention of frauds and abuses in the marking of gold and silver wares in England is summed up in the act of 1844,† which enumerates the following offences, all punishable as felonies :—

---

\* R. v. Jackson. Cowper, 297. |

† 7 & 8 Vict. c. 22.

- Sec. 2. Forging or counterfeiting any Die for marking Gold or Silver Wares or knowingly uttering the same;  
 Marking Wares with forged Dies, or uttering them;  
 Forging any Mark of any Die, or uttering the same;  
 Transposing or removing Marks, or uttering them;  
 Having in possession knowingly any such Die, or Ware marked with the same;  
 Cutting or severing Marks with Intent to affix them upon other Wares;  
 Affixing any Mark cut or severed from any other Ware;  
 Fraudulently using genuine Dies.

Further directions meet other offences, as follows:—

- Sec. 3. Selling or having possession of any Wares with forged or transposed Marks without lawful excuse (even unknowing that the Marks were so forged or transposed); penalty £10 each offence.
- Sec. 4. Dealers to be exempt from the above penalties on giving up the names of the actual manufacturer of such wares of gold or silver or base metal, or of the person from whom they received them, but not from the consequence of uttering them with guilty knowledge.
- Sec. 5. Adding to, or altering by addition or otherwise the character of wares already marked and so as to increase the weight by more than one-third of the original weight, without having them re-assayed as new; or in certain cases, with the assent of the Company, the added part only assayed; or selling such ware without the same being marked; penalty £10 for each offence and forfeiture of the ware.
- Sec. 6. Exemptions to the preceding section corresponding to those of section 4.
- Sec. 7. If any officer of any of the Halls shall mark any base metal with any die, etc., such Company to be liable to a penalty of £20, the officer to be dismissed and the ware seized.
- Sec. 8. Dealers to register every place where they work or carry on business or deposit wares, under a penalty of £5.
- Sec. 9. Dealers not to fraudulently erase, obliterate or deface any mark under a penalty of £5.
- Sec. 11. Upon information given upon oath against persons suspected of having in possession illegal wares, etc., Justices may grant search warrants, but not for wares not required to be marked.
- Sec. 12. Actions to be commenced within three months after the fact committed.

This being the state of the law, at the risk of repeating what has been said by other writers, some notice

must be taken of the most instructive case that had occurred under it down to last year, condensing our account from that given by Mr. Ryland.\*

Two silversmiths were tried before Lord Denman at Taunton Spring Assizes, 1849, for having in their possession, without lawful excuse, a silver spoon and soup-ladle having thereon marks of dies used by the Goldsmiths' Company which had been transposed from silver skewers. The spoon and ladle were of modern make, but bore the mark of the year 1774. An officer from the Goldsmiths' Company proved that, on clearing off the gilding and using a blow-pipe, he found that the spoon and ladle were not made in one piece, which would be the ordinary mode of manufacture, but that the parts bearing the marks were "inserted" or "brought on." A working silversmith proved that by direction of the prisoners he had made and sent to them two silver-bowls for spoons; that they afterwards were returned to him with handles attached to be gilt, and when he burnished them he perceived the old hall-marks; he proved also that the bowls and stems, or handles, were generally made together.

The defence set up was that this did not amount to a *transposition*, but was only an *addition*, a minor offence under the act and entailing a lesser penalty; and it was suggested that the spoon and ladle were made by using old silver skewers with the old hall-mark for the stems, and adding to them bowls and figures at the top called "apostles" in order to give them the appearance of old plate, and that *this* was an addition, which, though a fraud in contravention of the act, would not be a felony. This ingenious transposal of

---

\* „, Assay of Gold and Silver Wares." London, 1852.

the process commended itself to the jury, and they acquitted the prisoners, though evidently against the summing up of the learned judge, who thought that the description of *transposition* in one section, and of *addition* in another, came to much the same thing, and avowed that he was at a loss to see any difference between taking out just merely the mark and putting it into a new article, which would clearly be a transposition, and doing the same thing with some more dexterity and more disguise in a considerable length. A more recent case is not less suggestive.

D. L. G., a dealer, carrying on business in London, was convicted at the Central Criminal Court in August, 1876, of feloniously altering and transferring a certain mark of a die used by the Goldsmiths' Company under the following circumstances. A customer found displayed in the prisoner's shop, and purchased for £10, a coffee-pot, hall-marked and bearing the letter **m** of the year 1747, there being appended to it a label with the words "120 years old." He also purchased of the prisoner a small silver ewer, bearing the goldsmiths' letter for 1744.

It being found that these articles were of recent manufacture, the Goldsmiths' Company issued a writ against the prisoner to recover penalties under s. 3 of the act we are considering, in regard to which, under another section, a dealer could, however, be protected if within twenty-one days he gave up the name of the person from whom he bought the article. At first stating that he had bought the article in the way of trade and did not know from whom, he afterwards gave the name of a working electro-plater, who was thereupon arrested, and, on the prisoner's evidence being committed for trial, pleaded guilty. Judgment was postponed, and

his evidence taken against the principal offender, from which it appeared that he had transferred to the coffee-pot and ewer certain old marks from pieces of silver brought to him by the prisoner for that purpose, the prisoner agreeing to purchase those articles if the witness would put the old marks on. The offenders were thereupon sentenced, the dealer to six months and the electroplater to two months' imprisonment, in both cases with hard labour.

There is nothing, however, so telling as personal experience: let us see what can be picked up in this way by the amateur of old plate as he walks along the London streets.

He will soon see that in consequence of the first series of imitations having been usually of seventeenth century plate, and the better credit that silver work of the reigns of Queen Anne and the earlier Georges therefore maintained, the latter period has become at last the more profitable one to attack, and that the market is now flooded with the plain and fluted plate of those reigns, which is made to all appearance, both at home and abroad for importation hither, by the waggon-load.

Next he will find that the modern forger often scorns to be at the trouble of transposing or adding, call it which you will, genuine old hall-marks to modern plate. He boldly fashions antique plate, marks and all; and here we may say that so far from giving him information to turn to base advantage, as one writer has feared would be the case, the published lists of date letters and other marks have, by their very inaccuracies, proved pitfalls for those who have used them for purposes of fraud.

How shall we distinguish the real from the spurious? Well, one chance is, that our enquirer finds in nine cases out of ten that the forger has not learned his lesson

thoroughly ; a living amateur has seen, for instance, conspicuously labelled in a smart shop-window a pair of Queen-Anne-pattern candlesticks, bearing what purported to be a well-known maker's mark, but on examination found to be placed upon them in conjunction with the date-letter for a year that had elapsed long before the adoption and registration by that maker of the particular mark in question.

Again, what would the reader say to finding that two specimens of Queen Anne plate, with their gadrooned edges, court-hand date-letters and all, of some five or ten years apart, and by quite different makers, should prove, on a careful examination of the ornamentation, to have come from the same *atelier*, a certain small defect in one of the tools used having left its fatal sign on both articles alike ?

What, again, if he should see an Elizabethan treasure, say of 1576, put into a sale by its disgusted owner, who had arrived at a knowledge of its real age all too late, and knocked down by the auctioneer for a small sum as what is called in the trade a "duffer," amid the chaff of an appreciative audience, which will possibly see it again before long under much the same circumstances ?

Another surprise may await him if he should be fortunate enough to secure for his collection some relic of thrilling historical interest, such as a cup proved by the inscription upon it to have been the gift of Mary Queen of Scots, to Darnley ; for it is not beyond the bounds of possibility that he may meet ere long with another of precisely similar pattern, and proved as conclusively to have been the one given in exchange by Darnley to that unfortunate lady.

As he will hardly expect to pick up a third treasure of this description, he may perhaps turn his attention

to real old "family plate," of which there is naturally more in the market. It would be very odd if he could not come across some such, to be sold it may be privately on commission, and of course in strict confidence "under peculiar circumstances," with a condition that the ancient coats of arms with which it is decorated are to be carefully erased.

Much of this precious stuff has been bought by those who have afterwards found that, like some other people who preceded them—*sero sapiunt Phryges*,—they have come by their wisdom too late.

Should he fail altogether in finding ready to his hand anything of the kinds just described, let him further beware of giving orders for articles not to be found of the date he covets,—a coffee-pot of the reign of Queen Elizabeth for example,—or he will run the risk of finding his newly-acquired possession, when at last some fortunate agent has picked one up for him, to be formed of the sloping body of an ordinary chalice of a well-known type in those days turned bottom upwards to get the slope the right way and fitted with a foot and lid, handle and spout of suitable fashion, the position of the hall-marks upside down in a row round the lower part of the pot revealing to the initiated the ingenious adaptation.

Here we may remark that the observant amateur will soon find a good guide in the situation of the hall-marks; those marks were always placed by rule, and will be found in unusual places on pieces of plate that have been altered from their original shape.

An early tankard will be marked on the side near the handle, and straight across the flat lid in a parallel line with the purchase or perhaps upon the flange of the lid, but a more modern one will be stamped on the

bottom and inside the lid; a standing cup of Queen Anne or earlier bears the marks round the margin, one of thirty years later on the bottom of the bowl up inside the hollow stem, and so on in other cases.

Time was when ornamentation of one date coupled with hall-marks of another would have passed muster, and here the illustrations given in later chapters will be of some use; but such anomalies as these are not so often found now, and the buyer is left to the careful examination of the metal itself, of the execution rather than the fashion of the ornamentation, and of the hall-marks. The former in spurious specimens will be rolled silver perhaps, instead of hammered, and betray to the practised eye and hand what has been called "a fatal air of newness," the same may be said of the fashion and decoration, especially the gilding if any be present; and the hall-marks are at present so little understood that forgeries almost court detection by trained eyes, but trained they must be. Failing this, the buyer can scarcely do better than resort for what he wants to one or other of the great houses of goldsmiths whose names are household words, and leave himself in their hands, or to some respectable and well-skilled tradesman. Good plate and genuine after all can be got, and it is into such hands that what is really valuable generally passes. Patience and money the collector will require, and plenty of both; for such houses as these do not make old plate to order, and they are as much as other people under the laws of supply and demand which regulate the price of it when it comes into the market.

But if the buyer prefer foraging for himself, whether in highway, bye-way, or sale-room, forewarned is to some extent forearmed, and surely he is better off with

the best means of forming a good judgment placed at his disposal than in ignorance of facts the greater part of which are already well known to the fraudulent, and daily used against their victims.

Our often quoted "Quarterly Reviewer" ended his article as we do this chapter—*caveat emptor*.

## CHAPTER IX.

### ECCLESIASTICAL PLATE.

Episcopal Constitutions relating to church plate—Church goods, how affected by the events of the reigns of Edward VI. and Queen Elizabeth—Chalices exchanged for communion cups—Pre-Reformation chalices and patens—Elizabethan communion cups—Modern chalices, communion cups and patens—Flagons—Alms-dishes—Candlesticks.

THE preceding chapters have dealt with the marks by which the age and authenticity of ancient plate may be verified, and it is time to turn to what remains of the possessions of our ancestors, and to see what additional information may be gathered from its fashion and other circumstances.

It will be convenient to divide the subject into two portions, devoting the present chapter to ecclesiastical plate, reserving decorative and domestic plate for separate consideration.

The misfortunes that befel the goods of the church in England during the sixteenth century and the simplicity of later ritual have shortened the history of our church plate a good deal, but some few historical remarks are necessary to enable us to understand the little that remains, telling us, as it were, of what is lost. It is to be feared that all the important examples of pre-Reformation art now left in England may be counted on the fingers; for the rest, cathedral and church alike possess

certain simple articles of communion and altar plate of dates ranging from the reign of Edward VI. to the present day, varying only in their size and number but not in their design nor character.

It is difficult to realise the splendour of the display that would have met the eye of him who entered one of our great cathedrals or wealthy parish churches on any high festival day in the three or four centuries that preceded the Reformation. The church was the nursing-mother of the arts, which lent themselves in their turn to the adornment of her services; the monks were the goldsmiths of the middle ages; St. Dunstan himself was the patron of their craft in England; what wonder, then, that the wealth of gold and silver in its shrines and treasuries was immense, so immense as to be almost incredible.

It would be foreign to our present purpose to reprint long lists of treasures, of which not so much as one remains; but a notice of the earlier examples of English church plate that still exist, considered as specimens of silver-work, will throw some light into a corner of the subject that has not been much explored.

Let us take for a starting-point the episcopal constitutions which ordained what ornaments and furniture were necessary for the ordinary service of the church. One of the best of these is that of Robert Winchelsey, Archbishop of Canterbury, 1293—1313, who directs, in 1305, that parishes should provide, and keep in proper repair, the following articles :—\*

“*Legendam antiphonarium gradale psalterium troparium ordinale missale manuale calicem vestamentum principale cum casula dalmatica tunica et cum capa in*

---

\* Lyndewode, *Provincialis*, Lib. iii. tit. De ecclesiis edificandis, fo. 137.

choro cum omnibus suis appendiciis frontale ad magnum altare cum tribus tuellis tria superpellicia unum rochetum crucem processionalem crucem pro mortuis thuribulum lucernam tintinabulum ad deferendum coram corpore Christi in visitatione infirmorum pixidem pro corpore Christi honestum velum quadragesimale vexilla pro rogationibus campanas cum chordis feretrum pro defunctis vas pro aqua benedicta osculatorium candelabrum pro cereo Paschali fontem cum serura imagines in ecclesia imaginem principalem in cancello.”

In another edition of these same constitutions a chrismatory is added to these requirements.

We have given the complete list, as it is a very full and interesting one, and more of it has some relation to the art of the goldsmith than might seem likely at first sight; for besides the sacramental vessels, the pyx, thurible, chrismatory, osculatory and the like, the images also and the covers of the service-books were often of silver and of great weight. The image of its patron saint, taken from the chapel of St. Stephen at Westminster in the time of Henry VIII., weighed no less than thirteen score and thirteen ounces, and the inventory of St. Olave's, Southwark, in 1552, includes a “gospeller booke garnyshed with sylver and parcell gylte with Mary and John, weynge cxx. ounces,” and a “pisteler booke with Peter and Palle garnished with sylver and parcell gylte weynge C. ounces.” Such covers as these served as pax-bredes or osculatories.

The requirements of Winchelsey are almost identical with those of Archbishop Simon in 1368; and if certain other articles, such as phials for wine and water and also candlesticks, are mentioned by an earlier prelate Gilbert de Bridport Bishop of Sarum in 1256, the pyx, the vessel for holy-water, and the osculatory—all included

by Archbishop Winchelsey—are omitted from the more ancient list. The Constitutions of William de Bleyes in 1229 add but a single item of interest, an unconsecrated chalice, which might be of tin, for burial with the priest.\*

Further, it is clear that even in early days country churches were properly supplied with all these vessels, vestments, books, and other necessaries. The inventories taken by William de Swyneflete, Archdeacon of Norwich in or about 1368, the year of Archbishop Simon's Constitutions, may be quoted to show that the Norwich churches were all amply supplied at that time, and later visitations give the same testimony.†

In the reign of Edward VI. there is ample evidence of the great value of parish church plate years after the events of his father's reign had bestowed the still greater treasures of cathedrals and monasteries upon the king under the general name of "Church-stuff." St. Olave's, Southwark, in 1552 still possessed no less than 1062 ounces of silver in chalices, crosses, basons, mounted covers for the books, pyxes, a pax, a chrismatory, censers, cruets, and the like; a church in Norwich returned a list of 857 ounces to the commissioners about the same time; and it was the same everywhere, the amounts varying with the importance of the parishes.

It is hardly fair to credit King Henry VIII. and his advisers with the whole of the spoliation which was witnessed by the quarter of a century which commenced in 1536. On the contrary, it was reserved for succeeding reigns to carry on the destruction then begun, for the seizure of parish church plate was not decided upon until the last year of King Edward VI., and was not

\* For these two later Constitutions, see Wilkins's "Concilia," Vol. I. pp. 714 and 623.

† Norfolk and Norwich Archaeology, Vol. V. 93.

completed without the aid of the Protestant reaction which setting in on the accession of Elizabeth, resulted in some places in a repetition of the excesses in which the puritanism of her brother's reign had vented itself.

It is not wonderful that parochial authorities, alarmed at the misfortunes which had fallen upon their more powerful neighbours, the monasteries, guilds, and fraternities, took advantage of the excuse afforded by the necessity of altering their churches, and adapting them to the new and more simple ritual, and of repairing the damage done by the destruction of painted glass, images, and all that could come under the denomination of "monuments of superstition," to dispose of a portion of their more valuable property to meet these extraordinary expenses. This practice, commencing about 1536, soon became so general, that the commissioners sent through the land more than once in the reign of Edward VI. professed to take their inventories for the purpose of stopping it, and ensuring the preservation of all that was left. In fact, their proceedings go far to show that up to that time, whilst much that was valuable had been alienated by churchwardens themselves for repairs and other like expenses, real or pretended, neither plunder nor embezzlement from other quarters had done much harm. This, however, compels us to note in passing the extraordinary number of losses by thieves that are mentioned in the returns of these churchwardens. If they are to be believed, almost every church in many counties was broken into and robbed at some time or other in the interval between 1547 and 1553. The commissioners of the year last mentioned were ordered to make strict comparison of the returns now made to them, with the best of the inventories compiled in answer to the earlier inquisitions of

the reign, and it was very doubtful how much of the proceeds of any sales of church furniture that had been effected, the parishes would be allowed to retain, but for some such valid excuse. It is hardly possible to get rid of a suspicion that such a representation was found the simplest mode of accounting for missing articles. Many of the returns honestly represented that by "the consent and agreement of all the parishioners" the churchwardens had sold some of their plate, and spent the proceeds on improvements and necessary expenses. Large quantities of church stuff came in this way into private hands, and this would seem to dispose, to some extent, of the charges so broadly made by Heylin, and to be found also in Fuller's "Church History," of general plunder and spoliation. Both these authorities comment upon the parlours to be found hung with altar-cloths, tables and beds covered with copes, carousing cups made of chalices, and the like; Fuller adding, that "as if first laying hands upon them were sufficient title unto them; seizing on them was generally the price they had payed for them."

Heylin says, "It was a sorry house and not worth the naming, which had not somewhat of this furniture in it;" but how could it be otherwise if churchwardens provided themselves in this way with the funds they required for such purposes as \* "altering of oure churche, and fynisshing of the same according to our myndes and the parissshioners. Itm., for the new glassing of xvii. wyndows wherein were conteyned the lyves of certen prophane histories and other olde wyndows in church.

"Itm. for and towards the paving of the kinge's highe

---

\* Norfolk Archæology, Vol. VI. p. 364.

way in stoans boughte oure Church and in our Parisshe which was foule and nedefull to be doon.

“Item, for a cheste and a box sette in our Church according to the Kinge’s Maties Injunctions.”

After all, these and such like alterations and repairs were ordered by the Injunctions issued on the accession of Edward VI. in 1547 “to all his loving subjects, clergy and laity,” though it was not perhaps intended that the expenses should be met out of the sale of valuables which might eventually be seized when decent pretence arose. Much of these injunctions reappeared in the following year in the Visitation Articles of the province of Canterbury, which at the same time straitly enquired of the clergy “whether they have not monished their parishioners openly that they should not sell, give, nor otherwise alienate any of their Church goods.\* But Royal injunctions were still more imperative, and the expenses were no doubt met in the most obvious way; indeed these injunctions actually authorised the churchwardens to bestow part of their property upon the reparation of the Church, “if great need requires, and whereas the parish is very poor, and not able otherwise to repair the same.” So things went on until the last year of Edward VI., when the final step was taken of seizing all that was then left, or nearly all, for the Commissioners were directed even then to leave “one, two, or more chalices or cuppes according to the multitude of people.”

For this the Crown may have said in excuse that by this time all the repairs and alterations rendered necessary by the Reformation had been effected, and that what was still over after making all due provision for the

---

\* Cardwell’s “Documentary Annals,” Vol. I. 42.

future use of the Church according to the simplified ritual was superfluous if not superstitious, and in either case proper for conversion to His Majesty's use.

It may be asked where then are these "one, two, or more chalices," even if all the rest have perished? Will they not form an ample remnant by which to judge the ecclesiastical goldsmith of earlier times?

Alas! it must be said that they too have perished with the rest, for whilst the instructions of the Commissioners directed their return, the King's injunctions ensured their destruction, for by the latter, after more minute provisions, it was directed in one sweeping general clause that "all monuments of feigned miracles, pilgrimages, idolatry, and superstition" were to be taken away, utterly extinguished, and destroyed, "so that there remains no memory of the same in walls, glass windows, or elsewhere within churches or houses." The holy vessels that had been used at the mass were from this point of view no less "monuments of superstition" than the representations of saints in windows of painted glass, or sculptured in stone to occupy the canopied niches of the reredos, and all fell under the same ban.

Let us illustrate its practical working by the case of the parish of Dartford in Kent, where the Commissioners are found expressly ordering, in 1553 (6 Edward VI.), that the chalices and patens, and a pax to add to the quantity of silver retained by the inhabitants, should "be exchanged by the said church-wardens for ij cuppes to receyve the Communion in to amount to the like weyght and value." Some parishes, in compliance with the feeling of the time and the injunctions, had already altered their chalices into Communion cups. Quite as many of the parishes in the county of Surrey in the year

last-mentioned certify to the possession of communion cups as of chalices; some return in their list of plate one of each, marking the distinction, and some mention the exchange of one for the other. The churchwardens of St. Andrew's, Norwich, mention such a transaction also in 6 Edward VI. :—

“There do nowe remayne in the seide Church at this day one Communion Cuppe weing xl. unces parcell gilte at v<sup>s</sup> the unce S<sup>m</sup> x li. whiche was made of twoo pair of challeis w<sup>t</sup> the patens parcell gilte.”

St. Saviour's, Southwark, sometime between the inventory taken in 1548 and that of 1552 had parted with four chalices weighing fifty-four ounces to one Calton at the sign of the Purse in Cheap, of which the said Calton made two communion cups weighing but fifty-two ounces. The parish was constrained to charge the difference, being 17s. 8d., against itself, on the occasion of the later of the above inventories being taken.\*

The parochial authorities of Wimbledon, co. Surrey, record among the receipts for 1552 the following :—

“Receivede for thre chalisses waying xxx<sup>li</sup> and v ounces at v<sup>s</sup> the ownce whereof went to the communion cuppe xxj ounces and a quarterm which commeth to v<sup>li</sup> vi<sup>s</sup> iij<sup>d</sup>. And so remayneth xiiij ounces and thre quartours which commythe to iii<sup>li</sup> viii<sup>s</sup> ix<sup>d</sup> whereof paide to Robert Wygge goldesmythe of London for the making and gilding of the communion cupp after xx<sup>d</sup> an ounce which commyth to xxxv<sup>s</sup> v<sup>d</sup>.” \*

A few such communion cups provided under Edward VI. may still be seen. Two are the property of another great parish in London to this day, but most of them were only made to be almost directly destroyed again, as

---

\* “Surrey Church Notes,” by J. R. Daniel-Tyssen, Esq.

unfit for the purposes of the restored ritual of the reign of Queen Mary. True it is that the respite consequent upon her accession following so quickly upon the heels of the Commissioners, for the King died that same year, saved for a time some of the few ancient chalices left by them in accordance with their instructions in the hands of their owners: for such of these as had not been immediately destroyed, like those at Dartford, were brought again into use, and of course carefully preserved until the end of Queen Mary's short reign. In some cases too the Commissioners had not had time to carry out their work at all. Chelmsford, for example, is found dealing with plate in 1558, which would not then have been in their possession if the Commissioners of Edward VI. had ever got there. But at last these relics which had weathered all previous storms fell victims to the stringent orders of Queen Elizabeth and her prelates at the head of the outburst of Protestant zeal which then ensued.

Once again were the Injunctions of King Edward VI. re-enforced, and repeated almost word for word in those issued by Elizabeth; the proscribed church goods were again followed even into private hands, for the Visitation Articles of 1558 enquire, as did those of 2 Edward VI., "whether you know any that keep in their houses any undefaced images, tables, pictures, paintings, or other monuments of feigned and false miracles, pilgrimages, idolatry and superstition, and do adore them, and especially such as have been set up in churches, chapels, and oratories."

Inclination and injunction seemed now to work in harmony, and each parish vied with its neighbours in the haste with which it proceeded to melt up what remained of its plate, especially all that had been profaned by use at the Mass, but still it seemed to the bishops of the

reformed church necessary to maintain the stringency of former orders, and even as late as 1569 we find amongst articles to be enquired of within the Diocese of Canterbury at the ordinary Visitation of Matthew Parker, the following :—\*

“ Whether they do minister in any prophane cuppes bowles, dishes, or chalices heretofore used at masse or els in a decent Communion cuppe provided and kept for the same purpose only.”

Lastly, we may quote the Visitation Articles of Archbishop Grindal, in 1576, enquiring “ Whether you have in your Parish Churches and Chapels, a fair and comely Communion Cup of Silver, and a Cover of Silver for the same, which may serve also for the ministration of the Communion Bread.”

The churchwardens’ accounts of every year from 1558 teem with notes of changes made in obedience to these orders ; a few examples may be taken from town and country.

Amongst the parochial payments of St. Andrew-Hubbard in London for 1558 is the following :—

“ Paide for the Eschaunge of two chalices with the covers weyghing xxxii oz. halfe for a communion cup waying xxx oz. and halfe thexchaunge with the odde oz. at xiiij<sup>s</sup> viij<sup>d</sup>.”

At Chelmsford these items occur in 1560 :—

“ Received of Mr. Mustchampe goldsmyth at the syne of the ryng with the rube in Lumbarde St. for a gylt challys with a paten gylt waying xxiii oz. and a quarter at v<sup>s</sup> iiiij<sup>d</sup> the ounce, som is vi<sup>ii</sup> iiiij<sup>s</sup>.”

“ Paid to Mr. Muschamp in Lombard St. at the synges of the ring with the rube for a coupe of gilt weighing 19 oz. 3 qr., 6<sup>s</sup> 8<sup>d</sup> the oz., som is £6. 11. 7.”

\* Cardwell’s “ Documentary Annals,” I. 321.

Bungay St. Mary in 1568 pays "For a Co'mmunion cuppe made of one payer of chalice havng a cover, for workmanship and some silv', xxi<sup>s</sup>."

The Leverton churchwardens in 1570 pay "Thomas Turpyn the goldsmith for facyonenge of the Communion Cupp weynge xii oz., x<sup>s</sup>."

"It<sup>m</sup> he putt to the same cupp a q<sup>ter</sup> and a half of an ounce of his own silver ij<sup>s</sup>."

In some parts of the country, perhaps owing to the energy of the diocesan, these changes were effected more promptly than in others. In the diocese of Norwich so many of the cups that remain are either of the year 1567 or 1568 that it suggested an enquiry whether the Bishop of Norwich of that day, John Parkhurst, was not an exceptionally zealous reformer. He had been one of the exiles at Zurich, and Strype says of him, "and so delighted was he with the discipline and doctrine of that Church, that he often wished that our Church were modelled exactly according to that."\* The annalist goes on to say, "this bishop was supposed to be inclinable to the puritans, and to wink at them."

To these notes may be added an extract from his injunctions of 1561, the year of his first visitation, in which he directs his clergy to "see the places filled up in walles or ellswhere where imagies stode, so as if ther hadde been none there."

Again, in later injunctions of 1569, he asks,

"Item, whether you have in your Church a decent pulpit and Communion table, furnished and placed as becometh, with a comely Communion cup with a cover." . . .

---

\* Annals, I. ii. pp. 565-9.

In the west of England most of these cups were obtained some few years later, but every village far and near was properly provided by 1580 ; and not only were they so provided, but in many a church the very same "fair and comely Communion Cup" is in existence and in use at the present day.

We are now in a position to say what the antiquary may expect to find around him in church or cabinet.

It may be summed up very shortly ; he will find a few—a very few—Gothic chalices and their patens, remains of pre-Reformation art. The writer of these pages does not know, after extensive enquiry, of more than half a dozen, and these have, no doubt, owed their preservation in each case to some favouring local circumstances.

He will find here and there a communion cup with its cover of the reign of Edward VI., made no doubt of the materials afforded by some more ancient chalice. Of these there are still fewer than of the chalices which preceded them ; and next in order he will find broadcast over the whole country a multitude of examples of the communion cups provided in the first years of Queen Elizabeth under the circumstances that have been narrated, each with its paten-cover ; and he will find flagons of shapes varying with their date, and other special considerations to be mentioned later.

Coming to more modern times there is less and less to be said ; the needs of an increased population, and the pious liberality of donors, have added from time to time to the quantity of our church plate, but not to its interest or artistic value. Art in these matters appears to have steadily declined from the middle of the sixteenth to the middle of the present century, when a salutary reaction has directed attention to the

examples that Gothic art has left for our study and guidance. Modern reproductions of these, in some cases admirable, in others still leave much to be desired; a slavish adherence to models that cannot be surpassed would be better than the bastard results of coupling pure Gothic form with inappropriate ornamentation, or of adapting beautiful Gothic adornment to articles of debased and tasteless modern form.

#### CHALICES.

In the early days of the Church, chalices were no doubt formed of various materials, some of them simple and quite the reverse of costly, but in process of time objections were found to these, wood was porous, and liable to absorb a portion of the sacred element placed within, horn was an animal substance and so formed by blood, glass, crystal and precious stones were all brittle and liable to fracture, and at length the precious metals alone were allowed to be employed. It was decreed by the Council of Rheims in 847 that if not of gold, chalices should be wholly of silver; tin being allowed only in cases where means to provide anything better were wanting. Other materials were forbidden altogether. Silver is prescribed by a constitution of Stephen Langton (1206),\* the commentator in Lyndewode adding "*vel aureum.*" The earliest chalices now known to exist in England are some that have from time to time been discovered in the coffins of bishops and priests of the eleventh, and following centuries. Examples, both of silver and pewter, have been found in coffins at Salisbury and Chichester Cathedrals, and also at other places. Those in the coffins which are supposed to be of Bishops

---

\* Lyndewode, lib. iii., fol. 136.

Seffride and Hilary, successively occupants of the See of Chichester in the twelfth century, were of silver gilt and have their patens, an earlier one probably buried with Bishop Godefridus of Chichester who died in 1088 is of pewter, this also has its paten.

Those found at Salisbury are of good shape, the bowls wide and shallow, the stem and foot being circular, decorated with chasing, and having ornamental knops.

An engraving, borrowed from the "Transactions of



No. 2.—PEWTER COFFIN CHALICE AND PATEN OF THE 13TH CENTURY.

the Surrey Archæological Society," is given of a pewter coffin chalice found at Cheam in Surrey, which is attributed to the thirteenth century; its paten is placed in the top of the bowl. This is of ruder design than the silver ones found at Salisbury.

Something too may be gathered as to the fashion of the chalices of these centuries from wills and mortuaries. Nicholas de Farnham in 1257 bequeaths to the monks of Durham, "j calix cum lapidibus pretiosis in pede," and

John, Earl of Warrenne, in 1347 another such to Durham Cathedral. It is described in his will as “*unum calicem magni valoris de auro purissimo cum multis lapidibus pretiosis insertis.*”

In the inventory of the goods of a bishop of Durham who died in 1381, his chalices are mentioned as follows:—“*j calicem magnum argenteum et deauratum in cujus pede est ymago Domini crucifixi et super nodum ejusdem Scuta armorum ejusdem Episcopi cum iij leunculis argenteis. It<sup>m</sup> j cuppam infra deauratam et extra anemelatam pro Eukaristiâ.*”

Stephen Lescrop, Archdeacon of Richmond, makes a bequest in 1418, of “*unum chalescuppe cum longo pede de argento deauratum et coopertum cum j knop in sumitate.*”

Proof could be adduced that chalices were cups of a somewhat fixed and well known form, from the fact that drinking vessels were sometimes described as “*chalyswyse,*” or “*ad modum calicis factum.*” Sir R. de Roos mentions in his will, dated 1392, “*unum ciphum qui vocatur chaliscopp;*” whilst amongst a number of articles of table-plate bought by Edward III. in 1366 of Thomas Hessey his goldsmith, and presented to the Constable of Flanders and other personages as gifts from the King, was “*un coup de chalice endorr' et esm'.*”

Mr. Octavius Morgan says as to the form of the pre-reformation English chalice, “A chalice consists of three parts—the cup or bowl; the stem, which in its middle swelled into a bulb called the knop; and the foot. The bowl itself was usually quite plain, in order that it might be more easily kept pure and clean. The stem, knop and foot were frequently ornamented with enamels, or chased work representing the emblems of the

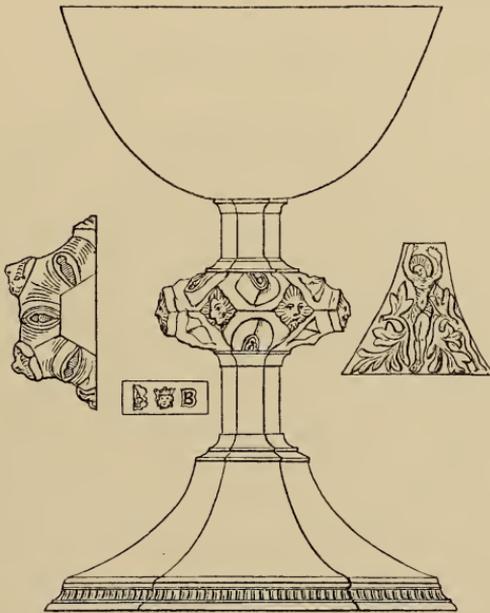
Passion or other sacred subjects ; and on the foot, which was usually made hexagonal, to prevent the chalice rolling when laid upon its side to drain, there was always a cross which the priest kept towards himself at the time of celebration. In the thirteenth century the chalices seem to have been short and low, and the bowl wide and shallow, as exemplified by the celebrated chalice of St. Remy, once at Rheims, but removed to the Bibliothèque Impériale, which is considered to be of the time of St. Louis, as also by the chalices of silver and pewter which have been found in the tombs of the priests of that century. In the fourteenth century they were made taller, the bowls assumed a decidedly conical form, being narrow at the bottom, and having the sides sloping straight outwards. In the fifteenth century they were usually broader at the bottom with the sides still forming part of a cone, like that at Nettlecombe, co. Somerset, till a form altogether hemispherical was assumed, of which a fine chalice at Leominster figured in the 'Archæologia,' vol. xxxv. p. 489, is a noble specimen. Of this type also is one at Comb Pyne in Dorsetshire."

The chalice mentioned by Mr. Morgan as at Nettlecombe, together with those now preserved at Trinity and Corpus Christi Colleges, Oxford, have been selected as illustrations for this volume, chiefly because of their beauty and merit, but also for the reason that they are all three hall-marked, and their dates therefore approximately known.

The Nettlecombe Chalice and its Paten were brought to light by Mr. Octavius Morgan some years ago, and are of the greatest interest, not only from their beauty and perfect condition but from their antiquity, for they are older than any other hall-marked example of English

goldsmith's work except the Pudsey spoon. They are described by Mr. Morgan as follows:—\*

“The Chalice and Paten are of silver gilt. Their forms are elegant; both were originally ornamented with enamels, and although they have been in use for many centuries, they have sustained but little injury.



No. 3.—CHALICE (1459) AT NETTLECOMBE, CO. SOMERSET.

The chalice stands very nearly six inches high. The bowl is in form between a cone and a hemisphere, that is the bottom is broad and round, whilst the sides continue straight and conical, a form which is rather

\* This description originally appeared in “Archæologia,” and was accompanied by coloured lithographs of the chalice and paten of

the actual size of the originals, from which the engravings prepared for this volume have been carefully reduced.

indicative of its date. This bowl is supported on a hexagonal stem divided into two portions by the knop, which is a beautiful piece of goldsmith's work, formed by the projection from the angles of the stem of six short square arms, each terminating in a lion's mask or in proper heraldic language 'a leopard's head,' and having the intermediate spaces filled up with elegant flowing Gothic tracery of pierced open work. The lower part of the stem rests on a curved hexagonal foot being united to it by Gothic mouldings, and the foot terminates in an upright basement moulding, which is enriched with a small vertically reeded band. One of the six compartments of the foot was ornamented, as is usual in ancient chalices, by a representation of the Crucifixion. The metal of this compartment has been cut out, and a silver plate engraved with the Crucifixion has been rudely riveted in. This silver plate is, I think, the original work, and it was formerly enamelled—for it would probably have been found easier and more convenient to prepare the enamel on a small separate plate and then fix it in its place, than to have subjected the whole chalice to the heat of the enameller's furnace, which must have been the case had the enamel been done on the foot itself. The silver plate is deeply engraved, or rather the metal is tooled out to receive transparent enamel in the style of the work of the fourteenth or the beginning of the fifteenth century, and small traces of the enamel with which it has been filled may still be discovered. It will be seen at once that the design was made for the place from the peculiar attitude of the figure, the arms being drawn up over the head, to adapt it to the form of the compartment.

“The paten is  $4\frac{7}{8}$  inches in diameter with a narrow moulded edge and a brim like an ordinary plate, within

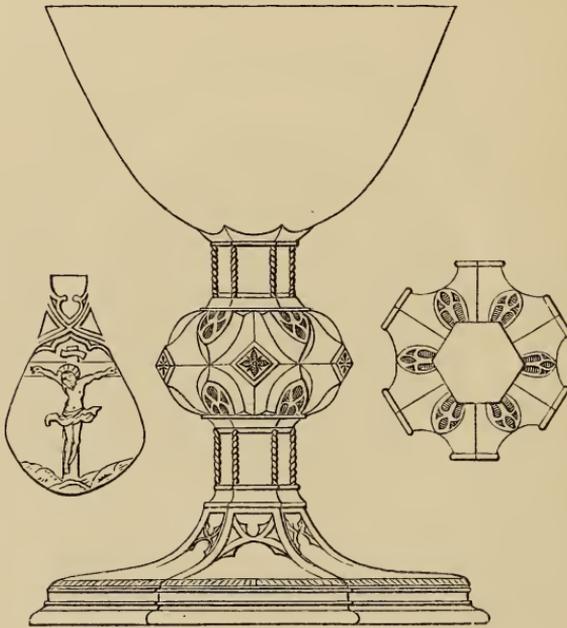
which is sunk a six-lobed depression. The centre points from which the workman formed the lobes are still visible, and the spandrels between the lobes are filled with a small radiating ornament as is usual in similar early patens, which are not unfrequently met with. In the centre is a still further depression, in which has been inserted from the back a small silver plate having



No. 4.—PATEN (1459) AT NETTLECOMBE, CO. SOMERSET.

in transparent enamel sunk in the metal, a representation of the vernicle, or face of our Saviour surrounded by a cruciform nimbus. It fortunately remains perfect. This central depression with an inserted plate of enamel is very unusual, the surface of patens being usually made as smooth as possible. The back of this small plate is gilt and engraved with the sacred monogram (see woodcut) in black letter of the fifteenth century."

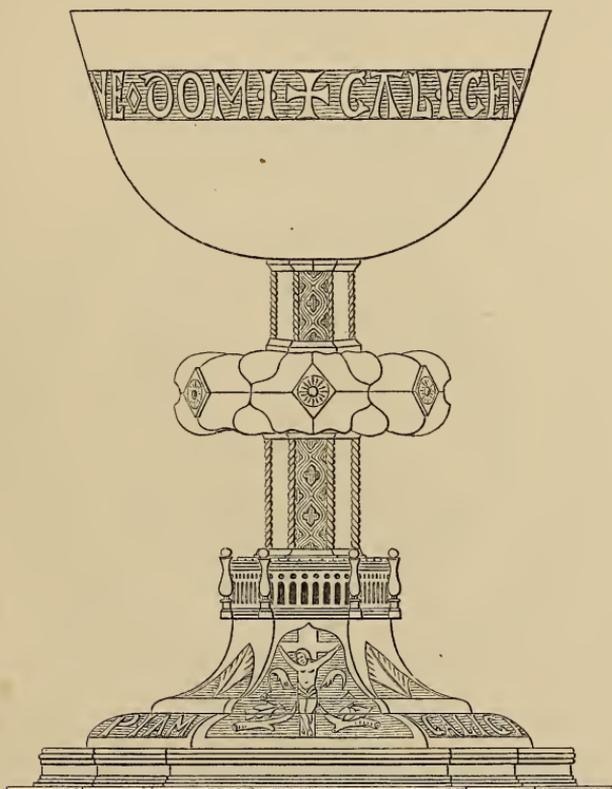
Such patens were usually made to match the chalices with which they were used, and the two were sometimes called "a pair of chalice" or "chalice with his paten," in old inventories of church goods. The depression of the paten often exactly fitted into the top of its chalice if placed upon it. The date of this chalice is almost



No. 5.—BISHOP FOX'S CHALICE (1511) AT CORPUS CHRISTI COLLEGE, OXFORD.

certainly 1459, though from the want of examples it is difficult to positively assign the date-letter which it plainly bears to that year, for it might possibly stand for the year 1479. Its shape and its many other points of resemblance to the chalice given by Bishop Fox to Corpus Christi College, Oxford, which is undoubtedly of the year 1511, seem to point to the later, but the enamelling and the hall-mark to the earlier year as the

date of its make. In either case it is, as we have said, with its paten almost the oldest piece of English plate now in existence. It will be seen from the engravings of Bishop Fox's chalice (No. 5) and the chalice at Trinity



NO. 6.—SIR THOS. POPE'S CHALICE (1527) AT TRINITY COLLEGE, OXFORD.

College, Oxford (No. 6), that they form a regular series, the cable-like edges to the stem and the engraving on the foot of the chalice of 1511 giving an intermediate point between the very beautiful simplicity of the earlier Nettlecombe chalice and the later one given by Sir Thomas Pope to Trinity College, the date of which is

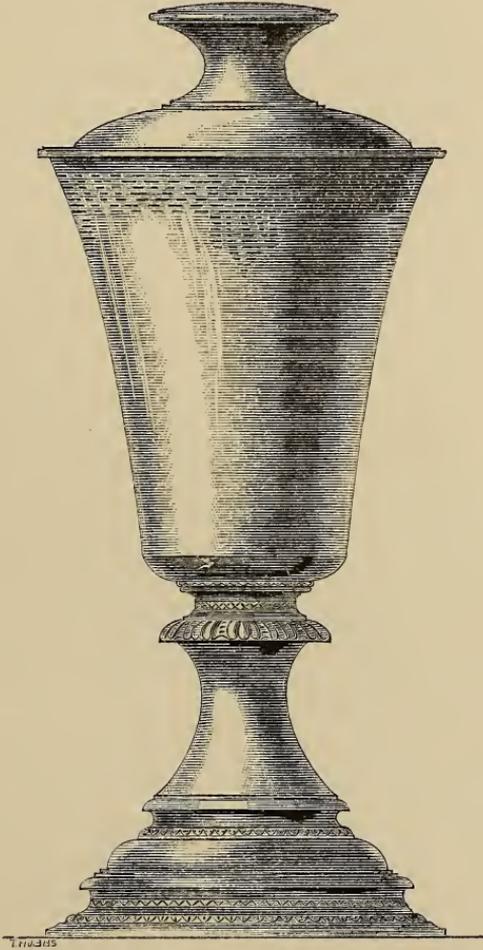
1527. Much of Mr. Octavius Morgan's description of the Nettlecombe chalice is applicable to all three examples alike. Sir Thomas Pope's chalice bears all the ornamentation of the two older ones, and in addition an elaborately engraved inscription on a belt running round the bowl of the chalice, and the same on the rim



No. 7.—PATEN; TRINITY COLLEGE, OXFORD.

of the paten. This inscription is not unusual. "A chalice with a patent gilt graven with *Calicem Salutaris* weing XXI. onz." is mentioned amongst the gilt plate belonging to Henry Fitzroy, Duke of Richmond, at his death in the very year in which the Trinity College chalice was made. Would that more such remained, but these with other three at Leominster, Chewton Mendip and Comb Pyne respectively, are all

that have come to the knowledge of the writer. Patens of ancient date are more numerous; several are still in



No. 8.—COMMUNION CUP (1570) AT CIRENCESTER.

use. That at Trinity College, Oxford, is one of the most elaborate (No. 7), and there is a small but beautiful specimen of the same kind in the collection of the Rev. Thomas Staniforth. This example is much,

though somewhat rudely, engraved and the vernicle is not enamelled, but in other respects it much resembles the paten at Nettlecombe. This brings us to Protestant times and the new form of communion cup introduced in the reign of Elizabeth or rather of Edward VI.

Those of the earlier reign are seldom to be found, and they so much resemble the engraving we have given (No. 8) of the communion cups of 1570 still preserved at Cirencester, that more need not be said about them. They are large plain standing cups; and from their size, being adapted for the use of the whole congregation, now that in 1547 the administration of the Communion in both kinds was restored according to the practice of the Early Church, they are a great contrast to the chalices they replaced. There is fortunately no lack of examples of the Elizabethan communion cup. They are found everywhere, and of the same form, and bearing the same style of ornamentation, from one end of England to the other. (See engraving No. 9.) There are sixteen within a walk of Cirencester, and as many in one county as another. Mr. Morgan has given the following account of them:—

“The chalice still consisted of the same parts, bowl, stem, and foot, though I have known two instances in small parishes where the chalices consist of the cup only, without stem or foot. The stem, although altered in form and character, still swells out in the middle into a small knob, or the rudiments of one, and is occasionally ornamented with small bands of a lozenge-shaped ornament, or some other such simple pattern, and the foot is invariably round, instead of indented or angular. The form of the cup, however, is altogether changed, and instead of being a shallow wide bowl, it is elongated into the form of an inverted truncated cone



No. 9.—COMMUNION CUP AND PATEN-COVER (1576) AT CHRISTCHURCH,  
CO. MONMOUTH.

slightly bell-shaped. The form of the paten is also much changed, the sunk part of the platter is often considerably deepened, the brim narrowed, and thereon is fixed a rim or edge by which it is made, when inverted, to fit on the cup as a cover, whilst a foot is added to it which serves also as a handle to the cover, as though it were intended to place the wine in the chalice and cover it with the paten-cover until the administration of the Sacrament, when the cover would be removed and used as a paten for holding the bread. On the bottom of the foot of the paten was a silver plate which almost always bears the date when it was made, and the name of the parish to which it belongs. The ornaments on all these chalices and paten-covers as they may be called, is invariably the same; it consists simply of an engraved band round the body of the cup and on the top of the cover formed by two narrow fillets which interlace or cross each other with a particular curvature in every instance the same, the space between them being occupied by a scroll of foliage and this ornament is marked by a total absence of letters, monograms, emblems, or figures of any kind. It is curious how this exact uniformity of shape and ornament was so universally adopted, unless there had been some regulation or standard pattern to go by, but I have not been able to find any such, to guide the makers."

To this it may be added, that some years ago, before much attention was paid to hall-marks, a silversmith assured the present writer that these cups were all made by order, and issued one to every parish by government under an Act of Parliament; it is, however, hardly necessary to say now that no such Act can be found. They were made by provincial as well as London goldsmiths; plenty were made at York, Exeter, and Norwich, and

there are almost as many different makers' marks upon them as there are cups themselves.

No two again are exactly alike in size or finish, there is everything from the tiny cup of some village church weighing no more than five or six ounces and destitute of all ornament, up to a tall vessel a foot high, holding nearly a quart of wine, and fully ornamented as in the engraving, some few having a second belt around the cup. It may be remarked that both the Norwich and Exeter goldsmiths had patterns of their own for the bowl; at Norwich they were made wider, shallower and with straighter sides than in London and elsewhere in England, and they often bore the name of the parish engraved around it instead of the ornament described by Mr. Morgan. Those made at Exeter are, without exception, very handsome vessels, quite as tall and deep as the London patterns given in our engravings, and the bowls vase-shaped, larger at the top than the bottom, the sides just at the rim turning straight up or almost inwards rather than forming a lip. Many of them are richly gilt or parcel gilt, and engraved more often than not with a quadruple belt interlaced in the usual manner, instead of the ordinary double one, and elaborately finished. Except for these small differences and local peculiarities, they are all so alike in shape and style, that it is indeed somewhat wonderful, as Mr. Morgan remarks, that no authority or direction for their formation has ever been found. Burnet and Strype, the Constitutions and Canons of the Church, the Acts and Proceedings in Convocation, the Documentary Annals of the Reformation, the Injunctions, Declarations, and Orders, were all searched by Mr. Morgan without finding any specific direction that would account for the extraordinary uniformity of

shape and pattern which could hardly have been the result of the taste or caprice of churchwardens or silver-smiths. To this long list may be added the Statute Book, the Minutes of the Privy Council, and every other likely record which have all since been searched in vain.

There is one suggestion left, that as the earliest of these cups is found in 1562, and as their peculiar form could not have become conventional without some authority, some regulation on the subject, though unrecorded, may have emanated from the Convocation held in London in that year, at which many important matters concerning the doctrine, articles, rites and discipline of the Church of England were settled.

The same pattern found favour from this time to about the middle of the next century, but in examples of a later date than 1600 the engraved belt is usually wanting, and the bowls are perhaps rather straighter sided. There are good specimens of these at the Temple Church made in 1609, and a pair of rather plainer finish at Hackney Church of the year 1637. All these are about nine inches high.

Between 1640 and 1660 the cup is found shaped something like the letter V, and supported by a baluster stem. An engraving (No. 10) is given of an example of this kind and date, together with other pewter communion vessels of the period, which are much like those made of more precious metal at the same time.

From about the time of the Restoration a ruder fashion prevailed, many cups are then found of great size, with straight sides having somewhat of a lip, and mounted on a plain circular stem and foot, wholly unrelieved by any ornament, save that the stem perhaps swells out at its centre into a simple boss or ring as plain as the rest of it. The paten-cover fitting on is

still found as on those at Westminster Abbey, dated 1660, and many other places.

Another pattern in vogue then and later, had an even ruder stem and foot all in one, it being merely a truncated cone somewhat of the shape of the bowl of

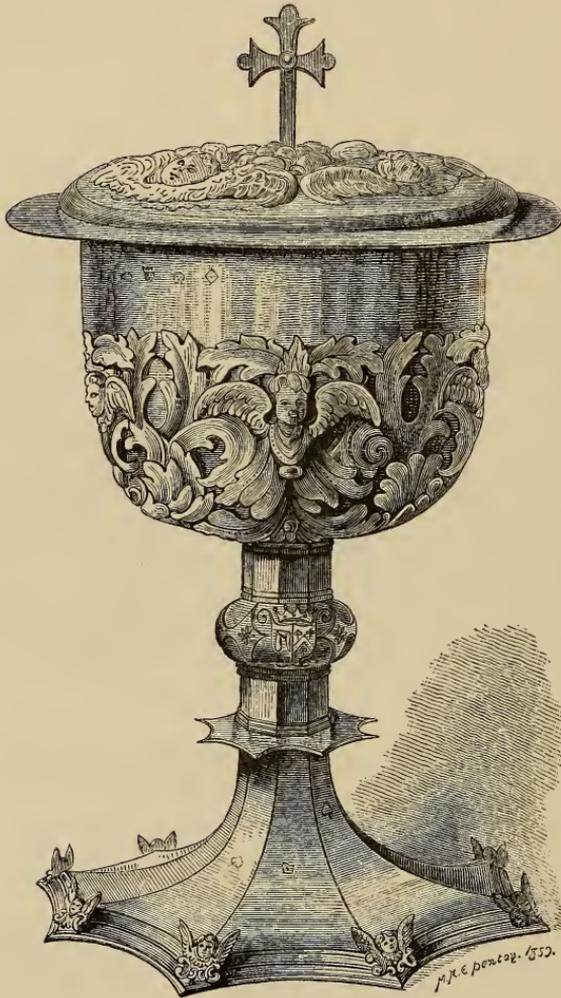


No. 10.—PEWTER COMMUNION VESSELS, CIRCA 1640.

an Elizabethan communion cup, turned upside down, and attached to the bottom of the cup. These are not at all uncommon, but from this time the paten-cover is often wanting. There are examples of them dated 1661 at St. Margaret's, Westminster.

All rules have exceptions, and there is one other form of seventeenth century communion cup that must be mentioned. A fine example of this is at Ashby-de-la-

Zouche, an engraving of which is given from an original drawing furnished by the kindness of the vicar. It



No. 11.—COMMUNION CUP (1676) AT ASHBY-DE-LA-ZOUCHE.

was given in 1676 and resembles in general form, an undated and not so highly ornamented cup used in Lambeth Palace chapel. Somewhat similar ones dated

1637, are at St. Mary's, Lambeth. Other cups of exceptional form are occasionally found, some of great excellence; these have, no doubt, been originally, secular drinking cups, but since devoted by the piety and liberality of their owners to more sacred purposes. A very ancient one is at Gatcombe in the Isle of Wight, so ancient that an engraving of it must be given, as one



No. 12.—CUP (1460) USED AS A CHALICE AT GATCOMBE, ISLE OF WIGHT.

of the earliest known specimens of English plate. It bears the hall-mark of the year 1460, but whether it is all of that date, or has undergone some subsequent alteration, is perhaps open to question. At all events it is a piece of the highest interest.

Sir John Maclean notes a very fine hanap of this kind, dated 1576, at St. Mabyn's, Cornwall. It is some 13 inches high, and has a cover surmounted by a boy

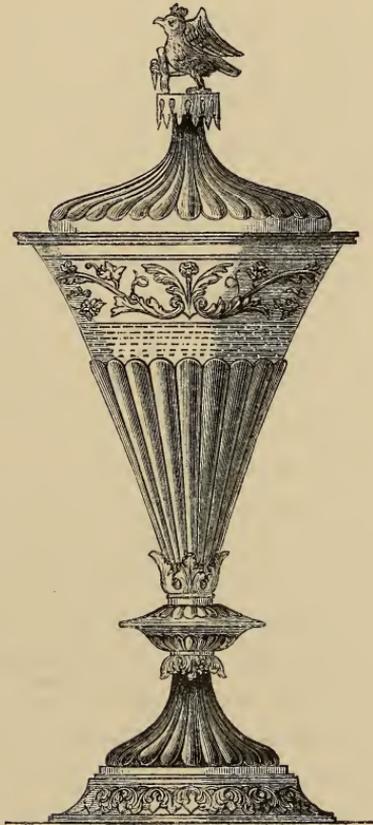
nude holding a shield, both bowl and cover engraved in arabesque style, with birds and foliage. There is another good one at Watford in Hertfordshire, of the year 1561. Kensington parish church has a tall standing cup of 1599, the bowl ornamented with escallop shells in bold repoussé-work : and at Hucknall Torkard is a tall standing cup, or hanap, of about 1610, in character much like the Edmonds' Cup of the Carpenters' Company, of which an engraving is given in the next chapter ; but the steeple is in this case wanting, or more probably has been broken off.

It is interesting to find examples, and fine examples too, of each successive fashion of secular drinking cup amongst the ancient possessions of our parish churches. It may, perhaps, be thought by some at the present day inappropriate to use such vessels for the sacred purposes to which their owners had intended to dedicate them, but surely they should be carefully treasured and preserved instead of exchanged, as they too often are, for articles of modern design that can not be thought of without a shudder of horror. Inferior as they may be, from an ecclesiastical point of view, to such models of mediæval art as the chalices at Nettlecombe or at Oxford, they have an interest and a value of their own that can not attach to the brand new vessels that are obtained in exchange for them, even if decorated with sham jewels and nineteenth century filagree-work.

Specimens of modern chalices may be seen in use at St. Paul's Cathedral, and at Kensington parish church, to mention places that are easily accessible, and these may be usefully compared with the engravings given in this volume by those who are interested in such matters.

Perhaps the most beautiful of all such cups is one at Cirencester, that may, in all probability, have been made

for the unfortunate Queen Anne Boleyn. An engraving of this is given (No. 13). It was made in 1535, but it



No. 13.—CUP (1535), WITH COVER SURMOUNTED BY THE BOLEYN BADGE,\*  
USED AS A CHALICE AT CIRENCESTER.

is not known at what time it came into the possession of the churchwardens of Cirencester. It is not improbable

\* The Boleyn badge was a crowned falcon bearing a sceptre in the dexter claw and having a mount of lilies growing in front of its breast. The above engraving gives the lilies rather too much in profile

to be intelligible without explanation, and makes the sceptre, the upper portion of which is now broken off in the case of the cup at Cirencester, too like a dagger.

that it was one of the royal New Year's Day presents, made by her daughter Queen Elizabeth, after the fashion of those days, to her physician, Dr. Richard Master, to whom the lands of the Abbey of Cirencester were granted in 1565, and by him given to the parish in which, for the future, he and his family made their home.

At the opposite end of the scale comes an ordinary two-handled fluted porringer, which made in 1708, has done duty as a chalice at a village church in Gloucestershire ever since.

At the commencement of the eighteenth century, cups were made very upright, much like those of 1660 at Westminster Abbey, but narrower and straighter, and always perfectly plain. The paten of the seventeenth century was not fitted to the cup, but was a plain circular salver on a central circular conical foot like the stem of the rudest of the communion cups, and that of the eighteenth was a plain plate. In fact, everything may be found from a plain but solid plate, about the size and shape of a dinner-plate, to a small domestic waiter, standing on the three usual small feet, and made of plated metal. After this, nothing further remains to say, no attention was paid to art in ecclesiastical matters, and it can only be said that the church plate was well suited to the churches of the period. Fortunately, churches were in most cases still possessed of some better plate acquired at an earlier period, and well would it be if fewer Elizabethan communion cups were seen in the windows of the modern silversmith. Many, if not most of them, are made of the very same silver as the more ancient chalice which they replaced, a vessel that had, perchance, belonged to its parish from time immemorial. It is to be feared that they are constantly parted with for the mere price of the silver, by those who are in

ignorance, or are regardless, of the curious historical associations which surround these ancient and interesting relics.

#### FLAGONS.

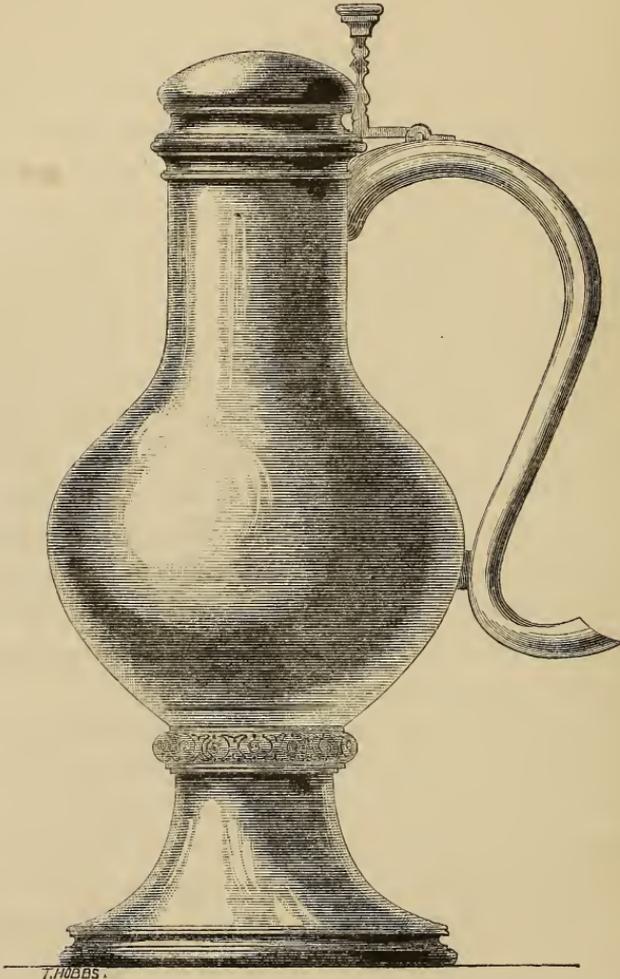
The earliest of these are of the reign of Elizabeth, and, succeeding as they did the phials or cruets of earlier days, one of which was for wine and the other for water, they are usually found in pairs, although a single vessel of the kind would have been all that was actually necessary, even to bring to the church the larger quantity of wine that was now used. The earliest form is that of a pair at Cirencester church (see No. 14), which were made in 1576, and this pattern of flagon was used till about 1615. Those at St. George's Chapel, Windsor, are of 1613. Several have been found of intermediate dates; a pair at St. Margaret's, Westminster, are of 1583, and at Rendcomb in Gloucestershire there are flagons of the same shape ornamented round the bowls with engraved belts of the usual Elizabethan communion cup pattern. These are of the year 1592.

They were probably not so invariably made of silver as were chalices. The churchwardens of Wing, co. Bucks, are found in 1576, paying "for a tynne wyne bottell for the church, xvij*d*." and in 1605 the authorities of Leverton ijs. *vid*. "for a puter communion pott."

The word "pott" will remind us of the Canons of 1603, by which (Canon 20) the wine was required to be brought to the communion table in "a clean and sweet standing pot or stoup of pewter if not of purer metal."

From this time the "round-bellied" flagons, as they are called in an MS. inventory of the plate of St. George's Chapel, disappear, and the usual tankard pattern comes in which has ever since been used and is

so familiar. The earliest tankard known to the writer is a plain one of the year 1618 belonging to Gray's Inn



No. 14.—COMMUNION FLAGON (1576) AT CIRENCESTER.

Chapel, though it is quickly followed by a beautiful specimen ornamented all over with belts and scrolls of strap-work, still the property of the parish of Kensington, and made in 1619. Later than this, and to the present

day, they are all of the shape and character of the pewter example shown on page 201, which is of 1640 or thereabouts. Very occasionally exceptions occur as in the case of those at Canterbury Cathedral, which are of a jug shape with swelling bowls on short stems or feet, and have spouts, their lids being surmounted by crosses. They are ornamented with flat *appliqué* silver ornamentation of the kind sometimes called by amateurs "cut card work," for want of a better name, and are of the year 1664.

The word "flagon" seems to have been always appropriated to a vessel intended to hold wine, and has therefore been continued to these communion vessels which would otherwise be more appropriately called "tankards," or "pots" as in the language of the Canons of 1603.

The very derivation of the word connects it with "flask," and with the travelling bottles, or costrels, suspended by a cord or chain, similar to what are now called "pilgrims' bottles." In England the wine was brought to the communion table in the sort of vessels described above, but it is a curious fact that at this very day, at All Souls' College, Oxford, the flagons used to contain the wine for consecration at the Sacrament, are two very ancient large silver gilt flasks or pilgrim's bottles, suspended by chains to which the stoppers are attached. It is said that they were spared at the Reformation, as having nothing popish about them. They are of foreign, and, from the goldsmith's marks, almost certainly of French workmanship, their precise date is unknown, but from their general character and particularly that of their stoppers, they are probably of the beginning of the sixteenth century.

## ALMS DISHES OR BASINS.

These in early days may have been of various forms, such as ships, but were more often basins. The Wardrobe Accounts of 1296 (24 Edward I.) mention "j navis argenti cum pede p' elemos'," and in the time of Edward III. occurs an entry, "una magna olla p' elemosinar'," but these were probably articles of table plate intended for the reception of broken meat to be given to the poor. Another such almsdish of gold, called the "Tygre," and standing upon a golden bear ornamented with rubies and pearls is mentioned in Palgrave's State Inventories at the year 1431 (9 Henry VI.). This appears from other entries to have been like that of 1296, a ship, and was pledged over and over again for loans of money.

Basins in great number, whatever they may have been used for, are mentioned in the church inventories of 1552 and other years, but those that are now found in our cathedrals and churches are not ancient ones. A large plain gilt almsdish at Lambeth Palace Chapel, of the year 1635, is the oldest known to the writer. Next to that comes a curious fluted dish bearing punched ornamentation in spirals, dated 1639, and belonging to the parish of Bermondsey.

A plain dish, that might serve for either almsdish or paten, part of the Gray's Inn Chapel plate, is of the same year. Later ones are always plain plates or dishes of silver or silver gilt, differing from one another only in size, some few having a coat of arms engraved on the centre or rim. Hardly any of them are of earlier date than 1660, and few as old as that.

There is a fine large dish of 1684 ornamented with

repoussé-work at Westminster Abbey, and a pair of plainer ones, of about the same date, engraved with the well-known heraldic bearing of a cross between five martlets, the coat assigned to Edward the Confessor.

#### CANDLESTICKS.

Those used before the Reformation were usually in pairs, and made of latten, or of copper gilt, often they were of silver. Such a pair are found amongst the plate of Henry Fitzroy, Duke of Richmond, natural son of Henry VIII., in 1527, described as follows:—

“Pair of candelstikkcs chaced wrethen for an aulter, weing lxxviiij. oz. iii. qts. Another pair. lxiiij. oz. iiij. qts.”

They have all entirely disappeared, those which were of intrinsic value in the time of Edward VI., and those made of commoner materials were destroyed as “monuments of superstition” in the early years of Elizabeth.

Pricket candlesticks, or candlesticks with an upright spike upon which to place a large candle, are found amongst the plate of our cathedrals, but are seldom older than 1660, and still seldomer of any artistic interest. Candlesticks such as these are at Canterbury, Gloucester, and other places. A very fine pair of chased candlesticks of great size on tripod stands and of good workmanship belong to Westminster Abbey, but these are somewhat later, being of the year 1684. Those at Exeter Cathedral are fluted columns on pedestals, and were made in 1681.

Good specimens of more modern design, ornamented with fluted work, chased flowers, and the like may be seen at Durham. These were made in 1767.

## CHAPTER X.

### DECORATIVE AND DOMESTIC PLATE.

Introduction—Effect of the Wars of the Roses—Prosperity of the sixteenth century—Great destruction of old plate at various times—Gold plate—Obsolete vessels—Spoons—Mazers—Salts—Stoneware jugs—Ewers, basins and salvers—Standing cups and hanaps—Tankards—Smaller cups of various kinds—Plates—Forks—Monteiths—Candlesticks, sconces, etc.—Toilet services—Castors and cruet-stands—Tea and coffee services, kettles, etc.—Cake baskets and epergnes—Maces.

PASSING from ecclesiastical to secular plate, it needs no apology to commence a chapter which is intended to form part of a practical guide to the plate collector, with the period to which the oldest extant specimens belong.

It may be said at once that the Wars of the Roses were to secular plate what the events of the next century were to the treasures of the church. Domestic plate, of an earlier date than the reign of Henry VII. is as scarce as pre-reformation church plate. But in prosperous Tudor times the goldsmith had once more become a dependent of no mean consideration in the households of the great. The will of Katherine of Arragon mentions her goldsmith, to whom she gives a year's wages, and one Robert Amadal held a similar office in the domestic establishment of Cardinal Wolsey.

By the middle of the reign of Queen Elizabeth the wealth and luxury of the country had been on the increase for almost a century, and an extract from the

“Description of England,” by William Harrison, Chaplain to Lord Cobham, in 1586, and prefixed to Holingshed’s Chronicles, will supply us with a convenient preface. He quaintly comments as follows on the times in which he was living :—\*

“ Certes in noble men’s houses it is not rare to see abundance of Arras, rich hangings of tapistrie, silver vessell, and so much other plate as may furnish sundrie cupbords to the summe often-times of a thousand or two thousand pounds at the least, whereby the value of this and the rest of their stufte dooth grow to be almost inestimable. Likewise in the houses of knights, gentlemen, merchantmen, and some other wealthie citizens, it is not geson to behold generallie their great provision of tapistrie, Turkie work, pewter, brasse, fine linen, and thereto costlie cupbords of plate worth five or six hundred or a thousand pounds to be deemed by estimation. But as herein all these sorts do far exceed their elders and predecessors, and in neatnesse and curiositie the merchant all other ; so in time past the costlie furniture stayed there, whereas now it is descended yet lower, even unto the inferior artificers, and manie farmers who by vertue of their old and not of their new leases have for the most part learned also to garnish their cupbords with plate, their joined beds with tapestrie and hangings, and their tables with carpets and fine naperie, whereby the wealth of our cuntry (God be praised therefore and give us grace to employ it well) dooth infinitelie appeare.”

Plenty of evidence indeed here, of the wealth of plate possessed by men of every degree in the sixteenth century, and a little farther on he gives in more detail the

---

\* Book. II. cap 12.

amount of it that might be found, even amongst what are called the lower middle classes. He speaks of the exchange of "treene platters into pewter, and wodden spoones into silver or tin," and after stating that in old time all sorts of "treene" stuff were so common that a man would hardly find four pieces of pewter, of which one was usually a salt, in a good farmer's house, whereas there was now a fair garnish of pewter in his cupboard, he concludes with a list of such a farmer's plate, consisting of "a silver salt, a bowle for wine (if not a whole neast), and a dozen of spoons to finish up the sute."

It is the plate of the century beginning with the reign of Henry VII. and ending thus in 1586, which furnishes the modern sideboard with its choicest specimens; and comparatively rare as they are, the only wonder is that so many have been preserved, when we consider the events of subsequent times.

It is needless to say that the requirements of King or Parliament in the following century swept much away, but two less obvious causes have wrought the destruction of even more than can be laid to the charge of Cavalier and Roundhead put together. One of them has already been alluded to in detailing the measures adopted by William III. to remedy the scarcity of bullion so grievously felt at the end of the seventeenth century. The premium then offered for hall-marked silver brought to the mint was only too tempting, and a vast quantity of ancient plate was sacrificed to the cupidity or the necessity of its owners in 1697. But scarcely less must have been melted down a century afterwards to furnish the mere metal required for the immense dinner equipages which the altered fashions of the day then rendered indispensable. No new supply of silver was available, such as that which had once poured in from

Spanish America, whence then came the tons of silver which were fashioned into dinner services with their various appendages by the industry of London silversmiths, from Lamerie to Rundell and Bridge? It is clear that at that time another and perhaps the largest consignment of old-fashioned and disused plate must have gone to the melting-pot, to be returned to its owners in the shape of the plates, dishes, forks, and spoons with which our houses are even now to a great extent supplied. The grand service of plate which graced the royal table at the great banquet given by Sir Samuel Fludyer at the Mansion House on Lord Mayor's Day, 1761, which the King and Queen honoured with their presence, was made new for the occasion by Mr. Gilpin, the goldsmith, with whom the City exchanged a quantity of old plate for the new, and many royal and other services still in use were thus provided between that time and the end of the century. They were usually of silver gilt, and are popularly called "gold services," a mistake which suggests a remark as to the very small quantity of real gold plate that is now to be seen.

Only five examples were exhibited amongst the art treasures collected at South Kensington in the Loan Collection of 1862—a gold cup and cover of seventeenth century work, given by Bishop Hall to Exeter College, Oxford; a cup on baluster stem, given to the Corporation of York in 1672; a covered cup of the following year, the property of Mr. J. W. Walrond; a chocolate cup and cover with one handle, found in the lake at Knowsley, belonging to the Earl of Derby; and last in date, but not least, a pair of massive ice-pails from Blenheim, weighing together no less than 365 ounces, the gift of Queen Anne to the great Duke of Marlborough. A small salver of pure gold was noted by

Mr. Octavius Morgan amongst the plate of King William IV. This is no doubt still preserved. Besides these, there is a double-handled gold cup at Berkeley Castle, made by Paul Lamerie in 1717, a legacy from the then Countess of Berkeley to her celebrated daughter, Lady Betty Germain. It is of the usual plain Queen Anne pattern.

A racing cup of the same period and shape by Benjamin Pyne, a well-known goldsmith, is in existence, or was a very few years ago, engraved with a horse ridden by a jockey, and underneath the words "Saltby Stakes." It bore the hall mark of the year 1710-1.

The Corporation of Oxford have a solid gold porringer with two handles and cover, of the year 1680; and Lord Tredegar has a gold cup presented to his ancestor, Sir Charles Gould, Bart., by the Equitable Assurance Society, about 1780.

It is very possible that a good many other specimens of gold plate may exist, but enough has been said to prove its extreme rarity at the present day. Formerly it was by no means uncommon. Gold plate is frequently mentioned in the Wardrobe Accounts, and in the Introduction to the State Papers of the reign of Henry VIII., printed by order of the Master of the Rolls. A banquet given by that Monarch is mentioned, at which two cupboards (by which we must understand a sort of side-board of many stages), reaching from the floor to the roof, were covered with a large and varied assortment of vases all of massive gold, silver-gilt dishes of another sort being used for the service of the meats.

An engraving of such a sideboard of five stages, taken from a volume published at Dilingen in 1587, descriptive of the ceremonies at Prague when the Grand Duke Ferdinand of Austria invested the Emperor and the

Grand Dukes Carl and Ernest with the order of the Golden Fleece, was given by the late Mr. W. Fairholt in his description of the celebrated Londesborough Collection, and is reproduced here (No. 15). That eminent antiquary reminds us that the series of receding steps



No. 15.—SIDEBOARD OF 16TH CENTURY.

not only served for the due display of the plate, but to indicate the rank of the person who used it; persons of royal blood alone being allowed to use dressers of five “degrés” or stages, whilst those of four were appropriated to nobles of the highest rank, and so on down to stages of two or but a single step, which were proper for knights-bannerets, and unennobled persons of gentle descent respectively.

The engraving is also valuable for the examples it presents of many quaint forms of plate then in use, and fitly introduces a few words about such obsolete articles

before we go on to those that are still found and can be classed under definite heads.

A conspicuous object is the "nef," or ship, which was used in England as well as abroad; it seems to have originally been used to contain the articles used by the noble at his banquet. The writer knows of no example of English workmanship or bearing an English hall-mark, but there were a number of beautiful specimens in the Londesborough collection of foreign make.

The large double cups made to shut upon the rims of each other, are also noticeable. These too are mentioned occasionally in English inventories, and are called "double" or "trussing" cups. The will of a north country ecclesiastic proved at York in 1395, describes his "cipbum duplicem argenti deaurati vocatum le trussing coppe," and other early examples of them occur. The tall tankard at the servitor's feet would in those days be called a "can,"—a German as much as an English word. Like the "nef," the "just" the "goddard" and the "voider" have all disappeared, but deserve a passing word.

Of the "justa," says de Laborde, that it was a vase or flagon for the table of an invariable size as to capacity, but that its form varied. This agrees in general terms with the definition of the word as given by Du Cange.

The "goddard" seems to be derived from the French *godet*, a sort of goblet or cup, often with a cover. Under the head of "mazers," a little later, we shall find some cups of that description called "goddards," in an account of the year 1444.

The "voyder" was a large dish in which were collected the broken victuals which were removed from the table with a large knife with a broad flat blade called the *voyder knife*, from *vider* to empty, clear, or make void.

Few silver ones remain, but some large brazen voiders may still be seen, or dishes which have probably been so used, but of the history or use of which nothing is known by their present owners.

“See ye have Voyders ready for to avoyd the Morsels that they doe leave on their Trenchours. Then with your Trenchour knyfe take of such fragmentes and put them in your Voyder and sette them downe cleane agayne.”\*

The student of mediæval wills and inventories will find many other vessels mentioned here and there which it is difficult or impossible to identify with any existing forms, but as we are not specially concerned with such an enquiry, it is now time to turn to articles that may be met with by the amateur and collector of the present day.

#### SPOONS.

Our notices of domestic plate must begin with spoons by right of seniority, for, says the learned de Laborde,† “Les cuillers sont vieilles, je ne dirai pas comme le monde, mais certainement autant que la soupe ;” after this we shall not be surprised to find that the most ancient piece of English hall-marked plate in existence is a simple spoon.

In early days, when forks were as yet unknown, spoons played an even more important part at meals than at the present day, and persons of all ranks seem to have striven to possess a spoon, if only a single one, of silver. Our ancestors evidently anticipated in their way, the view of Professor Wilson’s “Shepherd,” that “a plated spoon is a pitifu’ imposition,” though he it said, their alternative would have been honest pewter or

\* Boke of Nurture by Hugh Rhodes, 1577.

† *Notice des Emaux, etc.*, par M. de Laborde, II<sup>e</sup> Partie, 238.

wood ; and no bad substitute either, according to the same modern authority who adds :—

“ A wudden ladle ; indeed, gents, I’m no sure, but it’s no sae apt to be stown ; in the second, maist things taste weel out ’o wud ; thirdly, there’s nae expense in keepin ’t clean.” \*

It would be difficult anytime for the last six hundred years to find a man, of however humble station, without a spoon or two to bequeath to his widow or his son. The wills and inventories of the rich mention them in great numbers ; and *the Boke of Kervyng, the Babees Book*, and other curious handbooks of manners and etiquette, some of which have lately been reproduced by the Early English Text Society, contain many quaint directions as to the service and management of the spoon at board.

The former which was printed in 1513, by Wynkyn de Worde, perhaps from a MS. of still earlier date, instructs the panter as to setting on the salt and trenchoures, and proceeds :—“ then laye your knyves and set your brede one lofe by an other, your spones and your napkyns fayre folden besyde your brede, then cover your brede and trenchoures spones and knyves.”

The *Babees Book* of 1475, deals with the polite use of the spoons so laid :—

“ And whenne your potage to yow shall be brouhte,  
Take yow sponys and soupe by no way,  
And in youre dysshe leve nat your spone, I pray.”

The *Young Children’s Book* adds to this in 1500 the further advice,

“ Ne pleye with spone trenchere ne knyffe.”

The spoons of the thirteenth and two following

---

\* “Noctes Ambrosianæ, XXXI.”

centuries seem to have had stems terminating in a plain knop, or sometimes an acorn: the first mention known to us of spoons with the image of the Virgin—*cum ymaginibus Beatae Mariæ in fine eorundem*—occurs in a will of 1446, these were known later as “maidenhead” spoons, and are common enough in the sixteenth century, but not before.

The same may be said of Apostles' spoons, which are seldom found before 1500, but were very popular for a century and a half afterwards. It was an old English custom for sponsors at christenings, to present these spoons to the children for whom they answered, the wealthy giving a complete set, others a smaller number, a poor person a single spoon with the figure of the saint in honour of whom the child was named, or perhaps the patron saint of the donor.

Mr. Hone in his “Every Day Book,”\* gives some amusing notices of this laudable custom collected from various writers, Ben Jonson, Middleton, and Beaumont and Fletcher, amongst the number. Ben Jonson has a character in his “Bartholomew Fair,” saying “and all this for the hope of a couple of apostle-spoons, and a cup to eat caudle in.” Beaumont and Fletcher likewise in the “Noble Gentleman,” say :

“I'll be a Gossip. Bewford,  
I have an odd apostle-spoon.”

Mr. Hone notes that in 1666, the usage was on the decline, quoting from “the Gossips,” a poem by Shipman :—

“Formerly, when they us'd to troul,  
Gilt bowls of sack, they gave the bowl;  
Two spoons at least; an use ill kept;  
'Tis well if now our own be left.”

---

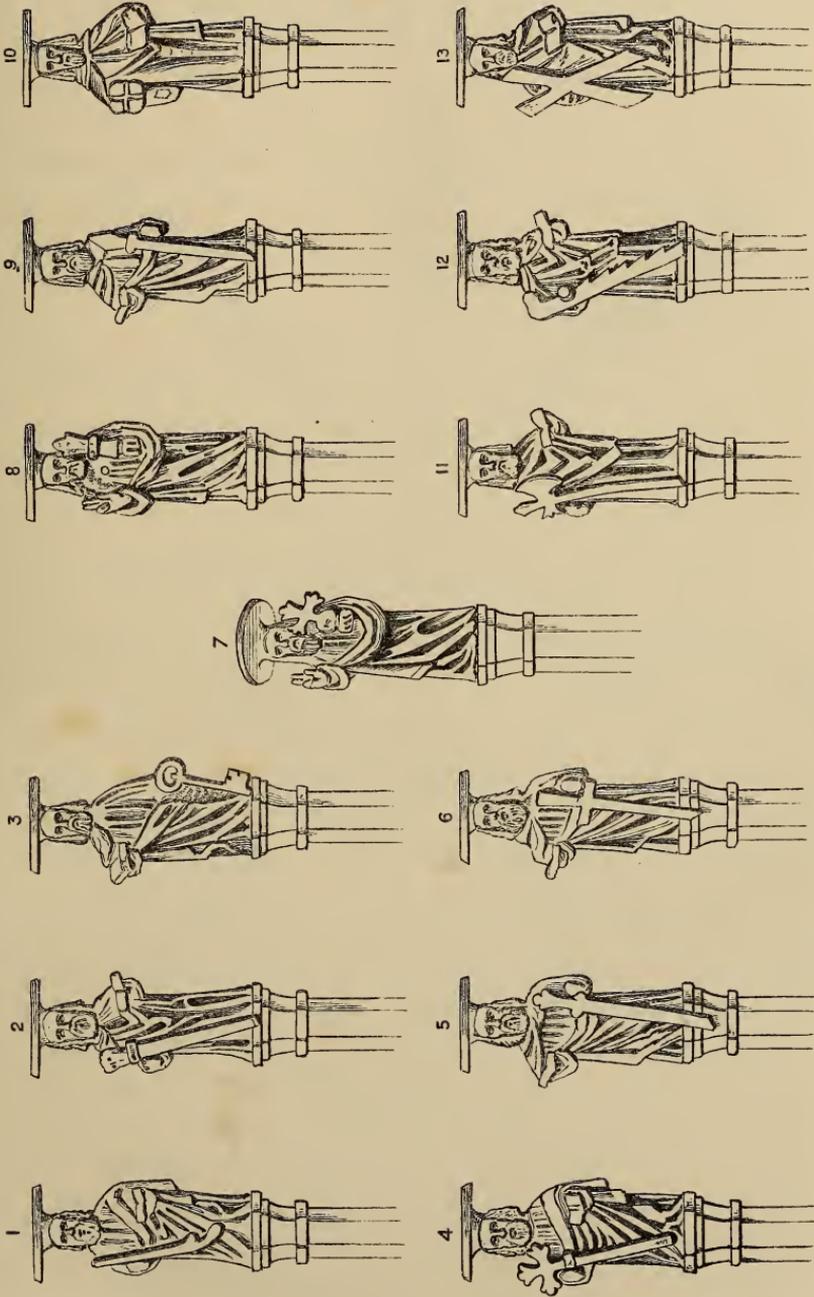
\* Vol. I., 176.

Many of these spoons, which were called apostles' spoons from the figures of the apostles they bore on their handles, are still to be seen, and they are of considerable value from their antiquity and comparative rarity. Fine specimens have been sold for prices varying from £4 to £8 each of late years, and a complete set of thirteen is so seldom to be met with, that a fine early set of matched spoons would doubtless realise a very large sum, perhaps not less than a thousand guineas, if put up to auction to-morrow. This opinion is borne out by the mention in the Quarterly Review of April 1876, of the sale some twenty years ago, of a set of twelve such spoons belonging to a member of the Tichborne family, for a sum closely approaching £400.

Only two sets of thirteen are known to the writer, one of them is in the possession of Corpus Christi College, Cambridge, and consists of thirteen spoons, one of which is supposed to represent St. Paul. These are of the year 1566-7, with the exception of the St. Paul spoon, which is of the year 1515-6. The other set is the property of Mr. George Lambert, F.S.A., and represents Our Lord and twelve apostles, Matthias taking the place of Judas Iscariot. These are somewhat more modern, but they are all of one year, 1626, and by the same maker, which renders them in their way, of unique interest and importance.

A third set, which forms a complete series of the eleven apostles, was secured by the Rev. T. Staniforth at the Bernal sale, and is of great value from its antiquity, having been made in 1519. That gentleman also possesses the most ancient hall-marked apostle-spoon known, it being of the year 1493.

The set of 1626, have been selected for our engraving



No. 16.—SET OF THIRTEEN APOSTLES' SPOONS (1626).

(No. 16), owing to the presence of the rare "Master" spoon, and the fact of the whole being made by one maker at the same time; a reference to the various emblems by which the apostles are here distinguished, will facilitate the identification of individual figures found in private or public collections.

1. St. James the Less, with a fuller's bat.
2. St. Bartholomew, with a butcher's knife.
3. St. Peter, with a key, sometimes a fish.
4. St. Jude, with a cross, a club or a carpenter's square.
5. St. James the Greater, with a pilgrim's staff and a gourd, bottle or scrip, and sometimes a hat with scallop shell.
6. St. Philip, with a long staff, sometimes with a cross in the T; in other cases a double cross, or a small cross in his hand, or a basket of fish.
7. The Saviour, or "Master," with an orb and cross.
8. St. John, with a cup (the cup of sorrow).
9. St. Thomas, with a spear, sometimes he bears a builder's rule.
10. St. Matthew, with a wallet, sometimes an axe and spear.
11. St. Matthias, with an axe or halberd.
12. St. Simon Zelotes, with a long saw.
13. St. Andrew, with a saltire cross.

The figure of St. Paul distinguished by a sword, or sometimes two swords, is frequently found, St. Jude being omitted from the set of twelve to make room for him, and St. Luke and St. Mark occasionally replace St. Simon and St. Matthew.

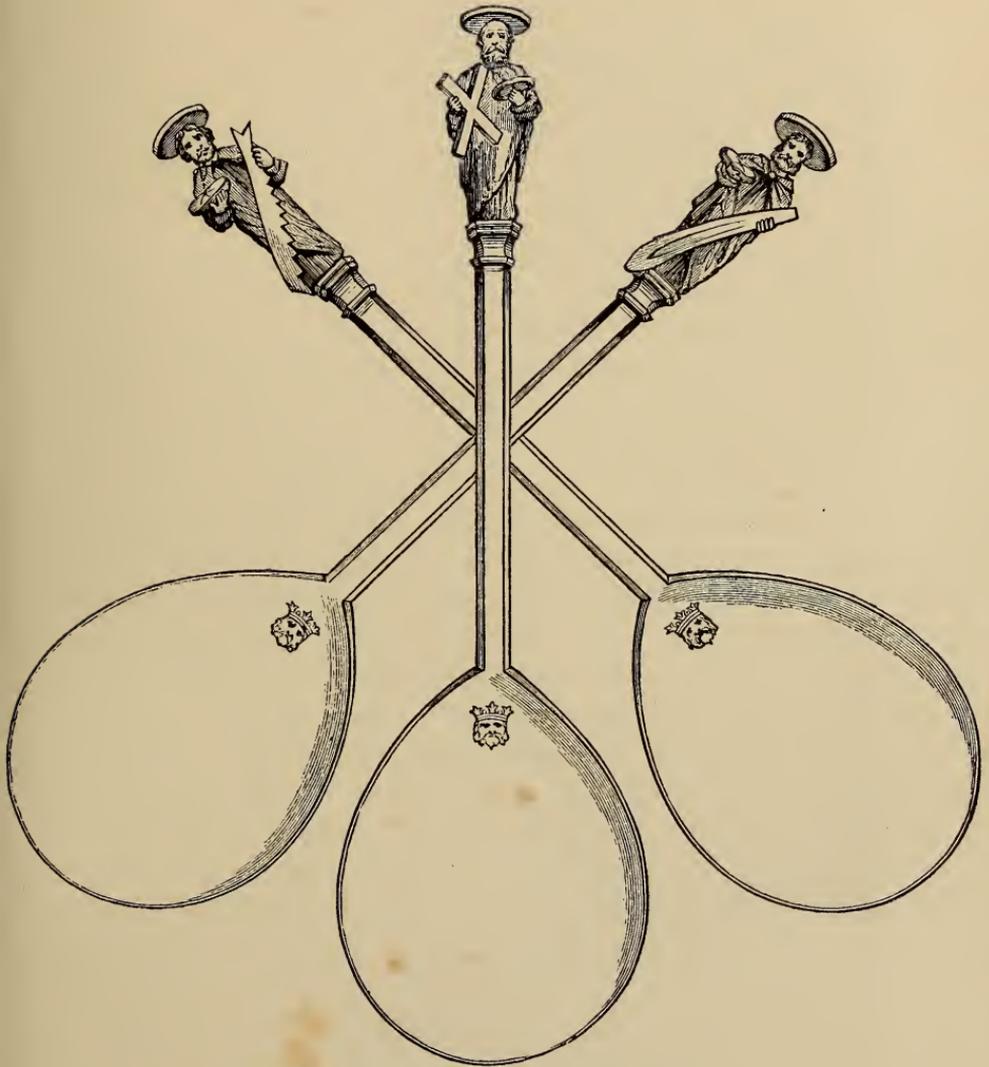
In the Byzantine Manual, James the Less, Jude and Matthias are all omitted, their places being taken by St. Paul, St. Luke and St. Mark.

As to the emblems attributed to each, there is not much variation to be noted, but the saw is sometimes given to Jude as well as to Simon. This is the case in the representations of the apostolic college, by Agostino Caracci.\* As it appeared advisable to give the whole of these emblems on a single page, that they

---

\* Mrs. Jameson's "Legendary Art."

might be seen at one view; an illustration is given of a group of three other apostle spoons from a set which



No. 17.—APOSTLES' SPOONS, 16TH CENTURY.

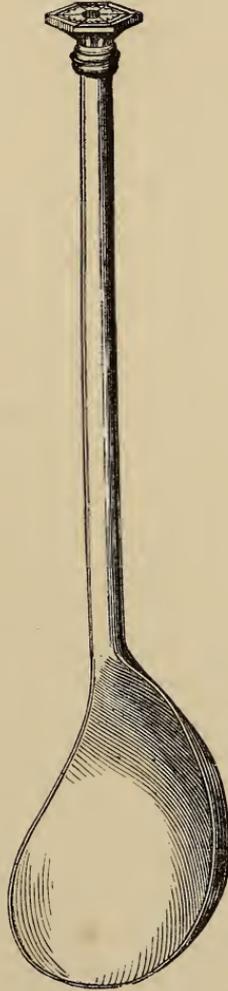
belonged to the late Rev. S. Lysons (No. 17), in order that the general shape and character of such spoons,

their bowls as well as handles, may be clearly understood.

The most modern specimen that has come to the knowledge of the present writer is one of 1660, and belongs to Mr. Staniforth. Mr. Octavius Morgan has seen one of as late a date as 1665, bearing the figure of St. James. This bears out what was said by Shipman in 1666, as to the custom of presenting them at christenings being then on the wane.

Before turning to the ordinary domestic spoon, two special spoons must be mentioned, and first the coronation spoon preserved among the regalia at the Tower of London. The date of this is said to be early in the thirteenth century, but, even if a reproduction of an earlier spoon, it was at all events remade, as we have seen, for the coronation of King Charles II., the goldsmith's account for its fabrication having already been given at page 43. The other is the ancient spoon given by King Henry VI. together with his boots and gloves to the loyal Sir Ralph Pudsey, at whose seat, Bolton Hall, that unfortunate monarch concealed himself for some weeks after the battle of Hexham. Of the genuineness of this spoon there is no doubt; the head of the handle (See No. 18) is hexagonal, somewhat resembling the capital of a Gothic shaft, and on the flat top is engraved a single rose, the badge of the king. It is of the usual form of ancient spoons, and the marks thereon are as follows: inside the bowl is stamped the leopard's head,—and all the ancient English spoons previous to the Restoration are so marked; on the back of the stem is stamped with a punch, a small heart for maker's mark; and above that is the annual letter also stamped with a punch. This which is a Lombardic **h** stands for the year 1446, which agrees

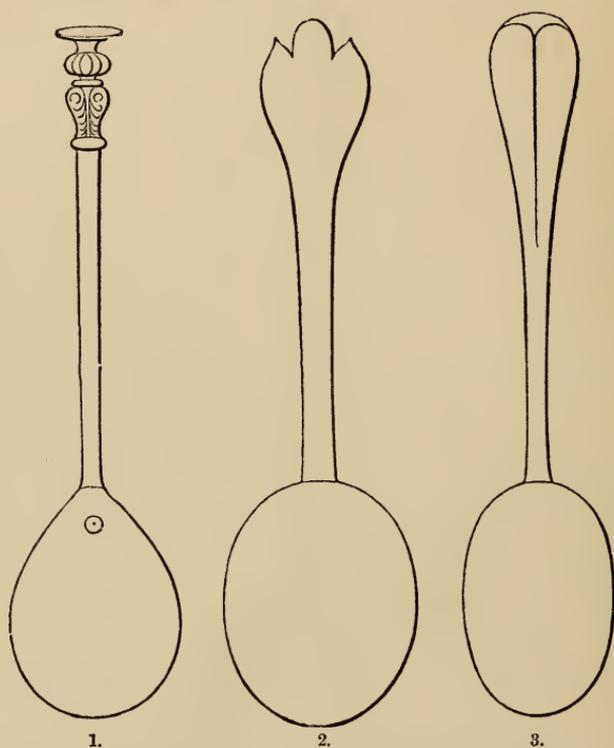
both with the history and the make of the spoon. The form of spoons used in England seems to have continued



No. 18.—THE PUDSEY SPOON (1445).

the same from the middle of the fifteenth century to the time of the Restoration, when a new fashion was introduced which completely superseded the more ancient pattern.

This ancient model, the baluster and seal-headed end of which was usually somewhat more elaborate than appears from the engraving of the Pudsey spoon, which is exceptionally simple, is shown by No. 1. (engraving No. 19), and spoons of this form, very common from 1585



No. 19.—SPOONS OF 16TH, 17TH, AND 18TH CENTURIES.

to about 1620, were made as late as 1659, the date of the very latest known to the writer, whilst a specimen of the new form (No. 2), is found of the year 1667, in Mr. Octavius Morgan's collection. The shape was altogether changed. The stem and handle became flat and broad at the extremity, which was divided by two clefts into three points, slightly turned up, whilst the bowl was elongated into a regular oval, and strengthened

in its construction by a tongue which ran down the back. This form of spoon obtained till the reign of George I., when a third fashion was introduced. It is a curious circumstance, that the first change in form occurred at the Restoration, and the second at the accession of the House of Hanover. Did the spoons brought over with the plate of the respective courts, at these periods, set the new fashion?

In the new form, (No. 3), the bowl was more elongated and oval in form, and the extremity of the handle was quite round, turned up at the end, having a high sharp ridge down the middle. This form continued to be made certainly as late as 1767, but not to the exclusion of other patterns, for towards the end of the reign of George II. another new fashion came into use, which has continued to the present time. The bowl became more pointed, or egg-shaped, the end of the handle was turned down instead of up, and a sharp angular shoulder was introduced on either side the stem, just above the bowl, whilst the tongue, which extended down the back of the bowl, giving it strength, and so well known by the name of "the rat's tail," was shortened into a drop. The fiddle-headed pattern came into vogue in the early part of the present century.

NOTES OF ANCIENT SPOONS, ARRANGED IN CHRONOLOGICAL ORDER.

1. 1259. xii coclearia argenti. (Will of Martin de St. Cross.)—Surtees Society Trans. Wills and Inv.\*
2. 1296. ix coclear' auri, j coclear' argenti magnā pr coqūa pond. xxis iijd.—Wardrobe Accounts, 24 Edw. I.

\* Many references are made in this chapter to the invaluable collection of Mortuaries, Wills and Inventories published by the Surtees Society, under the following titles:—

Testamenta Eboracensia. Wills registered at York. (*Test. Ebor.*)

Wills and Inventories from the Registry of the Archdeaconry of Richmond. (*Rich. Wills*).

Wills and Inventories from the Registry of the Diocese of Durham. (*Wills and Inv.*)

These volumes have also supplied some of the materials for Chap. IV.

3. 1300. 7 coclear' auri, 8 coclear argenti signata in collo signo Parisius scilt de quodam flore glegelli.—Wardrobe Accounts, 28 Edw. I.
4. 1366. coclearia nova ultimo facta in Ebor.—Surtees' Society Trans. Test. Ebor.
5. 1385. xxx cocliaria argenti.—Will of Ric. de Ravenser, Archdeacon of Lincoln.
6. 1392. sex coclearia argentea cum acrinse de auro.—Test. Ebor.
7. 1440. unum cocliar' argenti cum longo brachio pro viridi zinzebro.—Idem.
8. 1444. xxiiij coclear' argenti de opt.—Will of Thos. Brygge de Salle.—Norwich Registry.
9. 1446. ij coclearia argentea et deaurata unius sectæ cum ymaginibus Beatæ Mariæ in fine eorundem. xii coclearia argentea cum glandibus in nodis. vii coclearia argentea cum nodis deauratis.—Surtees Society Trans. Rich. Wills.
10. 1446. x<sup>xx</sup>xi coclearia argenti diversorum operum et ponderis.—Inv. of Durham Priory. Wills and Inv.
11. 1459. dim. dos. coclearium arg. cum akehorns.—Test. Ebor.
12. 1463. xii coclearia argenti operis Paris' de unâ sectâ signata cum litera  $\mathfrak{H}$ .—Idem.
13. 1487. ij dozen and vi sponys with dyamond poyntes pond xli unc. i qua. at 3s. 2d., vi li. xs. viid. ob. (Inv. of Robert Morton, gent.)—Brit. Mus. Add. MS. 30.064.
14. 1490. vi coclearia arg. cum lez acornez deaur'.—Test. Ebor.
15. 1497. sex coclearia cum capitibus puellarum.—Idem.
16. 1498. a spone and a forke for grene ginger. (Will of Anne Lady Scope.)—Idem.
17. 1500. xii coclearia argenti slipped in lez stalkes pond. inter se xiiij unc. (Will of Thos. Rotherham, Abp. of York.)—Idem.
18. 1500. 12 great spoons with knobs wrought and gilt 24 oz. at 4s. 4l. 16s.; a dozen of spones not gilt 14 oz. at 3s. 2d.; a little spone of gold.—Inv. of Thos. Kebeel. S.L.
19. 1505. xl doz. sponis, ij dos. gylt sponys.—Lord Mayor's Feast. (E. E. Text Soc.)
20. 1506. 6 spoons with owls at the end of the handles. See Appendix A.—C. C. C. Oxford.
21. 1515. ij silv' sponys being in a purse, 1 whrof being a gemewe spone and the other a spone with a forke.—Norf. Arch. Soc. Trans.
22. 1516. 6 spoons with balls on the ends of the stems gilt. See Appendix A.—C. C. C. Oxford.
23. 1525. spone knopped with the image of our lady.—Bury Wills.
24. 1527. a spone of golde with a rose and pomegranat 11 oz. qt di. (Inv. of Henry Fitzroy, Duke of Richmond.)—Camden Society Trans.
25. 1542. a longe silver spone (and a longe forke) for sokett, a spone with an acorne doble gilt. (Will of Countess of Northumberland.)—Coll. Top. et Gen.

26. 1546. 3 silver spones with mayden heids.—Rich. Wills.  
 27. 1558. xii silvr spones wt skallap shells on ther heads, one silvr spones kilt wt an accorne on the head.—Idem.  
 28. 1560. syxe silver spones of ye maydenheddes.—Idem.  
 29. 1560. 4 silver spones with lyons off thends gilt.—Idem.  
 30. 1565. Spoons with hexagonal knops. See Appendix A.—Mercers' Company.  
 31. 1567.  $\frac{1}{2}$  dosune lyones and  $\frac{1}{2}$  doss. madine hedes xvi oz., ij doss flat ended spones, xxviii oz.—Rich. Wills.  
 32. 1567. Thre spones wt knoppes of our ladie, and v wt lyons p'cell gilt.—Idem.  
 33. 1570. i doss silver spones with maden heades.—Idem.  
 34. 1577. vi silver spoones with lyons on the ends of them.—Idem.  
 35. 1582. 3 silver spoones with acornes.—Idem.  
 36. 1583. xi sylver spones with lyone knopes gilte at the ends.—Wills and Inv.  
 37. 1588. xi sponnes with maden heads weing xiiij ounces and  $\frac{1}{2}$  at 4s. per ounce, 2*l.* 18s.—Idem.  
 38. 1596. six lesser sylver spones with the knobs at th' endes.—Rich. Wills.  
 39. 1620. a sugar box spoon.—The Unton Inventories. (Berkshire Ashmolean Soc.)

## APOSTLES' SPOONS.

1. 1493. Apostle spoon. See Appendix A.—Rev. T. Staniforth.  
 2. 1517. xiiij spones with xii appostells. (Will of S<sup>r</sup> Ralph Shirley.) —Stem. Shir.  
 3. 1519. eleven apostles' spoons. See Appendix A.—Rev. T. Staniforth.  
 4. 1527. xiiij spones of Chryst and the xii Apostells, whereof j gilt and the rest sylver with mages gylt.—Inv. of Minster Priory in Sheppey.  
 5. 1555. xii silver spones with xii apostles on heads.—Rich. Wills.  
 6. 1555. Apostle spoon. See Appendix A.—W. W. E. Wynne. Esq., Peniarth.  
 7. 1566. 12 Apostles' spoons. See Appendix A.—C. C. C. Cambridge.  
 8. 1567. xiiij postle spones. xxv oz.—Idem.  
 9. 1570. vi silver spones with postle heads.—Idem.  
 10. 1580. one dozen of postell spoones of silver weyng 24 ounces at 4s.—Idem.  
 11. 1582. a dozen spones with apostles heads xxxv oz. 5*l.* 16s. 8*d.*—Idem.  
 12. 1587. my xii silver spones called the xii apostells.—Wills and Inv.  
 13. 1588. xii appostell spones, the ends being gilted weing xx ounces at 4s. 8*d.* per ounce.—Idem.  
 14. 1626. 13 Apostles' spoons. See Appendix A.—G. Lambert, Esq., F.S.A.

For further notes of apostles' and other spoons now in existence, see chronological list in Appendix A.

#### MAZERS.

If spoons are as old as soup, drinking vessels have been in use as long as spoons, and from spoons it is therefore convenient to pass to the ancient and interesting wine-bowls that are known as mazers.

It is easier to say that these were for centuries the commonest articles in domestic use, than to give a satisfactory derivation of their name, or to define the material of which they were made. On the former of these points a great deal of learning has been expended, so much indeed that it ought to have gone farther than it has towards settling the latter.

Du Cange only ventures to say that mazers were "pretiosiora pocula," adding that opinions differed as to what they were made of. First he quotes Somner, who supposed that they were wooden vessels and made of maple, but he proceeds himself to say that the better opinion is that they were the vessels called "myrrhine" in classical ages. Other writers are then cited who in turn suggest gum, porcelain, shell, metal and lastly onyx as the materials of which they were probably fashioned. Somner was guided by the fact that the word "maeser" signified in the Flemish language an excrescence of the maple tree; and notwithstanding the opinion of Du Cange, which was no doubt influenced by the authorities of the twelfth and following centuries, in which he found these vessels usually described as "de murrât," "de murro," or by the adjective "murreus," there can be no doubt that nothing but wood was in ordinary use in mediæval days for utensils such as these.

The menders of broken cups in Paris are said by John

de Garlandia in the thirteenth century to have worked upon cups made of many different kinds of wood, “de murris, planis, brucis, de acere, et tremulo,” and he gives it as the opinion of some that the “murra” was a tree mentioned by Lucan—in *auro murrave bibunt*.

In England too “treen” vessels preceded pewter, as pewter did silver plate :—

“Beech made their chests, their beds, their join’d stools ;  
Beech made the board, the platters and the bowls.”

COWLEY.

A reference to the older English poets, or to early wills and the inventories which are often appended to them, will go far to convince us that mazers were merely the best sort of wooden bowls, and that these favourite drinking vessels were made of the speckled portions of the maple tree, from which they derived their name.

The word “maser” is explained by Skinner, an antiquary of the same century and as reliable as Somner, to mean a wooden cup, “*poculum ligneum, a Belg. maeser, tuber ligni aceris ex quâ materiâ præcipue hæc pocula confici solebant ;*” and to this may be added Planta’s definition of it, “un neud ou bosse à un arbre nommé erable.”\*

The same vessel was called in French “madre,” which, says Cotgrave, is used “of wood whose grain is full of crooked and speckled streaks or veins.”

The German *maser* is a spot, speck, or the grain of wood ; *maser holz* is veined wood in the same language, and *maserle*, maple wood or the maple tree. From this source our word mazer is clearly derived. In old inventories the word is often turned into an adjective ; *mazereus* and *mazerinus* are Latin, and

---

\* Planta. Thresor du Lang. Bas Alman.

*meslyn* or *messilling* English forms in which it is found. The latter recalls the lines of Chaucer :—

“ They fet him first the swete win,  
And mede eke in a maselin,  
And real spicerie.”

Rhime of Sire Thopas, V. 13, 780.

So much for the name of these bowls, which seem to have been valued in proportion to the beauty of the wood of which they were made, the knots and roots of the maple being especially prized for their veined and mottled grain. As these knots would not be very thick, and therefore the bowls made of them shallow, their depth was increased by mounting them with the high metal rim which is one of their characteristic features. This rim answered the further purpose of ornamenting and adding to the value of choice specimens of wood, and it was frequently of silver or silver-gilt, and bore an inscription running round it. Such a mazer is described by Spenser :—

“ A mazer ywrought of the maple wood  
Whereon is enchased many a fair sight  
Of bears and tigers that make fierce war.”

Shepherd's Calendar, August.

That “masere” was a wood of price may also be gathered from the old romances, French and English. Several of the French are quoted by Du Cange and De Laborde, and with these extracts may be read the lines from “Syre Gawene and the Carle :” \*—

“ The harpe was of masere fyne,  
The pynnys were of gold I wene.”—V. 433.

\* These are taken from a valuable notice of mazers, and especially of the Scrope bowl at York, | to be found in the “Transactions of the Archæological Institute” for 1846.

The Scottish ballad of Gil Morrice \* places the silver cup and the mazer dish together on the baron's table :—

“Then up and spake the bauld baron,  
An angry man was hee ;  
He's tain the table wi' his foot,  
Sae has he wi' his knee ;  
Till siller cup and mazer dish  
In flinders he gard flee.”

It may be noted too that in the reign of Edward III., the manor of Bilsington Inferior was held by the service of presenting three “maple” cups at the king's coronation. Mr. Hone records that this service was performed by Thomas Rider at the coronation of George III., when the king, on receiving the maple cups, turned to the Mayor of Oxford who stood on his right hand, and, having received from him for his tenure of that city a gold cup and cover, gave him these three cups in return.†

Whilst the best and most highly prized bowls were always of maple, it is quite possible that the term “mazer,” originally proper to those of maple-wood only, was afterwards extended to all bowls of similar form, regardless of the materials of which they were made : “dudgeon” wood, whatever that may be, occurs in more than one English will ; beech has already been mentioned, and some have supposed that even if the word “mazer” sometimes signified maple, it was more properly applied to walnut wood.‡

Again, the half of a calabash or gourd having a hard

\* Percy's “Reliques,” 4th ed. Vol. III. p. 94.

† Table Book, p. 616.

‡ Parker's “Domestic Architecture,” I. 144, which quotes from Nicholas Bollarde's Version of Go-

defridus super Palladium, MS. Harl. 116, fo. 158, that from ripe walnuts soaked in water in a moist pit, “ther shalle growe therof a grett stok that we call ‘masere.’”

rind was sometimes employed, and Mr. Octavius Morgan suggests that the "print" or boss usually found in the bottom of mazer bowls had its origin in the necessity of covering with a plate of metal the point where the fibres of such gourds were clustered in a knot. The turner's art, however, clearly played no inconsiderable part in providing drinking-vessels for our forefathers; and whilst the simple "beechen goblets" so dear to the poets have perished, a few made of the more valuable kinds of wood have been preserved to our own time.

The elaborate ornamentation found upon some of them, and particularly their enamelled bosses or prints have suggested a doubt whether they were really intended for use as drinking cups, but the numbers in which they are found, and their enumeration in all cases amongst other domestic utensils for the service of the table, would be conclusive evidence on this point, even if their use were not often expressly mentioned.

Such a cup was, "le hanap du Roy S. Louis dan lequel il beuvote, fait de Madre avec son couvercle de mesme matiere garny d'un pied d'argent doré et dedans icelui hanap au milieu du fond un email de demy rond taillé de fleurs-de-lys d'or à champs d'azur."\*

The accounts of Stephen de la Fontaine, silversmith to the king of France in 1350, include "un hanap de madre fin, a tout le couvercle, duquel l'en sert le Roy a table;" also "madres et caillers pour boire vins nouveaux," and other similar entries.

A will proved at York in 1446 disposes of no less than thirty-three "murræ usuales," besides twelve "murræ magnæ et largæ," and two of such importance as to have had names assigned to them. These must almost neces-

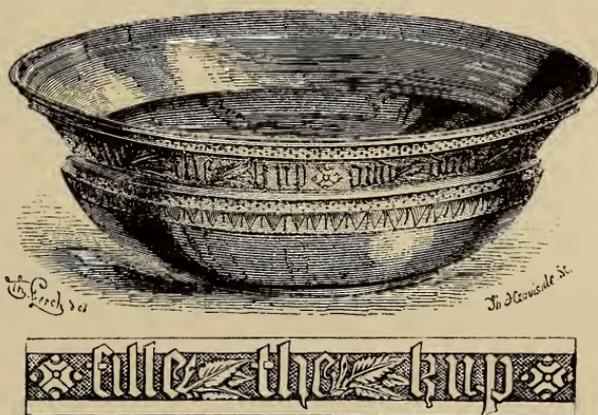
---

\* Doublet, p. 344, quoted by Du Cange.

sarily, judging by their description and number, have been household requisites. Others bore inscriptions which of themselves prove, if proof were needed, that they were intended for wine cups. Such a mazer is the well-known specimen in the possession of Evelyn Philip Shirley, Esq., of Eatington, which bears the legend :

In the name of the Trinitie  
Fille the kup and drinke to me.

This cup is of polished maple, and is said to be of the



No. 20.—MAZER (TEMP. RICH. II.).

time of Richard II. It is figured in Parker's "Domestic Architecture of the Middle Ages," and the annexed engraving of it is taken by permission of Mr. Parker from the same wood-block.

In more than one country church a mazer now serves as an alms-dish, but perhaps even these were originally acquired for festive purposes. To the description of one that was amongst the church goods of St. Saviour's, Southwark, in 1552, it is added "whiche

maser was geven to the wardeyns when they mete to drynk in."\*

The list, long as it is, which is appended to this section, has been carefully selected from notes of a much larger number of English mazers, with the view of indicating their antiquity, their variety, and value, the domestic purpose they served and the period at which they fell out of use.†

Turning meanwhile to extant specimens that we may see for ourselves what manner of vessels these ancient bowls were, it is found that within certain limits they are all very much alike. They are of two kinds, large bowls holding half-a-gallon or more, on feet, and smaller bowls about six or seven inches across, these are with or without feet as the case may be.

The earliest known example belongs to the hospital at Harbledown near Canterbury, and is thought to be of the time of Edward I. It has no stem, rim or mounting, but within it is a large silver-gilt medallion, bearing the figure of Guy, Earl of Warwick.

Next to this venerable relic, precedence must be given to the so-called "Scrope" mazer at York, which is a fine specimen of the larger sort, and, more than this, has supplied us with important evidence as to the course of the date-letters used in that city.

By the kindness of the Royal Archl. Institute, in whose transactions for the year 1846 an interesting account of it by Mr. Robert Davies is given, we are enabled to

---

\* Mr. J. R. Daniel Tyssen's "Surrey Church Goods," temp. Edw. VI.

† An interesting catalogue of foreign instances, extending from the year 1080 down to about 1600,

and taken from romances, royal accounts and other sources, is given by de Laborde, under the title "madre" in his glossary, which has been before referred to, (page 219).

give an engraving of the cup and its curious inscription. In an inventory of 1465, it is thus described :—

“Unus ciphus magnus de murro cum ligatura plana ex argento deaurato, qui vero ciphus indulgentialis digno nomine censetur et hac de causâ :—Beatæ quidem memoriæ dominus Richardus Scrop, quondam archiepiscopus Ebor., vere pœnitentibus et confessis qui si de hoc ciphosobrie tamen cum moderamine et non excessive, nec ad voluntatem, mente pura potaverint, quadraginta dies indulgentiæ contulit gratiose. Eadem enim murra appet. xls. Quam quidem murrâ seu ciphum Agnes Wyman, olim uxor Henrici Wyman, quondam majoris civitatis Ebor., fraternitati Corporis Christi obtulit quam devote, cujus anima pace requiescat perpetua. Amen.”—(From a list of jewels belonging to the Guild of Corpus Christi. Lansd. MSS., ccccliii. fo. 1).



† Becharde anhe bechope crope grant on to all the that  
 drinkis of this cope xl̄ days to pardon Robert Guborn  
 Bechope unum grant 30 same forme afore ende xl̄ days  
 to pardon Robert Sirevassit

‡

No. 21.—THE SCROPE MAZER (CIRCA 1413) AT YORK MINSTER, AND  
 INSCRIPTION ON THE BAND.

The conclusion arrived at as to its probable history seems to be shortly this, that, presented originally to the Corpus Christi guild at York by one Agnes Wyman, who died in 1413, and consecrated by Abp. Scrope, as suggested by the inscription it bears, it passed from

that guild, on its dissolution in 1546, or later, to the Company of Cordwainers, with whom it remained till, on their dissolution in turn in the present century, it passed into the hands of the then master of the company, and by him was placed in the custody of the dean and chapter of York, its present owners.

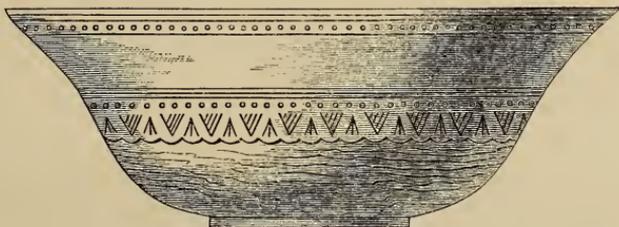
It is suggested that possibly the plate on the foot, recording the names of the searchers and beadle of the company in 1622, denotes the date at which it came into the possession of the Cordwainers. However this may be, the tradition that it was presented to the Cordwainers by Abp. Scrope himself can hardly stand in the face of such identification of the cup as the one originally belonging to the C. C. Guild.

The successive repairs of the silver mounts of this ancient cup bear not only the goldsmiths' date-letters, but the dates themselves, and have afforded important proof of the course of the alphabets anciently used in York.

The finest, perhaps, of the larger bowls is one at Armourers' Hall, London. It is nearly a foot in diameter, and of considerable depth, the rim and foot are of silver-gilt and are united to each other by vertical bands, all the metal-work being covered with inscriptions, from which it appears that it was repaired in 1579, the year of its hall-mark, though the bowl itself is older, having been presented by Everard Frere, the first master of the Armourers' Company, after its incorporation in 1453. Within the bowl are the arms of the Company, St. George and the Dragon, and a cross within a wreath. Another large mazer was exhibited by Rev. G. W. Braikenridge in 1862. This is known as "the Tokerus bowl," and is  $9\frac{5}{8}$  inches in diameter, and  $7\frac{3}{4}$  inches high. It is inscribed in Lombardic letters, "✠ *Be yow mere*

*and glade and soo the Masters Tokerus do byde,*”—an invitation to drink which has no doubt often been accepted. The words are divided by an ape, a dog, a pig, a stag, a huntsman, fruit or flower. The mount of the bowl is of the year 1554, but as usual the bowl itself seems older, whilst the foot bears the hall-marks proper for 1571.

There is a third with silver-gilt rim and foot, less elaborately ornamented but far older than the mount of the last, at All Souls' College, Oxford: on the boss there is a coat of arms in enamel, and the initials *T B.*



No. 22.—MAZER (CIRCA 1450) AT ALL SOULS' COLL., OXFORD.

This mazer is of the middle of the fifteenth century, as also are a pair of plainer bowls, at the same College, of one of which an engraving is given (No. 22). These are about 6 inches in diameter, and the plain gilt mounts which extend down, inside as well as outside,  $1\frac{1}{4}$  inch from the brim, seem to have been added to give them greater depth.

This College is the fortunate owner of a set of mazers, of which these form a portion, probably part of the plate given to it by Archbishop Chichele in 1442, and of unique interest. Besides the mazers already mentioned, there is a small but beautiful bowl of light pale-yellowish wood with a cover, the knop or handle of which is a projecting ornament of silver-gilt, having a pale ruby

polished but uncut set in the top; four pearls have originally been fixed on wires projecting from the setting of the ruby, but of these only two remain, and it is curious to note that there were no more than two left at the date of an inventory made in the time of Warden Doveden, circa 1583.

The same style of ornament is found on nearly all of the extant mazers of that period, but some of them bear inscriptions on the band left plain in the above engraving. One of a pair amongst the ancient plate of the Ironmongers' Company (No. 23), bears a Latin inscription from Luke i. verses 28 and 42, in old Gothic letters:—

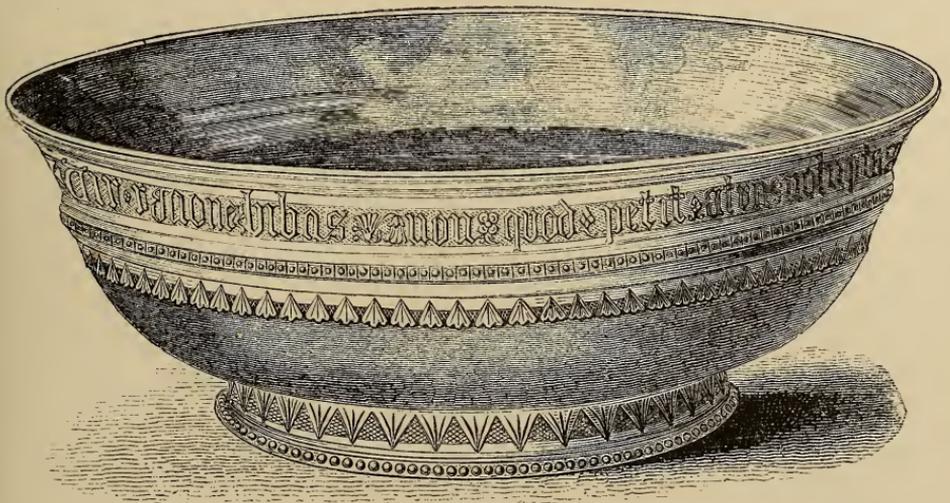
*Abe . Maria . gra . plena . Dñs . tecum . benedicta . tu . in .  
mulierib' . e . benedictus . fructus .*



No. 23.—MAZER (CIRCA 1450) AT IRONMONGERS' HALL, LONDON.

The other has no inscription. They are of about the same size and date as the others. Somewhat similar specimens are at Oriel College, Oxford, and in the possession of A. W. Franks, Esq.; the last-mentioned mazer is from the collection of the late Mr. Albert Way, the former given to the college by Bishop Carpenter, circa 1470. The Oriel mazer is described minutely in the "Archæological Journal," xi. 354, Shaw's "Ancient Furniture," and Skelton's "Oxonia Antiqua Restaurata," to which

the reader is referred, but a new and beautiful woodcut (No. 24) of it, prepared by the late Mr. Albert Way, though unhappily never put into use, owing to his lamented death, has now been placed at the author's disposal by the kindness of the Council of the Royal Archæological Institute, and is perhaps the best illustration of any one of these interesting bowls that has ever been produced. This mazer is of about the date of



No. 24.—MAZER (CIRCA 1470) AT ORIEL COLLEGE, OXFORD.

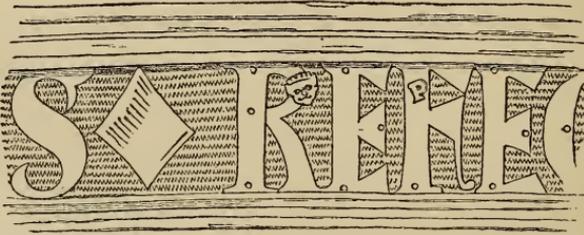
its gift to the College, and it is somewhat larger than the smaller pair at All Souls', being as much as 8 inches across, and  $2\frac{1}{2}$  inches in depth. The inscription upon it is in Gothic characters:—

“*Vir racione bibas non quod petit atra voluptas  
Sic caro casta datur his lingue suppeditatur.*”

It should be remarked that with the end of the fifteenth century we come to the end of Gothic lettering of this description, which gives place to the sort of

nondescript capitals that are found on the Narford mazer and other articles of the same date.

A somewhat similar mazer of the next century is at Narford Hall, Norfolk, and was engraved many years since in "Archæologia." \* It has a silver-gilt rim with inscription, as follows: CIPHUS REFECTORII ROFFENSIS PER FRATREM ROBERTUM PECHAM. Of part of this rim and inscription an engraving is given of the full size, which may be of use in identifying lettering of the period upon other specimens, for the hall-mark fixes the date of this interesting bowl as of the year 1532. It has



No. 25.—MAZER (1532) AT NARFORD HALL, CO. NORFOLK, PART OF ENGRAVED BAND, FULL SIZE.

an enamelled boss bearing a man's head with flowers in green and red, and s. BENET inscribed round the border.

A mazer, very like the last, is in the collection of Professor A. H. Church. The inscription on it is taken from Job xix. 21, Vulgate version: MISERIMINI · MEI · MISERIMINI · MEI · SALTEM · VOS · AMICI · MEI.

Another sixteenth-century mazer is of somewhat different fashion, being a very small bowl on a high foot ornamented with Gothic work: one is found in the All Souls' College series. It is of the year 1529; and its chief interest is that it bears the name of "R. Doveden Custos, 1571," scratched on the inside of the foot with a

\* Vol. xxiii., 392.

pointed instrument, apparently by the warden's own hand, for it corresponds with his signature as appended to an inventory of a few years later, which has already been mentioned.

A notice of mazer bowls would be incomplete without some reference to another form of wooden cup which, though of considerable rarity, is represented in several English collections. No less than five of these have come under the notice of the Society of Antiquaries at different times, to whom as well as to Mr. Octavius Morgan, we are indebted for the accompanying engravings. They all appear to be of the fifteenth century, or earlier, and from their occurrence in German heraldry, it has been thought probable that they are chiefly of German and Swiss origin. Cups of this kind appear as the arms and crest of the family of Liebenberg of the Canton Zurich, in a curious Roll of Arms published by the Society of Antiquaries at Zurich, "Die Wappenrolle von Zürich," which is of the middle of the fourteenth century; and in some remarkable German illuminations of the early part of the fifteenth century, now preserved in the British Museum (Add. MS. 24,189), being illustrations to Mandeville's Travels, a covered cup of the kind in question occurs. It stands on a table set out for a feast, and is apparently all of one material; a similar cup is held by one of the attendants.\*

The suggestion, then, that they were the German representatives of mazer bowls, like them used for drinking, and the smaller ones, for some of them are very small, employed in testing or taking assay of the drink, seems a very good one, but it is by no means safe to conclude

\* There are some other early German and French notices of them given in the "Proceedings of the Society of Antiquaries" for June 20, 1861, from which the above have been taken.

that they were not also fashionable in England at the same time, and to be included equally amongst the English drinking vessels of the period. One such cup has been in the possession of the Rodney family for



No. 26.—SILVER-GILT CUP, WITH ARMS OF THE RODNEY FAMILY.

centuries, and bears their arms; another belongs to the Duke of Hamilton. Like mazers, too, they lent their peculiar form to vessels made of other materials than wood, and whilst some of them are of maple, others, including the Rodney and Hamilton cups, are of silver-gilt.

The former is given in the accompanying woodcut (No. 26). It is  $6\frac{1}{2}$  inches high, and  $4\frac{1}{2}$  inches in diameter at the widest part. It probably, says Mr. Morgan, was made for, and belonged to, Sir John Rodney, Knt. of Rodney Stoke, who was living in 1512, as the



No. 27.—SILVER-GILT CUP OF MAZER FASHION, THE PROPERTY OF THE DUKE OF HAMILTON.

arms of the Rodney family, three eagles displayed, are engraved on the top of the handle of the cover in a style very ancient, and not improbably coëval with the make of the cup.

That of the Duke of Hamilton is of about the same size as the last, or a little smaller, but in the woodcut (No. 27)



No. 28.—CUP OF WOOD MOUNTED IN SILVER GILT, DATED 1492.  
(From the Soltykoff Collection.)



No. 29.—CUP OF WOOD MOUNTED IN SILVER GILT.  
(In the Collection of O. Morgan, Esq.)

is drawn on a somewhat larger scale. It has no cover, and no ornament save the narrow bands shown. Neither of these cups is hall-marked. Other specimens, of both of which engravings are here given (Nos. 28 and 29), have been exhibited by John Webb, Esq. and Octavius Morgan, Esq., but both of these are probably of foreign make. The Webb cup was from the Soltykoff Collection.

NOTES OF ANCIENT MAZERS, ARRANGED IN CHRONOLOGICAL ORDER.

1. 1253. cupam meam magnam de Mazera.—Will of Will : de la Wych, Bp. of Chichester.
2. 1296. j maser cū coop'clo cum pede et pomelle arg.—Wardrobe Accts. 24 Edw. I.
3. 1302. plates "argenti" to fix in a mazer bowl.—Rogers' "History of Prices," ii. 568.
4. 1311. unum magnum mazerum.—Will of Sir Wm. de Vavasour.
5. 1337. a mazer cup valued at 6s. in an inventory of a felon's goods.—Riley's "London Life."
6. 1338. a hanap of mazer with impression of St. Thomas of Lancaster. Sale indenture of Jocalia, 12 Edw. III.
7. 1345. ciphum meum de muriâ, unum ciphum parvum meum de murro cum pede argenti, unum ciphum de murro cum ymagine Sci. Mich. in fundo.—Test. Ebor.
8. 1348. unum mazerum cum pede argenti.—Idem.
9. 1351. unum ciphum de murro meliore quem habeo.—Idem.
10. 1359. unum ciphum murreum cum quadam ymagine de Trinitates depictâ in fundo.—Idem.
11. 1365. meliorem ciphum de murro vocatum knopmazer unum ciphum de murro cum uno founce.\*—Idem.
12. 1366. unum parvum mazereum cum cooperulo de mazar.—Idem.
13. 1369. parvum mazerinum meum cum circulo deaurato.—Idem.
14. 1381. les mazers.—Idem.
15. 1382. one mazer cup bound with silver gilt value 10s., another smaller value 5s., stolen from John Frensshe, goldsmith.—Riley's "London Life."
16. 1391. viij mazeris argenti ligatis et deauratis, from an indictment for housebreaking.—P. R. O. per W. D. Selby, Esq.
17. 1392. j ciphum de mazero et j cocliar argenti ad facturam unius calicis.—Test. Ebor.
18. 1395. unum ciphum de mazer cum cooperturâ et pede argenti deaurati signatum cum diversis literis de bees (BB).—Idem.

\* *Fronce* of a cup, *frontinella*, | *goderonné* —knurling. Cotg., it  
 in modern goldsmith's art the orna- | implies a "wrinkle" — Prompt.  
 ment called "gadroned" from Fr. | Parvul.—Camden Society.

19. 1395. unus godet de murro cum cooperculo murrio.—Idem.
20. 1396. unum mazerum quem nuper emi de executoribus Domini Johannis de Bysshopeston cum uno cooperculo argenteo deaurato ligato in summitate ejusdem scripti  
 ho so ys langgst a lybe  
 tak this cope with stwytyn stryfe.—Idem.
21. 1399. It<sup>m</sup> j aut'e petit hanap de mazer ove le cov'cle a guyse dun pot steant s<sup>r</sup> iij peeze t garnis darg' d' enorrez pris vi<sup>s</sup> viijdi. It<sup>m</sup> j large mazer cont' iij galons liez environ' d'arg endorrez enbossez en le founce, itm j g'nt pee endorrez pr la dēe mazer, pois xiiij lb iiij unc.  
 It<sup>m</sup> j maser tour de nutte garnizez d'argent enorrez t cov'ez.—Treasury Inv. 1 Hen. IV.
22. 1400. cum uno cypho de mazer nomine mortuarii mei.—Test. Ebor.
23. 1400. unum mazer vocatum Spang; meliorem ciphum meum de murreo scilicet mazer. These were bequeathed by Sir R. le Scrop to his son the Archbishop of York.—Idem.
24. 1406. unus ciphus masar stans super pedem argenti deauratam mobilem portatum super tres leones cum bordurā argenti deaurata et ymagine Sancti Johannis Baptistæ in fundo cooperculum borduratum de aquilis argenti deauratis et pomellum aimellatum de azuro cum j chapelletto viridi et iij rosis albis. Will of a Bp. of Durham.—Idem.
25. 1415. unu' ciphum vocāt grete maser qui quondam fuit ciphus p'ris mei ad te'minu' vitæ suæ.—Coll. Top. et Gen.
26. 1433. unum mazer flat cum singula liga argenti deauratum; unum mazer cum ymagine Sanctæ Katherinæ vocat Frounce in fundo.\*—Test. Ebor.
27. 1436. unam murrā quæ vocatur cossyn.—Idem.
28. 1442. unum standyng maser ligatum cum argento.—Idem.
29. 1444. a standing maser of silver and gilt, uncov'ed, wt p'armes of England and F'aunce, and wt a poyse write *Good Edward*, weyng xxi ounces p's þeunce iij<sup>s</sup> iij<sup>d</sup> Smā., lxx<sup>s</sup>, also ij lital masers called *Godardes*, cov'ed and anoþer lital maser uncov'ed, weyng togydre ij lb. i unc t. di. þ. unc ij<sup>s</sup> vi<sup>d</sup> Smā. lxij<sup>s</sup> ix<sup>d</sup>.—Inv. of Treasury of Exch. 22 Hen. VI.
30. 1446. j murra cum pede deaurato vocata Herdewyke cum cooperculo; alia murra larga et magna vocata Abell sine cooperculo; xii murræ magnæ et largæ cum uno cooperculo quorum iij cum pedibus; xxxiii murræ usuales.—Test. Ebor.
31. 1452. murræ altæ; murræ bassæ.—Idem.
32. 1453. unum ciphum murreum coopertum vocatum j nott.—Idem.
33. 1454. unum maser harnasiatum cum argento et deaur' cum uno rose prynte.—Idem.
34. 1455. unam murrā cum uno browne shell.—Idem.

---

\* See note on preceding page.

35. 1459. unam murram vocatam Crumpuldud.—Idem.
36. 1463. aliam murram coopertam habentem in summitate castellum deauratum.—Idem.
37. 1464. unam murram sine Frounce.—Idem.
38. 1471. matri meo unam parvam murram.—Idem.
39. 1485. my litle mazer.—Idem.
40. 1486. a mazer the printe of a nemyng of Seynt George.—Idem.
41. 1487. vii lytell masers with duble bonds pond xli unc di at 2s. 4*d*.  
 iii<sup>li</sup> xvi<sup>s</sup> x<sup>d</sup>  
 v masers with sengyll bonds, and an olde blak nutte with a cover, with iij knoppys for coverynges of masers pond xliiij un at 2s. 2*d*. iii<sup>li</sup> xv<sup>s</sup> iij<sup>d</sup>. Inv. of Robert Morton—Brit. Mus. Add. MS., 30,064.
42. 1490. j mazer shell.—Test. Ebor.
43. do. a little mazer bounden with silver and gilt, which that I bought upon Palme-sondaie in the first yere of the reign of King Edward the iii<sup>j</sup><sup>th</sup>—Idem.
44. do. a grete mazer, a standing mazer.—Idem.
45. 1496. unum ciphum vocatum nut de mazer coop.—Idem.
46. do. a mazer with a playne band sylver and gilt; a standing nutte of mazer with a foot of silver and over-gilt wt. a coveryng to the same, wt. three ostrich fedders of silver and over-gilt.—Idem.
47. 1497. ij mazer bandes inde factur' unam murram.—Idem.
48. 1498. a masser wt. the prynt in the bottom.—Idem.
49. 1499. a standyng mazer wt. cover of wode.—Idem.
50. 1502. j pelvim de meslyn.—Idem.
51. 1506. a pardon mazer, (having round the brim an indulgence of 40 days to the drinker).—Idem.
52. 1527. a standyng mazer with a cover, the foot gilt; ij greate, and ij less masers with brymmys and rosys in the botome save j lacketh a roose.—Inv. of Minster Priory in Shepey.
53. 1534. a standyng mazer wt a cov' and shell wtall weyng xxvi unces di. ; Itm one great mazer wt a sengle band wt a prynt in the bottom gilt wt an ymage of Allmyghti god sittynge at the iugement in the myddes of iij evangelistes weyngexlix unces di. ; Itm a masar wt a sengle band wt a prynt in the bothom of the passion of saynt Thomas the martir and a plate of sylv' and gilte wt an Ape lokyng in an vrynall written wt these woordes "this wat' is p'olows" weyngexv unc. di. These and many other masers are described in an Invent. of the Guild of the B. V. M. at Boston co. Linc.—Peacock's "Church Furniture."
54. 1535. v grete masers with small bonds of sylver and gilt; iij masers whrof iij of them be with gilt bonds and the fourth with a sylver bond dailye occupied xxiiij un. ; ij masers with brode bands sylver and gilt and a little mazer with a fote and a small band sylver and gilt xvij un. ; ij small

- masers with brode bands of sylver and gilt.—Inv. of Maison Dieu at Dover, 26 Hen. VIII.
55. 1542. a silver masser.—Rich Wills.
56. 1543. a masour cuppe and three silver spones, to each of testator's two daughters.—Idem.
57. 1555. ij messilling bassens.—Idem.
58. 1557. j masser egged about with silver.—Idem.
59. 1577. one mazer with one edgle of sylver.—Idem.
60. 1578. ij massers.
61. 1585. j silvar mazar.—Wills and Inv.
62. 1592. A maser cuppe 2s. 6*d.*—Idem.

#### THE SALT.

WE now come to what was the principal article of domestic plate in English houses of whatever degree. The massive salt-cellar which adorned the centre of the table, served to indicate the importance of its owner, and to divide the lord and his nobler guests from the inferior guests and menials, who were entitled to places "below the salt" and at the lower ends of the tables only; and it seems rather to have served this purpose than to hold salt for the meal, a supply of which was usually placed near each person's trencher in a smaller salt-cellar, called a "trencher" salt. There are many allusions in the poets to the distinction marked by the position of the salt amongst the guests, and to the social inferiority of "humble cousins who sit beneath the salt." The great salt was, therefore, an object of considerable interest, and it was often of great magnificence and of curious device. Edmund Mortimer, Earl of March, in 1380, had such a salt-cellar, "in the shape of a dog;" John Earl of Warrenne's was in the form of an "olifaunt" (1347); salt-cellars, enamelled or gilt, nearly all with covers, are found on every table. Whoever could afford an article of plate, besides his spoon, had it, in those days, in his salt-cellar, even in prefer-

ence to a silver cup for his own particular use. A description of the principal salt of Henry Fitzroy, Duke of Richmond, the natural son of Henry VIII., taken from the inventory made on his death in 1527, gives a good idea of those which graced the board of royalty. It was "a salte of golde with a blak dragon and v perles on the bak, and upon the fote iij course saphirs, iij course balaces, xxij course garnisshing perles, and upon the cover of the same salt vij saphirs or glasses, and iiij course balaces and xxxij garnishing perles, upon the knoppe a white rose with rubyes and a pyn of silver to bere the salt going through the dragon and the bace made fast to a plate of silver and gilt under the said bace weing xxv onz. di." To this may be added that one of his small salts was "a little salt of birrall, the cover and fote well garnisshed with golde stones and perles, sent from my Ld. Cardinelle for a New Yere's gift, anno xixmo, with a ruby upon the cover, weing vi onz."

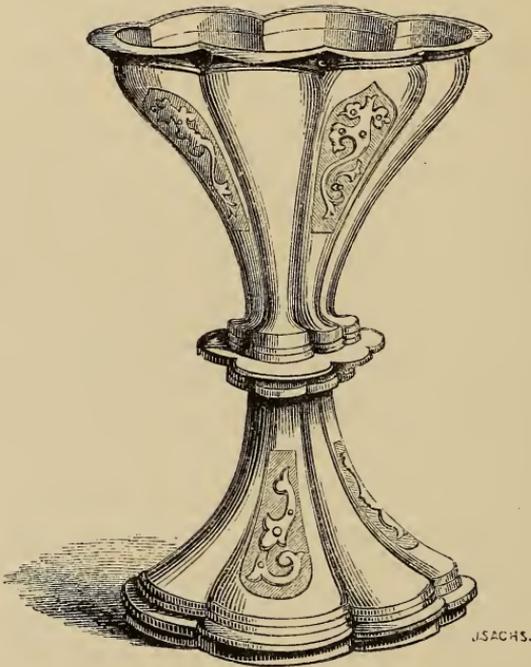
Another, of even less weight but of no less value, was "a salte of gold, supposed to be of an unycorn horn, welle wrought and sett with perles, and the cover with turkasses sent from the king by Mr. Magnus, v onz. di."

Let the little treatise of 1500 entitled *Ffor to Serve a Lord*, say how the chief salt-cellar should be placed:—

"Thenne here-uppon the boteler or panter shall bring forthe his pryncipall salte . . he shall sette the saler in the myddys of the tabull accordyng to the place where the principall soverain shall sette . . . thenne the seconde salte att the lower ende . . . then salte selers shall be sette upon the syde-tablys."

The *Boke of Kervyng* too directs that the salt should be set on the right side "where your soverayne shall

sytte." Furthermore it was not graceful to take the salt except with "the clene knyfe," so says the *Young Children's Book*, in 1500, far less to dip your meat into the salt-cellar. The *Babees Book* is strong upon this point, even a generation before (1475): "the salte also touche not in his salere, with nokyns mete,



No. 30.—SALT (1518) AT IRONMONGERS' HALL, LONDON.

but lay it honestly on youre Trenchoure, for that is curtesy."

Omitting for the present the smaller trencher salts, there are four patterns of old English salt-cellars, of which examples have come down to our time, and of each of them an illustration will be given. First come the hour-glass salts of the reigns of Henry VII. and Henry VIII., of which some five or six hall-marked

specimens are known to the writer, besides one or two undated.

Amongst the former are three ornamented with Tudor roses, one of them made in 1507, given to Christ's College, Cambridge, by its foundress, Margaret, Countess of Richmond. The next is at Cotehele and of 1516; whilst the pair from which our illustration (see No. 30) of this class of salt is taken, are of 1518 and 1522, and still in the possession of the Ironmongers' Company in London. All alike are hexagonal, with raised lobes alternately ornamented, and only differ in the details of the decoration. The salt at Cotehele has beautiful Gothic pinnacles around the knop or waist, and two of those at Cambridge are similarly but less elaborately ornamented. The undated specimens at Cambridge may or may not be of English make, and the same may be said of two others at Oxford, one at New College and the other at Corpus Christi College, both of them of exquisite workmanship. These are better known than the rest, having been figured in Shaw's "Specimens of Ancient Furniture."

By the middle of the sixteenth century we come to the second type, and the earliest of this class again is at Corpus College, Oxford. It is a cylindrical standing salt, of the year 1554, and, with its cover, is ornamented with repoussé and engraved work in a pattern formed of three principal cartouches with central bosses, the intervals filled with foliated scrolls. The cover is surmounted by a statuette of a boy with a staff and shield. It was exhibited in the South Kensington Loan Collection of 1862, and has been erroneously catalogued at different times as of 1613, and of 1594.

Of the same type, but square instead of cylindrical, is the beautiful salt of the year 1569, belonging to the

Vintners' Company. From this the illustration (No. 31) is taken, and it is a possession of which its owners are justly proud. It is thus described in the catalogue of



No. 31.—SALT (1569) AT VINTNERS' HALL, LONDON.

the works of art exhibited at the Hall of the Ironmongers' Company some years ago :—

“A square salt silver gilt with cover. It is 12 inches high, and  $4\frac{1}{2}$  inches square ; on the panels at the sides, in bold relief, are four female figures representing Virtues, viz. : 1. Justice, with sword and scales ; 2. Fortitude, holding in her left hand a blazing heart, and

in her right a dart ; 3. Temperance, pouring from a vessel into a cup ; 4. Chastty, with a lamb at her feet ; all within landscapes, and at the angles are thern figures. The cornice and foot are boldly moulded and richly embossed. The whole rests on four sphinxes, crowned ; above the arch of each panel is an escallop. The cover is surmounted by a female figure, standing on a richly embossed vase, a serpent is coiled round her, and she holds a shield, whereon are the arms of the Vintners' Company."

Later specimens, both cylindrical, of this fashion of salt are in the possession of the Goldsmiths' and the Armourers' Company. These cylindrical salts occur oftener than the square ones. The example selected to represent them (No. 32) is one in the possession of the Corporation of Norwich, given by Peter Reade, who died in 1568. It was made by the Norwich goldsmith, Peter Peterson, in the preceding year. The drawing is after one published some years ago in a volume relating to Norwich antiquities, but for want of shading hardly gives it a sufficiently rounded form. It is, however, a good example of Norwich work, and of this style of salt.

At the very end of the sixteenth century we find a circular bell-shaped salt, or spice-box, in three tiers or compartments, much in fashion, but only for a few years, They are no doubt the "Bell" salts of contemporary inventories. "The bell salt of silver with his cover" was an item in the will of Sir Thomas Scott, of Scot's Hall, which is dated 1594 ; and a Durham will of 1593 refers to "a white bell salt" as well as "a trencher salt." The specimen from which our illustration (No. 33) is taken belongs to Christ's Hospital, in London, and is fourteen inches high. Its style of ornamentation speaks

for itself, and is very representative of its period. The two lower compartments form salt-cellars, and the upper



No. 32.—CYLINDRICAL SALT (1567) IN THE POSSESSION OF THE CORPORATION OF NORWICH.

one serves as a pepper-castor. A second specimen is in the collection of Mr. Octavius Morgan, and a pair, one of 1599 and the other of the following year, are, or were, in the possession of Sir G. Dasent.

A set of four silver salt-cellars of the 16th century, quite plain, but described in the catalogue as "matchless." These were the set of four which belonged to the Society of Serjeants' Inn, and were known as the "Old Salts" at the time of the fire of London in 1666. The fifth was a "top salt," which was bought by Mrs. Abbot Lawrence, and is now in the United States, having been sold in the collection of Sir George Dasent in 1875. They are marked with the lion passant, but the London hall-mark has been obliterated through the constant cleaning. They weigh 33oz. 19dwt., and measure 5½in. across the top, the foot being rather smaller, with a contraction in the centre. They sold at 87s. per ounce, or a little over £138, and something less than they brought in Sir George Dasent's sale. *Mar 1875*

undersigned on or before the 1st day of April 1890 after which the said Executors will proceed to distribute the assets of the deceased amongst the persons entitled thereto having regard to debts claims and demands only of which they shall not then notice; and they will not be liable for the assets so distributed to any person of whose debt claim or demand they shall not then notice as aforesaid. Dated this 26th day of February 1890.

POTTER SANDFORD & KILVINGTON 35 K  
Cheapside, London, E.C. Solicitors for  
Executors.

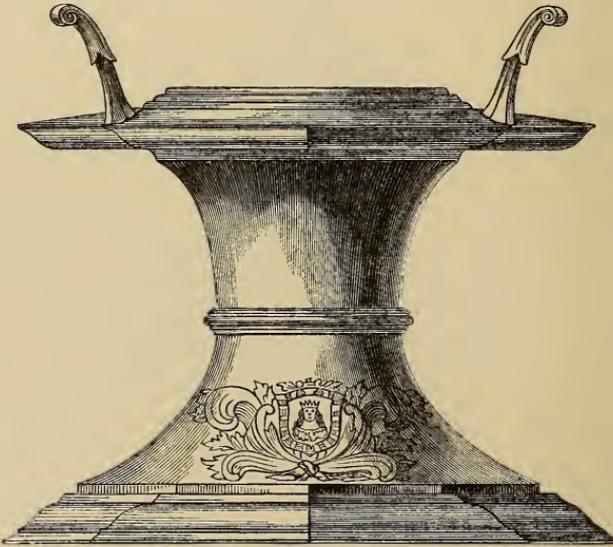
**SAMUEL STEPNEY Deceased Pursua**  
Statute 22nd & 23rd Victoria, Chapter 35. Notice is given that all persons having any CLAIMS against the Estate of SAMUEL STEPNEY late of 16 St. George's Square Pitt Street deceased (who died on the 23rd day of December 1889 and was proved on the 25th day of February 1890 by Isaac Wilkinson and Arthur John Wright Circuit the Executors named), are to send particulars in writing of their claims signed Solicitors for the said Executors on or before the 1st day of March 1890, after which date the said Executors will administer the Estate having regard only to the claims which shall have had notice Dated this 28th day of February 1890.

HARTLEY & Co 23 Birch Lane Cornhill E



No. 33.—SALT (1607) AT CHRIST'S HOSPITAL, LONDON

Last of all comes a simple and well-known form of salt, which carries us all through the seventeenth century, from 1638, the date of one of the earliest known, to 1685, when some in the possession of the Worshipful Company of Mercers were made, from one of which our engraving (No. 34) is taken. Similar ones of intermediate



No. 34.—OCTAGONAL SALT (1685) AT MERCERS' HALL, LONDON.

date are amongst the splendid plate of the Clothworkers' Company. Some of these salts are circular, others are square or octagonal.

It will have been observed how carefully the earlier salts were covered to preserve the cleanliness of the salt, and perhaps to prevent the introduction of poison; in these later ones the small projecting arms were for supporting a napkin with which it now became usual to cover the salt cellar with the same object.

"Trencher" salts are at first triangular or circular, with a depression in their upper surface; of the former shape and of simple fashion was a little salt of 1629,

After the Milbank collection had been sold, there was offered as the property of a gentleman an Elizabethan baronial salt-cellar and cover, of silver, cylindrical in form, the centre beautifully chased with lions' masks in shields, flowers and bosses in flat bands, the foot and border chased with fruits and bands, the lid similar and surmounted with a three-handled vase supporting a man in armour holding a spear and shield, on three feet formed as heads of animals. The salt-cellar and cover bear the Exeter hall-mark and maker's name, Eston, with the letter G. It is 8½ in. high by 3½ in. wide, weighing 9oz. 10dwt. This beautiful little piece was received with a round of applause, followed by a bid of 200 guineas, immediately met with one of 400, then 500, and afterwards by fifties it rose to 600, when, after advancing by tens, the biddings stopped at £670, and the hammer fell; but though the applause was again enthusiastic no name of a buyer was given, so that it is presumable it did not reach the reserve price.

From another property were sold a pair of flat shaped silver gilt cups and covers, finely chased, the covers surmounted with pomegranates, German work, 1693, from Burghley-house—£135 (C. Davis); a fine oval silver gilt two-handled dish, with open work border, and the centre with Lot and his daughters in relief, hall-mark 1673—£365 (C. Davis).

---

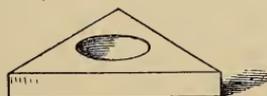
---

debts are proved Dated this 21st day of February 1890  
WILD and WILD 10½ Ironmonger Lane Cheapside Sol  
citors to the above named Liquidator

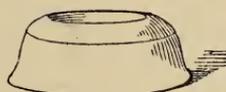
**I**N the Matter of The Companies Act 1862 and I  
the Matter of The CASTINGS IMPROVEMENT SYNDICATE  
Limited Notice is hereby given that the CREDITORS of the above  
named Company are required on or before the 14th day of April 1890  
to send their names and addresses and the particulars of their debt  
or claims and the names and addresses of their Solicitors if any to  
Roderick Mackay of 3 Lothbury in the City of London Chartered Ac  
countant the Liquidator of the said Company and if so required by  
notice in writing from the said Liquidator are by their Solicitors to  
come in and prove their said debts or claims at such time and place  
as shall be specified in such notice or in default thereof they will be  
excluded from the benefit of any distribution made before such debts  
are proved Dated this 20th day of February 1890  
MUNNS & LONGDEN 8 Old Jewry London Solicitors to the  
above named Liquidator

**I**N the HIGH COURT of JUSTICE Chancery  
Division Mr. Justice Chitty In the matter of The Companies  
Acts 1862 and 1867 and in the matter of The MOLDACOTT  
ROYALTIES TRUST Limited The CREDITORS of the above  
named Company are required on or before the 20th day of March  
1890 to send their names and addresses and the particulars of their  
debts or claims and the names and addresses of their solicitors (if any)  
to Edward Llewellyn Ernest of No 31 Queen Victoria Street in the  
City of London the Official Liquidator of the said Company and if so  
required by notice in writing from the said Official Liquidator are by  
their Solicitors to come in and prove their said debts or claims at the  
Chambers of Mr. Justice Chitty at the Royal Courts of Justice Strand  
London at such time as shall be specified in such notice or in default  
thereof they will be excluded from the benefit of any distribution  
made before such debts are proved Tuesday the 1st day of April 1890  
at 12 o'clock at noon at the said Chambers

bearing for inscription "John Lane, Vintner, at ye Mermaide, near Charing Crosse," which was sold in 1869 in the Hopkinson collection for £20 10s., and re-sold for no less a sum than £30 in the Dasent sale, only six years afterwards. Small circular salts of 1667 are in use at Cotehele, and a set of the year 1683 are in the possession of the Innholders' Company.



1629.



1667.

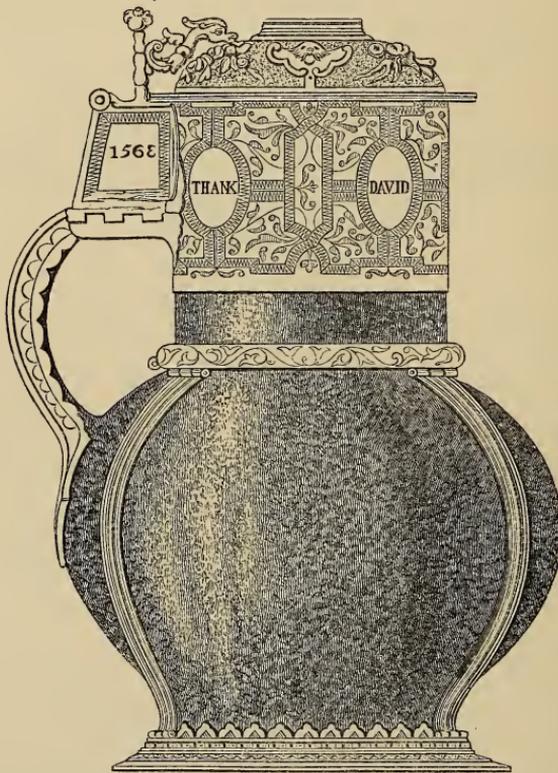
No. 35.—TRENCHER SALTS.

These, and such as these, obtained till the reign of George II., when a small circular salt standing upon three feet came in, which gave way in its turn to the boat-shaped pattern, with pointed ends sometimes terminating in handles, so common at the end of the last century, when everything was made oval, with pointed ends, that could by any possibility at all be got into that shape.

#### STONEWARE JUGS.

There are few collectors who have not secured for their cabinets one or more of the mottled stone-ware jugs, with silver cover and neck-mounts, and sometimes also silver foot-band, which were in vogue for the greater part of the sixteenth century. The jugs themselves were imported from Germany, probably from Cologne, and were mounted by the English silversmiths. The earliest notices of them occur about 1530 or 1540, and from that time to the end of the century they were common enough; but they seem then to have gone out of fashion, for it would be difficult to find a single specimen with a seventeenth-century hall-mark. As regards

ornamentation they are all very much alike ; the well-known Elizabethan interlaced fillets, with running foliage, are often engraved around the neck-bands of the earlier ones, whilst the later specimens are more often decorated with repoussé work.



No. 36.—STONEWARE JUG, MOUNTED IN SILVER GILT (1562), AT VINTNERS' HALL, LONDON.

An engraving is given of one of 1562, which shows Elizabethan engraving on the mount, and also some repoussé work on the lid. A description of one of those exhibited at Kensington in 1862 will give a good idea of all of them :—

“A stoneware jug of mottled brown glaze, mounted

in silver gilt as a tankard, engraved neck-band of interlaced straps; the cover repoussé with lions' heads and fruit, surmounted by a flat-rayed button and small baluster, purchase formed of two acorns; round the foot is a border of upright strawberry leaves and a gadrooned edge." This would describe a specimen of about 1565; and later ones would differ from it only in the engraving of the neck-band being replaced by cartouches of lions' heads, marks, fruit and flowers, or the like, in repoussé work.

Some mounts, bearing ancient Exeter goldsmiths' marks, have been already mentioned in an earlier chapter. (See page 111.)

The following notes sufficiently indicate the period during which they are found:—

1. 1535. A stone pot garnished with silver and gilte with a cover of silver and gylte.—Inv. of the Maison Dieu, Dover.
2. 1546. Lid and mount of jug, button enamelled with Parr arms; bought at Strawberry Hill sale.—J. C. Dent, esq.
3. 1551. Stoneware jug with cover engraved with musical instruments.—Messrs. Garrards.
4. 1557. iij stone drinking potts covered with silver ij oz. ixs iiijd.
5. 1562. Stoneware jug, cover engraved in Elizabethan fashion; see engraving No. 36.—Vintners' Company.
6. 1567. Jug with handle and cover engraved with Elizabethan strap-work.—Armourers' Company.
7. 1570. 2 ston pottes, w<sup>th</sup> covers and bands doble gilt and one pot covered with silv', vili xiijs iiijd.—Rich. Wills.
8. 1572. A stone cupp garnished with sylver and gylte.—Inv. of Thomas Lee, of Marton, co. Bucks.
9. 1574. 1 stone pott garnished with silver pcell gilt.—Rich. Wills.
10. 1577. Two stone pottes layde with silver gylte.—Wills and Inv.
11. 1578. ij stone potts bounden with silver doble gilt.—Rich. Wills.
12. 1580. My stone pot with a cover of sylver.—Wills and Inv.
13. do. One stone pott garnished with sylver, w<sup>th</sup> a cover and gilt. -- Rich. Wills.
14. 1585. ij stone pottes with silver covers gilte and imboste.
15. 1588. One stone juggle double gilted 1li 10s; one stone juggle covered with silver, 1li 10s.—Wills and Inv.
16. 1596. ij stone jugges garnished with silver and double gylted.—Wills and Inv.
17. do. ij stone juggs.

## EWERS, BASINS, AND SALVERS.

These occur in every old will and inventory of any importance, and being articles in daily use at every table, must have been very common indeed, making up as they did for the want of any such utensil as the modern fork. They were handed before and after every meal and after every course, the hands being held over the basin whilst water, hot, cold or scented, was poured over them from the ewer by the server. In the houses of the great they were of costly material, and fine naperie for use with them is found in abundance amongst the household goods of the middle ages.

The *Boke of Kervyng* and the *Babees Book* do not omit to regulate the serving of the ewer and basin.

The *Boke of Kervyng* directs the attendant to see before meat that “thyn ewery be arayed with basyns and ewers and water hote and colde, and se ye have napkyns . . .” and the manner in which they should be used at the end of the meal is laid down in the *Babees Book* :—

Thanne somme of yow for water owe to goo  
Somme holde the clothe, somme poure upon his hande.

The little manual entitled *Ffor to serve a Lord* directs this service before and after meat in 1500, and even in 1577 the *Boke of Nurture* mentions “a basen ewer and towell to aray your cupbord.”

We must remember that sometimes more than one person ate off the same dish, and that with the fingers aided only with a knife or spoon as the case required; and even if a rule prescribed in the *Boke of Nurture* were never transgressed,—

Sett never on fysche nor flesche beest nor fowle trewly  
More than ij fyngurs and a thombe for that is curtesie

still we shall agree with de Laborde in his remark on ancient basins, "que l'absence de fourchette et l'habitude de manger à deux dans la même écuelle et à plusieurs dans le même plat, rendaient nécessaire la propreté des mains, pour les autres avant le dîner, pour soi-même après."

With the appearance of forks the use of the basin was to a great extent discontinued, and most of the basins themselves have disappeared, perhaps to be made into forks. It may well be that some of the forks now in use were made out of the ewers and basins which their invention rendered superfluous.

The few now remaining are used for sideboard decoration, or for handing rose water after dinner, and the most ancient of them are only of the middle or the later part of the sixteenth century. They were then ornamented with beautiful repoussé strap-work interlaced and enclosing boldly treated flowers or marine monsters, and have raised bosses, or "prints," in the centre of the basin, sometimes enamelled, but oftener engraved, with coats of arms or other devices.

The engraving (No. 37) is of a rose-water dish belonging to the Merchant Taylors' Company, one of two such dishes exhibited by them in the Loan Collection of 1862 at South Kensington. It is described in the catalogue as "a circular rose-water dish, silver, parcel gilt. On a boss in the centre, much raised up, is a coat of arms, viz. : a fess between eight billets. Round the boss are six panels, containing dolphins and flowers, all in repoussé. Dolphins and flowers in panels are also repeated in the rim. The other part of the dish is engraved with flowers in scrolls." It may be added that the arms are those of Richard Maye, who was Warden of the Company in 1575, and Master some few years later.

The other specimens exhibited at the same time were

in order of date, a silver-gilt salver engraved with foliated arabesques, a gift of Archbishop Parker to Corpus Christi College, Cambridge, in 1570, but bearing the hall-mark of 1545 ; next a silver-gilt ewer and salver of 1579



No. 37.—ROSE-WATER SALVER (CIRCA 1590), AT MERCHANT TAYLORS' HALL, LONDON.

and 1581, lent by the Duke of Rutland, the former formed of agate rings with silver-gilt bands between them, ornamented, as well as the top and bottom of the vase, in repoussé, with dolphins and tritons in cartouches, snails, shells, fruit, flowers, birds, lobsters, tortoises and many other objects, "the mounts connected by four projecting female terminal figures, with figures on their

heads ending in scrolls; the handle is formed by the head and body of a warrior, and terminates in twisted serpents' tails. On the back of the warrior is a large snail, with a smaller snail on the top of its shell, under the lip a female mask. The circular piece is repoussé, with lions' claws, masks, and fruit between, with a boss of four projecting eagles' heads." The salver is 18 inches in diameter, and has eight oval pieces of agate inserted on the border, and a circular piece in the raised boss, the whole field being filled with repoussé scrolls and arabesques of birds, etc., the centre ornaments being a shrimp, lobster, dolphin and tortoise.

The Corporations of Bristol and Norwich both possess fine specimens: the former, of 1595; and the latter city, of 1597, ornamented with engraving and repoussé work, both admirable examples of English goldsmiths' work. These also were exhibited at South Kensington in 1862, and are described in detail in the official catalogue.

Such examples are found down to the end of the reign of Charles I., after which a plainer fashion prevails, the salver being quite unornamented, and the ewers somewhat rude cup-shaped jugs, with or without feet, and with a single handle. With the accession of James II. come in the well-known helmet-shaped patterns which afterwards became very usual, and lasted till about 1720. These were sometimes of elaborate design and finish; and, by permission of the Goldsmiths' Company, an engraving is given of the finest known specimen by that celebrated smith Paul Lamerie, as the frontispiece to this volume. This, too, was exhibited in 1862, and described as follows:—

“On the lower part of the vase is a winged mermaid with two tails, accompanied by two boy-tritons blowing conches. The foot consists of marine flowers, shells, and reptiles. On the upper part of the vase are festoons of

flowers and the Company's badges, the leopards' heads. The handle has a very bold half-length figure of a sea-god, terminating in foliage." It is of the year 1741.

The salver is 383 ounces in weight, and of workmanship corresponding with that of the ewer, the border being designed boldly in Louis Quatorze scrolls, and panels enclosing figures of boys representing heathen gods.

The salvers of the seventeenth and the beginning of the eighteenth centuries were plain circular dishes, and repoussé work gave way to plain engraving towards the middle of the former century. Those which accompany the helmet-shaped ewers are usually quite plain.

In the reign of Queen Anne, chasing is found, the edges of the salvers being both chased and shaped, the salvers themselves standing on three or sometimes four small feet. Some are both engraved and chased; the talents of Hogarth were for some six years employed in engraving plate for Mr. Ellis Gamble, the silversmith, to whom he was apprenticed in 1712; and salvers or waiters, decorated by him, are said still to be seen. Strangely enough, the mark of his master is not to be found amongst those registered at Goldsmiths' Hall at that period. The plainer salvers of this date have often a gadrooned edge.

This style of ornament was succeeded by the beaded edges of the time of George III., and circular or shaped salvers were replaced by the plain oval trays, having handles at the ends, which are then found almost to the exclusion of any other patterns.

The following list gives a selection of examples, of all dates from the earliest:—

1. 1284. par pelvium arg' eūp Lond.—Account of "jocalia" purchased for the king's use and presents, 12 & 13 Edw. I.
2. 1296. 1 par pelvium; 1 lavator' arg' p aula, 1 bacinus arg' p eodem.—Wardrobe Accounts, 24 Edw. I.

3. 1324. un ewer a triper dorre aymall ï taille d'une vyne.—Indenture of royal plate, 17 Edw. II.
4. 1339. un eawer endorre od doubles ymages (aymals) en\* founce ï en pomel chisellez d'une vigne.—Indenture of "jocalia" found in the Treasury, 12 Edw. III.
5. 1347. ij bacyns, ma hure d'argent dore, un petit ewer d'argent dorre (will of John, Earl of Warren).—Test. Ebor.
6. 1349. duos baciones enaymaillatos in fundo quorum in uno est judicium Salamonis et in alio est rota fortunæ, duo magna lavatoria (will of Henry, Lord de Percy).—Idem.
7. 1366. un ewer,—(plate bought of Thos. Hessey, goldsmith of London, and presented to the Constable of Flanders and others as gifts from the king, 39 Edw. III.
8. 1369. un peire des bacyns ove swages endorres et enamaylles ewers ove spoutes.—Vessels bought of the executors of John Hiltoft, goldsmith, 42 Edw. III.
9. 1392. Richard, Earl of Arundel, leaves to his wife Philippa a pair of basons, "in which I was accustomed to wash before dinner and supper." Nichols' Test. Vet.
10. 1400. unum perepelvm de argento cum coopert' cum armis meis et Domini de Nevylle in fundo ; cum ij pelvis et ij aquariis argenti cum armis meis in fundo (will of Richard de Scrop).—Test. Ebor.
11. 1419. duos pelves argenteos cum rosis in medio deauratis, duos aquarios cum ij idriis argenteis (will of Will. Gascoigne, L.C.J.).—Idem.
12. 1433. unum ewer argenti cum le spowte in certis partibus deauratum.—Idem.
13. 1444. j laver cum ij spowtes deaurat'.—Idem.
14. 1463. iij pelves cum pryntis et boses argenti et enameld in medio eorundum.—Idem.
15. 1500. Two basons and two ewers part gilt weighing 117 oz. at 3s. 4d. per oz. ; two great basons with two ewers partly gilt 183 oz. at 3s. 4d.—Will of Thomas Kebeel, S.L.
16. 1503. An ewer and basin of silver the swages gilt.
17. 1505. A payer of gilt basons, xvij basons with ewers.—Inv. of Lord Mayor's Feast. (E.E. Text Society.)
18. 1519. duos pelves argenti cū lavat's in medio unius est una Rosa in alio scutū armor' meor' (will of Rawf Lathom citizen and goldsmith).—C.P.C. 32 Ayloff.

For existing specimens see Appendix A. :—

1590, 1616, 1640, 1651, 1668, 1670, 1675, 1676, 1677, 1679, 1680, 1685, 1705, 1706, 1715, 1720, 1721.

\* These images were slipped trefoils, the alternate ones being turned upside down.

## STANDING CUPS AND HANAPS.

An article of hardly less importance in mediæval times than the great salt-cellar, was the standing cup in which lord, abbot, or gentleman received his wine from the butler's hand after it had been duly "essayed."

Whilst simple "treen" cups were used by the lower classes, those which graced the table of the high-born and wealthy were always of great magnificence and of costly material. The splendour of the cup marked the consequence of him who used it, as the standing salt did the position of the lord of the feast; and if not of gold, silver, or silver-gilt, it was formed of some then rare material, such as the egg of the ostrich, the shell of the cocoa-nut, or, at least, of curiously mottled wood mounted on a foot and surrounded with bands of precious metal.

Such cups were of great value, and some were prized no less for their intrinsic worth than for the historical or other associations which surrounded them. They were often known, not only in the household of the owner, but even in the district in which he lived, by special names, and the custody of the cup has signified the ownership of an estate.

The "Constable Cup" of Sir Richard de Scrop in 1400, and the great silver cup with a cover called "Le Chartre of Morpeth," mentioned in the will of John, Lord of Greystock, in 1436, must have been of some such importance as this.\* Richard, Earl of Arundel, in 1392 bequeaths to his wife Philippa "her own cup called Bealchier."† This was no doubt a family possession of much interest; and, in many other less notable cases, drinking-cups are found to bear particular names, sometimes being named

\* Surtees Society.—Test. Ebor.

† Nichols.—Test. Vet.

after saints. Mazers named "Spang," "Cossyn," and "Crumpuldud," have already been mentioned, all of the fifteenth century. These few instances will be enough to show that favourite drinking-cups were often given pet or special names; but the list might be prolonged indefinitely. The same Bishop of Durham whose Indian nut will be presently mentioned, calls one of his cups "Chanteplure" in 1259;\* whilst Edmund de Mortimer, Earl of March, has a cup of gold with an acorn called "Benesonne" and another of silver called "Wassail," at his death in 1380.†

A few words must be said both as to the term "hanap," so often applied to cups of this description, and as to the mode of using them, before going into further detail as to their varying fashion. The Norman-French word "hanap," then, which has at last come to mean a basket for package, in fact a hamper, is derived from the Saxon *hnæp*, a cup or goblet, and was applied in mediæval days to standing cups with covers, but only as it would seem to cups of some size and importance. As drinking vessels grew up, with the increasing luxury of the times, from wooden bowls into the tall "standing cups and covers" which is the proper description of the cups called hanaps, the use of the latter term became confined to such cups alone, and the place where such hanaps were kept was termed the *hanaperium*, a word which, as a place for cups, was in ecclesiastical establishments converted or corrupted into Ambry. This was necessarily a place of safe keeping and therefore a sort of Treasury. The hanaper accordingly was the safe place in the Chancery where the fees due for the sealing of patents and charters were deposited, and being

---

\* Test. Ebor.

† Test. Vet.

received by the Clerk of the Hanaper (or clerk of the Chancery Treasury), the term hanaper office has continued to the present time. The hanaperium may originally have been a strong chest, and so the terms hanaper or hamper may have been applied and continued, at last exclusively, to a chest-like basket with a lid, which was used for various purposes.

A very few notes will show the importance of the hanap. A statute of 1285,\* speaking of the security for good conduct to be given by tavern keepers, prescribes that an offender should be bound over by "*soen hanap de la tavernne ou par altre bon gage.*" This was evidently his principal drinking vessel. Again, William Lord Latimer specially mentions "*la grant hanaper d'argent endoere appelle Seint George*" in his will dated 1381, and John of Gaunt in 1394 bequeaths "*moun plus grant hanap d'or.*" In both these cases the cup is one of price.

Far later on, in 1670, it is found that "he which is mayor of London for the time shall have an hanap d'or or golden tanker at the coronation of every king."† Sometimes these grand cups were placed upon the table and at others were handed to the lord when he chose to drink. The *Boke of Nurture*, by Hugh Rhodes, written in 1577, directs the server as follows:—"When he (the master) listeth to drinke and taketh of the cover, take the cover in thy hand and set it on agayne;" and the *Boke of Curtasye*, circa 1430, another of these curious treatises, shall describe in its own words the mode of serving wine at that still earlier period:

\* 13 Edw. I., stat. 5. Statuta Civitatis London'.

† Calthrop's Reports, 1670, cited

in Wright's Dict. of Obsolete and Provincial English.

“The kerver anon withouten thought  
 Unkovers the cup that he hase brought  
 Into the coverture wyn he powres out  
 Or into a spare pece\* withouten doute  
 Assayes an gefes tho lorde to drynke  
 Or settes hit down as hym goode thynk . . .”

It further proceeds to say :

“Bothe wyne and ale he tase indede  
 Tho butler says withouten drede  
 No mete for mon schalle sayed be  
 Bot for kynge or prince or duke so fre . . .”

This obliges us to note the constant fear of poison in which our ancestors lived, and their curious belief in the power of certain substances to detect its presence. It has already been remarked that cups always had covers, and salt-cellars in many cases, this was to prevent the introduction of poison; but besides this, all meats and drinks were tasted or assayed by him who served them before they were partaken of by the lord, and, as we see, the books of etiquette prescribe the extent to which these precautions should be carried in serving at the tables of personages of various ranks; none but the most exalted had aught tested but their beverages.

“Cups of Assay” are not unfrequently found in the inventories of the great; they are usually of small size. Henry Fitzroy, Duke of Richmond, in 1527 had no less than four, graven with various devices in the bottom, such as a rose, a ring, or an eagle, and weighing from six to nine ounces each. Katherine Countess of Northumberland, in 1542, has “a cope of assey gilt with cresande sett on the bodome,” and in the next century,

---

\* *Pece*, cuppe; *Pecia*, crater. “A pece of silver or of metalle, a pyece of wyne cuppe”=crater. A cuppe, | tasse, hanap.—“Prompt. Parv.”  
 | It is of constant occurrence in  
 | old inventories.

1614, Henry Howard, Earl of Northampton, has such a cup nine ounces in weight.

The cover, or a "spare pece" according to our authority, was used instead of a special cup by people of less consequence. A further precaution was sometimes adopted in making the cup itself of one or other of the substances alluded to above. Salts, as we have seen, and cups, as we shall also find, were formed of the horn of the narwhal, which did duty for that of the fabulous beast known as the unicorn, and was firmly believed to have the power of detecting poison.\* Turquoises were supposed to turn of a paler blue, and certain crystals to become clouded, in the presence of poisons, and both were accordingly used in this faith for the decoration of cups. The well-known "Poison cup" at Clare Coll., Cambridge, has such a crystal mounted in the centre of the lid.

Turning now to standing cups as we find them, precedence must be given to those made of ostrich eggs and cocoa-nuts, mounted in silver, and having feet of the same metal. These were amongst the most popular in early times, and they are classed together because they are of similar size and shape, and their mounting is of the same character. Sometimes the cup itself was formed of silver or silver gilt shaped as an egg or nut, and in

---

\* Mr. F.W. Fairholt, in his Descriptive Catalogue of the Londesborough Collection, speaking of a *nef* mentioned in the inventory of Charles V. of France, which is said to hold "his essay, his spoon, knife and fork," alludes to assaying by the narwhal horn as follows:—"The essay was a piece of horn believed to be that of the unicorn, but really obtained from the nar-

whal; and which was supposed to be an antidote to poison, and to detect its presence by becoming agitated when plunged in liquor containing it; for which reason it was attached to a chain of gold for the greater convenience of dipping it in the cup, and was the butler's duty to make trial or essay of the wine when presenting it to his lord."

these cases it is difficult to say which of the two it is intended to represent. It has been suggested that the silver examples only occur when the earlier nut or egg has been broken, and the owner not being able to procure another has refilled the mount with a silver bowl or lining of similar shape; but to set against this, it may be said that some of the silver linings are found of the same date and fashion as their feet and other mountings. A notice of some of these cups will serve to show for how many centuries they held their ground. As early as 1259, a bishop of Durham bequeaths his "cyphum de nuce Indye cum pede et apparatu argenti;" and at the opposite end of the social scale, the inventory of a felon's goods in 1337 comprises amongst other things "one cup called a note with foot and cover of silver value 30s.\* An indenture of the following year mentions "a nut on a foot and silver coverle" amongst jewels sold.

In 1349 Henry Lord Percy dies possessed of "unam copam de uno gripe,"† and a Treasury Inventory of 1399 (1 Henry VI.) contains the following item, "j maser tour de nutte garnisez d'argent enorrez t cov'erc̄."

In the two next centuries they are often mentioned, as the following list, compiled from the volumes of the Surtees Society and other sources, may serve to show :

1. 1419. alius ciphus vocatus a grypey ligatus cum argento et deaurato.—Will of Judge Gascoigne. Test. Ebor.
2. 1420. unum note argenti herneisiatum et deauratum optimum cum coopertorio; unum ciphum vocatum Note cum cooperculo deaurato.—Will of John Fromond, Archl. Jour. XVI., 166.

\* Riley's "Memorials of London and London Life," pp. 199, 203.

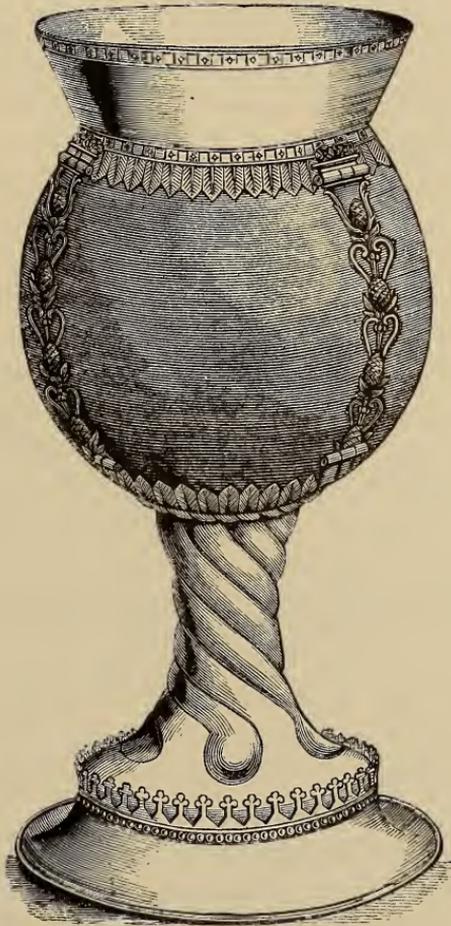
† Surtees Society Trans.—Test.

Ebor. *Gripe* or *grypey* = egg of the grype or griffin.

3. 1428. j hanape dargent dorrez fait a la m de j notte poissant de troye iij lb. iij unz q at le lb. xlvijs., viij li.—Treasury of the Exchequer, Inv. 6 Henry VI.
4. 1431. unum nigrum nott coopertum et deauratum cum unâ aquilâ in summitate cooperculi; unum chalescopp argenti et deaurati ad modum unius gripe egg cum scriptura in cooperculo.—Test. Ebor.
5. 1433. unum ciphum vocatum le nutt coopertum cum pede argenti stantem.—Idem.
6. 1444. iij Gripes eyes cov'ed garnysshed wt silver and gilt weyng vi lb. unc p's the unce ijs. *vid.* Sma *ixli.* xiiis. *vid.*; also ij notes cov'ed garnysshed wt silver t̄ gilt weyng xxiii unces p's the unce ijs. *vid.* Sma *lviis.* *vid.*—Treasury of the Exchequer, Inv. 22 Henry VI.
7. 1454. unam peciam vocatam Grypeg deaur'.—Test. Ebor.
8. 1459. meum optimum nutt, meum less nutt.—Idem.
9. 1476. j standyng blake nutte quæ fuit matris meæ.—Idem.
10. 1481. a standyng gilt nutt.—Will of Sir Thos. Lyttelton. Nichols' Test. Vet.
11. 1490. a cup of silver called the grype's egg.—Test. Ebor.
12. 1492. unum ciphum vocatum le nutte stantem argen' in toto cum coopertorio.—Idem.
13. 1508. a notte paynted the coveryng silver and gilt.—Idem.
14. 1527. a gylt nut with fote bryme and rybbes of sylver and gilt; a small nut with fote brime and cover of sylver.—Inv. of Minster Priory in Sheppey.
15. 1535. a littell olde nut with a bonde of sylver and gilt and a littell bonde of sylver and gilt; ij nutts with ij covers of sylver and gylt, and the said nuts garnysshed with silver and gilt, xxxiii uns. — Inv. of Maison-Dieu, Dover; 26 Henry VIII.
16. 1558. a nutt gilt with a cover.—Surtees Society, Wills and Inv.
17. 1570. one nutt double gilt weinge xxxv. ounces *xli.* xiiis. *iiijd.*—Idem.
18. 1577. my black nut with the cover.—Idem.
19. 1596. one nutte of silver to drink in dwoble gilte with a cover.—Wills and Inv.

These notes plainly indicate that just as a silver gilt bowl shaped as a mazer would sometimes be called by that name, so silver cups were called nuts if they were so formed. Specimens of all three materials are extant. Cocoa-nut cups of the fifteenth century are to be seen at Oriel and New Colleges, Oxford, the latter society possessing two specimens. The great City Companies

possess several, the Vintners, the Armourers, and the Ironmongers each have one, from the latter of which our engraving (No. 38) is taken. It gives a very good



No. 38.—COCOA-NUT CUP (CIRCA 1500) AT IRONMONGERS' HALL, LONDON.

idea of the way in which they were generally mounted at the beginning of the sixteenth century. The specimen at Vintners' Hall is very like this, and bears the hall-mark of 1518-19. Ostrich-egg cups are not so

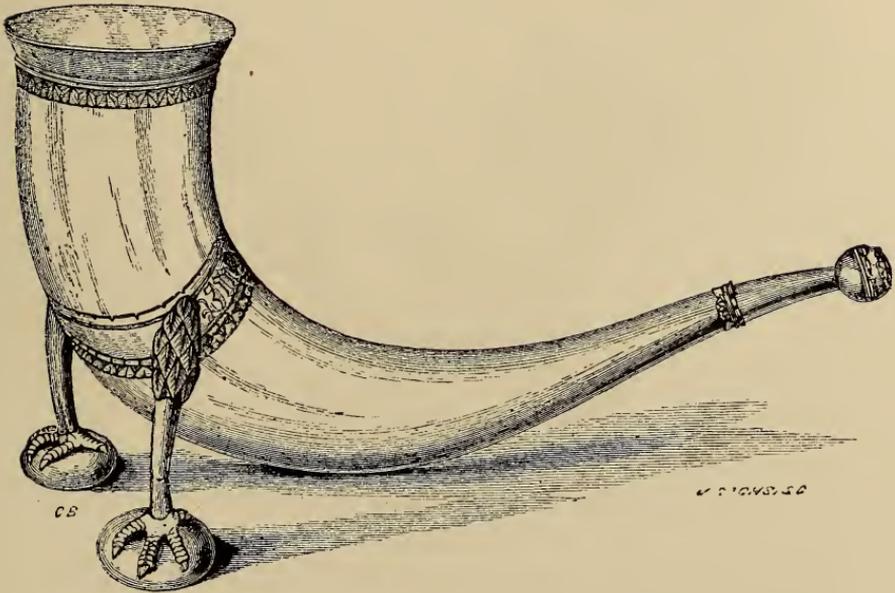
common, perhaps because they were rather more easily broken. Exeter College, Oxford, possesses an egg cup of the first years of the seventeenth century, and the Earl of Howe another of earlier date; all these were exhibited in the Loan Collection at South Kensington in 1862.

There is a very ancient ostrich egg at Corpus Christi College, Cambridge, the history of which can be traced to the fourteenth century. It was originally used for carrying about the Host, and being broken in the mastership of one Moptyd, or between 1553 and 1557, it is said to have been renewed at the expense of Richard Fletcher, when Bishop of Bristol (1589-92). This curious account of it, given by Masters in his history of the college, written late in the last century, is borne out by the hall-mark which is still legible on the mount, and fixes its date as of the year 1592-93. The cup, now much broken, is held together by its very plain silver tripod mounting, the only ornament of which is a little Elizabethan engraving.

The Earl of Ducie has a silver gilt cup of this shape, mounted with vertical-hinged bands to hold the bowl, which rests in this instance in a socket or frame supported by three dolphins, which are placed on the top of a circular foot. This specimen, which is possibly unique, is of the year 1584-5.

Other drinking hanaps, no less ancient than the last, are formed of horns mounted in silver, as shown in the accompanying engraving (No. 39), which is taken from one in the possession of Christ's Hospital, London. Either because horns as well as the other substances previously mentioned were supposed to have the property of revealing the presence of poison in any liquor poured into them, or for some better reason, they have been used as drinking vessels from early times. The same great

ecclesiastic who died possessed of a nut in 1259, also had a drinking horn, which he left to his sister Agatha, describing it as “*cornu meum magnum ad bibendum cum apparatu argenti.*” Sir Brian de Stapleton in 1394 had “*j corne esteaunt sur deux pees,*” which must have been very like our engraving, whilst Chief Justice Gascoigne leaves a cup called “Unicorn” to his son in



No. 39.—MOUNTED DRINKING HORN AT CHRIST'S HOSPITAL, LONDON.

1419. Three quarters of a century later Sir Brian Rowcliffe mentions in his will “*unum cornu ad bibendum garnesiatum cum argento et deaur'.*”<sup>\*</sup> A fourth example may be given from the inventory of the Guild of the Blessed Virgin Mary at Boston taken in 1534. “*Itm a drynkyng horne ornate with silv' and gilte in*

<sup>\*</sup> All these are from the often quoted “*Testamenta Eboracensia;*” the wills cited were proved 1259, 1394, 1419, and 1494 respectively.

three p'tes of it wt ij feit of silv' and gilte wt a stone sett in silv' an gilte weyng in the whole xiiij unc. di."

This is of the same date or thereabouts as the horn engraved above.

Of a little earlier period is the celebrated Cawdor horn long preserved at Golden Grove. An engraving of this (No. 40) has been kindly placed at the author's disposal



No. 40.—THE CAWDOR HORN (TEMP. HENRY VII.).

by His Grace the Duke of Beaufort. It has a foot of silver, ornamented with the royal supporters, the date of which is somewhere about 1485, and it is said to have been the first drinking vessel used by Henry, Earl of Richmond, after landing in England in that year, and presented by him to David ap Evan, son of Roderick the Great, who lived at Llwyndafydd in Llandisiliogogo, and there entertained the Earl and his men in his expedition against Richard III. An elephant's tusk, carved with figures and mounted with silver of sixteenth-century work, is to be seen at the British Museum.

Lastly, we come to standing cups made entirely of the precious metals themselves. These are not confined to any one century, and there are extant specimens to illustrate the work of successive generations of goldsmiths for three hundred years. In speaking of the word hanap it appeared that such cups as these were in fashion as far back as records go. The earliest specimen, however, bearing a recognised English hall-mark, and therefore of an ascertained date, is no older than 1499; not but that there are a few still more ancient cups in existence. The enamelled cup at Lynn, for instance, is of the fourteenth century, a covered cup of beaker shape at Oriel College, Oxford, and one or two others at Cambridge are of the fourteenth and fifteenth centuries, but of none of them can it positively be said that they are of English make. Something, however, must be said about them in passing. The Lynn cup is one of the most interesting cups in existence; it has been known as "King John's cup" for centuries, and is said to have been given to the town by that king. This can hardly be the case, as the costumes of the enamelled figures with which the bowl is covered are of the fourteenth century. It is of hardly the less interest for this, because it is still the most remarkable specimen of the goldsmith's work of the period, ancient enough, to which it really belongs. It is a tall standing cup, 15 inches high, with a cover, silver gilt, and enriched, as we have said, with enamels, the bowl being divided into compartments by vertical ribs, in which figures appear, male and female. The stem is very slender, and rises from a circular foot. It was exhibited at South Kensington in 1862, and had before that been engraved in "Examples of Art Workmanship." The beaker, or stoup, at Oriel Coll., Oxford, of which an



engraving\* (No. 41) is given, is another very ancient cup, but, like the last, not of the date that tradition would assign to it. It is nearly a century and a half later than the reign of Edward II., to whom the letters upon it are supposed to refer, and in point of fact it much resembles a stoup given to Christ's Coll., Cambridge, by Margaret, Countess of Richmond, of which the date is 1507. Another cup, at the last-mentioned College, called the Foundress' Cup, is, on the other hand, rather before her time. Its diagonal bands, ornamented with running foliage in repoussé, and the Gothic cresting which surround the cover and the base, are of the fifteenth century, and might be of the latter part of it, but the coat-of-arms enamelled on the boss within it are those of Humphrey, Duke of Gloucester, impaled with those of his second wife, Eleanor Cobham. This impalement would point to 1440, or a year or two earlier, as the date of the cup, and suggests the remark that it might prove to have been a christening present made to the Countess Margaret when an infant, and that Duke Humphrey might turn out to have been one of her sponsors, for she was born in or about 1440. At all events, such are the arms upon it, though they are popularly supposed to be those of the Foundress herself, the cup coming into the possession of the College at her death in 1509.

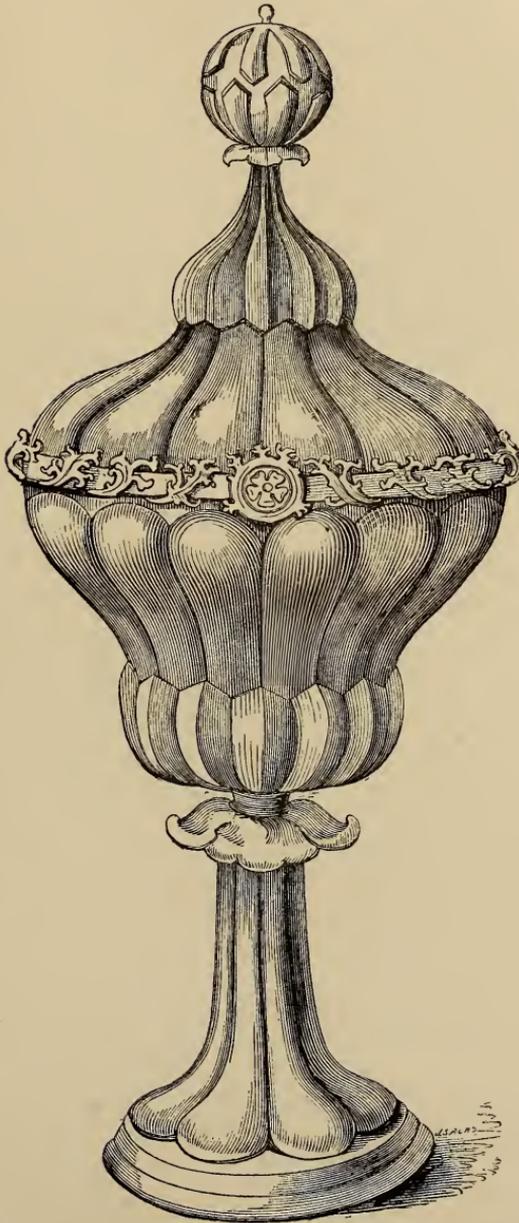
The "Leigh" cup of the Mercers' Company (see No. 42) is the earliest hanap known to be hall-marked. It is of the year 1499-1500, and notwithstanding some small alteration and repair, is a beautiful specimen of goldsmiths' work. It is silver gilt, sixteen inches high

---

\* For this engraving, as for that of the Royal Archæological Institute, and under the same circumstances (see p. 243).



No. 42.—THE LEIGH CUP (1499) AT MERCERS' HALL, LONDON.



No. 43.—THE RICHMOND CUP AT ARMOURERS' HALL, LONDON.

and six and a half inches in diameter. The pierced band of Gothic tracery with a cresting of Tudor flowers is repeated around the cover, and in the lozenge-shaped panels, into which the bowl of the cup is divided by the intersection of corded bands, are maidens' busts and flagons alternately, the former much like the busts on the sides of the Mercers' Company beakers, an engraving of which will be given later. A demi-*virgin* gules within an orle of clouds, forms the coat-of-arms borne by this Worshipful Company, and this is further alluded to by the figure of a pure virgin with a unicorn reposing in her lap, which surmounts the cover of the cup. The coats-of-arms around the knop, and the lettered bands, are in enamel.

The cup next to be noticed is of the same or possibly even of a little earlier date than the last. It is the beautiful "Richmond" cup of the Armourers' Company, so called because presented in 1557 by one John Richmond (see No. 43). It is thirteen inches high, and weighs fifty-one ounces. Its style speaks for itself, and recalls the simple but elegant make of the hour-glass salts of about the same date. The bowl is not unlike that of the Leigh cup in shape, though the real outline of the latter is somewhat hidden by the ornaments; they both resemble in this respect a chalice of 1511 at Chewton Mendip, the St. Denis cup at Pembroke College, Cambridge, of which the date is very uncertain, and the Anathema cup at the same College, which is of the year 1481.

We now come to a typical specimen of Elizabethan art in the "Chapman" cup of the same Worshipful Company (see No. 44). It was the gift of one Edmond Chapman in 1581, and its hall-mark corresponds with its history, being of the same or the preceding year.



No. 44.—THE CHAPMAN CUP (1580) AT ARMOURERS' HALL, LONDON.

The date-letter is the Roman capital letter C of the goldsmiths' year 1580-1.

The egg-and-tongue moulding and the bands of engraven foliage identify the cup at a glance as of the reign of Queen Elizabeth. A statuette probably once surmounted the cover, which was added to the cup in 1610, but this has been broken off. The belt of foliage around the upper part of the cup is just what is found upon the Protestant communion cups of this period.

Before passing to the seventeenth century a few words must be said of cups of exceptional form or material. Ivory standing cups are sometimes found, and of these the best known example is the celebrated cup called Thomas à Becket's at Corby Castle. This is a very ancient ivory cup bearing the initials TB and a mitre, from which it has been supposed that it may have belonged to the saint and archbishop himself; but although very old, it cannot possibly be referred to as early a date as the twelfth century, and the mounting is of the reign of Henry VIII. The date-letter is on the oldest portion of the mount, and is the Lombardic H of 1525, the date properly assigned to it many years ago by Mr. Octavius Morgan. In Chaffers' "Hall-marks on Plate," it has, perhaps by some mistake, been assigned to the year 1445. The interesting history of the cup, which was given by Sir Edward Howard, Lord High Admiral, to Queen Katherine of Arragon, and afterwards reverted to the Earl of Arundel, points to the date at which it was mounted, and coincides happily with the hall-mark. The style of the belt, which bears in Lombardic character the inscription VINUM · TVVM · BIBE · CVM · GAUDIO, and the groundwork of the letters, which also carries the hall-mark, closely correspond with the inscribed bands on the Trinity College, Oxford,

chalice and the Narford mazer of the years 1527 and 1532 respectively.

Mr. French in his Descriptive Catalogue of the Art Treasures collected many years ago in Ironmongers' Hall, which included this beautiful cup, gives a list of all the fifteenth-century bishops whose initials were TB, to one or other of whom he thought it might have belonged. These were Thomas Brown, Bishop of Norwich, 1436 to 1445; Thomas Beckynton, Keeper of the Privy Seal, Bishop of Bath, 1443 to 1464; and Thomas Bourchier, successively Bishop of Worcester 1434, of Ely 1443, Archbishop of Canterbury 1454 to 1486, and cardinal. The remark may be added that a mitre bearing some small heraldic charges upon it, is the crest of the Berkeleys, and that the initials might with equal probability refer to a member of that family.

Early in the reign of Elizabeth, cups are found fashioned as gourds or melons, with feet formed as their twisted stems and tendrils. The Armourers' Company and the Honourable Society of the Inner Temple each have one, the former of the year 1585, the latter dated 1563. Cups, too, shaped as birds and other animals, their heads taking off to form them into drinking vessels, sometimes occur. The set of fine large cups, called the "Cockayne" cups, of the Skinners' Company, are the best known examples of these. They were made in 1565, but given to the Company later. The pea-hen cup of the same Company is less known than the Cockayne cups; an engraving of it, which gives a good idea of this class of cup, is given (No. 45).

In Germany drinking cups often took these and other quaint shapes, such as windmills, at about this time, and until the middle of the following century. The windmills seem always of foreign make, but another favourite



No. 45.—PEA-HEN CUP (LATE 16TH CENT.), AT SKINNERS HALL, LONDON.



No. 46.—DOUBLE CUP (17TH CENTURY), AT VINTNERS' HALL, LONDON.

cup is found of English make as well as German. These are the well-known cups, sometimes called "wager cups," in the form of a woman, holding a smaller cup over her head with upstretched arms. A very beautiful seventeenth century cup of this kind is amongst the plate of the Vintners' Company, and of this an engraving is given (No. 46). It is not quite certain whether it is of English or foreign workmanship. They are all very much alike in style.

A very little later another very distinctive fashion prevailed. The "Edmonds" cup of the Carpenters' Company is an admirable illustration of it (See No. 47). This is one of four valuable cups, all much alike, in the possession of the company, given by the wardens whose names they bear. The foot is much like those of earlier cups, but the stem is different, being formed as acanthus or other leaves, the upper part of it baluster-shaped. It forms a link between the Elizabethan and the plain baluster stems which are so often found in the seventeenth century.

The bowl is as characteristic of its period as the stem, the pointed shape being general for a time, and the covers of all these cups are surmounted by an open work steeple of the kind shown in the engraving. This "Edmonds" cup was given in 1613, and was made that same year: the others are of 1611 and 1628.

The Armourers' Company have two very similar cups, called the "Leycroft" and the "Foster" cup, the former of 1608, and the latter of 1631, and the Trinity House other two of the years 1611 and 1627 respectively. These dates serve to plainly mark the interval within which these cups remained in vogue. The covers in each of these instances are surmounted by open work



No. 47.—THE EDMONDS CUP (1613) AT CARPENTERS' HALL, LONDON.

pyramids, or steeples, those at the Trinity House being supported by mermaids.

A cup of this fashion, gilt, and weighing 46 oz., was sold at Christie and Manson's Rooms in June, 1875, for £200, or about four and a half guineas an ounce.

A stray example of as late a date as 1646, called the "Rawlinson" cup, may be seen at Vintners' Hall. This is the very last known to the writer.

To these succeeded a much less artistic form of cup, which held its own, however, much longer, being found from about 1638 to 1694, the dates of the earliest and latest of them that have been noted.

The engraving (No. 48) is taken from one of the year 1655, which was once the property of the Blacksmiths' Company, but found its way into the Bernal Collection, passing thence to Mr. Dexter, and from him, it is understood, back home again to its original possessors.

It is about twelve inches high, and stands on a large circular foot. Its stem is of somewhat exceptional form, being a figure of Vulcan. In all the other examples known of this pattern of cup the stems are plain balusters. The bowls of all or nearly all of them are covered with granulated ornament, as shown in the engraving, and are of the same shape.

Most of the City Companies, the Trinity House, and the Inns of Court are supplied with one or more of these favourite loving cups, which were made in great numbers for more than half a century.

It is not to be supposed however that there was no demand for a more decorated style of cup, especially in the festive reign of Charles II. Cups of the greatest magnificence are found of that period, of which two

} 37.10  
25.

367.10.

} 535.

MARCH 1, 1890.

erly belonged to the Blacksmiths' Company, was a tall cup of silver, 11½ in. high, without a cover, the bowl engraved with the arms of the Blacksmiths' Company, and decorated with tooled granulated ornament, the stem formed as a figure of Vulcan standing by his anvil, on which is engraved the motto, "By hammer and hand all arts doe stand," and round the brim inscribed, "The gift of Christopher Pym, upon his admission to the place of Clerk of this Company"; the hall-mark upon it is of 1655. This cup was in the famous collection of Mr. Ralph Bernal, and passed into that of Mr. Dexter, and is described and engraved in Cripps's "Old English Plate." It weighs 30oz. 4dwt. This was not sold at per ounce, and brought £535. When sold in the Bernal collection in 1855 it was bought for £37 10s. by General Lygon, who sold it to Mr. Dexter for £25, but in Mr. Dexter's sale in 1872 it sold for £367 10s.

**WILLIAM HENRY HOMFRAY** **THE TIMES**

suant to Statute 22nd & 23rd Victoria deceased  
CREDITORS or other persons having claims affecting the es-  
tate of **WILLIAM HENRY HOMFRAY** late of No 6 Storey's Gate  
City of Westminster Civil Engineer who died on the 7th day of  
January 1890 intestate and to whose Estate Letters of Administration  
were granted by the Principal Registrar on the 24th day of February 1890  
granted by the Principal Registrar  
of the Probate Division of the High Court of Justice to the Re-  
spondent **Watkin Homfray** of the Rectory, West Retford in the County  
of Nottingham are requested to send written particulars of their claims  
to the undersigned on or before the 1st day of April next after  
the date the assets of the deceased will be distributed having regard  
to the claims of which the Administrator shall then have notice  
Dated this 27th day of February 1890

**STREET & POYNDER** 27 Lincoln's Inn Fields Solicitors  
for the said Administrator

**I**N the Matter of the Companies Acts 1862 to 1880  
and In the Matter of **EDWARD MARSTON AND COMPANY**  
Limited. Notice is hereby given that the CREDITORS of the  
said Company are required on or before the 8th day of April 1890  
to send their names and addresses and the particulars of their  
claims and the names and addresses of their Solicitors (if any)  
to **Herbert James Pratt** of 9 Old Jewry Chambers in the City of London  
the Liquidator of the said Company and if so required by notice  
in writing from the said Liquidator are by their Solicitors to come in  
and prove their said debts or claims at such time as shall be specified



No. 48.—THE BLACKSMITHS' CUP (1655).



No. 49.—THE ROYAL OAK CUP (1676), AT BARBER SURGEONS' HALL, LONDON.

examples may be given to show what the Caroline goldsmith could accomplish.

The "Royal Oak" grace cup (No. 49) was presented by the merry monarch to the Barber Surgeons' Company in 1676. It is  $16\frac{3}{4}$  inches high, including the cover, and is formed as an oak tree, the bowl being supported by the trunk and branches. It is profusely ornamented with chased leaves and garlands, and has an arched royal crown as a cover.

The other example is the cup (No. 50) given by Samuel Pepys to the Clothworkers' Company. It is of about the same date as the last, 1677, but of greater size, being 23 inches high, and of 166 ounces weight.

Its general shape is much like that of the plainer loving cups on baluster stems which have already been described, but in this case the plain bowl is surrounded by a removable silver casing of pierced flowers and scrolls of very elaborate and beautiful work, and the foot and baluster stem are ornamented in a similar manner.

This may bring us to the eighteenth century, and the simple but massive two-handled cups with covers that mark the reigns of Queen Anne and the earlier part of the Georgian period.

These seem to have been the only form of cup made for a long time, and are of every size and degree of finish, from those of simplest workmanship up to the beautiful specimen by the master hand of Paul Lamerie, from which our illustration (No. 51) of the class is taken, by permission of the Goldsmiths' Company.

It is one of the best possible examples of a well-known form of cup, of the decoration of the period, and of the work of this celebrated artist, who flourished from 1712 when he entered into business, till his death in the summer of 1751. It may be remarked that his fame



No. 50.—THE PEPYS CUP (1677), AT CLOTHWORKERS' HALL, LONDON.

was fairly and honourably earned by the personal attention he seems to have devoted to his art throughout his whole career. Much of the beautiful work which bears his mark must have been executed by his own hand, for it appears from his will, which, dated in May and proved



No. 51.—TWO HANDED CUP AND COVER (1739), BY PAUL LAMERIE,  
AT GOLDSMITHS' HALL, LONDON.

in August, 1751, gives us the period of his death within a few weeks, that he kept only two journeymen, to one of whom, Samuel Collins, he entrusted specially the duty of preparing his unfinished plate for sale by auction for the benefit of his widow and three daughters. That he had no son accounts for the disappearance of the name from the books of the Goldsmiths' Company. He was of

French extraction, as his name and those of the personal friends named as his executors denote. He worked under the name of Lamerie, but used the prefix "de" in signing his last will.

No special forms or fashions can be identified with any particular period from the middle of the last century onwards, if we except the oval-pointed cups, sometimes fluted, but more often ornamented with hanging festoons sometimes carried over medallions, which are also found on Wedgwood ware of the time of Flaxman. The potters and the goldsmiths have often copied each other's designs, or else have resorted to the same designers; and as in the reign of William III. Staffordshire ware made by the well-known John Philip Elers, from 1690 onwards, reproduced the Chinese ornament patronised by the goldsmiths a decade earlier, so now Flaxman and his school influenced the goldsmith's work of the day almost as much as the ornamentation of ceramic ware, with which his name is more often associated. This was no doubt owing to the extraordinary popularity of Wedgwood ware, for which Flaxman for many years furnished the models; it not being so generally known that he was employed also by Rundell and Bridge, the goldsmiths. Fine examples executed by them after his designs are at Windsor Castle and other places.

No better illustration of the style could be found than the vase-like cup which has been selected for our engraving (No. 52). It is one of a pair made in the year 1795, and is the property of the Merchant Taylors' Company, by whose permission it has been engraved.

It is generally admitted that the goldsmiths of the nineteenth century in England are not behind those of days gone by, and have of late years even outstripped their continental brethren in an art which is capable of

so much. May their works be ranked in days to come amongst the finest specimens of "Old English Plate."



No. 52.—CUP (1795), AT MERCHANT TAYLORS' HALL, LONDON.

#### TANKARDS.

The use of the word "tankard," in its now familiar sense of a large silver drinking vessel with a cover and handle, is of comparatively modern introduction. No article of plate is called by this name in any of the volumes of wills and inventories published by the Surtees Society, which reach down to the year 1600. The word seems to first occur in this sense about 1575, and from

that time is constantly applied to the vessels that have ever since been known as tankards. In earlier days it was used for the wooden tubs bound with iron, and containing some three gallons, in which water was carried. The men who fetched water from the conduits in London were called "tankard-bearers," and in a Coroner's Roll of 1276, for the Ward of Castle Baynard, tankards are mentioned as the vessels they bore. This roll sets forth that one Grene, a water-carrier, who had come to St. Paul's Wharf, "*cū quodam tancardo,*" intending to take up water with it, entered a boat there and after filling the tankard attempted to place it on the wharf, but the weight of water in the tankard made the boat move away as he was standing on the board of the boat, and he fell into the water between them and was drowned, as the coroner found, by misadventure.\*

Again in 1337, the keepers of the conduits receive a sum of money for rents for "tynes and tankards," thereat, and in 1350 a house is hired for one year at 10s. to put the tankards—*les tanqers*—in, and two irons costing 2s. 6*d.* bought for stamping them.†

These same utensils are found in farming accounts of the same period. In 1294 at Framlingham co. Suff. the binding with iron of thirteen tankards costs 3s., and six years later, a three-gallon iron-bound tankard is priced in Cambridge at 1s. At Leatherhead a two gallon tankard is valued at 2*d.* in 1338, and two such vessels at Elham, together cost 4*d.* in 1364.‡

All this time tankards are mentioned in no other connection ; but when we come to the sixteenth century,

---

\* Coroner's Roll, 17 June, 4 Edw. 201, 265.  
 I.—Riley's "Memorials of London and London Life," p. 6. † Prof. Rogers' "History of Agriculture and Prices in England," Vol II. pp. 577, 568, 571, 573.  
 † Riley's "Memorials" &c., pp.

a notice of "lether" tankards occurs. This is in a church account of 1567, and they were no doubt used as fire buckets. A churchwardens' inventory of the same period (1566) speaks of a "penny tanckerd of wood used as a holy-water stock." Even later than this, tankards appear in household accounts classed with other kitchen goods, for an inventory of the chattels of one Edward Waring, Esq., of Lea, taken in 1625, includes "two tankerds and one payle," certainly not amongst his plate. Sometime before this, however, the term was occasionally applied to silver vessels. The will of Sir George Heron of Harbottell, proved at Durham in 1576 or thereabouts, mentions his "three silver tanckards" valued at *vili.*; and in a Norwich will of 1583, there is an entry of "one Canne or Tanckerd of sylver." These are some of the earliest instances of a then new application of the word, which soon not only became common, but entirely superseded the old.

It was, after all, not very unnatural to transfer a word originally used for a capacious water-tub, to a drinking vessel that was also large of its kind, and it is difficult to understand why etymologists should have gone so far out of their way, as they have, to find derivations for it. Some of these are very fanciful; Duchat and Thomson would both derive "tankard" from *tin-quart*, and Dr. Thomas Henshaw from the twang or sound the lid makes; but after all, if tank is derived, as it surely is, from the French *estang*, a pond or pool, it is not necessary to go further for a derivation of the name of a vessel which was originally intended to hold water than to connect it with tank, and derive it from the same source. Johnson's Dictionary describes it as "a large vessel for strong drink," and cites Ben Jonson: "Hath his tankard touched your brain?"

One of the earliest extant specimens of what we should now call a tankard is preserved at Corpus Christi College, Cambridge. It is of the year 1571-2, and is elaborately ornamented with arabesque bands of repoussé and engraved work. The Ashmolean Museum at Oxford has a beautiful example of 1574. These are both of moderate size, not more than six or seven inches high, and the Oxford example tapers a good deal from the bottom upwards.

The well-known "Poison Cup" at Christ's College, Cambridge, which has already been mentioned in another connection, is a glass tankard enclosed in silver filagree casing of about the same date as the last.

To these succeed the taller, upright, and straight-sided tankards, often beautifully ornamented, that are found in the reigns of James I. and Charles I. One of these, belonging to the Corporation of Norwich, and made in the year 1618, is given here (No. 53). The drum is repoussé, ornamented with strap-work, forming diamond divisions, which are filled with flowers and fruit, and with medallions bearing the usual marine monsters of the period. This is strikingly like a flagon of the year 1619, which has been referred to before, at Kensington parish church. A pair of similar fashion but perhaps more elaborate, are amongst the valuable possessions of the Corporation of Bristol. These last are of 1634.

Later tankards are plainer, and are of constant occurrence. Seventeenth century inventories frequently mention them, and plenty of specimens are still in existence.

A splendid pair, from one of which our engraving (No. 54) is taken, came into the possession of the Merchant Taylors' Company in London, on the dissolu-

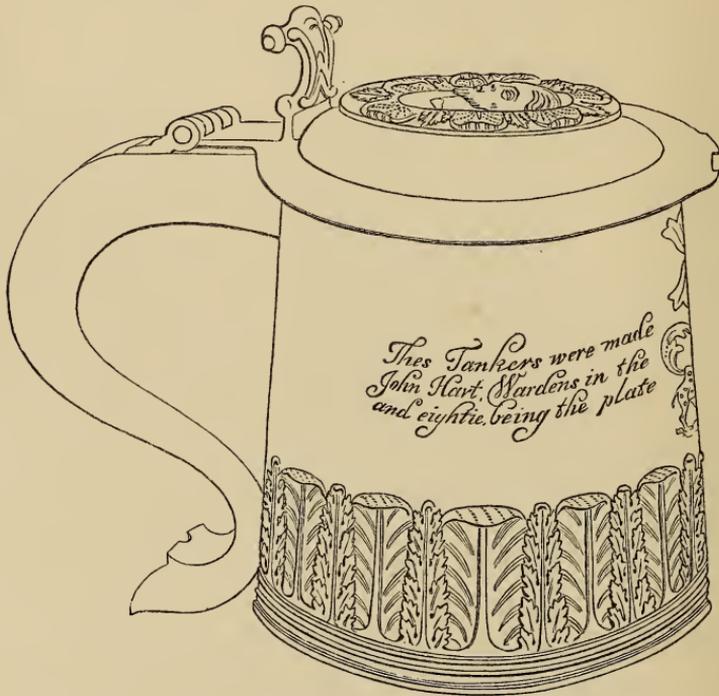
tion of a Dublin Guild some years ago, and they bear round the lower part of the drum, the acanthus leaf ornament which is so characteristic of the time at which



No. 53.—TANKARD (1618), IN THE POSSESSION OF THE CORPORATION OF NORWICH.

they were made. They bear the Dublin hall-marks for 1680. A note as to prices may not be inappropriate. From an early account-book of the Clockmakers' Company it may be quoted that a pair of tankards, ordered to be bought at about this time, and weighing together 100 oz., cost £31 19s. 5d.

Ordinary domestic tankards of the second half of this century are very plain, often of great diameter in proportion to their depth, and have flat lids and very massive handles. They came in at the Restoration, and are found till about 1710 or 1720, when a shaped drum



No. 54.—IRISH TANKARDS (1680), AT MERCHANT TAYLORS' HALL, LONDON.

and raised lid, surmounted with a knob, was introduced of a fashion so well known at the present day, both in silver and pewter, that it is unnecessary to describe it more fully. These are perhaps as often without lids as with them, and may be seen in every tavern.

It has already been remarked that the so-called flagons used ordinarily in English churches are, properly speaking, tankards, and the origin of the application of the

word flagon to them has been explained in the previous chapter.

Tankards of the tall highly ornamented kind will be found in the chronological list at the years 1618, 1619, 1634, a plain one at 1634 ; and the ordinary flat lidded tankard at 1664, 1666, 1669, and onwards.

#### SMALLER CUPS.

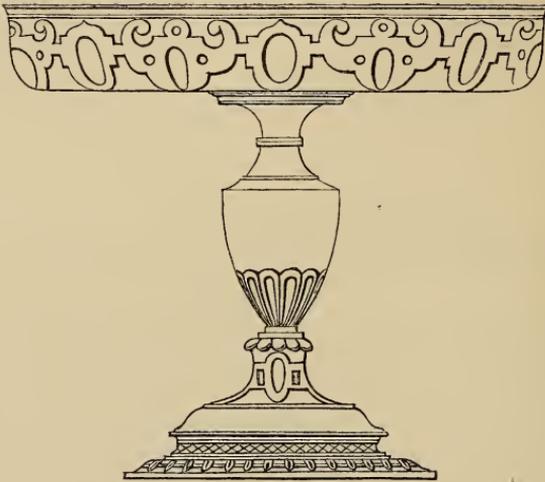
INCLUDING TAZZE, BEAKERS, TASTERS, CAUDLE-CUPS, PORRINGERS,  
TUMBLERS, ETC.

Side by side with the standing cups, which were often more fitted for decorating the "cup-board" than for use except on state occasions, and bearing the same relation to them that the trencher-salt did to the standing salt-cellar, are found a number of smaller cups and basins adapted for every day requirements. A short chronological notice of their forms will perhaps be of more practical use to the collector than the preceding section, for whilst standing cups are seldom for sale, and when they are, command prices that are beyond the reach of any but the very wealthy, good specimens of smaller drinking cups are more easy of acquisition.

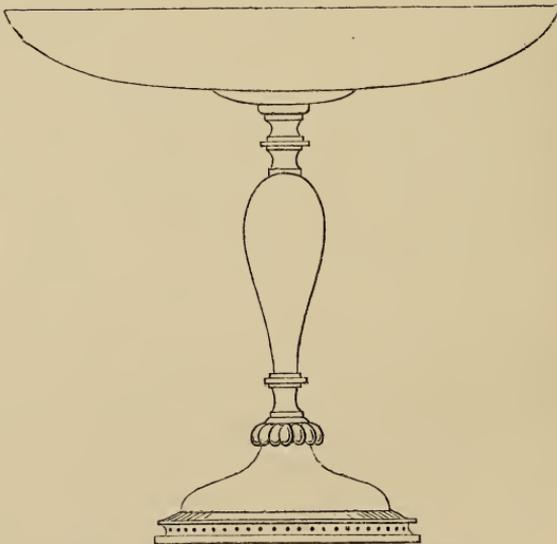
**TAZZE.** Very elegant cups, usually on baluster stems and with bowls shaped like the low open champagne glasses of nineteenth century use, are found from about 1570 till the outbreak of the Civil War in the reign of Charles I. Specimens of these are much prized by the collector, and they are by no means common, though the Armourers' Company are fortunate enough to possess a number of them.

They are of two shapes, the earlier (No. 55) not being found after the end of the sixteenth century, the later from that time till about 1640 (No. 56). The bowls

of these last are often punched all over with small bosses in rings or other patterns from the outside,



No. 55.—TAZZA, CIRCA 1585.



No. 56.—TAZZA, EARLY 17TH CENTURY.

decreasing in size towards the centre and somewhat resembling the designs now produced by engine-turning.

This was possibly in imitation of the Venetian glasses which were much used for drink at this period by those who could afford them. One of 1599, the property of Mr. Octavius Morgan, is so ornamented; and several of the Armourers' Company cups, which are all of the later type, are similarly treated.

TASTERS are the small shallow circular bowls with a flat handle that are sometimes called bleeding-basins, but incorrectly, the latter being larger vessels. They are constantly mentioned in the plate lists of Elizabethan days, but rarely earlier than 1570, nor more than a single one in each list. It is true that a "taster with a cover" occurs in an inventory of 1487,\* but this was in all probability a cup of assay. The ordinary tasters weighed about three ounces, and were valued at about ten or twelve shillings. The extant specimens are mostly of the middle or end of the next century.

BEAKERS. These come next in order, occurring first at the very beginning of the seventeenth century, a few may be found of earlier but not much earlier date, though their name occurs long before in inventories. In England, at all events, they are more often seen in the cabinet of the collector than amongst the ancient treasures of great people or great corporations, a fact which must be left to explain itself as best it can. Early foreign examples are more common.

Dr. Johnson derived the word from *beak*, and defined the beaker as a cup with a spout in form of a bird's beak, an opinion shared also by Skinner. Other authorities content themselves with saying that it was a kind of vessel probably derived from Flanders or Germany,

---

\* Inv. of Robert Morton, gent., | MS. 30,064, Arch. Jour. XXXIII.  
3 Henry VII., Brit. Mus. Add. | 321.

without fixing its shape, and Forby would trace it to the Saxon *bece*, ordinary drinking vessels being made of beech wood.

The learned de Laborde connects the English word *byker* with the French *buket*, giving for authority cases in which the latter is used for a holy water bucket, and for a large cup of silver with cover, enamelled in



No. 57.—BEAKER (1604), AT MERCERS' HALL, LONDON.

the bottom. The vessels commonly called beakers are plain upright drinking cups, widening at the mouth and without spout or handle, somewhat resembling the tall glass tumblers used in modern times for soda-water and the like. The engraving is taken from those of the Mercers' Company, dated 1604-5 (No. 57).

1348. Bikers, cups intended for ladies, see Beltz, "Memorials of the Order of the Garter," p. 385.

1346. ciphum meum biker argenti. Will of a canon of York.—Test. Ebor.

1379. un hanap tour de beker.

1399. two bikers of silver gilt,  $29\frac{1}{2}$  oz., one other biker gilt, 16 oz. (amongst the stock of a jeweller's shop in Cheapside).\*
1446. vi bikkez diversarum sectarum, It<sup>m</sup> xiiij bikkes cum ij cooperculus. It<sup>m</sup> xij bik'kez antiqua.—Inv. of Durham Priory.
1582. A sylver becker.—Rich. Wills.
- 1604, 1605. Plain gilt beakers, each ornamented with three maidens' heads on the sides (see engraving No. 57).—Mercers' Company.
1625. One white beaker.—Inv. of Edward Waring of Lea, esq.

V-SHAPED CUPS on baluster stems were very common from about 1610 to 1660. They are very like the ordinary wine glasses of the present day, but are somewhat larger. Communion cups, as well as ordinary drinking cups, are often found of this shape. An example in pewter has been given in the chapter upon ecclesiastical plate, page 201.

With these may be classed the very small hexagonal or octagonal grace cups on high stems that are found in the reign of James I. These are quite peculiar to that period. Specimens are preserved at Christ's Hospital, and by the Armourers' Company. They seem to occur in sets of three.

CAUDLE CUPS AND PORRINGERS. These two classes of vessels, the former of which were often called "posset" cups or "posnets," include all the two-handled cups with covers and sometimes also trays or stands, that were so commonly used in the seventeenth and the earlier part of the following century.

The former are somewhat pear-shaped, swelling into larger bowls at the base, and were used for drinking posset, which was milk curdled with wine and other additions, like our own white wine whey and treacle possets. The curd floated above the liquor, and, rising

---

\* It may be noted that his whole stock in trade consisted of 132 oz., valued at 2s. 4d. an ounce. Riley's "Memorials of London and London Life."

into the narrow part of the cup, could be easily removed, leaving the clear fluid at the bottom. Their fashion differs with their date.

A well-known pattern, which came in at about the time of the Restoration, is shown in the engraving (No. 58). This is one of three such cups at Clothworkers' Hall. Lincoln's Inn also possesses some, and there are many at Oxford where they are used in college

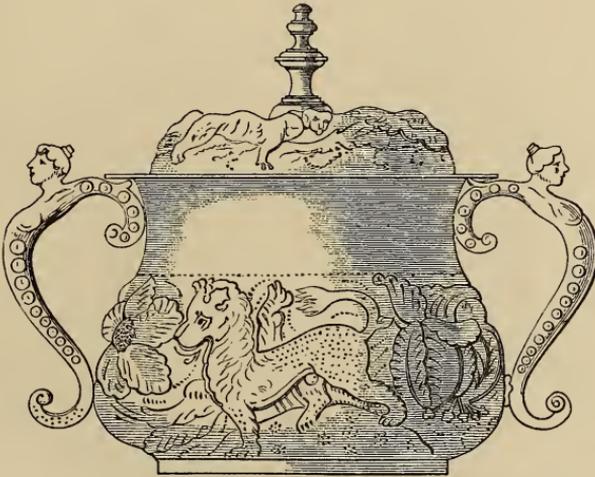


No. 58.—CAUDLE CUP (1654), AT CLOTHWORKERS' HALL, LONDON.

halls as beer cups. In the gayer times of the merry monarch, they are of more elaborate design, many are ornamented very boldly with flowers and monsters in repoussé work. A beautiful example, of the year 1670, is engraved (No. 59), by the kind permission of its owner, Earl Bathurst.

Porringers, on the other hand, were wider mouthed bowls, but with covers and handles like the last. Their less flowing shape necessitated a somewhat different style of treatment in the way of decoration, and they are sometimes found, in the middle of the century, octagonal or even twelve-sided, without any ornament.

From about 1665 to 1685 they are often decorated with flat appliqué leaves round the bottom of the bowl and the knob of the cover. These thin plates of metal, cut into various shapes and applied to the surface, have been called by Mr. Octavius Morgan "cut-card" ornament, for want of a better name, and it has been somewhat generally adopted.

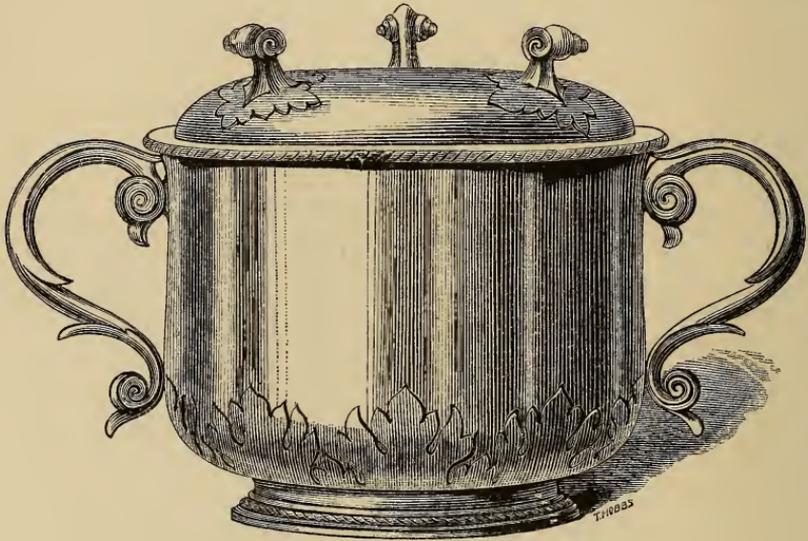


o. 59.—CAUDLE CUP (1670), IN THE POSSESSION OF EARL BATHURST.

The engraving is of a very good specimen exhibited in the Loan Collection of 1862 by the late Paul Butler, Esq. (No. 60). The cover is furnished with three small projecting handles that form feet if the cover is used as a tray or saucer for the cup, for which, as well as for a cover, it is adapted. Some bowls are decorated with the upright acanthus leaf found on the great tankards of the Merchant Taylors' Company in 1680, of which an engraving has been given, No. 54. This was much in vogue for a short time, say from 1675 to 1685.

Another well-known but as short-lived style of decoration covered everything with Chinese figures in engraved

work. The mania for Chinese porcelain which prevailed for a few years in the reign of William III., and affected even the queen herself, has been immortalised by the satirists of the day. It did not die out before the goldsmiths first and the potters following them had covered their wares with Chinese designs. Upon Elers ware



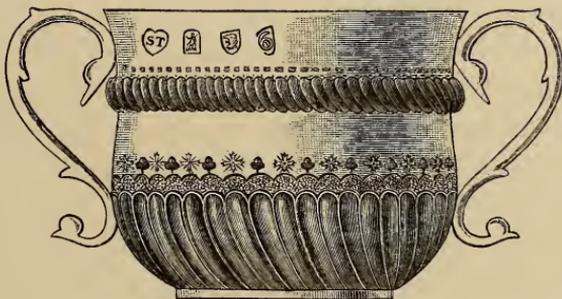
No. 60.—PORRINGER (1674).

of about 1690 is found a whole series of representations illustrating the cultivation and use of the tea-plant, an old and a young viceroy of Canton, and the like. A vast quantity of plate was decorated in this way in the years 1682, 1683, and 1684, and a few pieces are found up to about 1690, but not much later. Amongst other specimens is the small gold cup found in the lake at Knowsley, and already mentioned as one of the few articles of gold exhibited at South Kensington in 1862. It was then catalogued as of "circa 1650." This is surely too early, especially as the maker's mark, RL, is well

known, and agrees with the usual date of Chinese decoration, having been noted on plate from 1680 to 1693. It is fair however to say that the writer has not had a recent opportunity of examining the cup itself.

A small tankard, with the same sort of engraving, is in the South Kensington Museum, but the barrel is of one year, the cover of the next, and the decoration ten or fifteen years later than either.\*

Last of all come the fluted porringers of the reign of



No. 61.—FLUTED PORRINGER (1699).

Queen Anne, of which it is only necessary to say that, as they have much attracted the attention of collectors, so it is to be feared that they have been manufactured by the cart-load. Fraudulent specimens would very often be detected by an assay, for they are all marked as made of the Britannia standard of silver, and many of them if

\* As of the Chinese period, but rather earlier than the kind of engraving mentioned above, being of the year 1674, may be mentioned a set of three large silver vases, and two tall beakers, given to Horace Walpole by the Lady Betty Germain, and sold at the Strawberry Hill sale. They are of the form of the Chinese porcelain sets, which

are sometimes arranged on the top of library book-cases, and are embossed all over with flowers. They are of great size; the jars twenty inches high, and twelve inches in diameter, and the beakers fourteen inches high. They passed, through the hands of Messrs. Lambert, to the last Marquess of Breadalbane in 1857.

tested would no doubt prove to be of silver of lower quality. Their period almost exactly coincides with the first quarter of the eighteenth century. An engraving is given of a good example selected from a large collection of these porringers in the possession of R. Temple Frere, Esq. (No. 61).

**TUMBLERS.** These useful articles have been rather pushed out of their place in the chapter by the necessity of classing together porringers and caudle cups; for they are decidedly more ancient than the last mentioned class of porringers. They are so called because they will not lie on their side but will only rest on the bottom, tumbling or rolling from side to side like a tumbler, till they steady themselves in an upright position. The name has somewhat improperly been transferred to our flat-bottomed drinking glasses without feet. These cups are frequently met with from about 1670 onwards, and are used in some of the colleges at Oxford for drinking beer. They were sometimes called bowls, and, being of different sizes, the larger ones were called beer bowls, and the smaller wine bowls in old inventories.

#### PLATES,

Plates of silver or silver-gilt were used both at dinner and at what is now called dessert. The latter are by far the more ancient. The "conceites after dinner," such as "appels, nuts or creame,"\* were no doubt placed upon them.

Silver "spice-plates" are mentioned in the inventories of the fourteenth and fifteenth centuries: one of the earliest is of a "plate argenti pro speciebus imponendis"

---

\* Hugh Rhodes' "Boke of Nurture," 1577.

in a list dated 1358.\* Two or three known sets of small silver plates, parcel gilt and elaborately engraved, are of the middle of the sixteenth century. One of these sets consisting of twelve plates, the borders engraved with medallions, heads, flowers and other ornaments of the Elizabethan period, and the centres with the labours of Hercules after Aldegraver, was sold by auction at Messrs. Christie and Manson's rooms in the summer of 1876 for £480, a price far below their real value. They are of the year 1567, and once belonged to the Cottons of Connington, one of whom was that great antiquary, Sir Robert Cotton, Bart., the collector of the Cottonian Library. They were oddly enough catalogued for sale as of 1667, and as engraved by Magdalene de Passe, one of the celebrated family of engravers of that name. The monogrammatic signature of PM or MP, which some of the set bear, signify either Martin Poeham, who is known to have worked after Aldegraver's designs, or Pierre Maes (otherwise Maas). They are engravers of equal fame, and to one or other may safely be ascribed this well known mark, although for want of evidence to determine to which of them it should be finally allotted, it is described as that of "un graveur inconnu" in the best dictionaries. Other engravings by the same hand and bearing the same mark are dated 1577. These very plates had supplied Mr. Octavius Morgan many years ago with the shape of the small old English *k* proper to the year 1567-8.

Similar plates of the years 1568-9 and 1569-70 have also been noted by Mr. Morgan, as in the possession some years ago of Messrs. Thomas of New Bond Street. Dinner plates of silver with shaped and gadrooned edge,

---

\* Test. Ebor. 1358.

are found commonly in the last and sometimes of the preceding century, replacing the simple pewter of an earlier generation.

NORTH. Deep must be the foundation and strong the superstructure, of that friendship which can sustain the shock of seeing its object eating mock-turtle soup from a plate of imitation silver.

SHEPHERD. Meaner than pewter! \*

There was none of Professor Wilson's "imitation silver," it is true, to fall back upon in the seventeenth century, but pewter was becoming in the reign of Charles II. too mean for the times, and the only substitute was silver itself. Dishes and dinner plates of this more costly material accordingly began to make their appearance, very early examples being the plates of the year 1686-7, to be found amongst the family plate of the Earls Bathurst. An enormous number, with dishes to match, were made by Paul Lamerie for the Mansion House in 1737-8, and are still to be seen there. A very similar set of 1732-3, bearing the maker's mark known as Paul Crespin's, belongs to the Lord Hotham.

#### FORKS.

These are a modern invention compared with spoons ; so much so that, to avoid doing our ancestors grave injustice, we shall be glad to agree with the learned de Laborde, who, speaking of forks, and remembering that the exquisites of Greece and Rome all ate with their fingers, concluded that the use of forks at meals is rather a conventional matter than a test by which to measure the advance of civilization.

Certain it is that no mention of forks is to be found in

---

\* Noctes Ambrosianæ, No. XXXI.

our fifteenth century treatises on etiquette and manners, whilst in early wills and inventories no forks ever occur, except now and then a single one mounted in a crystal or other ornamental handle, and used for eating pears or green ginger.

The *Boke of Kervyng* directing the servitor to “laye your knyves and set your brede one lofe by an other your spones and your napkyns fayre folden besyde your brede,” would have told him where to dispose his forks, had there been any ; and the *Boke of Nurture* in 1577 would have included them in its caution against the improper use of the knife which runs as follows :—

Pick not thy teeth with thy knyfe  
nor with thy fyngers end,  
But take a stick, or some cleane thyng  
then doe you not offende.

Again, the *Young Children's Book* only warns its readers not to play with “spone trencher ne knyffe,” not adding fork.

The common use of the fork was introduced from Italy about the beginning of the seventeenth century, and a well-known passage from Coryat's “Crudities” has been often cited as the first mention of forks in England. That gentleman, describing in 1611 his travels in Europe, notes the “little fork” used by the Italians instead of their fingers when they cut meat out of the dish, and records how he was called *furcifer* by a friend when he continued the use of his fork on his return home. Their Italian origin is also referred to by Ben Jonson, who, speaking of the manners of Venice, puts into the mouth of Sir Politick Would-be—

. . . Then you must learn the use  
And handling of your silver fork at meals.  
Volpone or the Fox, Act IV. Sc. I.

This was written in 1607, but a few years later (1616) the same writer speaks of them as known in England.

SLEDGE. Forks! what be they?

MEER. The laudable use of forks,  
Brought into custom here, as they are in Italy,  
To the sparing of napkins.

Massinger too, about the same time, recognises the use of the fork in polite society:—

I have all that's requisite  
To the making up of a signior . . .  
. . . . and my silver fork  
To convey an olive neatly to my mouth.

The Great Duke of Florence, Act III.

From this time their employment became more general, and a fork was added to the knife and spoon which most persons seem to have carried about with them for their own use wherever they went. The same knife, fork, and spoon no doubt served for the whole meal, perhaps wiped and sometimes washed, for few families had any great number, especially of forks. A set of twelve forks amongst the domestic plate at Cotehele was made in 1667, and it is believed that these are the oldest now in use. They were probably all that the Sir Richard Edgcumbe of that day possessed, and were no doubt considered an unusually handsome equipage. They have plain flat handles like the spoons of the period, of which the spoon No. 2 in the engraving given at page 228 is an example, but the tops are not so much cleft, the two side projections being rounded off like the central one. One of the handles is lengthened out to form a marrow spoon. Another such set is mentioned by Viscount Gort in "Notes and Queries," as bought by one of his ancestors, in 1698, of a Dublin

silversmith named Bolton, whose account for them was as follows:—"For 12 forks, wt. 30 oz. 14 dwt. at 6s. 10*d.* per oz., £10 10s."

When the custom arose, most likely in the early part of last century, of the host supplying his own table with the plate requisite for the use of his guests, a much larger quantity was needed, and more and more as time went on. Mr. Octavius Morgan suggests that a great deal of old fashioned, unused plate, ewers and basins and the like, was, about a century ago, melted down to supply this new want; and that the magnificent services of gilt and silver plate which were then made for royal and other tables were provided in this way. An enormous quantity of metal must have been required to provide silver for the number of plates, dishes, spoons and forks, which were made by Rundell and Bridge, the Garrards, and other firms their immediate predecessors, and the spoon and fork makers of a hundred years ago; and, as at that period old plate was not valued, everyone was glad to change antiquated silver articles for those of a newer and more useful fashion. This will partly account for the comparatively small quantity of ancient plate to be found in the plate rooms and treasuries of the present day,

The earliest forks are three-pronged, but about the middle of the last century four-pronged forks came into fashion; the earliest four-pronged forks known to the writer are of the years 1726 and 1727, and are at Narford Hall, Norfolk, but they were not common before the reign of George the Third.

#### NOTES OF FORKS, ARRANGED IN CHRONOLOGICAL ORDER.

1. 1300. unum par cultellorum cum manicis argenti aymellat' cum uno furchetto de Cristallo.—Wardrobe Accounts, 28 Edw. I.

2. 1304. duo furchetti arg' deaur' et duo manubriæ de cristallo.—Wardrobe Accounts, 32 Edw. I.
3. 1349. Henrico filio meo . . . dimidiam duodenam furcarum argenti deauratarum; Margaretæ filiaæ meæ . . . duas furcas argenti deauratas. (Will of Henry Lord Percy)—Test. Ebor.
4. 1395. unum instrumentum argenteum pro zinzibo.—Idem.
5. 1399. j furche darg' poisant xv unc' di'.  
It<sup>m</sup> ij furches p' zinzibr' v't darg' ennorrez.  
It<sup>m</sup> j fourche de beryle garnis darg' enorrez debrusez.  
It<sup>m</sup> j large furche d'arg' endorrez p' gingr vert pois vi unc t di.  
It<sup>m</sup> j large fourche en p'tie endorrez meindre pois j unc'.—Treasury Accounts, 1 Hen. IV.
6. 1443. ij forkes for grene ginger.
7. 1448. j grate arg' pro zinzebro.
8. 1463. my silver forke for grene ginger.—Bury Wills.
9. 1487. ij gynger forkes (Inv. of Robert Morton, gent.).—Brit. Mus. Add. MS., 30.064.
10. 1498. a forke for grene gynger (Will of Anne Lady Scrope).—Test. Ebor.
11. 1550. a prange of silver for grene gynger.—Will of Sir John Treffry, Knt.
12. 1515. a silver spone wt a forke.—Norf. Archæology.
13. 1523. Itm too forkes with ther spones doble gylte to eete grene gynger with all.  
Itm one fork with hys spone parcell gylte to eete green gynger with all.  
Itm a forke of sylver doble gylte graved with lybertes on the end.—Inv. of Lady Hungerford, attained 14 Hen. VIII.
14. 1542. a longe forke of silver for sokett (Will of Kateryne Ctes of Northumberland).—Coll. Top. et Gen.
15. 1554. spone wt a forke in the end.
16. 1567. one longe silver spone with a forke in the end double gilt.
17. 1615. a knife a spoone and forke of a greene and white stone garnished with gold. (Inv. of Duke of Somerset).—Loseley MSS.

For more modern specimens see Chronological List, Appendix A, 1667, 1715, 1727, 1737, 1738.

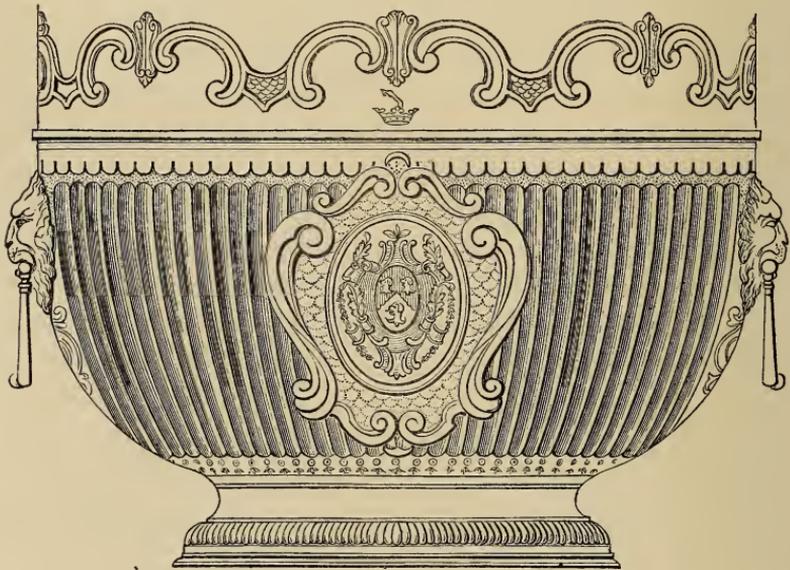
## MONTEITHS.

The Monteith was a punch-bowl which seems to have come into fashion with the new standard silver of 1697. It had a movable rim, ornamented around the top with escallops or else battlements to form indentations, in which the glasses were placed with the feet outwards for the purpose of bringing them into the room without breaking. The bowl was of course brought in empty, the punch being made in the room, each gentleman fancying he had an especial talent for concocting the beverage, and a silver ladle and lemon-strainer were brought in with it. When the glasses were taken out, the bowl was placed on the table, the rim was removed, and the process of punch-making commenced. The pierced bowl of the old-fashioned wine-strainers (in general use when gentlemen decanted their own port wine in the parlour) served as a lemon strainer, there being generally a small flat hook at the side of it, by which it was appended to the side of the bowl. This particular pattern of punch bowl was so called after a gentleman of fashion, of the name of Monteith, who was remarkable for wearing a scalloped coat.

“ New things produce new words, and so Monteith  
Has by one vessel saved himself from Death.”  
King’s “ Art of Cookery.”

Besides the characteristic rim, their fluted bowls should be noted, their gadrooned bases or feet, and the large rings hanging from lions’ mouths which are almost invariable; the only exceptions known to the writer being the very earliest and the very latest specimens he has ever seen; the former has no handles, but all of the other characteristics of the true Monteith; it is of 1696,

and is the property of the Fishmongers' Company; and the latter, which was given to the Clothworkers in 1718, by Sir John Bull, has bulls'-head handles instead of lions' heads, the variation being, no doubt, adopted in allusion to the donor's name. The engraving (No. 62) is of a Monteith in the possession of the Vintners' Company. It is of the year 1702.



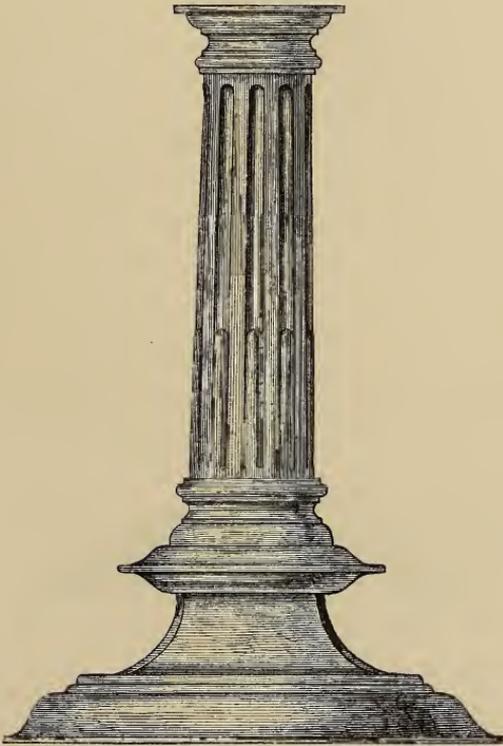
No. 62.—MONTEITH (1702) AT VINTNERS' HALL, LONDON.

The following references clearly mark the period of their introduction, and comprise every Monteith that the writer has had the opportunity of examining; but to these must be added a good and very early specimen noted by Mr. Morgan, the property of the corporation of Newark; its movable rim is shaped like the top of a chess castle, and it bears an inscription as follows: "This Monteith and thirteen cups were given by the honourable Nicholas Saunderson of the Corporation of

Newark upon Trent, A.D. 1689." See Appendix A, 1696, 1698, 1699 (three specimens), 1700 (two specimens), 1702, 1707, 1713, 1716, and 1718.

CANDELABRA, CANDLESTICKS, AND SCONCES.

These are occasionally, but not very frequently, mentioned in wills, accounts, and other documents of every



No. 63.—CANDLESTICK, CIRCA 1680.

period. There is, however, but little to be said about them that could not equally well be gathered from the subjoined lists. No really ancient specimens are known to exist in the precious metals, the earliest now to

be found being the candlesticks shaped as fluted Doric columns which are found in the reign of Charles II. (No. 63). They have square bases, which are sometimes cut off at the corners as to become octagonal, and have also a projection to match the base, but smaller, and a



No. 64.—CANDLESTICK (1735).

convenient distance above it, to serve as a knob by which to hold or carry them.

The fashionable candlestick of Queen Anne's reign was equally simple, with a baluster stem, terminating in a square base, which has the corners set back and rounded. Additional ornament was gradually added to the plain baluster. An engraving of a candlestick of 1735 illustrates a transition (No. 64), after which, at about

the middle of the last century, the baluster stem gave way to the Corinthian column pattern, which was the first that is found with removable nozzles, and these in turn were replaced by candlesticks ornamented with festoons of flowers hanging between bosses or medallions which bear masks or other devices of the fashion introduced by those who designed for silversmiths and potters of the time of Josiah Wedgwood.

Silver sconces are very seldom seen ; there are good examples at Sudeley Castle, the back plate being repoussé and each having a single branch light ending in a tulip shaped cup. They are of 1668. The writer has failed to find a single entry of sconces in old English wills ; but it may be as well to say that “ un chandelier d’argent blanc, en manière d’esconce,” occurs in the inventory of Charles V., which is ascribed by de Laborde to the year 1380.

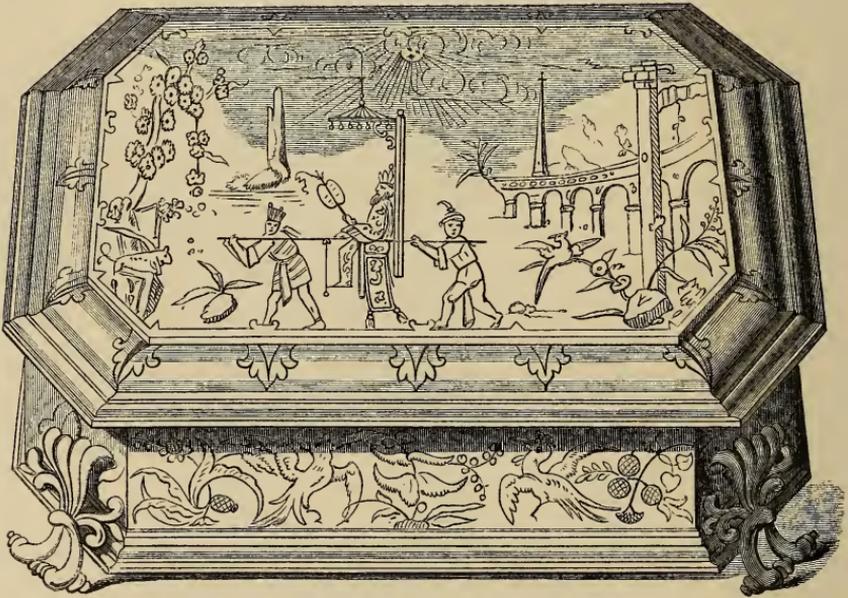
NOTES OF CANDELABRA, ETC., ARRANGED IN CHRONOLOGICAL ORDER.

1. 1324. Chaundelabres.—Indenture of plate, 17 Edw. III.
2. — vi candelabr’ arg. alb. et deaur. in pede.—Wardrobe Accounts temp. Edw. III.
3. 1346. duos candelabras argenti. (Will of a Canon of York).—Test. Ebor.
4. 1400. candelabra. (Inv. of an Archdeacon of Richmond).—Idem.
5. 1438. an hond candilstikke.—Treasury Inv. 16 Henry VI.
6. 1443. chaundeliers of silver. (Will of Sir Hugh Willoughby).—Test. Ebor.
7. 1453. ij candilsticks of silver for qverios parcell gilt. (Will of John Lord Scrope).—Idem.
8. 1458. ij rounde chaundelers of silver, w<sup>t</sup> pykes. (Will of Sir Thos. Cheworth).—Idem.
9. 1527. four chaundelers, gilt prykettes, for a table, ciiij oz. (Inv. of Henry Fitzroy, Duke of Richmond).—Camden Society.
10. 1572. vi candlesticks.—Inv. of Thos. Lee of Marton, co. Bucks.
11. 1625. one small silver candlesticke.—Inv. of Edward Waring of Lea.

For more modern examples, see Appendix A, 1668, 1685, 1690, 1699, 1715, 1716, 1721, 1734, 1735, 1759, 1775.

## TOILET SERVICES.

The luxury of the later years of the Stuarts is suitably illustrated by the rich toilet services which are one of its creations. They came into fashion in the Chinese period of which mention has been made, and more than one set is found decorated in that style. They consist of a



No. 65.—TOILET BOX (1682).

number of pieces usually gilt, a mirror with silver frame, candlesticks, snuffers and tray, pincushion, tazze, boxes for trinkets and soap, sometimes a basin and ewer, and a variety of other articles. Such sets are known of the years 1681, 1682, and 1683, the Berners set, and the beautiful service belonging to Sir C. Trevelyan, Bart., being both of them of the latter year. Somewhat later ones were exhibited at South Kensington in 1862. One of these earlier sets had lain for generations forgotten in

the cellars of the Bank of England, where it had once upon a time been deposited for safe custody, and came to light on the falling to pieces from age of the case containing it, but long after all record of its owners had been lost. Heraldic or other evidence was, however, forthcoming, which enabled the authorities to restore it to the descendants of the original owners. It is very possible that other unknown treasures remain in the same repository. A toilet box from a service of the year 1682 is given as a good specimen of engraving in the Chinese style (No. 65).

#### CASTORS AND CRUET-STANDS.

Of these the former first occur at the commencement of the last century, or a few years earlier, and are occasionally found of great size. The larger ones must have been intended as standing pieces for the decoration of sideboards, but it would be difficult to produce legal proof of the genuineness of some of the specimens that have changed hands of late years. The natural tendency of a demand to create a corresponding supply should never be forgotten by the plate collector any more than by the economist.

One of the earliest cruet-stands known is of plain massive silver with five rings and central handle, the rings containing two glass cruets with plain silver caps to slip over the necks by way of stoppers, and three shaped castors of silver with pierced tops for sugar, pepper, &c.—one large, and two to match of smaller size. They are of much the same fashion as the sets of three castors so often seen, of dates ranging from 1720 to 1770, but they are of plainer fashion than more modern examples. This cruet-stand is by Pyne, made in 1706, and is the property of Lord Tredegar. The

separate castors above mentioned seem to have formerly formed part of the fittings of cruet-stands. See Appendix A, 1706, 1733, 1734, 1758, 1775.

#### TEA AND COFFEE SERVICES, KETTLES, ETC.

Tea and coffee must have been well known in England many years before we find silver tea-pots or coffee-pots in common use. The most ancient tea-pot known to the writer was exhibited by the late Sir W. Holburne, Bart., in 1862, and a very fine one it was, of chased rock-work, vine leaves, and grapes. It bore the London hall-marks for 1697. This is also about the date of the first earthenware tea-pots. Very few are found for the next twenty years, but a great number of both tea and coffee-pots, tea caddies, and kettles were made in the reigns of George I. and George II., at first of very plain design, but afterwards more freely ornamented with chasing and repoussé work.

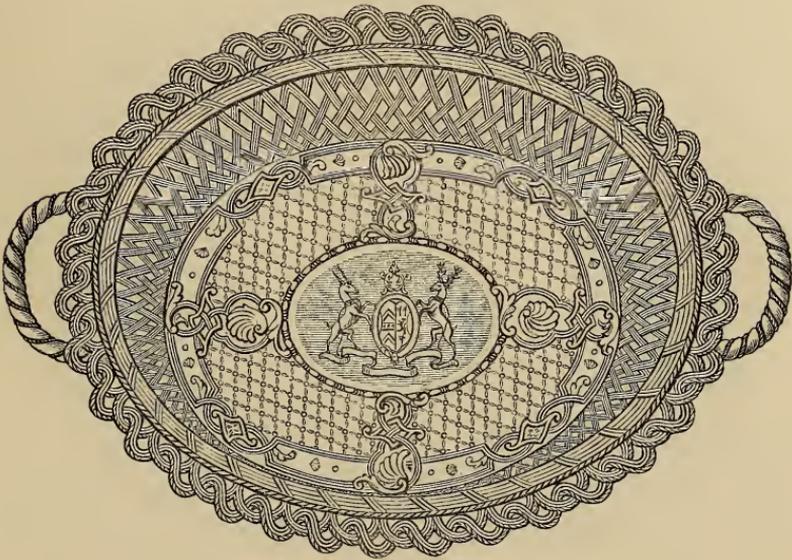
The earliest kettles are globular, either quite plain, or with a little engraving; sometimes they are fluted so as to resemble melons or gourds. They are always on openwork stands, with feet; and to these, spirit lamps, often of a later date, are fitted. Tea caddies are not commonly found till the time of George II.; but all through that reign sets of two caddies and a basin fitted into shagreen cases were very fashionable. Some of them afford good examples of chased flowers and foliage, which is very sharply executed in high relief.

There is no better example of the melon-shaped tea kettle than one in the royal collection at Windsor Castle which has been reproduced for the South Kensington Museum in copper gilt, and may be seen there. It stands in a triangular tray, and is of the year 1732.

Later in the century urns succeeded to kettles ; many of them are of the pointed oval shape then so popular, and they are usually chased or engraved with festoons and medallions of the period.

#### CAKE BASKETS AND EPERGNES.

These are classed together because the former often formed the central portion of the latter, and they are

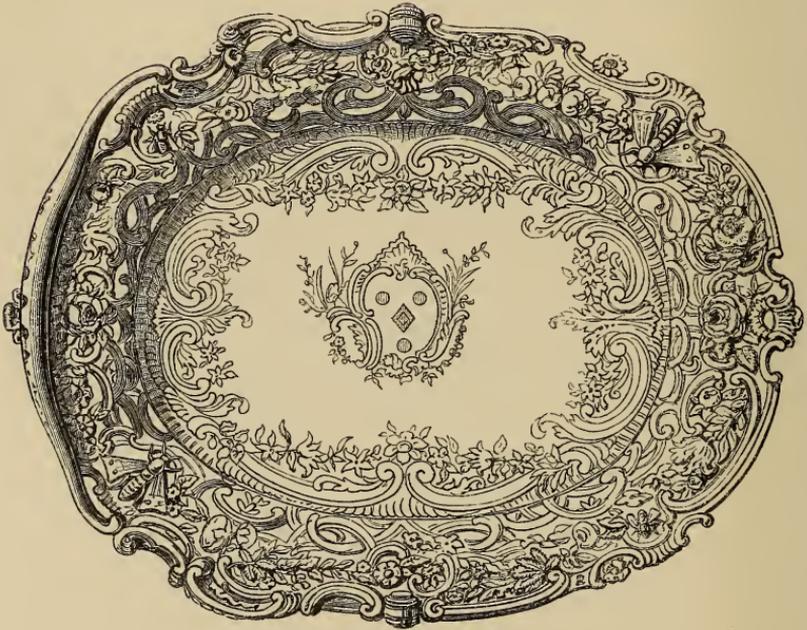


No. 66.—CAKE BASKET (1731), BY PAUL LAMERIE.

of precisely similar style of workmanship. They are objects of considerable importance amongst the plate collections of the last century, and great taste and skill were expended upon their production. Most of them were made between 1730 and 1780. An early basket of a design peculiar to Paul Lamerie, is engraved (No. 66) by permission of J. C. Dent, Esq., of Sudeley Castle, who acquired it at the Strawberry Hill sale. The

bottom is engraved with the arms of Walpole, encircled with the Garter, but without a coronet. It will be remembered that Sir Robert Walpole enjoyed the rare distinction of the Garter whilst still a commoner. This cake basket is of imitation wicker work, with handles of the same.

To this, which seems to have been a favourite pattern,



No. 67.—CAKE BASKET (1749) BY PAUL LAMERIE.

succeeded the pierced baskets ornamented also with chasing and repoussé work, which were very common in the middle of the century. The writer has seen more than twenty-five, most of them of excellent design and finish. One of the finest is in the possession of W. A. Tyssen-Amherst, Esq.; it is one of the latest and most finished specimens of the work of Paul Lamerie, being

of the year 1749. An engraving of this is given (No. 67); the chasing of the insects is of the very highest excellence.

The piercing of the later baskets is sometimes rather rude, the holes being merely punched out of the sheet of silver without much additional ornament except some intervening rows of small punched bosses.

During the last quarter of the century baskets were not pierced, but are solid and either fluted or lobed like escallops, or ornamented with chased bands of foliage.

These pierced baskets were often the crowning ornament of epergnes, or centre pieces for table decoration; and in this case are accompanied by a number of smaller baskets of the same design as the large one, all of which could be detached from the branched stand which supported them, and handed with the fruits or sweet-meats they were made to contain.

Many examples are noted in Appendix A.

#### MACES.

A notice of English plate would be incomplete without a few words about maces, although they are not often for sale, and are very seldom hall-marked.

The City of London with its various wards can show as many as thirty, but none of them so ancient as some of those in the possession of provincial corporations: two of the very oldest being at Hedon. Somewhat more modern, but still unspoiled by the addition of any arched crown, are the pair which will be found at the end of this chapter. They belong to the little town of Winchcombe, amongst the Cotswold hills in Gloucestershire. The arched crown is not often found before the reign of Charles II. In many cases crowns have been added to



No. 68.—MACE OF WARD OF CHEAP, LONDON (1625).

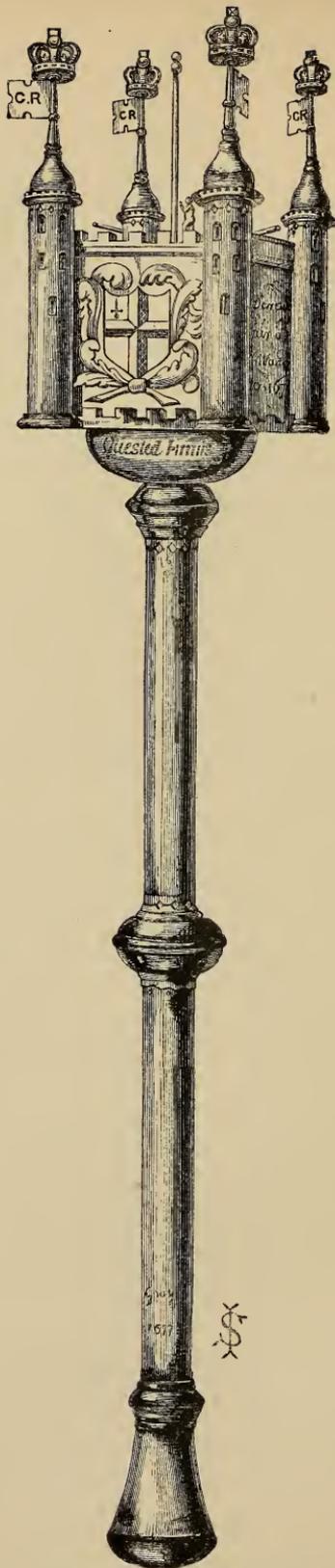
earlier maces, and they are all much alike. The engraving (No. 68) is of the earliest of the City of London maces ; it belongs to the ward of Cheap, and is a good example of a mace of the time of Charles I., with a more modern crown. This addition was made in 1678, at the request of the Ward, as one of the inscriptions upon it tells.

It will also be noticed that the arches spring from a narrow band, which is evidently itself an addition also. The remainder of the bowl with its cresting which has been mutilated to make room for the upper band, together with the shaft, give a good idea of the earlier maces. When the City maces were exhibited at the Society of Antiquaries in 1860, this one was selected for engraving by Mr. Octavius Morgan, because it so admirably illustrated the changes which maces underwent at various times.

The bowls are usually ornamented with royal badges that fix their date, and sometimes are so fashioned as to unscrew from the stems and to fasten on to feet so as to form drinking cups, the arched crowns also being made removable to serve as covers. A standing cup called the "Godwin cup," preserved at Berkeley Castle, is formed of a mace head of the time of James I., mounted as a drinking cup in this way.

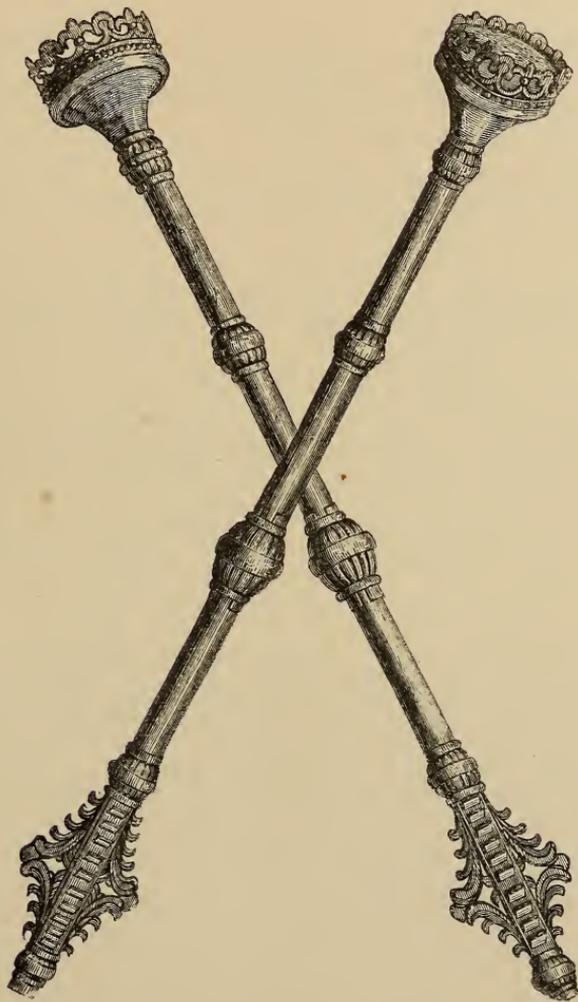
As an example of a mace of exceptional form is given an engraving of the mace of the Tower Ward, London. Like other maces, its original fashion has been altered by additions from time to time. The tower head is of the reign of Charles II., but no part of it is much older than that.

Certain sea-port towns have maces formed as silver oars, the symbol of their water-bailiff's jurisdiction : Rochester and Southampton are amongst the number.



No. 69.—MACE OF TOWER WARD, LONDON, TEMP. CHARLES II.

In some cases the oar is concealed within the stem when not required for use.



No. 70.—MACES AT WINCHCOMBE, CO. GLOUCESTER.



APPENDIX A.

---

CHRONOLOGICAL LIST

OF

THE ARTICLES OF PLATE

WHICH HAVE SERVED AS AUTHORITY FOR

THE CONSTRUCTION OF THE TABLES OF DATE-LETTERS  
USED AT GOLDSMITHS' HALL, LONDON,

AND FOR THE MAKERS' MARKS.

---

IN the following list many notable pieces of plate will be found under dates differing from those which have been assigned to them in previous catalogues. For instance, not a single one of the articles presented by Abp. Parker to Corpus Christi College, Cambridge, appears under the date given to it in Chaffers' "Hall Marks on Plate,"\* The various objects of which that important Collection is composed are entered in the present Catalogue as of the years 1515, 1545, 1562, 1566, 1569, and 1571; and at each entry a note has been added, which will enable the reader to test for himself the sufficiency of the grounds upon which such well-known specimens have now been dated afresh. The notes will also serve to indicate the sort of errors which are apt to occur in such lists as the following, and to illustrate the difficulty of compiling an account that shall be even comparatively free from them. This difficulty must be pleaded in excuse for any mistake that may have crept into this Appendix, notwithstanding the great care that has been taken to ensure its accuracy.

\* 5th Edition, London, 1875.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1445-6		A heart in outline, on a punch .
1459-0	.	ALPHABET I.—1438 to 1457.
1460-1	.	Spoon given by Henry VI. to Sir Ralph Pudsey (see p. 227).
1481-2	.	ALPHABET II.—1458 to 1477.
1491-2	.	Chalice and paten. Nettlecombe Church, co. Som. (see p. 189). Cup used as a chalice. Gatecombe Ch., Isle of Wight (see p. 203).
1493-4		ALPHABET III.—1478 to 1497.
1499-0		The Anathema cup, given 1497. Pembroke Coll. Cambridge. A spare cover for a cup. Corpus Christi College, Cambridge.
1499-0	.	NOTE.—It is doubtful whether this piece should come here or at 1531. The date-letter is a doubly-cusped O, but the maker's mark is the same as that of a mazer at All Souls' College, Oxford, of 1529, q. v.
1500-1	.	Spoon, with apostle or pilgrim saint on handle, the earliest known. Rev. T. Staniforth.
1506-7		ALPHABET IV.—1498 to 1517.
1507-8		Sir Thomas Leigh's cup (see p. 284). Mercers' Company.
	.	Spoon. Alnwick Castle.
	.	Spoon. Rev. T. Staniforth.
	.	Bishop Fox's spoons, with owls on the ends of the handles. Corpus Christi College, Oxford.
	.	Bishop Fox's chalice and paten (see p. 192). Corpus Christi College, Oxford.

1507-8		A fish in oval stamp . . . . .	A cup (see p. 283), and one of the hour-glass-shaped salt-cellars (see p. 254), given by the foundress, Margaret, Countess of Richmond, Christ's College, Cambridge.
1510-1	.	.	Mount of a mazer-bowl. A. W. Franks, Esq.
1511-2	.	.	Chalice and paten. Chewton Mendip Church, co. Som.
1515-6	.	.	Gilt tazza-cup or bowl and cover, ornamented with pomegranates, etc. Corpus Christi College, Oxford.
Ditto		Heart, on punch of same shape . . . . .	Apostle spoon (St. Paul), one of a set of 13 spoons given by Abp. Parker. Corpus Christi College, Cambridge.
1516-7	Ditto	Ditto . . . . .	NOTE.—The set to which this spoon belongs is entered twice in Mr. Chaffers' list, once at 1516-7, as a set of 13, and afterwards at 1574-5 and 1575-6, this particular spoon being attributed to the former, and the other 12 to the latter year. This spoon has only three marks; there is no lion pass., the date letter <b>5</b> is not in a shield, and it is by the same maker as spoons at C. C. Oxford, of the year 1516-7, q. v.
Ditto		A crescent enclosing a mullet of six points . . . . .	Bishop Fox's spoons, with balls on the end of the handles. Corpus Christi College, Oxford.
1517-8	.	Some small animal passant . . . . .	Hour-glass-shaped gilt salt-cellar (see page 255). Cotehele House, co. Cornwall.
1518-9	.	.	Gothic paten, parcel gilt (see p. 195). Rev. T. Staniforth.
Ditto	.	.	ALPHABET V.—1518 to 1537.
1519-0		Fringed S in plain shield . . . . .	Silver-gilt mount of cocoa-nut cup with hinged straps. Vintners' Company.
			Hour-glass-shaped salt-cellar (see p. 254). Ironmongers' Company.
			Set of eleven apostles' spoons, from the Bernal collection (see p. 222). Rev. T. Staniforth.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1520-1	. . . . .	Cup. Christ's College, Cambridge. NOTE.—This cup is given by Mr. O. Morgan, as of 1520; it is apparently entered twice in Mr. Chaffers' list, once at 1520, and again at 1540. It is almost certainly of the former year. It seems very difficult to identify the coat of arms enamelled on the knob of the cover, or they would, perhaps, settle the date of the cup. They are thus described by the late Mr. Albert Way:—Arg. on a chev. sa. 3 estoilles of the field between 3 adders' heads of the second, a crescent for difference.
1522-3	. . . . .	Hour-glass-shaped salt-cellar (see p. 254). Ironmongers' Comp.
1523-4	. . . . .	Cup, given 1540 by Henry VIII. Barber Surgeons' Company.
1525-6	. . . . .	Mount of ivory cup, called Thomas à Becket's cup (see p. 288).
1527-8	. . . . .	Corby Castle, co. Cumb.
Ditto	. . . . .	Chalice and paten, given by Henry VIII. to Sir Thos. Pope (see p. 193). Trinity College, Oxford.
1528-9	. . . . . A key	Spoon. Sir G. Walker, Bart.
1529-0	. . . . . 	Spoon, with spirally fluted knob on the handle. Rev. T. Staniforth.
Ditto	. . . . . Fringed S in plain shield, as in 1519-0	Mount of small standing mazer-bowl, on a foot (see p. 244). All Souls' College, Oxford.
1530-1	. . . . .	Apostle spoon (St. Philip), dug up at Moreton, near Thornbury, co. Glouc. J. H. Cooke, Esq., Berkeley.
1532-3	. . . . . An open hand, engraved	Apostle spoon. Rev. T. Staniforth.
Ditto	. . . . . Fringed S in plain shield, as in 1519-0	Mount of mazer-bowl (see p. 244). Narford Hall, co. Norfolk.
Ditto	. . . . .	Apostle spoon (St. Andrew), dug up at Moreton (see 1529-0). J. H. Cooke, Esq., Berkeley.

1533-4	.	.	.	.	Gilt cup, two-handled, with cover engraved with scrolls. Corpus Christi College, Oxford.
1535-6		?	what	.	Fluted and engraved cup or chalice, cover surmounted with falcon (see 205). Cirencester Church, co. Glouc.
1537-8	.	Fringed S, as in 1519-0	.	.	Apostle spoon. Rev. T. Staniforth.
1539-0	.	Fringed S, as in 1519-0	.	.	ALPHABET VI.—1538 to 1557. Apostle spoon (? St. Julian). Inholders' Company.
1545-6	.	A crowned female head affrontée on plain square stamp	.	.	Ewer and salver, engraved with foliated arabesques, given by Archbishop Parker in 1570. Corpus Christi College, Camb.
1546-7	.	Fleur-de-lys on hexagonal stamp	.	.	NOTE.—The salver only is mentioned by Mr. Chaffers, and it is given as of 1525-6. They bear the lion pass., which is not found before 1545.
1549-0		AC interlaced in shaped shield	.	.	Lid and mount of jug, button enamelled with arms of Farr, bought at the Strawberry Hill sale. J. C. Dent, Esq. Sudeley Castle, co. Glouc.
Ditto		BN, monogram in shaped shield	.	.	Mount of jug. Rev. T. Staniforth.
1551-2		Stag's head in shaped shield	.	.	Seal-headed baluster-top spoon. R. Temple Frere, Esq.
1552-3	.	.	.	.	Communion cups. St. Margaret's Church, Westminster.
1553-4		RD, monogram in plain shield	.	.	Seal-headed baluster-top spoon. Armourers' Company.
1554-5		TL, monogram on plain square punch	.	.	Gilt standing cup and cover, surmounted by statuette with shield and spear. Armourers' Company.
					Cylindrical standing salt and cover, surmounted with statuette. Corpus Christi College, Oxford.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1554-5	.	Sir Martin Bowes' cup and cover. Goldsmiths' Company.
1555-6	.	Two-handed cup. Corpus Christi College, Cambridge.
1556-7	.	Alms-dish. St. George's Chapel, Windsor.
1558-9	.	ALPHABET VII.—1558 to 1577. Communion cup and cover. St. Michael-le-Belfry Church, York.
1559-0	.	Plain communion cup, gilt, no engraved belt; egg and dart moulding round foot. St. Peter ad Vincula Church, Tower of London.
1560-1	.	Spoon, with lion sejant on stem. J. C. Dent, Esq.
1561-2	.	Standing cup used as a chalice. Watford Church, co. Herts.
Ditto	.	Apostle spoon. Innholders' Company.
Ditto	.	Bell-shaped communion cup, with cover, no engraved belt, dated 1578. Lyminge Church, co. Kent.
1562-3	.	Mount of stoneware jug (see p. 262). Vintners' Company.
Ditto	.	Cup and cover surmounted by statuette. Armourers' Company.
Ditto	.	Seal-headed spoon. Armourers' Company.
Ditto	.	Communion cup, gilt and handsomely engraved in usual style.
Ditto	.	St. Olave's Church, Old Jewry, London.
Ditto	.	Communion cup, usual Elizabethan belt. Avening Church, co. Glouc.

Circular standing salt and cover repoussé in relief with strap work, cartouches, masks, foliage, &c.; given 1570, by Abp. Parker. Corpus Christi College, Cambridge.

NOTE.—The date letter is **ƒ** in a regular shield, but according to Chaffers, it is the small old English **ƒ** of 1560-1. The letter **ƒ** has not yet been found in a shield, though it was so used, it is believed, for the last month or two of the year.

Standing cup formed as a melon, with melon stalk and tendrils for foot. Hon. Society of Inner Temple.

Communion cup, usual pattern. Old Alresford, co. Hants.

Communion cup, usual pattern. New Alresford Church, co. Hants.

Communion cup, usual pattern, but with two belts. All Souls' College, Oxford.

Communion cup and cover. Little Ness Church, co. Salop.

Seal-headed spoon. Armourers' Company.

Communion cup and cover, usual Elizabethan belt. Daglingworth Church, co. Glouc.

Twelve spoons with pear-shaped bowls and angular knobs. Mercers' Company.

Mount of stoneware jug. Messrs. Garrards.

Set of twelve apostles' spoons (see p. 222), given by Abp. Parker, probably in 1570, as their weight is recorded on the salt of 1562-3, which he gave in that year. Corpus Christi College, Cambridge.

NOTE.—These spoons will be found in Chaffers' both at 1516-7 and at 1575-6. The date letter is **ƒ** in a regular shield; they bear the lion passant, and are by the same maker as a spoon of 1560-1 at Sudeley Castle.

RB or RD in monogram . . . . .

HW, pellet above and below, lobed escutcheon . . . . .

. . . . .

. . . . .

. . . . .

As above in 1563-4 . . . . .

(The second letter might be F) in square with escalloped top . . . . .

M in plain square . . . . .

RK, mullet below, shaped shield . . . . .

. . . . .

Some small animal passant, as above in 1560-1 . . . . .

Ditto . . . . .

1563-4  . . . . .

Ditto . . . . .

1564-5 . . . . .

Ditto . . . . .

1565-6 HW . . . . .

Ditto IB . . . . .

Ditto  . . . . .

Ditto  . . . . .

1566-7 . . . . .

Ditto . . . . .

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1567-8		Small communion cup, usual pattern. Oxburgh Church, co. Norf.
Ditto	A hooded falcon in shaped shield	Twelve parcel-gilt plates, engraved after Aldegraver with the Labours of Hercules, formerly the property of the Cotton family (see p. 317). Messrs. Garrards.
Ditto	As above, in 1563-4 . . . .	Fine gilt communion cup and cover, bowl with inscription in belts, strap-work, etc. St. Olave's Church, Old Jewry, London.
Ditto	RD in monogram, plain shield, as above in 1553-4	Jug or pot, with cover and handle. Armourers' Company.
Ditto	TB in monogram, on shaped shield.	Plain communion cup and cover, no belt. Christ's Coll., Camb.
1568-9	A bunch of grapes in plain shield . . . .	Gilt cup and cover, ornamented with chasing. Armourers' Comp.
Ditto	. . . . .	Six engraved plates. Messrs. Thomas.
1569-0	A bird in shaped shield (see 1567-8)	Standing salt (see p. 256). Vintners' Company.
Ditto	WH, pellet beneath, plain shield . . . .	Communion cup and cover, usual engraved belt. Poulton Church, co. Wilts.
Ditto	A bull's head erased on shaped stamp	Communion cup and cover, usual engraved belt. Avening Church, co. Glouc.
Ditto	A bunch of grapes, in plain shield . . . .	Tall standing cup and cover, ornamented all over with medallions and strap work in chased and repoussé work, the cup resting in a socket which, with the foot and stem, is repoussé with the usual masks, foliage, &c., of the period, the cover ornamented to match, is surmounted by a statuette; given in 1569 by Abp. Parker. Corpus Christi College, Oxford.

NOTE.—This is entered in Mr. Chaffers' list as bearing the small Gothic I of 1568-9.

1570-1	.	Stag's head, as above in 1551-2 . . .	Large plain communion cups and covers (see p. 195). Cirencester Church, co. Glouc.
Ditto		SH interlaced, in shaped shield . . .	Communion cup, usual belt. Formerly at Aldermaston Church, co. Berks.
Ditto	Ditto	Ditto . . . . .	Ditto, Ditto, dated 1571. Ingleby Arncliffe Church, co. York.
Ditto		SE interlaced in plain square stamp	Tazza-cup or bowl on stem, used as chalice. Baschurch Church, co. Salop.
Ditto	IP	In shaped shield . . . . .	Two-handled cup to match one of 1555-6, q. v. Corpus Christi College, Cambridge.
1571-2	.	. . . . .	Apostle spoon. Innholders' Company.
Ditto	.	A dove on shaped shield . . . . .	Small gilt tankard, ornamented with arabesques, medallions and masks, the lid ornamented in the same way. Given by Abp. Parker in 1571.
Ditto	IF	In plain square . . . . .	NOTE.—The date letter upon this is given in Mr. Chaffers' list as the small old English <b>II</b> of the preceding year.
1572-3	.	A trefoil slipped . . . . .	Communion cup, usual pattern. Bothal Church, co. Northumb.
Ditto	.	An eagle displayed in circular escutcheon	Gilt tazza in form of a Venetian glass. Christ's College, Cambr.
1573-4	.	. . . . .	Seal-headed spoon. Armourers' Company.
Ditto	IP	In shaped escutcheon. . . . .	Communion cup, parcel gilt, two engraved belts. St. Martin's Church, Exeter.
Ditto		This mark occurs on a similar spoon of 1575-6	Communion cups and covers, usual pattern. Rodney Stoke Church and Mark Church, co. Som.
Ditto	A	In shaped escutcheon, as above in 1567-8	Seal-headed spoon. Armourers' Company.
			Blue and gray stoneware jug. Alnwick Castle.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1574-5		Tankard. Ashmolean Museum, Oxford.
Ditto	As above in 1565-6 . . . . .	Communion cup and cover, usual belt. Kemble Church, co. Wilts.
1575-6		Communion cup and cover, usual belt, parcel gilt. Preston Church, co. Glouc.
1576-7	. . . . .	Simon Gibbon's salt. Goldsmiths' Company.
Ditto	As above in 1575-6 . . . . .	Communion cup and cover, dated 1576, two belts. Somerford Keynes Church, co. Wilts.
Ditto	RH in monogram, pellet below, not in the centre, plain shield	Pair of large bowl flagons, dated 1577 (see p. 208). Cirencester Church, co. Glouc.
Ditto	? what, in plain shield . . . . .	Communion cup and cover, dated 1577, usual pattern, but very handsomely engraved. Fairford Church, co. Glouc.
Ditto	Sun in splendour in a plain circle . . . . .	Communion cup and cover, dated 1577, usual belt. Baunton Church, co. Glouc.
Ditto	. . . . .	Communion cup, usual pattern (see p. 197). Christ Church, co. Monmouth.
Ditto	. . . . .	Communion cup, dated 1576. Caerleon Church, co. Monm.
1577-8	. . . . .	Communion cup. Magor Church, co. Monm.
Ditto	In shaped escutcheon, as in 1567-8 . . . . .	Communion cup, dated 1576. Pakenham Church, co. Suffolk.
Ditto	RH in monogram in plain shield	Seal-headed spoon. Armourers' Company.
1578-9	PG, as shown . . . . .	MOUNT OF LARGE MAZER-BOWL (see p. 240). Armourers' Company.
		ALPHABET VIII.—1578 to 1597.

Ditto	.	.	.	.	.	Gilt cup, dated 1578. Drapers' Company.
Ditto	.	.	.	.	.	Apostle spoon. Rev. T. Staniforth.
1579-0	.	.	.	.	.	Communion cup and paten-cover, dated 1579. Crawley Church, co. Sussex.
1580-1	<b>S</b>	<b>B</b>	Mullet of six points above and below in shaped shield	.	.	Standing cup with more modern cover. Armourers' Company.
1581-2	.	.	.	.	.	Gilt ewer and salver, partly formed of agate (see p. 266). The Duke of Rutland.
1582-3	.	.	.	.	.	Seal-headed spoon, baluster end. Rev. T. Staniforth.
1583-4	.	.	.	.	.	Large gilt communion cup. Gray's Inn Chapel, London.
Ditto	.	.	A flag with staff bendwise, in shaped shield	.	.	Pair of large flagons (see p. 207). St. Margaret's Church, Westminster.
1584-5	.	.	.	.	.	Mount of stoneware jug. A. W. Franks, Esq.
Ditto		Ditto	.	.	.	Gilt cup, shaped as an ostrich egg, hinged straps, foot surmounted by three dolphins (see p. 278). The Earl of Ducie.
1585-6	.	.	.	.	.	Gourd-shaped standing cup and cover, stem as double twisted tree-trunk. Armourers' Company.
Ditto		Ditto	.	.	.	Very massive seal-headed spoon. The Earl of Mount Edgcumbe.
Ditto	.	.	This mark occurs on similar spoons of 1590, 1596, 1602, 1603, 1609, 1611, 1612	.	.	Seal-headed spoon. Armourers' Company.
1586-7		Ditto	This mark occurs on similar spoons of 1596, 1599, 1600, 1601	.	.	Seal-headed spoon. Armourers' Company.
Ditto	<b>D</b>	.	D in plain shield	.	.	Small gilt paten. St. Margaret's Church, Westminster.
1588-9		.	.	.	.	Plain cylindrical salt, statuette on cover, ball and bird's-claw feet. Armourers' Company.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1589-0		Gilt cup on baluster stem, with knob, engraved with flowers. Rev. T. Staniforth.
1590-1		Rose-water salver with raised boss, engraved with arms, etc. Merchant Taylors' Company.
Ditto		Seal-headed spoon. Armourers' Company.
Ditto	.	Ostrich-egg cup. Noted by the late Mr. Albert Way in 1864, as then in the possession of a family in Kent.
1592-3	.	Seal-headed spoon. Armourers' Company.
Ditto	<b>RW</b>	Ostrich egg cup (see p. 278). Corpus Christi College, Cambridge.
Ditto		Pair of flagons. Rendcombe Church, co. Glouc.
1593-4	<b>D</b>	Small paten. St. Olave's Church, Old Jewry, London.
1594-5		Seal-headed spoon. Armourers' Company.
1595-6	<b>I.B</b>	Ewer and salver. Corporation of Bristol.
1596-7		Seal-headed spoon. Rev. T. Staniforth.
1597-8	<b>IH</b>	Small communion tankard, or flagon, chased and engraved. Christ's College, Cambridge.



DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1604-5		Cup, presented 1588, but must have been re-made this year. The Burgesses of Westminster.
1605-6	AB	A beaker to match that of 1604 (see p. 310). Mercers' Company.
Ditto	RW	Rose-water dish, repoussé with marine monsters, Elizabethan belts and foliage. Clothworkers' Company.
1606-7	GB	Shallow cup on baluster stem, bowl ornamented with punched pattern from the outside. Armourers' Company.
Ditto	Ditto	Cup of similar shape, on bell-shaped stem, with three arms to support bowl, which is ornamented with engraving. Corpus Christi College, Cambridge.
Ditto	.	Communion cups and patens. Halifax Parish Church.
Ditto	.	Gilt salt in form of a temple. R. Neville Grenville, Esq.
1607-8	NR	Circular bell-shaped salt or spice box. Christ's Hospital, Lond.
Ditto		Apostle spoon. Rev. T. Staniforth.
Ditto	N	Communion cup. North Meols Church, co. Lanc.
Ditto		Seal-headed spoon. Armourers' Company.
Ditto		Apostle spoon. Rev. Thos. Staniforth.
Ditto	Ditto	Seal-headed spoon. Armourers' Company.
1607-8	.	Gilt foot of glass cup. Founders' Company.
Ditto	TW	Cup, repoussé with marine monsters in medallions. Corpus Christi College, Cambridge.

1608-9		. . . . .	Cup and cover, engraved much like cup at Trinity College, Oxford, of 1603. Armourers' Company.
Ditto		. . . . .	Tall shaped repoussé cup, surmounted by open-work triangular steeple and statuette. Armourers' Company.
Ditto		A casque; found on a similar spoon of 1610	Seal-headed spoon. Armourers' Company.
Ditto	<b>IS</b>	A crescent below, on shaped shield.	Cup on stem, bowl ornamented with leaves, cover with steeple, Corpus Christi College, Cambridge.
Ditto	<b>IA</b>	As above, in 1604-5.	Plain communion cup. Bermondsey Parish Church.
1609-0	<b>TI</b>	Mullet of six points below, plain shield	Box in form of escallop. Lord Hotham.
Ditto	.	A cross within a crescent, as above in 1607-8	Apostle spoon. Innholders' Company.
Ditto		. . . . .	Handsome gilt communion cups and covers (see p. 200). Temple Church, London.
Ditto	Ditto	. . . . .	Ansell's cup (see p. 292). Carpenters' Company.
Ditto	.	. . . . .	Gilt tazza-cup to match one of 1572-3, q. v. Christ's College, Cambridge.
Ditto	<b>TA</b>	In monogram, mullet below, shaped shield	Communion cup. Halsall Church, co. Lanc.
1610-1	<b>G</b>	In shaped shield . . . . .	Communion cup, V-shaped, on baluster stem, formerly at Stanley Pontlarge Church, co. Glouc. J. C. Dent, Esq.
Ditto	<b>TF</b>	In monogram as above, in 1609-0 . . . . .	Gilt cup and cover. Armourers' Company.
Ditto	<b>IB</b>	In shaped shield . . . . .	Cup called "Earl Godwin's Cup" (see p. 335). Berkeley Castle.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1611-2	BF	Reeves's Cup (see p. 292). Carpenters' Company.
1612-3		Tall standing cup, cover with finial supported by three mermaids Trinity House, London.
Ditto	IV	Communion cups, covers with knobs. St. George's Chapel, Windsor.
1613-4	Ditto	Plain bowl-shaped flagon (like Cirencester, 1576). St. George's Chapel, Windsor.
Ditto		Seal-headed spoon. Armourers' Company.
Ditto	IV	Thomas Edmonds' Cup (see p. 292). Carpenters' Company.
1614-5	As above in 1612-3	Plain bowl-shaped flagon, to match that of the preceding year. St. George's Chapel, Windsor.
Ditto	EB	Cylindrical standing salt with steeple cover, dated 1635. Inn- holders' Company.
Ditto	RC	Seal-headed spoon. Armourers' Company.
1615-6	WG	Three small grace cups on high stems. Christ's Hospital, London.
Ditto		Seal-headed spoon. Armourers' Company.
Ditto	HS	One of three small octagonal cups on high stems. Armourers' Company.
Ditto		Communion cup and paten-cover, usual Elizabethan pattern. Cricklade St. Sampson Church, co. Wilts.
1616-7	EB	Rose-water dish, repoussé with marine monsters on medallions, etc. Clothworkers' Company.

Ditto	IV	.	.	.	Flagon. Queen's College, Oxford.
Ditto		As above in 1612-3.	.	.	Communion cup to match that of 1612. St. George's Chapel, Windsor.
Ditto		.	.	.	Oviform cup on baluster stem, ex dono Johnson, dated 1616. Corpus Christi College, Cambridge.
1617-8	Ditto	.	.	.	Gilt cup, repoussé with flowers, etc. on high stem. Armourers' Company.
Ditto	.	.	.	.	Jarman's cup (see p. 292). Carpenters' Company.
1618-9	.	.	.	.	ALPHABET X.—1618 to 1637. Tall repoussé tankard (see engraving, p. 305). Corporation of Norwich.
Ditto	RC	In plain shield	.	.	Tall upright gilt communion flagon. Hon. Soc. of Gray's Inn.
1619-0	AB	Pellet below, plain shield	.	.	Tall upright gilt communion flagon, repoussé in panels with straps, etc. (see p. 304). Kensington Church.
Ditto	.	.	.	.	Communion plates. All Souls' College, Oxford.
1620-1	TF	Monogram, as above in 1609-0	.	.	Plain communion cup, dated 1621. Chelmsford Church.
Ditto	.	See 1604-5	.	.	Seal-headed spoon. Armourers' Company.
1621-2	.	See 1615-6	.	.	Seal-headed spoon. Armourers' Company.
Ditto	IF	Two pellets above, quatrefoil between two pellets below, shaped shield	.	.	Spoon, with lion sejant on stem. R. T. Frere, Esq.
1622-3	.	.	.	.	Apostle spoon. Innholders' Company.
1623-4	.	A cross flory (?) on shaped shield	.	.	Mount of an ostrich egg cup decorated with masks in repoussé, cover bearing figure of Minerva with spear and flag, dated 1623. . . . Willett, Esq.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1624-5	<b>RC</b>	Communion plate. St. Margaret's Church, Westminster.
Ditto	<b>DV</b>	Mace, dated 1625 (see engraving, p. 334). Ward of Cheap, London.
1625-6		Plain communion cup and cover. Coln St. Aldwyn's Church, co. Glouc.
Ditto	.	Paten. Priory Church, Brecon.
1626-7	<b>IT</b>	Plain communion flagon. Avening Church, co. Glouc.
Ditto	<b>HS</b>	Pair of salts like short columns, dated 1626. Innholders' Company.
Ditto	.	Gilt basin, like a deep soup-plate. Fishmongers' Company.
Ditto	<b>PH</b>	Very large plain communion flagons. Christ's College, Cambridge.
1627-8	<b>T.B</b>	Seal-headed spoon. Armourers' Company.
Ditto		Tall standing cup (see p. 292). Trinity House.
Ditto	<b>TF</b>	Pair of large plain gilt patens. Temple Church, London.
Ditto	<b>RI</b>	Apostle spoon. Innholders' Company.
1628-9	Ditto	Seal-headed spoon. R. Temple Frere, Esq.
Ditto	.	Paten cover to a Norwich Elizabethan communion cup. Cawston Church, co. Norf.
Ditto	<b>TF</b>	Tall cup, like Edmonds cup (see p. 292), cover surmounted by modern statuette of Britannia. Christ's College, Cambridge.
1629-0	<b>RA</b>	Triangular salt (see p. 261).
Ditto	<b>CC</b>	Small gilt paten. St. Peter ad Vincula Church, Tower of London.

Ditto	<b>RC</b>	As above in 1624-5, but heart dotted	Four gilt communion flagons. Exeter Cathedral.
1630-1		. . . . .	Communion cup. Queen's College, Oxford.
1631-2	<b>CB</b>	In plain shield . . . . .	Small tazza cup, baluster stem, bowl punched with bosses. Armourers' Company.
Ditto		. . . . .	Communion cup. Broomfield Church, Kent.
1632-3		. . . . .	Communion cup and paten cover. St. James's Church, Dover.
Ditto	<b>CB</b>	Monogram, as above in 1627-8 . . . . .	Tazza cup, baluster stem, punched bosses, etc. Armourers' Company.
1633-4	<b>WS</b>	Cinquefoil below, plain shield . . . . .	Tazza cup, baluster stem, punched bosses, etc. Armourers' Company.
Ditto	<b>IG</b>	Plain shield . . . . .	Tazza cup, baluster stem, punched bosses, etc. Vintners' Company.
Ditto		. . . . .	Apostle spoon. Innholders' Company.
Ditto	<b>RC</b>	C within D, as above in 1604-5 . . . . .	Tall gilt communion flagon, dated 1633. Hon. Soc. of Gray's Inn.
Ditto	<b>WC</b>	Mullet below, shaped shield . . . . .	Paten. Sandal Church, co. York.
1634-5		. . . . .	Tankards (see p. 304). Corporation of Bristol.
Ditto	<b>RM</b>	Cinquefoil below, shaped shield . . . . .	Plain communion flagons. Trinity College, Oxford.
Ditto	<b>RE</b>	Pellet above and below, shaped shield . . . . .	Seal-headed spoon. Octavius Morgan, Esq.
1635-6		An escallop shell in punch of same shape . . . . .	Large communion paten and pair of plain flagons, given 1635. St. Olave's Church, Old Jewry, London.
Ditto	<b>CO</b>	Top of shield escalloped . . . . .	Large plain gilt alms-dish. Lambeth Palace Chapel.
Ditto		. . . . .	Plain alms-dish, ex dono Bainbrigg. Christ's College, Cambridge.
1636-7	Ditto	. . . . .	Communion cup, without belt. Ampney Crucis Church, co. Glouc.
Ditto	<b>F</b>	Shaped shield . . . . .	Spoon. Rev. T. Staniforth.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1637-8	<b>RB</b>	Plain gilt communion cups with paten covers. Hackney Church.
Ditto	<b>RM</b>	Tall gilt communion flagons. Temple Church, London.
Ditto	<b>G-D</b>	Plain communion cup. Holy Trinity Church, Minorities, London.
Ditto	<b>CC</b>	Plain communion cup. St. Peter ad Vincula Church, Tower of London.
1638-9	<b>BF</b>	ALPHABET XI.—1638 to 1657.
Ditto	<b>RB</b>	Frosted cup and cover on baluster stem, given 1638. Trinity House.
Ditto	<b>Ɔ</b>	Tall tankard, given 1638. Trinity House.
Ditto	<b>OM</b>	Large gilt salt (see p. 260). Mercers' Company.
1639-0	<b>TF</b>	Gilt communion cups and a paten, dated 1637 (see p. 203). St. Mary's Church, Lambeth.
Ditto	<b>RM</b>	Frosted cup on baluster stem. Trinity House.
Ditto	<b>M</b>	Plain communion flagon to match one of 1637. Temple Church, London.
Ditto	<b>IM</b>	Fluted dish, punched pattern in spirals. Bermondsey Church.
Ditto	<b>TH</b>	Butter-dish. E. P. Shirley, Esq., Ealington.
1640-1	<b>WS</b>	Seal-headed baluster-stemmed spoon. R. T. Frere, Esq.
		Rose-water dish. Trinity House.

Ditto	I·I	Pellet below, plain shield	Apostle spoon. W. W. E. Wynne, Esq.
1641-2	CT	In monogram, the C is small and on the stem of the T, plain shield	Communion paten. Halsall Church, co. Lanc.
1642-3	I·I	As above in 1640-1	Communion paten. Rev. T. Staniforth.
1646-7	AF	In plain shield	Standing cup with open-work steeple cover, and statuette of man on horseback (see p. 294). Vintners' Company.
Ditto	NW	Cinquefoil below, shaped shield	V-shaped communion cup on baluster stem. Rendcombe Church, co. Glouc.
Ditto	RV	Heart-shaped dotted shield	Shallow lobed bowl, standing on foot, used as a paten. Marshfield Church, co. Monm.
1648-9		Plain shield	Plain rude communion cup, gift of Robert Jenner, 1648 (see p. 201). Marston Meysey Church, co. Glouc.
Ditto	WM	A seeded rose and three pellets below, plain shield	Plain communion flagons, frosted sides. St. Stephen's Church, Exeter.
1650-1	HG	Mullet between two pellets above, mullet and three pellets below, plain shield	Frosted cup, on baluster stem. Mercers' Company.
1651-2	R·S	Mullet above and below, plain shield with escalloped top	Ewer and salver, ex dono Wandesford, 1652. Hon. Soc. of Lincoln's Inn.
Ditto	HG	Mullet above and below, plain shield, indistinct, but probably as above in 1650-1	Pint tankard, chased masks, &c. Sir Hedworth Williamson, Bart.
1652-3	ES	Dotted oval escutcheon	12-sided gilt porringer and cover with handles, said to have been given by Oliver Cromwell to Lady Falconberg. In the collection of the late Paul Butler, Esq.
1653-4	IV	Pellet below, plain shield	Frosted cup on baluster stem, ex dono Bloodworth. Vintners' Company.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1653-4	WM	Tray like deep soup-plate. Lord Harlech.
1654-5	SV	Seal-headed spoon. Rev. T. Staniforth.
Ditto	.	Frosted loving cup on baluster stem. Innholders' Company.
1655-6	FW	Plain communion cups and patens. St. Paul's Church, Covent Garden, London.
Ditto	W·H	Pair of alms-dishes. St. Olave's Church, Old Jewry, London.
Ditto	WC	Apostle spoon (St. Andrew). Octavius Morgan, Esq.
1656-7	HG	Tall plain communion flagon. St. Mary's Church, Sudeley Manor, co. Glouc.
Ditto	E·D	Wide straight-sided tankard, ex dono Chariett, 1656. Innholders' Company.
Ditto	WC	Spoon. Rev. T. Staniforth.
1657-8	II	Seal-headed spoon. Kensington Church.
Ditto	Ditto	Seal-headed spoon. Hackney Church.
Ditto	HG	Plain rude communion cup, ex dono Scotson, 1657. Bermondsey Church.
Ditto		Plain caudle-cups, ring handles (see p. 312). Clothworkers' Company.
1658-9	R·F	ALPHABET XII.—1658 to 1677.
Ditto	<i>J</i>	Pint tankard. Messrs. Lambert. Apostle spoon, dated 1658. Innholders' Company.

Ditto	<b>PB</b>	A crescent points upwards between two pellets above and below, plain square shield with corners clipped	Frosted loving cup on baluster stem, ex dono Osborne, 1658. Innholders' Company.
1659-0	<b>HN</b>	Bird with olive branch in beak below, plain shield	<small>NOTE.</small> —This cup and the above spoon both have for date letter the black letter capital <b>H</b> in the damaged state.
Ditto	<b>M</b>	Heart-shaped shield . . . . .	Part of mount to Elizabethan stoneware jug. Rev. T. Staniforth.
Ditto	<b>SV</b>	Shaped shield . . . . .	Communion cup, bowl ornamented with flat repoussé work. Marshfield Church, co. Monm.
1660-1	<b>R-A</b>	Cinquefoil between two pellets below, heart shaped shield	Spoon, plain cut-off end to handle. R. T. Frere, Esq.
Ditto	.	Animal (? dog) sejant on shaped shield	Plain communion cups and flagons. Westminster Abbey.
Ditto	.	Same as last . . . . .	Communion plate. Gloucester Cathedral.
Ditto	<b>TA</b>	Mullet between two pellets below, plain shield	Standing cup, repoussé, on baluster stem. Clothworkers' Company.
Ditto	<b>TG</b>	Three pellets above and three below, in plain circle	Plain communion flagon. Lambeth Palace Chapel.
Ditto	<b>SV</b>	Shaped shield . . . . .	Altar candlesticks and alms-dish. Christ Church, Oxford.
1661-2	Ditto	Ditto . . . . .	Apostle spoon. Innholders' Company.
Ditto	<b>PB</b>	As above in 1658-9 . . . . .	Another. Innholders' Company.
Ditto	<b>TD</b>	Fleur-de-lys below, on shaped escutcheon	Flat tankard. Innholders' Company.
Ditto	<b>IG</b>	Crescent with points upwards below, plain shield	Communion cups and paten covers. St. Margaret's Church, Westminster.
Ditto	.	Animal sejant, as above in 1660 . . . . .	Plain alms-dish. Gloucester Cathedral.
	.		Gilt cricket candlesticks. Gloucester Cathedral.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1661-2	<b>HN</b> Bird and branch in beak below, as above in 1659-0	Two-handled candle-cup. Messrs. Lambert.
Ditto	<b>WC</b> Plain oblong escutcheon, corners clipped	Small caudle-cup, ring handles. Hon. Soc. of Lincoln's Inn.
1662-3	<b>WM</b> Mullet between two pellets below, plain shield	Frosted cup on baluster stem. Mansion House, London.
Ditto	<b>IW</b> Some oval object below, plain shield	Plain communion flagons. Bermondsey Church.
Ditto	<b>EN</b> Mullet between two pellets below, plain shield	Paten. Chester Cathedral.
Ditto	<b>IW</b> The same . . . . .	Quart tankard, flat lid. In the collection of the late Paul Butler, Esq.
Ditto	<b>TP</b> Pellet above and below, lobed escutcheon.	Caudle cup, with cover and handles. Queen's College, Oxford.
1663-4	<b>WN</b> Four pellets below, heart-shaped shield	Frosted cup on baluster stem, ex dono Henley, 1664. Hon. Soc. of Middle Temple.
Ditto	<b>AF</b> Mullet between two pellets below, plain shield	Another smaller, ex dono Barker. Hon. Soc. of Middle Temple.
Ditto	<b>HN</b> Bird and branch in beak below, as above in 1659-0	Small plain paten. Hackney Church.
1664-5	<b>FW</b> Mullet between two pellets above and below, plain shield	Plain communion flagon, purchased 1664. Also pair of smaller flagons. St. Mary's Church, Lambeth.
Ditto	<b>R.S</b> Mullet above and below, shaped shield	Plain two-handled drinking bowl. Armourers' Company.
Ditto	. . . . .	Jug-shaped communion flagons (see p. 209). Canterbury Cathedral.
Ditto	Ditto . . . . .	Flat quart tankard. Lord Tredegar.

Ditto 1665-6	<b>S</b> 	Crowned, plain shield . . . Monogram, plain square stamp . . .	Large paten on central foot. St. Stephen's Church, Exeter. Hanbury's cup. Goldsmiths' Company.
Ditto	<b>HR</b>	Three pellets above, and three below, plain square escutcheon	Large paten or alms-dish. St. Margaret's Church, Westminster.
1666-7	<b>M</b>	Mullet below, heart-shaped shield .	Plain tankard. Fishmongers' Company.
1667-8	<b>TK</b>	Fleur-de-lys below, plain shield .	Four plain small trencher salts. Earl of Mount Edgumbe, Cotehele House.
Ditto	<b>IK</b>	Quatrefoil between two pellets below, plain shield	Set of three-pronged forks (see p. 320). Earl of Mount Edg- cumbe, Cotehele House.
Ditto	<b>FW</b>	As above in 1664-5 . . . . .	Plain communion cup and paten. Messrs. Garrards.
1668-9	<b>IC</b>	Mullet below, heart-shaped shield .	Gilt salver, dated 1668. St. Paul's Church, Covent Garden, London.
Ditto	<b>ED</b>	Cinqufoil below, shaped escutcheon	Rose-water dish. Trinity House.
Ditto	<b>WM</b>	Crowned, mullet below, shaped shield	Plain communion flagons. Holy Trinity Church, Minorities, London.
Ditto	<b>IN</b>	Mullet below, heart-shaped shield .	Wall brackets or sconces, repoussé. J. C. Dent, Esq., Sudeley Castle.
1669-0	<b>IC</b>	As above in 1668-9	Great communion flagon. St. Paul's Church, Covent Garden, London.
Ditto	<b>TA</b>	Mullet between the letters, cinque- foil below, heart-shaped shield	Small cup on low foot, cable pattern round lower edge. Ar- mourers' Company.
Ditto	<b>I-B</b>	Crescent with points upwards be- tween two pellets below, plain shield	Communion cup, dated 1670. The Dutch Church, Austin Friars, London.
Ditto	<b>TM</b>	Crown below, plain shield . . . . .	Porringer and cover, cut-card work. Lord Tredegar.
Ditto	<b>WH</b>	Cherub's face below, plain shield .	Cup on high stem, cut-card work. Hon. Soc. of Gray's Inn.
1670-1	<b>PP</b>	Pellet below, heart-shaped shield .	Flat tankard. Trinity House.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1670-1	 Linked letters, mullet below, heart-shaped shield	Reposé cup and cover (see p. 313). Earl Bathurst.
Ditto	As above in 1669-0 . . . . .	Rose-water ewer and salver, plain. Hon. Soc. of Inner Temple.
Ditto	Mullet below, plain shield . . . . .	Flat tankard. Armourers' Company.
Ditto	Cinquefoil between the letters, a crescent with points upwards between two pellets below, plain shield . . . . .	Mace. Ward of Billingsgate, London.
Ditto	. . . . .	Porringer, with cover, cut-card work ornament, dated 1670. Queen's College, Oxford.
Ditto	Large pellet between two small ones below, plain shield . . . . .	Plain alms-plate. Hatherop Church, co. Gloucester.
Ditto	Cinquefoil between two pellets below, plain shield . . . . .	Small tankard, engraved Chinese figures. South Kensington Museum.
1671-2	Ditto . . . . .	Lid of the above. South Kensington Museum.
Ditto	Ditto . . . . .	Plain alms-dish, gift of Katherine Cheney, 1671. Hackney Church.
Ditto	Ditto . . . . .	Plain tumbler cup. All Souls' College, Oxford.
Ditto	Mullet below, plain shield . . . . .	Gilt plates or patens, with feet added later. St. George's Chapel, Windsor.
Ditto	In plain oblong . . . . .	NOTE.—This mark occurs on a ciborium engraved with the arms of Bp. Cosin at Durham Cathedral, date-letter obliterated.
1672-3	Crowned, plain shield, as in 1664-5. . . . .	

Ditto	<b>M</b>	A fleur-de-lys between two pellets below, shaped escutcheon	Plain communion flagon. Ashridge House Chapel.
Ditto	<b>WH</b>	Cherub's face below, plain shield	Grace cup on high stem, ornamented with cut-card work. Hon. Soc. of Gray's Inn.
Ditto	<b>AM</b>	In monogram, crowned, as below in 1676-7	Tankard, cut-card work. Queen's College, Oxford.
1673-4	<b>HE</b>	Pellet below, heart-shaped shield	Plain alms-dish. Cirencester Church.
1674-5	<b>IN</b>	Mullet below, heart-shaped shield	Two-handled porringer and ewer, called the "Outler" cup (see engraving, p. 314). In the collection of the late Paul Butler, Esq.
Ditto	<b>AK</b>	The K smaller than the A, three pellets above, an escallop between two pellets below, shaped shield	Flat-stemmed spoon dug up at Brogyntyn. Lord Harlech.
Ditto	<b>DR</b>	Crowned, pellet below, shaped escutcheon	Tankard. Christ's Hospital, London.
Ditto	<b>IC</b>	As above in 1668-9	Plain paten or alms-plate. North Cerney Church, co. Glouc.
Ditto	<b>IB</b>	Crescent between two pellets below, plain shield	Set of vases and beakers like Chinese porcelain jars (see p. 315). Marquess of Breadalbane.
1675-6	<b>TL</b>	Pellet below, plain shield	Ewer and plain salver, the gift of the Earl of Anglesey, 1675. Hon. Soc. of Lincoln's Inn.
Ditto		Monogram, in dotted oval	Plain paten. Rendcombe Church, co. Glouc.
1676-7	Ditto		Plain rude communion cup. Steyning Church, co. Sussex.
Ditto		Monogram, pellet below, shaped shield.	Ewer and salver, the gift of Sir Joseph Williamson, 1676. Clothworkers' Company.
Ditto		Monogram, crowned, shaped escutcheon	Tankard on lion feet. Lord Harlech.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1676-7	FS	Small flat tankard. Corporation of Oxford.
1677-8		Two-handed caudle-cup (like engraving, p. 312). Hon. Soc. of Lincoln's Inn.
Ditto	F.R	Frosted cup on baluster stem. Fishmongers' Company.
Ditto	T.C	Plain communion cup, given 1677. Winchcombe Church, co. Glouc.
Ditto	I.S	Ewer and basin, gift of Samuel Pepys, 1677. Clothworkers' Company.
Ditto	E.M	Square salt, with four projecting arms. Clothworkers' Company.
Ditto	J.G	The "Pepys" cup, open-work silver casing over gilt standing cup, (see engraving, p. 298). Clothworkers' Company.
1679-0	B.P	Rose-water salver. Hon. Soc. of Middle Temple.
Ditto	I.R	Flat tankard, acanthus pattern round lower part of barrel. Trinity House.
1680-1		Rose-water ewer and salver. Hon. Soc. of Middle Temple.
Ditto	F.S	Large plain gilt alms-dish. All Souls' College, Oxford.
Ditto	I.B	Tall loving cup on baluster stem, given by the Spanish Ambassador who was in England at the time of the plague. New College, Oxford.

## ALPHABET XIII.—1678 to 1697.

Rose-water salver. Hon. Soc. of Middle Temple.  
 Flat tankard, acanthus pattern round lower part of barrel. Trinity House.

Rose-water ewer and salver. Hon. Soc. of Middle Temple.

NOTE.—There is plate at Westminster Abbey and other places by this maker, but without date letter.

Large plain gilt alms-dish. All Souls' College, Oxford.  
 Tall loving cup on baluster stem, given by the Spanish Ambassador who was in England at the time of the plague. New College, Oxford.



DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1682-3	I·W	Communion flagon, given 1683. Ampney Crucis Church, co. Glouc.
Ditto	<i>A</i>	Frosted loving cup. Innholders' Company.
Ditto	P·M	Small tankard, repoussé strap work. Trinity College, Oxford.
Ditto		Toilet service, engraved with Chinese subjects. Messrs. Lambert.
1683-4		Cup and cover, acanthus ornament and fluted, given 1683. Hon. Soc. of the Middle Temple.
Ditto	FS	Communion paten, given by President Bathurst. Trinity College, Oxford.
Ditto	PK	The "Berners" toilet set.
Ditto	TC	Very small plain communion cup. Kensington Church, London.
Ditto	EV	Cup with handle and spout. Holy Trinity Church, Minorities, London.
Ditto	SR	Plain tankard. Clothworkers' Company.
Ditto		Toilet service. Sir Charles Trevelyan, Bart.
1684-5		Communion flagons, ornamented all over with repoussé work, also tall pricket candlesticks. Westminster Abbey.
Ditto		Gilt punch-ladle. Fishmongers' Company.

NOTE.—The candlesticks are given by Mr. Chaffers as of 1691; an error which appeared first in Mr. O. Morgan's list in 1853.

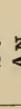
Ditto	<b>RC</b>	Three pellets above and three below, dotted circle	Porringer and cover, engraved with Chinese subjects. T. W. C. Master, Esq.
Ditto	Ditto	Ditto . . . . .	
Ditto	<b>TA</b>	Pellet above and below, plain circle	Porringer and cover, ex dono Mansell. Jesus College, Oxford.
Ditto	<b>P</b>	Crowned, shaped escutcheon . . . . .	Square salts, with four projecting arms. Clothworkers' Company.
1685-6		Monogram on shield with escalloped top	Communion cup. Chedworth Church, co. Glouc.
Ditto	Ditto	Ditto . . . . .	Octagonal salt (see engraving, p. 260). Mercers' Company.
Ditto		Ditto . . . . .	Doric-column candlesticks. Merchant Taylors' Company.
Ditto	<b>PK</b>	Mullet beneath, on shaped shield, as in 1683-4	Table-spoons. Mercers' Company.
Ditto	<b>DB</b>	Sun in splendour above, annulet below, lobed escutcheon	Helmet cup, ornamented with cut-card work, given 1684. Merchant Taylors' Company.
Ditto		In shaped shield, as above in 1682-3	Pair of salvers on circular central feet, given 1684. Merchant Taylors' Company.
Ditto	<b>TI</b>	An escallop above and below, lobed escutcheon	Punch-bowl. Lord Harlech.
Ditto	<b>P-R</b>	Crowned, three pellets below, plain shield	Communion cup and paten. Dumbleton Church, co. Glouc.
Ditto	<b>IY</b>	An animal between the letters, as below in 1691-2	Plain flat tankard. Clothworkers' Company.
Ditto	<b>IC</b>	Mullet below, lobed shield, as above in 1681-2	Bowl repoussé and engraved in alternate divisions, handles formed of plain flat coiled silver riband (from Valleyfield sale). Rev. T. Staniforth.
1686-7	Ditto	Ditto . . . . .	Plain tankards, ex dono Sebright. Jesus College, Oxford.
Ditto	<b>S</b>	Crowned, plain shield . . . . .	Plain flat tankard. Trinity House.
			Two-handled cup, cover and stand. Christ's Hospital, London.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1686-7	<b>RL</b>	Set of dinner-plates, with shaped and gadrooned edge. Earl Bathurst.
Ditto	<b>LC</b>	Flat-stemmed split-ended spoon. Octavius Morgan, Esq.
1687-8	<b>NG</b>	Alms-dish, given 1688. Cirencester Church.
Ditto	<b>EG</b>	Plain half-pint tumbler. All Souls' College, Oxford.
1688-9	<b>IC</b>	Flat-stemmed, rat-tailed table-spoons. Hon. Soc. of Middle Temple.
Ditto	<i>CI</i>	Plain paten on central foot. St. Mary Arches Church, Exeter.
1689-0	<b>P</b>	Large repoussé paten, given 1690. Uffington Church, co. Linc.
1690-1	<i>A</i>	Candle cup, called a "plate" at Queen's (see p. 38), like engraving, p. 312. Queen's College, Oxford.
Ditto	<b>WB</b>	Large Doric-column candlesticks. Hon. Soc. of Middle Temple.
Ditto	<b>K</b>	Communion flagons, given 1690. Preston Church, co. Glouc.
Ditto	<b>P</b>	Alms-dish, given 1690. Kensington Church, London.
Ditto		Plain flat tankard, dated 1690. Clothworkers' Company.
1691-2	<b>FG</b>	Salver, gadrooned edge, centre chased with "The Last Supper." St. Margaret's Church, Westminster.

Ditto	FS	On plain shield . . . . .	Plain half-pint tumbler. All Souls' College, Oxford.
Ditto		A deer between the letters . . . . .	Another. All Souls' College, Oxford.
Ditto	•R•T•	A cinquefoil between two pellets above and below, plain circle	Frosted cup, baluster stem. Fishmongers' Company.
Ditto	IC	Crowned, pellet below, plain shield	Large flagon, dated 1691. St. Mary Arches Church, Exeter.
1692-3	IY	A deer between, as above in 1691-2	Flacons, dated 1692. St. Petrock's Church, Exeter.
Ditto	Ditto	Ditto . . . . .	Flacons, dated 1692. St. Martin's, Exeter.
1693-4	RL	Fleur-de-lys below as above in 1680-1	Communion plate given by "Sarah, late dutchess of Somerset," 1694. St. Margaret's Church, Westminster.
Ditto	•R•T•	As above in 1691-2	Plain jug-shaped communion flagon. Foulden Church, co. Norf.
Ditto	ME	Mullet below, shaped shield . . . . .	Small rudely-shaped communion cup, dated 1694. Poole Keynes Church, co. Wilts.
1694-5	IR	Crown above, escallop below, plain oval	Frosted cups, baluster stems, gift of the Bank of England. Mercers' Company.
Ditto	I-I	Fleur-de-lys below, shaped shield . . . . .	Communion cup, dated 1694. Llangedwyn Church, N. Wales.
Ditto		RC in monogram . . . . .	Communion cup and paten cover, very plain and rude. Didlington Church, co. Norf.
Ditto	TA	Three pellets above, and three below, plain circle	Alms-plates, dated 1695. Halifax Church.
1695-6	I-I	Fleur-de-lys below, as above in 1694-5	Pair of communion flagons, given 1695. St. Margaret's, Westminster.
Ditto	I-C	Crowned, pellet below, on shaped shield	Large paten or alms-plate on central foot, gadrooned edge. St. Winnoe Church, co. Corn.
1696-7 (1st part)		On shaped shield as above in 1682-3	Monteith, ex dono Abney. Fishmongers' Company.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1696-7 (1st part)	RW	Patent on central foot, gadrooned edge, given 1698. Byfield Church, co. Northants.
1696-7 (2nd part)	E	ALPHABET XIV.—1697 to 1715.
1697-8	DB	Communion flagon. St. Bride's Church, Chester.
Ditto	A	Tall communion cup, on baluster stem, also a small paten. Kensington Church.
Ditto	Ba	Straining-spoon. Westminster Abbey.
Ditto	Ro	Communion cup with gadrooned knob and foot; also a paten. Byfield Church, co. Northants.
Ditto	RU	Pair of large communion flagons, dated 1697. Chelmsford Church.
1698-9	RU	Monteith, punch-ladle and salver. Fishmongers' Company.
Ditto	Wa	Rat-tailed spoon. W. W. E. Wynne, Esq., Peniarth.
1699-0	Ti	Pair of fine Monteiths. Mercers' Company.
Ditto		Four small patens. St. Margaret's Church, Westminster.
Ditto	PA	Flat taper candlestick. Earl Bathurst.

Ditto	ST	Heart-shaped shield (Joseph Stokes, ent. 1697)	Fluted porringer (see p. 315). R. T. Frere, Esq.
Ditto	SI	Some oval object below, shaped shield (Francis Singleton)	Large plain salver, gift of Lord Chancellor Somers, as Recorder of the City. Corporation of Gloucester.
Ditto	30	In square, corners clipped (Samuell Hood)	Monteith. Rev. T. Stauniforth.
1700-1	HA	Under two ermine spots and a crown over all, shaped escutcheon (Peeter Harracke, jun. ent. Oct. 1698)	Very large salver. Earl Bathurst.
Ditto	Fa	Small a, square shield, corners clipped (John Fawdony)	NOTE.—Some of the splendid plate made for the great Duke of Marlborough, and exhibited in the Loan Collection of 1862 by Earl Spencer, was by this maker.
Ditto		(Anthony Nelme)	Small Monteith. Vintners' Company.
1701-2	BO	A mitre above, and fleur-de-lys below, shaped shield (John Bodington)	Fine large Monteith, dated 1700. Merchant Taylors' Company.
Ditto	LE	Crowned, on shaped shield	Plain communion flagon. North Cerney Church, co. Glouc.
Ditto		(Benjamin Pyne)	Plain communion cup, goblet shape, and cover. Cricklade St. Sampson Church, co. Wilts.
1702-3	WA	An anchor between, shaped shield (Joseph Ward)	Circular salvers, on round central feet. Hon. Soc. of Gray's Inn.
Ditto	Ditto	Ditto	Plain communion cup and cover. Sapperton Church, co. Glouc.
Ditto	Fa	John Fawdony, as in 1700-1	Plain communion cup and cover. Duntisbourne Rous Church, co. Glouc. [Company. Monteith, ex dono Duncombe (see engraving, p. 324). Vintners'

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1702-3	SV	Anthony Nelme as in 1700-1 . . .
1703-4	AN	Dotted circle (John Sutton) . . .
Ditto	AN	Small n (William Andrewes) . . .
1704-5		(John Ladyman) . . . . .
Ditto	Ditto	Ditto . . . . .
1705-6	£10	Mullet below, plain shield (Seth Lofthouse)
Ditto	HA	Peeter Harracke, as in 1700-1 . . .
Ditto	Ditto	Ditto . . . . .
Ditto	EA	Trefoil slipped, or else a fleur-de-lys below, shaped shield
1706-7	Ti	R. Timbrell, as in 1699-0. . . . .
Ditto	WI	Two mullets of six points above, fleur-de-lys below, shaped shield (David Williams in the Pell Mell)
Ditto		(Edward York, ent. July 1705) . . .
Ditto	PY	B. Pyne, as in 1701-2. . . . .
1707-8	PA	Simon Pantin, as in 1699-0 . . . . .
Ditto	Ie	. . . . .
Ditto	SH	Pellet above and below, in lozenge . . . . .
1708-9	F.A	Pellet below, plain oval . . . . .
		<p>Communion plate. Fairford Church, co. Glouc.  Paten. Long Marston Church, co. York.  Tankard. South Kensington Museum.  Table-spoon. W. Cripps, Esq.  Spoon, flat stem, cut end. Rev. T. Staniforth.  Plain half-pint tumbler. All Souls' College, Oxford.  Helmet-shaped ewer. Vintners' Company.  Large two-handled cup and cover. Berkeley Castle.  Communion plate. Newton Church, co. Norfolk.  Large flat-lidded tankard. Vintners' Company.  Helmet-cup with mermaid handle and a salver. Fishmongers' Company.  Pair of patens on circular central feet. Gray's Inn Chapel.  Cruet stand (see p. 329). Lord Tredegar.  Very large two-handled cup and cover. Earl Bathurst.  Large monteith of somewhat unusual shape. Vintners' Company.  Plain paten or alms-plate. Chedworth Church, co. Glouc.  Punch-ladle. Hon. Soc. of Middle Temple.</p>

Ditto	WI	Fleur-de-llys below, shaped shield (John Wisdome, ent. June 1704)	Small plain chocolate pot. Lord Hotham.
Ditto	.	Edward York, as in 1706-7 . . . .	Paten on foot. Kemble Church, co. Wilts.
Ditto	WI	David Williams, as in 1706-7 . . . .	Large round salver on foot. Earl Bathurst.
Ditto	CO	Three pellets above, a pellet between two annulets below, shaped shield (Robert Cooper)	Communion cup and patens, given 1708. Lincoln's Inn Chapel.
Ditto	SI	In a lozenge . . . . .	Two-handed fluted porringer, used as a chalice. Uley Church, co. Glouc.
1709-0		. . . . .	Rat-tailed table-spoons. Hon. Soc. of Middle Temple.
Ditto		Samuel Hood, as in 1699-0 . . . .	Pair of salvers, gadrooned edge. Mercers' Company.
Ditto	PA	Simon Pantin, as in 1699-0 . . . .	Globular box, perhaps for soap. Lord Hotham.
Ditto		(Gabriel Sleath, ent. March 1706) . .	Another. Lord Hotham.
Ditto		(Humphrey Payne, ent. 1701) . . . .	NOTE.—These boxes are like the object above the initials in Sleath's mark.
1710-1	PY	B. Pyne, as in 1701-2 . . . . .	Large plain communion flagon, dated 1709. Winchcombe Church, co. Glouc.
Ditto	Ditto	Ditto . . . . .	Gilt two-handed drinking cup and cover. St. Margaret's Church, Westminster.
Ditto		Shaped shield (Richard Greene, ent. April 1703)	Gold two-handed cup and cover (see p. 216). Paten or alms-plate on foot. Oxburgh Church, co. Norfolk.
Ditto		Seth Lofthouse, as in 1703-6 . . . .	Paten. Bradford Parish Church, co. York.
1711-2		Pellet below, shaped shield (another mark of Gabriel Sleath)	Paten and flagon. Sapperton Church, co. Glouc.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1711-2	Lo	Plain alms-plate. Bermondsey Church, London.
Ditto	EA	Paten. Buxton Church, co. Norfolk.
Ditto	PE	Two-handed cup and cover. Lord Harlech.
1712-3		Fine half-gallon tankard. All Souls' College, Oxford.
1713-4	VI	Helmet ewer. Trinity College, Oxford.
Ditto	.	A fine monteith. Mansion House, London.
1714-5	.	Plain communion cup. Coates Church, co. Glouc.
Ditto	.	Large repoussé and chased salad bowl. W. Cripps, Esq.
1715-6	PY	Hand-candlestick. Ravensworth Castle.
Ditto	BO	Plain hexagonal chocolate pot. W. Cripps, Esq.
Ditto	PY	Helmet ewer and salver. Berkeley Castle.
Ditto		Three-pronged table-forks. W. A. T. Amherst, Esq.
Ditto	Pa	Paten. Llangedwyn Church, N. Wales.
Ditto	FL	Small oval tray, edge lobed outwards. W. A. T. Amherst, Esq.
Ditto	EA	Plain communion cup and cover. Foulden Church, co. Norfolk.
1716-7	SL	ALPHABET XV.—1716 to 1735. Flagon dated 1716, given by the widow of Sir Robert Atkyns. Coates Church, co. Glouc.

Ditto	Pa.	H. Payne, as in 1709-0 . . . . .	Loving cups on baluster stems, monteiths, salvers, etc. (see p. 80). Salters' Company.
1717-8	WI	John Wisdom, as in 1708-9 . . . . .	Communion flagon. Kemble Church, co. Wilts.
Ditto		(Paul Lamerie, ent. Feb. 1712, see p. 69).	Gold two-handled cup and cover (see p. 216). Berkeley Castle.
Ditto	.	M. E. Lofthouse, as in 1712-3 . . . . .	Plain paten or alms-plate on central foot. Foulden Church, co. Norfolk.
Ditto	TA	Sun in splendour above, escallop below, shaped stamp (Anne Tanqueray, ent. 1713) . . . . .	Circular salver on central foot. Narford Hall, co. Norfolk.
1718-9	Ho	. . . . .	Immense upright flagons given by the Corporation of Mines Royal, etc., 1718. Mercers' Company.
Ditto	P-L	Fleur-de-lys above . . . . .	Kettle on stand. Earl Bathurst.
Ditto	F-A	. . . . .	Monteith, given 1718. Hon. Soc. of Lincoln's Inn.
Ditto	TA	Anne Tanqueray, as in 1717-8 . . . . .	Coffee-cup saucers, with frames to hold the cups. Narford Hall, co. Norfolk.
Ditto	SL	G. Sleath, as in 1709-0 . . . . .	Monteith, bull's-head handles (see p. 324). Clothworkers' Company.
1719-0	.	Anthony Nelme, as in 1700-1 . . . . .	Dinner plates, shaped and gadrooned edge. Earl Bathurst.
Ditto		Mullet of six points below, shaped shield . . . . .	Low open dishes, fluted. T. W. C. Master, Esq.
1720-1	LA	P. Lamerie, as in 1717-8 . . . . .	Large two-handled cup and cover, chased. Lord Hotham.
Ditto	PY	B. Pyne, as in 1701-2 . . . . .	Very large shaped ewer with lid and handle. Mansion House, London.
Ditto	EC	Lobed shield . . . . .	Large two-handled cup and cover. Narford Hall, co. Norfolk.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1721-2	PY	Three pairs of ewers and salvers, Brit. st. Mansion House, London.
Ditto	I-B	Plain communion cup and cover. Holy Trinity Church, Minorities, London.
Ditto	Co	Small candlesticks, Brit. st. E. Waller, Esq.
Ditto	R. Greene, as in 1710-1	Tankard, Brit. st. Hamon S. Le Strange, Esq.
Ditto		Pint mug. Messrs. Lambert.
Ditto	CO	Square salver, Brit. st. Messrs. Lambert.
1722-3	RC	Rat-tailed table-spoon, Brit. st. St. Paul's Church, Covent Garden, London.
Ditto	BN	Alms-dish, given 1723. St. Margaret's Church, Westminster.
1723-4		Oblong salver given by Lady Trollope, 1724. Uffington Church, co. Linc.
Ditto	Pa	Small paten, Brit. st. Poole Keynes Church, co. Wilts.
Ditto	T-F	Punch-bowl. Lord Harlech.
1724-5	LI	Low bowl, lobed edge, Brit. st. Narford Hall, co. Norf.

Ditto	<b>MG</b>	Seeded rose above, shaped shield	Small communion cup, dated 1724. St. Thomas' Church, Cliffe, Lewes.
1725-6		Mullet above and below (Humphrey Payne, old sterling mark, ent. 1720)	Plain beer-jug. J. C. Dent, Esq., Sudeley Castle.
Ditto	.	.	.
1726-7	<b>E·W</b>	Pellet above, pheon below, circular shield (Edward Wood)	Small plain paten, cover to an older cup, both given 1725. Folkestone Church, co. Kent.
Ditto	<b>RC</b>	In heart-shaped shield	Repoussé sugar-basin. W. A. T. Amherst, Esq.
Ditto	<b>LA</b>	P. Lamerie, as in 1717-8	Paten. Portslade Church, co. Sussex.
1727-8		Helmet cup between the letters, oval shield (John Tuite)	Square salver on feet. Messrs. Hunt and Roskell.
Ditto	<b>PC</b>	Escallop above, mullet below, shield as P. Lamerie's (Paul Crespin, old standard mark)	Shaped snuffer-tray on feet. W. A. T. Amherst, Esq.
1728-9	<b>E·W</b>	Edward Wood, as in 1726-7	Four-pronged table-forks (see p. 321). Narford Hall, co. Norf.
Ditto	.	Ditto	Small oblong salts. All Souls' College, Oxford.
1729-0	<b>CR</b>	Escallop above, mullet below, shield like P. Lamerie's (Paul Crespin, new standard mark)	Small oblong salts. Rev. T. Staniforth.
Ditto	<b>AC</b>	Fleur-de-lys above (Aug. Courtauld, ent. Oct. 1729)	Epergne, chased, etc., bearing the royal arms, Brit. st. Lord Hotham.
Ditto	<b>LA</b>	P. Lamerie, as in 1717-8	Two-handled cup, cover and salver to match. Trinity House, London.
Ditto		Anthony Nelme, old standard mark	Four small square waiters, Brit. st. W. A. T. Amherst, Esq.
			Dinner plates, shaped and gadrooned edge. Earl Bathurst.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1729-0	<i>H P</i>	Plain communion cup. Middle Church, co. Salop.
Ditto	<b>EP</b>	Small teapot. Rev. T. Staniforth.
1730-1	<b>I-K</b>	Pair of two-handled cups with covers. Hon. Soc. of Middle Temple.
Ditto	<b>LA</b>	Chocolate pot, Brit. st. W. A. T. Amherst, Esq.
Ditto	<b>T-F</b>	Pair of alms-plates. Holy Trinity Church, Minorities, London.
Ditto	<b>AB</b>	Two-handled cup and cover, ornamented with raised belts. Sir Watkin W. Wynn, Bart.
Ditto	<b>WG</b>	Set of four gilt maces, arched crown heads. Corporation of Exeter.
Ditto	<b>R-B</b>	Flagon and alms-dish. Halsall Church, co. Lanc.
Ditto	<b>G-S</b>	Covers to pair of older cups. Merchant Taylors' Company.
1731-2	<b>LA</b>	Set of four small circular salts, with masks above the feet, and wreaths between, Brit. st. Lord Hotham.
Ditto	Ditto	Open-work cake-basket, imitation of wicker-work, Brit. st. (see engraving, p. 331). J. C. Dent, Esq.
Ditto	Ditto	Set of tea-caddies in shagreen case. W. W. E. Wynne, Esq., Peniarth.
Ditto	<b>WD</b>	Communion flagon. Sandal Church, co. York.
Ditto	Ditto	Sauce-pan. Lord Harleoh.
Ditto	<b>I-K</b>	Tankards (one made of British silver). Mansion House, London.

1732-3	PC	Paul Crespin, as in 1727-8 . . . . .	Dinner plates, shaped and gadrooned edges. Lord Hotham.
Ditto	EP	Edward Pocock, as in 1729-0 . . . . .	Small square waiters, corners shaped. All Souls' College, Oxford.
1733-4		(Paul Lamerie, 2nd mark, ent. March 1732, "old sterling mark")	Large two-handled cup and cover, chased with strap-work ornaments. W. A. T. Amherst, Esq.
Ditto	IG	Pellet beneath, heart-shaped shield.	Small pepper-castor. Clothworkers' Company.
1734-5	S·W	In plain oval . . . . .	Sugar castors, plain shape. Clothworkers' Company.
Ditto	AC	Aug. Courtauld, as in 1729-0 . . . . .	Melon-shaped kettle, with lamp and stand. W. A. T. Amherst, Esq.
1735-6		(Robert Abercromby, ent. Oct. 1731)	Waiter on feet, shaped edge. Prof. A. H. Church.
Ditto	T	Humphrey Payne, as in 1725-6	Waiter. J. Vaughan, Esq., Nannau.
Ditto	R·G C	(Richard Gurney & Co., old sterling mark, ent. Dec. 1734)	Set of candlesticks (see engraving, p. 325). W. A. T. Amherst, Esq. NOTE.—This mark was first entered in 1727 by Thomas Cooke and Richard Gurney, living at y <sup>e</sup> Golden Cup in Foster Lane.
Ditto	GS	As above in 1730-1 . . . . .	Plain two-handled cups. Clothworkers' Company.
Ditto	PA	Crowned . . . . .	Pierced cake-basket. T. W. C. Master, Esq.
Ditto	Ditto	Ditto . . . . .	Pierced cake-basket. Lord Harlech.
Ditto	GH	Plain oblong . . . . .	Fine shaped salver, given 1735. Clothworkers' Company.
1736-7	RB	Plain oval . . . . .	ALPHABET XVI.—1736 to 1755.
Ditto	RA	Robert Abercromby, as in 1735-6 . . . . .	Plain tankard. Vintners' Company.
1737-8	P·L	P. Lamerie, as in 1733-4	Chased salver on feet. T. W. C. Master, Esq.
Ditto	L·D	Pellet above, mullet below, plain lozenge	Dinner plates and dishes to match. Mansion House, London. Two-handled cup and cover. Lord Tredegar.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1737-8	IC	Three-pronged table forks. W. A. T. Amherst, Esq.
Ditto	I.S	Pint tankard. W. A. T. Amherst, Esq.
Ditto		Waiter. Lord Harlech.
1738-9	BS	Kettle and stand to form epergne, with candlebranches and sweet-meat trays to fit on. Octavius Morgan, Esq.
Ditto	<i>JS</i>	Mark found on portions of the above.
Ditto	TT	Tea-pot repoussé with flowers. Octavius Morgan, Esq.
Ditto	IC	Three-pronged table forks. Lord Tredegar.
1739-0		Two-handled cup and cover, handsomely chased. Lord Tredegar.
Ditto	Ditto	Another (see engraving, p. 299). Goldsmiths' Company.
Ditto	J. Young	Rat-tailed dessert-spoon. Lord Tredegar.
1740-1	<i>J</i> <i>R. G</i> <i>E</i>	Communion flagon, given 1741. Steyning Church, co. Sussex.
Ditto	<i>P L</i>	Two-handled cup and cover, chased strap ornaments. Cloth-workers' Company.
Ditto	<i>W H</i>	Pierced and chased cake-basket. All Souls' College, Oxford.

Ditto	<i>GS</i>	In oval . . . . .	Two-handled cup with cover, and salver to match. Mansion House, London.
1741-2	<i>PL</i>	P. Lamerie, as in 1739-0 . . . . .	Plain sauce-pan. Messrs. Lambert.
Ditto	Ditto	Ditto . . . . .	Ewer (see frontispiece and p. 267). Goldsmiths' Company.
1742-3	<i>CF</i>	Pellet above, shaped stamp . . . . .	Coffee-pot. Sir Watkin W. Wynn, Bart.
Ditto	<i>TA</i>	In oval . . . . .	Large inkstand. Sir Watkin W. Wynn, Bart.
Ditto	<i>CE</i>	Pellet above, shaped shield . . . . .	Globe-shaped kettle, lamp and stand. T. W. C. Master, Esq.
Ditto	<i>LW</i>	In plain oval . . . . .	Small salver or alms-plate. St. Margaret's Church, Westminster.
1743-4	<i>J. King</i>	As above in 1739-0 . . . . .	Dessert-spoon. W. Cripps, Esq.
1744-5	<i>PL</i>	P. Lamerie, as in 1739-0. . . . .	Plain mug with handle. W. A. T. Amherst, Esq.
Ditto	Ditto	Ditto . . . . .	Oblong tea-caddies, masks at corners, panels chased with Chinese subjects. Quentin Hogg, Esq.
Ditto	<i>CF</i>	As in 1742-3 . . . . .	Pierced and chased cake-basket. Octavius Morgan, Esq.
Ditto	<i>TR</i>	Star of 8 points above, shaped stamp . . . . .	Large salvers on feet, shaped edges. W. A. T. Amherst, Esq.
1745-6	<i>J</i> <i>R. S</i> <i>C</i>	As above in 1740-1 . . . . .	Two-handled cup and cover. Lord Harlech.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1745-6	<i>W.W.E.</i>	Coffee-pot. W. W. E. Wynne, Esq.
1746-7	Ditto	Kettle, lamp, and stand. W. W. E. Wynne, Esq.
Ditto	<i>W.A.T.</i>	Three plain mugs with handles. W. A. T. Amherst, Esq.
Ditto	<i>H.M.</i>	Small salver, shaped edge. Hon. Soc. of Middle Temple.
Ditto	<i>J.</i>	Large tankards and also butter-boats. Hon. Soc. of Gray's Inn.
Ditto	<i>R.G.</i> <i>E.</i>	Three pronged forks. Hon. Soc. of Gray's Inn.
Ditto	<i>E.E.</i>	Pierced and chased cake-basket. Lord Tredegar.
Ditto	<b>EG</b>	Salver. W. W. E. Wynne, Esq.
Ditto	<b>WF</b>	Two-handled cup and cover, chased, given 1747. Fishmongers' Company.
1747-8	<i>W.W.E.</i>	Salver. W. W. E. Wynne, Esq.
Ditto	<i>H.M.</i>	Plain communion cup, given 1748. Dursley Church, co. Glouc.
1748-9	<i>L.S.</i>	Tea-caddies in shagreen case. W. Edkins, Esq.
Ditto	<b>ST</b>	

Ditto	<i>A</i>	Mullet of six points above, pellet below, lobed shield	Oval salver, shaped and chased edge. Fishmongers' Company.
1749-0	<i>P L</i>	P. Lamerié, as in 1739-0	Cake-basket (see engraving, p. 332), circular salver, also coffee pot. W. A. T. Amherst, Esq.
Ditto	<i>FW</i>	Heart-shaped shield (John Pollock, ent. June, 1739)	Communion flagon, given 1749. Chapel-Allerton Church, near Leeds. [Leeds, W. W. E. Wynne, Esq.]
Ditto	<i>J P</i>	As above in 1746-7.	Large lobed rose-water bowl. Trinity College, Oxford.
1750-1	<i>WP</i>	In plain oblong	Two-handed cup. Clothworkers' Company.
Ditto	<i>I R</i>	In lobed shield	Table spoons. W. A. T. Amherst, Esq. (This maker's mark is found on table plate, 1743-1755).
1751-2	<i>CC</i>	Under sun in splendour (Sam. Courtauld, ent. Oct. 1746)	Set of table candlesticks. Narford Hall, co. Norfolk.
1752-3	<i>S C</i>	Lobed shield as in 1735-6 (ent. afresh as Roman letters in 1750)	Plain two-handed cup. Rev. G. F. E. Shaw.
Ditto	<i>T R G C</i>	Oblong rounded corners	Communion flagon, dated 1754. Llangedwyn Church, N. Wales.
1753-4	<i>J B</i>	In irregular oblong.	Communion flagon. Hunmanby Church, co. York.
Ditto	<i>F W</i>	Pellet above, shaped shield.	Large butter-boats with handles and feet, gadrooned edges. Hon. Soc. of Gray's Inn.
1754-5	<i>DP</i>	In irregular shield	Plain coffee-pot. W. A. T. Amherst, Esq.
1755-6	<i>J P</i>	As above in 1748-9	ALPHABET XVII.—1756 to 1775. Pair of tea-caddies in shagreen case, chased and reponssé with flowers, spiral flutes, etc. In the collection of the late Paul Butler, Esq.
1756-7	<i>SC</i>		

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1756-7	 In lobed shield	Half-pint tumbler cups. All Souls' College, Oxford.
Ditto	As above in 1753-4	Quart tankard. Lord Tredegar.
Ditto	As above in 1747-8	Gilt patens, gadrooned edge, on central feet. Canterbury Cathedral.
Ditto	Ditto	Cheese toaster, ex dono Charles Morgan. Queen's College, Oxford.
1757-8	As above in 1754-5	Set of candlesticks, also meat dishes. Lord Hotham.
1758-9	Ditto	Set of three castors, one larger and a pair smaller. Lord Hotham.
Ditto	In plain oblong	Parish mace. St. Margaret's, Westminster.
Ditto	Ditto	Pierced cake-basket. Lord Tredegar.
Ditto	In irregular oblong stamp (William Plummer, ent. April 1755)	Cake-basket pierced and having spiral flutes. W. A. T. Amherst, Esq.
Ditto	In circle (Thos. Whipham, and Chas. Wright, ent. Oct. 1757)	Communion flagons, and alms-basin. St. Paul's Church, Exeter.
Ditto	 Italic capitals, in irregular shield, as in 1755-6	Small tumbler cups. Octavius Morgan, Esq.
Ditto	 Prince of Wales's plume above (Parker and Wakelin, goldsmiths to the Prince of Wales)	Inkstand. Soane Museum.
1759-0	 In plain oblong (Robert Rew, ent. 1754)	Large salver. Lady A. Gore-Langton.
Ditto	 In plain oblong	Set of tea-caddies in case. Lady A. Gore-Langton.
Ditto	As above in 1758-9	Helmet cup, merman handle, ornamented with strapwork. Fishmongers' Company.
Ditto	 T·W  W	

Ditto	<b>T·P</b>	In oblong, corners clipped . . . .	Epergne, with six pierced hanging baskets and a larger basket. T. W. C. Master, Esq.
Ditto		Lobed shield, as above in 1756-7 . . . .	Large tankard. All Souls' College, Oxford.
Ditto	<b>W·S</b> <b>P</b>	(Wm. Shaw and Wm. Priest, ent. Oct. 1749)	Quart tankard. W. A. T. Amherst, Esq.
Ditto		In plain oblong . . . . .	Tripod pricket altar candlesticks, ornamented with wreaths, cherubs, etc. Trinity College, Oxford.
Ditto	<b>H</b> <b>I·S</b> <b>C</b>	In lobed stamp . . . . .	Table candlesticks. T. W. C. Master, Esq.
1760-1	<b>AP</b>	(Abraham Portal) . . . . .	Two-handled cup and cover. Sir W. N. Throckmorton, Bart.
Ditto	<b>R·E</b>	(Richard Rugg, ent. 1754), smaller size letters than Robert Reu of same year	Hand candlesticks. W. W. E. Wynne, Esq.
1761-2	<b>CM</b>	Plain oblong . . . . .	Small wired basket with entwined wreaths. Earl Ducie.
Ditto	<b>C</b> <b>T·W</b> <b>W</b>	As above in 1758-9 . . . . .	Spiral fluted tea-urn on square open-work foot. Salters' Com- pany.
1762-3	<b>IM</b>	Mullet of six points between the letters, oblong stamp (Jacob Marshe, ent. April 1744)	Pint tankard. W. Cripps, Esq.
Ditto		Oblong shield, corners clipped . . . .	Communion flagon. Dursley Church, co. Glouc.
1763-4	<b>E·A</b>	Plain oblong . . . . .	Pierced cake-basket. Trinity College, Oxford.
Ditto	<b>T</b> <b>W·C</b> <b>C</b>	On a cross formée . . . . .	Gravy spoons. Hon. Soc. of Gray's Inn.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1763-4	IP EW	Two-handled racing cups and covers, vase-shaped and chased. The Duke of Cleveland.
Ditto	W·S	Communion flagon, usual pattern, given 1763. Byfield Church, co. Northants.
1764-5	H S·H	Cake-basket. Sir H. Pelly, Bart.
Ditto	B R D·H	Large salt-cellar. Sir Watkin W. Wynn, Bart.
Ditto	H E·C	Small waiter used as paten. Ickburgh Church, co. Norfolk.
Ditto	I·B W·B	Shaped coffee-pot, repoussé with scrolls and foliage. Salters' Company.
Ditto	<i>W B</i>	Heads of parish beadles' staves, bought 1765. St. Paul's Church, Covent Garden, London.
1765-6	I WV L	Cake-basket. Sir H. Pelly, Bart.
Ditto	Ⓕ	Quart tankard. All Souls' College, Oxford.
1766-7	Ditto	Pint tankards. All Souls' College, Oxford.
Ditto	Ditto	Tea-caddies. J. C. Dent, Esq.
Ditto	F·B N·D	Communion plate. Durham Cathedral.
1767-8	A·L	Plain kettle, lamp, and stand. W. A. T. Amherst, Esq.
		A cup above and mullet below, lobed escutcheon

Ditto	Ditto	Ditto	Quart tankard. Lord Tredegar.
Ditto	As above in 1766-7	As above in 1766-7	Chased and fluted pricket altar-candlesticks. Durham Cathedral.
1768-9	(John Harvey, ent. June 1739)	(John Harvey, ent. June 1739)	Fluted tea-kettle. T. W. C. Master, Esq.
Ditto	A mullet in the centre, upright oblong stamp, corners clipped	A mullet in the centre, upright oblong stamp, corners clipped	Butter-boats, gadrooned edge, handles at each end. Salters' Company.
Ditto	Whipham and Wright, as in 1758-9	Whipham and Wright, as in 1758-9	Communion plate. Croft Church, co. York.
Ditto	Richard Rugg, as in 1760-1	Richard Rugg, as in 1760-1	Salver. Sir Watkin W. Wynn, Bart.
1769-0			NOTE.—The writer has not succeeded in finding a single instance of the ☉ for 1769-0, and there is no example given in Mr. Chaffers' lists.
1770-1	John Harvey, as in 1768-9	John Harvey, as in 1768-9	Soup tureen and cover. Hon. Soc. of Middle Temple.
Ditto	Mullet in the centre, as above in 1768-9	Mullet in the centre, as above in 1768-9	Set of dinner plates. Lord Bathurst.
Ditto			Waiters with shaped and gadrooned edges. Earl Ducie.
1771-2	W. Plummer, as in 1758-9	W. Plummer, as in 1758-9	Pierced and repoussé cake-basket. Earl Ducie.
Ditto	Plain oblong	Plain oblong	Epergne, with pierced hanging baskets. W. A. T. Amherst, Esq.
Ditto	Plain oblong	Plain oblong	Candlesticks like Corinthian columns. Merchant Taylors' Company.
Ditto	Plain oblong, corners clipped	Plain oblong, corners clipped	Goblet-shaped communion cup and paten. Exeter Cathedral.
1772-3	In lobed escutcheon	In lobed escutcheon	Muffineer. Prof. A. H. Church.
	D	D	

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1772-3	CW	Large two-handled cup and cover, with dragon handles, fluted stem, wreaths, cover surmounted by statuette. Mansion House, London.
Ditto	Plain oblong, corners clipped . . . . .	Set of candlesticks with gadrooned ornament on feet. W. A. T. Amherst, Esq.
Ditto	In square. . . . .	Snuffers. W. A. T. Amherst, Esq.
1773-4	IP EW	Parker and Wakelin, as in 1759-0 . . . . .
Ditto	CW	Plain oblong . . . . .
Ditto	W·P	W. Plummer, as in 1758-9 . . . . .
Ditto	I·K	Plain tumbler, with belt round middle, fitted into a stand. Berkeley Castle.
Ditto	SC IC	Set of dinner plates. Lord Harlech.
1774-5	WV	Open-work (vine pattern) sugar-basket. W. Cripps, Esq.
Ditto	I·C T·H	Salver. Earl Ducie.
Ditto	S·S	Three-pronged forks. Hon. Soc. of Gray's Inn.
1775-6	I·C	Set of candlesticks ornamented with rams' heads, etc. From the Hopkinson collection. E. Waller, Esq., Farmington.
Ditto	TD	Pierced and repoussé cake-basket. J. C. Dent, Esq.
Ditto	WS	Wine strainer, beaded edge. Hon. Soc. of Gray's Inn.

Year	Initials	Description	Notes
1776-7	R·I I·S	Set of salvers.	ALPHABET XVIII.—1776 to 1795. Sir H. Pelly, Bart.
Ditto	H C·A G	In lobed escutcheon	Claret jugs, festoons and medallions for ornament. Also a salver, with beaded edge. Clothworkers' Company.
1777-8	WS	In plain oblong	Small communion cup. Gloucester Cathedral.
Ditto	H C·A G	In lobed escutcheon	Inkstand. Rev. C. Orlando Kenyon.
Ditto	CW	In plain oblong	Communion plate. Coln St. Aldwyn's Church, co. Glouc.
1778-9	I·C T·H	As above in 1774-5	Shaped waiter with beaded edge, ornamented with festoons and rams' heads. W. Eddkins, Esq.
1779-0	BD	In plain oval	Large bread basket, shaped as a shell. Dowager Countess of Mount Edgecumbe.
1780-1	I·W W·T	Under Prince of Wales's plume (Wakelin and Taylor, 1776-92)	Plain kettle, lamp and stand. Sold at Christie and Mansons's, 1876.
Ditto	I·S	In lobed escutcheon (John Scofield, ent. Jan. 1778)	Candlesticks. J. C. Dent, Esq. (This maker produced a great number of candlesticks and much other plate.)
1781-2	IB	In square	Snuffers. W. A. T. Amherst, Esq.
Ditto	DS RS	In square	Pair of large tankards. Trinity College, Oxford.
1782-3	Ditto	Ditto	Chased salver. Trinity House.
Ditto	Ditto	Ditto	Flat tankard. All Souls' College, Oxford.
Ditto		Ditto	Small two-handled tray. W. W. E. Wynne, Esq.
1783-4	.	.	Monteith, fixed rim and no handles. Berkeley Castle.

DATE.	MARKERS' MARKS.	ARTICLE AND OWNER.
1784-5	<i>SS</i>	Gravy spoons, feather-edged. W. Cripps, Esq. (This maker made many spoons.)
Ditto	SW	Very small tea-spoons. King's head mark in intaglio. W. Cripps, Esq.
1785-6	TD	Oviform communion cup. Old Shoreham Church, co. Sussex.
Ditto	R·C	Spoons. Lord Tredegar. (This maker made many spoons.)
Ditto	<i>HC B</i>	Paten, dated 1785. Gateshead Church.
Ditto	IL	Large tankard, ex dono Dilke. Trinity College, Oxford.
Ditto	I·S	Candlesticks. Earl Bathurst.
Ditto	<i>SS</i>	Set of desert-spoons, feather edged. W. Cripps, Esq.
1786-7	Ditto	<small>NOTE.—All the above specimens of this year have the King's head in intaglio.</small>
Ditto	I·H	Oval pointed tea-urn, pointed handles. Late Miss Ker-Porter.
1787-8	HG	Bread basket. W. W. E. Wynne, Esq.
1788-9	HC	Barge-master's badge. Clothworkers' Company.
Ditto	I·C TH	Oval pointed boat-shaped salts, with handles at each end. E. Waller, Esq.
1789-0	Ditto	Salver. J. C. Dent, Esq.
Ditto	<i>HC B</i>	Oval salver, with handles. W. A. T. Amherst, Esq.
1790-1	W·P I·P	Small plain communion cup. St. Paul's Church, Covent Garden, London. Small stand, with festoons and medallions. Earl Ducie.

Ditto				Oval waiter or teapot stand. Late Miss Ker-Porter.
1791-2	<b>WV</b> <b>R·H</b>	In plain oblong In plain oval	. . . . .	Plain circular sugar-basin, on square foot, two pointed handles of the period. Berkeley Castle.
Ditto	<b>W·A</b>	In plain oblong	. . . . .	Oval pointed boat-shaped salt-cellars. W. Cripps, Esq.
Ditto	<b>HG</b>	Ditto	. . . . .	Oval waiter or tea-pot stand. Ravensworth Castle.
Ditto	<b>PB</b> <b>AB</b>	Ditto	. . . . .	Oval pointed boat-shaped sugar-basin. W. Cripps, Esq.
Ditto	<b>HC</b>	Henry Chawner, as in 1788-9.	. . . . .	Ewer. Sir H. Pelly, Bart.
1792-3	Ditto	Ditto	. . . . .	Fluted baptismal basin. St. Margaret's Church, Westminster.
Ditto	<b>I·K</b>	In plain oblong	. . . . .	Plain communion cup. Bagendon Church, co. Glouc.
Ditto	<b>I·S</b>	John Scofield, as in 1780-1	. . . . .	Fluted oval tea-pot (Rundell and Bridge). Lord Tredegar.
Ditto	<b>P·S</b>	In plain oblong	. . . . .	Plain cream-jugs. Lord Tredegar.
Ditto	<b>RS</b>	In plain square	. . . . .	Large and also smaller candlesticks on square bases. Salters' Company.
1793-4	<b>IM</b>	In plain oval	. . . . .	Small plain paten, given 1793. Marston Meysey Church, co. Wilts.
1794-5	<b>W·P</b> <b>I·P</b>	Pitts and Preedy, as in 1790-1	. . . . .	Epergne and plateau. Mercers' Company.
1795-6	Ditto	Ditto	. . . . .	Inkstand. Trinity House.
Ditto	<b>I·S</b>	John Scofield, as in 1780-1	. . . . .	Very fine Wedgwood shaped two-handled vases and covers (see engraving, p. 301). Merchant Taylors' Company.
Ditto	<b>IT</b>	In plain square	. . . . .	Coffee-pot. Lord Harlech.
1796-7	<b>I·S</b>	John Scofield, as in 1780-1	. . . . .	Oval tea-pot and stand (bought of Rundell and Bridge). Miss Harrison.
1797-8	Ditto	Ditto	. . . . .	Tea-pot stand. W. W. E. Wynne, Esq.

ALPHABET XIX.—1796 to 1800.

DATE.	MAKERS' MARKS.	ARTICLE AND OWNER.
1797-8	R.H. D.H.	Large shaped and gadrooned dish for fish. Rev. T. Staniforth.
1798-9	G.S.	Table-spoons. Royal North Gloucester Militia.
Ditto	R.C.	Table-spoons. Royal North Gloucester Militia. (This maker made a great number of spoons and forks.)
Ditto	J.C.	Fish-slice. Royal North Gloucester Militia.
Ditto	I.W. R.G.	Oval pointed soup tureen with handles. Lord Tredegar.
1799-0	I.R.	Communion plate. South Cerney Church, co. Glouc.
Ditto	W.E. W.F.	Soup-ladle. Royal North Gloucester Militia. (This firm made many spoons and forks.)
1800-1	I.B.	Table forks. W. Cripps, Esq.
Ditto	P.B. A.B. W.B.	Pair of small beaker cups. J. C. Dent, Esq.

## APPENDIX B.



IMPROVED

### TABLES OF THE DATE-LETTERS

USED BY ALL THE

ENGLISH, SCOTCH, AND IRISH ASSAY HALLS,

FROM THE EARLIEST TIMES.

---

NOTE.—It must be observed that the following tables of marks should be consulted by the light of the chapters that relate to them; and it is thought better to refer the reader to those chapters, and especially to the tabular sheet appended to each, than to encumber the tables now to be given with a number of minute notes. For example, the tables give the marks as they are found on silver plate, and on gold plate until quite recently; but the marks now used to distinguish gold plate may be seen at a glance in the tabular sheets given at page 59 for London plate, and at pages 117, 132, 133, 150, 159, for Provincial, Scotch, and Irish gold wares respectively.

## CHARACTERS OF THE ALPHABETS OF DATE-LETTERS

USED BY GOLDSMITHS' COMPANY OF LONDON.



- I. 1438 to 1458.—Lombardic, simple.
- II. 1458 to 1478.— Ditto, external cusps.
- III. 1478 to 1498.— Ditto, double cusps.
- IV. 1498 to 1518.—Black letter, small.
- V. 1518 to 1538.—Lombardic.
- VI. 1538 to 1558.—Roman letter, and other capitals.
- VII. 1558 to 1578.—Black letter, small.
- VIII. 1578 to 1598.—Roman letter, capitals.
- IX. 1598 to 1618.—Lombardic, external cusps.
- X. 1618 to 1638.—Italic letter, small.
- XI. 1638 to 1658.—Court hand.
- XII. 1658 to 1678.—Black letter, capitals.
- XIII. 1678 to 1696.— Ditto, small.
- XIV. 1696 to 1716.—Court hand.
- XV. 1716 to 1736.—Roman letter, capitals.
- XVI. 1736 to 1756.— Ditto, small.
- XVII. 1756 to 1776.—Old English or black letter, capitals.
- XVIII. 1776 to 1796.—Roman letter, small.
- XIX. 1796 to 1816.— Ditto, capitals.
- XX. 1816 to 1836.— Ditto, small.
- XXI. 1836 to 1856.—Old English or Black letter, capitals.
- XXII. 1856 to 1876.— Ditto, small.
- XXIII. 1876 to 1896.—Roman letter, capitals.

---

The form of the leopard's head crowned, and of the lion passant, afford such material aid in determining the date of a piece of plate, and in enabling the letters of one alphabet to be readily distinguished from those of another, that engravings have been given of those marks at the foot of each alphabet. The Old English **S** of 1695 may by their aid be instantly distinguished from the same letter in Alphabet VII., the Roman capitals of Alphabet VIII. from those of Alphabet XV., and so on. It will be seen that in this way the addition of the leopard's head and lion's head erased render any small and accidental inaccuracies in the letters and their shields of comparatively little importance.

I.		II.		III.		IV.	
	HY. VI. 1438-9		1458-9		1478-9		1498-9
	1439-0		1459-0		1479-0		1499-0
	1440-1		1460-1		1480-1		1500-1
	1441-2		ED. IV. 1461-2		1481-2		1501-2
	1442-3		1462-3		1482-3		1502-3
	1443-4		1463-4		RI. III. 1483-4		1503-4
	1444-5		1464-5		1484-5		1504-5
	1445-6		1465-6		HY. VII. 1485-6		1505-6
	1446-7		1466-7		1486-7		1506-7
	1447-8		1467-8		1487-8		1507-8
	1448-9		1468-9		1488-9		1508-9
	1449-0		1469-0		1489-0		HY. VIII. 1509-0
	1450-1		1470-1		1490-1		1510-1
	1451-2		1471-2		1491-2		1511-2
	1452-3		1472-3		1492-3		1512-3
	1453-4		1473-4		1493-4		1513-4
	1454-5		1474-5		1494-5		1514-5
	1455-6		1475-6		1495-6		1515-6
	1456-7		1476-7		1496-7		1516-7
	1457-8		1477-8		1497-8		1517-8
		As before.		As before.		As before.	
MARKS.							
1. Leopard's head crowned.		2. Maker's mark.		3. Date letter.			

V.		VI.		VII.		VIII.	
	1518-9		1538-9		ELIZAB. 1558-9		1578-9
	1519-0		1539-0		1559-0		1579-0
	1520-1		1540-1		1560-1		1580-1
	1521-2		1541-2		1561-2		1581-2
	1522-3		1542-3		1562-3		1582-3
	1523-4		1543-4		1563-4		1583-4
	1524-5		1544-5		1564-5		1584-5
	1525-6		1545-6		1565-6		1585-6
	1526-7		1546-7		1566-7		1586-7
	1527-8		ED. VI. 1547-8		1567-8		1587-8
	1528-9		1548-9		1568-9		1588-9
	1529-0		1549-0		1569-0		1589-0
	1530-1		1550-1		1570-1		1590-1
	1531-2		1551-2		1571-2		1591-2
	1532-3		1552-3		1572-3		1592-3
	1533-4		MARY. 1553-4		1573-4		1593-4
	1534-5		1554-5		1574-5		1594-5
	1535-6		1555-6		1575-6		1595-6
	1536-7		1556-7		1576-7		1596-7
	1537-8		1557-8		1577-8		1597-8
As before.		1545 1552				As before.	

MARKS.

1. Leopard's head crowned. 2. Maker's mark. 3. Date letter. 4. Lion passant (from 1545).  
 NOTE.—The Date letter was first put in a regular escutcheon in 1561.

IX.		X.		XI.		XII.	
	1598-9		1618-9		1638-9		1658-9
	1599-0		1619-0		1639-0		1659-0
	1600-1		1620-1		1640-1		CHAS. II. 1660-1
	1601-2		1621-2		1641-2		1661-2
	1602-3		1622-3		1642-3		1662-3
	JAMES I. 1603-4		1623-4		1643-4		1663-4
	1604-5		1624-5		1644-5		1664-5
	1605-6		CHAS. I. 1625-6		1645-6		1665-6
	1606-7		1626-7		1646-7		1666-7
	1607-8		1627-8		1647-8		1667-8
	1608-9		1628-9		1648-9		1668-9
	1609-0		1629-0		CMWLTH. 1649-0		1669-0
	1610-1		1630-1		1650-1		1670-1
	1611-2		1631-2		1651-2		1671-2
	1612-3		1632-3		1652-3		1672-3
	1613-4		1633-4		1653-4		1673-4
	1614-5		1634-5		1654-5		1674-5
	1615-6		1635-6		1655-6		1675-6
	1616-7		1636-7		1656-7		1676-7
	1617-8		1637-8		1657-8		1677-8
				As before.			

MARKS.

1. Leopard's head crowned. 2. Maker's mark. 3. Date letter. 4. Lion passant.

XIII.		XIV.		XV.		XVI.	
	1678-9		1696-7 Mar. to May		1716-7		1736-7
	1679-0		1697-8		1717-8		1737-8
	1680-1		1698-9		1718-9		1738-9
	1681-2		1699-0		1719-0		1739-0
	1682-3		1700-1		1720-1		1740-1
	1683-4		1701-2		1721-2		1741-2
	1684-5		ANNE. 1702-3		1722-3		1742-3
	JAMES II. 1685-6		1703-4		1723-4		1743-4
	1686-7		1704-5		1724-5		1744-5
	1687-8		1705-6		1725-6		1745-6
	1688-9		1706-7		1726-7		1746-7
	1689-0		1707-8		GEO. II. 1727-8		1747-8
	1690-1		1708-9		1728-9		1748-9
	1691-2		1709-0		1729-0		1749-0
	1692-3		1710-1		1730-1		1750-1
	1693-4		1711-2		1731-2		1751-2
	1694-5		1712-3		1732-3		1752-3
	WM. III. 1695-6		1713-4		1733-4		1753-4
	1696-7 May to Mar.		GEO. I. 1714-5		1734-5		1754-5
.....			1715-6		1735-6		1755-6
				*			

## MARKS.

1. Leopard's head crowned. 2. Maker's mark. 3. Date letter. 4. Lion passant.

NOTE.—From March, 1696, to June, 1720, Britannia and Lion's head erased substituted for the Leopard's head crowned and the Lion passant, on silver.

\* From 1716-1720 as before. From 1720-1729 the punches are of uncertain shape; some look like old damaged punches of before 1697 brought again into use. From 1729-1739 the punches were a plain oblong rectangle for the lion passant, and a plain angular heraldic shield for the leopard's head crowned.

XVII.		XVIII.		XIX.		XX.	
	1756-7		1776-7		1796-7		1816-7
	1757-8		1777-8		1797-8		1817-8
	1758-9		1778-9		1798-9		1818-9
	1759-0		1779-0		1799-0		1819-0
	GEO. III. 1760-1		1780-1		1800-1		GEO. IV. 1820-1
	1761-2		1781-2		1801-2		1821-2
	1762-3		1782-3		1802-3		1822-3
	1763-4		1783-4		1803-4		1823-4
	1764-5		1784-5		1804-5		1824-5
	1765-6		1785-6		1805-6		1825-6
	1766-7		1786-7		1806-7		1826-7
	1767-8		1787-8		1807-8		1827-8
	1768-9		1788-9		1808-9		1828-9
	1769-0		1789-0		1809-0		1829-0
	1770-1		1790-1		1810-1		WM. IV. 1830-1
	1771-2		1791-2		1811-2		1831-2
	1772-3		1792-3		1812-3		1832-3
	1773-4		1793-4		1813-4		1833-4
	1774-5		1794-5		1814-5		1834-5
	1775-6		1795-6		1815-6		1835-6
		As before.		As before.			

MARKS.

1. Leopard's head crowned. 2. Maker's mark. 3. Date letter. 4. Lion passant.  
And (from 1784) 5. Sovereign's head.

NOTE.—The leopard's head is without a crown after 1823.

XXI.		XXII.		XXIII.	
	1836-7 VICT.		1856-7		1876-7
	1837-8		1857-8		1877-8
	1838-9		1858-9		1878-9
	1839-0		1859-0		1879-0
	1840-1		1860-1		1880-1
	1841-2		1861-2		
	1842-3		1862-3		
	1843-4		1863-4		
	1844-5		1864-5		
	1845-6		1865-6		
	1846-7		1866-7		
	1847-8		1867-8		
	1848-9		1868-9		
	1849-0		1869-0		
	1850-1		1870-1		
	1851-2		1871-2		
	1852-3		1872-3		
	1853-4		1873-4		
	1854-5		1874-5		
	1855-6		1875-6		
As before.		As before.		As before.	

## NOTE.

Since 1697, if not earlier, the London marks have been of several sizes so as to suit large and small articles, and whilst the largest size of punch bears the marks as they are here given, the smaller sizes often have the letter, lion passant, or other mark, on a plain square or oblong with the corners slightly cut off; sometimes, however, they are a small edition of the full-sized marks.

## MARKS.

1. Leopard's head.
2. Maker's mark.
3. Date letter.
4. Lion passant.
5. Sovereign's head.

	1558-9		1583-4		1608-9		1633-4
	1559-0		1584-5		1609-0		1634-5
	1560-1		1585-6		1610-1		1635-6
	1561-2		1586-7		1611-2		1636-7
	1562-3		1587-8		1612-3		1637-8
	1563-4		1588-9		1613-4		1638-9
	1564-5		1589-0		1614-5		1639-0
	1565-6		1590-1		1615-6		1640-1
	1566-7		1591-2		1616-7		1641-2
<b>K</b>	1567-8		1592-3		1617-8		1642-3
	1568-9		1593-4		1618-9		1643-4
	1569-0		1594-5		1619-0		1644-5
	1570-1		1595-6		1620-1		1645-6
	1571-2		1596-7		1621-2		1646-7
	1572-3		1597-8		1622-3		1647-8
<b>Q</b>	1573-4		1598-9		1623-4		1648-9
<b>R</b>	1574-5		1599-0		1624-5		1649-0
	1575-6		1600-1		1625-6		1650-1
	1576-7		1601-2		1626-7		1651-2
	1577-8		1602-3		1627-8		1652-3
	1578-9		1603-4		1628-9		1653-4
	1579-0		1604-5		1629-0		1654-5
	1580-1		1605-6		1630-1		1655-6
	1581-2		1606-7		1631-2		1656-7
	1582-3		1607-8		1632-3		1657-8

MARKS.

1. Old York mark (see page 117).

2. Maker's mark.

3. Date letter.

	1658-9		1683-4
	1659-0		1684-5
	1660-1		1685-6
	1661-2		1686-7
	1662-3		1687-8
	1663-4		1688-9
	1664-5		1689-0
	1665-6		1690-1
	1666-7		1691-2
	1667-8		1692-3
	1668-9		1693-4
	1669-0		1694-5
	1670-1		1695-6
	1671-2		1696-7
	1672-3		
	1673-4		
	1674-5		
	1675-6		
	1676-7		
	1677-8		
	1678-9		
	1679-0		
	1680-1		
	1681-2		
	1682-3		

MARKS.

1. Old York mark (see page 117).      2. Maker's mark.      3. Date letter.

APP. B.] OLD NORWICH DATE LETTERS, PRIOR TO 1701. 405

	1564-5	1584-5	1604-5		1624-5
<b>B</b>	1565-6	1585-6	1605-6		1625-6
<b>C</b>	1566-7	1586-7	1606-7		1626-7
<b>D</b>	1567-8	1587-8	1607-8		1627-8
<b>E</b>	1568-9	1588-9	1608-9		1628-9
	1569-0	1589-0	1609-0		1629-0
	1570-1	1590-1	1610-1		1630-1
	1571-2	1591-2	1611-2		1631-2
	1572-3	1592-3	1612-3		1632-3
	1573-4	1593-4	1613-4		1633-4
	1574-5	1594-5	1614-5		1634-5
	1575-6	1595-6	1615-6		1635-6
	1576-7	1596-7	1616-7		1636-7
	1577-8	1597-8	1617-8		1637-8
	1578-9	1598-9	1618-9		1638-9
	1579-0	1599-0	1619-0		1639-0
	1580-1	1600-1	1620-1		1640-1
	1581-2	1601-2	1621-2		1641-2
	1582-3	1602-3	1622-3		1642-3
	1583-4	1603-4	1623-4		1643-4

MARKS.

1. Norwich mark (see page 117).

2. Maker's mark.

3. Date letter.

4. Double seeded rose crowned.

NOTE.—This fourth mark is found in 1632-34-36-40, but not on the early Elizabethan specimens.

406 OLD NORWICH DATE LETTERS, PRIOR TO 1701. [APP. B.]

1644-5	1664-5	1684-5	
1645-6	1665-6	1685-6	
1646-7	1666-7	1686-7	<b>OLD CHESTER DATE LETTERS, 1689-1697.</b>
1647-8	1667-8	1687-8	
1648-9	1668-9	1688-9	
1649-0	1669-0	1689-0	
1650-1	1670-1	1690-1	<b>B</b> 1690-1
1651-2	1671-2	1691-2	<b>C</b> 1691-2
1652-3	1672-3	1692-3	<b>D</b> 1692-3
1653-4	1673-4	1693-4	<b>E</b> 1693-4
1654-5	1674-5	1694-5	<b>F</b> 1694-5
1655-6	1675-6	1695-6	<b>G</b> 1695-6
1656-7	1676-7	1696-7	<b>H</b> 1696-7
1657-8	1677-8		<b>I</b> 1697-8
1658-9	1678-9		
1659-0	1679-0		
1660-1	1680-1		
1661-2	1681-2		
1662-3	1682-3		
1663-4	1683-4		



MARKS.

1. City arms—3 lions pass. dim., impaled with 3 garbs, also dim.
2. City crest — a sword erect.
3. Maker's mark.
4. Date letter (character of alphabet unknown).

MARKS.

1. Norwich mark (see page 117).
2. Maker's mark.
3. Date letter.

NOTE.—Some specimens of this period bear a rose-sprig and a crown on separate stamps; others a seeded rose and a crown on separate stamps; others again a seeded rose crowned, in addition to the above three marks.

Ⓐ	1787-8	Ⓐ	1812-3	Ⓐ	1837-8	<p>REMARKS.</p> <p>In consequence of the loss of the Assay Office books, and the small amount of plate stamped at York, it is impossible to give alphabets for the interval between 1701 and 1787. Roman capitals of large size were used from 1701 to 1726, coupled with the marks for Britannia standard plate till 1720. The office did not work continuously, and seems to have ceased to assay about 1847, though plate was occasionally stamped until 1856.</p>
B	1788-9	b	1813-4	B	1838-9	
C	1789-0	c	1814-5	C	1839-0	
D	1790-1	d	1815-6	D	1840-1	
E	1791-2	e	1816-7	E	1841-2	
F	1792-3	f	1817-8	F	1842-3	
G	1793-4	g	1818-9	G	1843-4	
H	1794-5	h	1819-0	H	1844-5	
I	1795-6	i	1820-1	I	1845-6	
K	1796-7	k	1821-2	K	1846-7	
L	1797-8	l	1822-3	L	1847-8	
M	1798-9	m	1823-4	M	1848-9	
N	1799-0	n	1824-5	N	1849-0	
O	1800-1	o	1825-6	O	1850-1	
P	1801-2	p	1826-7	P	1851-2	
Q	1802-3	q	1827-8	Q	1852-3	
R	1803-4	r	1828-9	R	1853-4	
S	1804-5	s	1829-0	S	1854-5	
T	1805-6	t	1830-1	T	1855-6	
U	1806-7	u	1831-2	U	1856-7	
V	1807-8	v	1832-3			
W	1808-9	w	1833-4			
X	1809-0	x	1834-5			
Y	1810-1	y	1835-6			
Z	1811-2	z	1836-7			

MARKS, 1787—1856.

1. Modern York mark (see page 132). 2. Leopard's head crowned. 3. Maker's mark.  
 4. Date letter. 5. Lion passant. And (from 1784) 6. Sovereign's head.

	1701-2	a	1725-6	A	1749-0	A	1773-4
	1702-3	b	1726-7	B	1750-1	B	1774-5
C	1703-4	c	1727-8	C	1751-2	C	1775-6
	1704-5	d	1728-9	D	1752-3	D	1776-7
E	1705-6		1729-0	E	1753-4	E	1777-8
	1706-7		1730-1	F	1754-5	F	1778-9
G	1707-8	g	1731-2	G	1755-6	G	1779-0
H	1708-9	h	1732-3	H	1756-7	H	1780-1
	1709-0	i	1733-4	I	1757-8	I	1781-2
	1710-1	k	1734-5	K	1758-9	I	1782-3
L	1711-2	l	1735-6	L	1759-0	K	1783-4
	1712-3	m	1736-7	M	1760-1	L	1784-5
N	1713-4	n	1737-8	N	1761-2	M	1785-6
	1714-5	o	1738-9	O	1762-3	N	1786-7
P	1715-6	p	1739-0	P	1763-4	O	1787-8
Q	1716-7	q	1740-1	Q	1764-5	P	1788-9
	1717-8		1741-2	R	1765-6	q	1789-0
	1718-9	s	1742-3	S	1766-7	r	1790-1
T	1719-0	t	1743-4	T	1767-8	f	1791-2
	1720-1	u	1744-5	U	1768-9	t	1792-3
W	1721-2	w	1745-6	W	1769-0	u	1793-4
X	1722-3	x	1746-7	X	1770-1	w	1794-5
Y	1723-4	y	1747-8	Y	1771-2	x	1795-6
Z	1724-5		1748-9	Z	1772-3	y	1796-7

MARKS.

1. Modern Exeter mark (see page 132). 2. Leopard's head crowned. 3. Maker's mark.  
4. Date letter. 5. Lion passant. And (from 1784) 6. Sovereign's head.  
NOTE.—From 1701 till 1720, Britannia and Lion's head erased instead of the Leopard's head crowned and Lion passant, on silver.

<b>A</b>	1797-8	<b>a</b>	1817-8	<b>A</b>	1837-8	<b>A</b>	1857-8
<b>B</b>	1798-9	<b>b</b>	1818-9	<b>B</b>	1838-9	<b>B</b>	1858-9
<b>C</b>	1799-0	<b>c</b>	1819-0	<b>C</b>	1839-0	<b>C</b>	1859-0
<b>D</b>	1800-1	<b>d</b>	1820-1	<b>D</b>	1840-1	<b>D</b>	1860-1
<b>E</b>	1801-2	<b>e</b>	1821-2	<b>E</b>	1841-2	<b>E</b>	1861-2
<b>F</b>	1802-3	<b>f</b>	1822-3	<b>F</b>	1842-3	<b>F</b>	1862-3
<b>G</b>	1803-4	<b>g</b>	1823-4	<b>G</b>	1843-4	<b>G</b>	1863-4
<b>H</b>	1804-5	<b>h</b>	1824-5	<b>H</b>	1844-5	<b>H</b>	1864-5
<b>I</b>	1805-6	<b>i</b>	1825-6	<b>I</b>	1845-6	<b>I</b>	1865-6
<b>K</b>	1806-7	<b>k</b>	1826-7	<b>K</b>	1846-7	<b>K</b>	1866-7
<b>L</b>	1807-8	<b>l</b>	1827-8	<b>L</b>	1847-8	<b>L</b>	1867-8
<b>M</b>	1808-9	<b>m</b>	1828-9	<b>M</b>	1848-9	<b>M</b>	1868-9
<b>N</b>	1809-0	<b>n</b>	1829-0	<b>N</b>	1849-0	<b>N</b>	1869-0
<b>O</b>	1810-1	<b>o</b>	1830-1	<b>O</b>	1850-1	<b>O</b>	1870-1
<b>P</b>	1811-2	<b>p</b>	1831-2	<b>P</b>	1851-2	<b>P</b>	1871-2
<b>Q</b>	1812-3	<b>q</b>	1832-3	<b>Q</b>	1852-3	<b>Q</b>	1872-3
<b>R</b>	1813-4	<b>r</b>	1833-4	<b>R</b>	1853-4	<b>R</b>	1873-4
<b>S</b>	1814-5	<b>s</b>	1834-5	<b>S</b>	1854-5	<b>S</b>	1874-5
<b>T</b>	1815-6	<b>t</b>	1835-6	<b>T</b>	1855-6	<b>T</b>	1875-6
<b>U</b>	1816-7	<b>u</b>	1836-7	<b>U</b>	1856-7	<b>U</b>	1876-7

## MARKS.

1. Modern Exeter mark (see page 132).  
3. Date letter.

4. Lion passant.

2. Maker's mark.  
5. Sovereign's head.

	1701-2		1726-7		1752-3		1776-7
	1702-3	<i>B</i>	1727-8	B	1753-4	b	1777-8
	1703-4	<i>C</i>	1728-9	C	1754-5	c	1778-9
	1704-5	<i>D</i>	1729-0	D	1755-6	d	1779-0
	1705-6	<i>E</i>	1730-1	E	1756-7	e	1780-1
	1706-7	<i>F</i>	1731-2	F	1757-8	f	1781-2
	1707-8	<i>G</i>	1732-3	G	1758-9	g	1782-3
	1708-9	<i>H</i>	1733-4	H	1759-0	h	1783-4
	1709-0	<i>I</i>	1734-5	I	1760-1	i	1784-5
	1710-1	<i>J</i>	1735-6	J	1761-2	k	1785-6
	1711-2	<i>K</i>	1736-7	K	1762-3	l	1786-7
	1712-3	<i>L</i>	1737-8	L	1763-4	m	1787-8
	1713-4	<i>M</i>	1738-9	M	1764-5	n	1788-9
	1714-5	<i>N</i>	1739-0	N	1765-6	o	1789-0
	1715-6	<i>O</i>	1740-1	O	1766-7	p	1790-1
	1716-7	<i>P</i>	1741-2	P	1767-8	q	1791-2
	1717-8	<i>Q</i>	1742-3	Q	1768-9	r	1792-3
	1718-9	<i>R</i>	1743-4		1769-0	s	1793-4
	1719-0	<i>S</i>	1744-5	S	1770-1	t	1794-5
	1720-1	<i>T</i>	1745-6		1771-2	u	1795-6
	1721-2	<i>U</i>	1746-7	U	1772-3	v	1796-7
	1722-3	<i>V</i>	1747-8	V	1773-4		
	1723-4	<i>W</i>	1748-9	W	1774-5		
	1724-5	<i>X</i>	1749-0	X	1775-6		
	1725-6	<i>Y</i>	1750-1				
		<i>Z</i>	1751-2				

## MARKS.

1. Chester mark (see page 132).    2. Leopard's head crowned.    3. Maker's mark.  
4. Date letter.    5. Lion passant.    And (from 1784) 6. Sovereign's head.

NOTE.—From 1701 till 1720, Britannia and Lion's head erased instead of the Leopard's head crowned and Lion passant, on silver.

<b>A</b>	1797-8	<b>A</b>	1818-9	<b>A</b>	1839-0	<b>a</b>	1864-5
<b>B</b>	1798-9	<b>B</b>	1819-0	<b>B</b>	1840-1	<b>b</b>	1865-6
<b>C</b>	1799-0	<b>C</b>	1820-1	<b>C</b>	1841-2	<b>c</b>	1866-7
<b>D</b>	1800-1	<b>D</b>	1821-2	<b>D</b>	1842-3	<b>d</b>	1867-8
<b>E</b>	1801-2	<b>E</b>	1822-3	<b>E</b>	1843-4	<b>e</b>	1868-9
<b>F</b>	1802-3	<b>F</b>	1823-4	<b>F</b>	1844-5	<b>f</b>	1869-0
<b>G</b>	1803-4	<b>G</b>	1824-5	<b>G</b>	1845-6	<b>g</b>	1870-1
<b>H</b>	1804-5	<b>H</b>	1825-6	<b>H</b>	1846-7	<b>h</b>	1871-2
<b>I</b>	1805-6	<b>I</b>	1826-7	<b>I</b>	1847-8	<b>i</b>	1872-3
<b>K</b>	1806-7	<b>K</b>	1827-8	<b>K</b>	1848-9	<b>k</b>	1873-4
<b>L</b>	1807-8	<b>L</b>	1828-9	<b>L</b>	1849-0	<b>l</b>	1874-5
<b>M</b>	1808-9	<b>M</b>	1829-0	<b>M</b>	1850-1	<b>m</b>	1875-6
<b>N</b>	1809-0	<b>N</b>	1830-1	<b>N</b>	1851-2	<b>n</b>	1876-7
<b>O</b>	1810-1	<b>O</b>	1831-2	<b>O</b>	1852-3	<b>o</b>	1877-8
<b>P</b>	1811-2	<b>P</b>	1832-3	<b>P</b>	1853-4	<b>p</b>	1878-9
<b>Q</b>	1812-3	<b>Q</b>	1833-4	<b>Q</b>	1854-5	<b>q</b>	1879-0
<b>R</b>	1813-4	<b>R</b>	1834-5	<b>R</b>	1855-6		
<b>S</b>	1814-5	<b>S</b>	1835-6	<b>S</b>	1856-7		
<b>T</b>	1815-6	<b>T</b>	1836-7	<b>T</b>	1857-8		
<b>U</b>	1816-7	<b>U</b>	1837-8	<b>U</b>	1858-9		
<b>V</b>	1817-8	<b>V</b>	1838-9	<b>V</b>	1859-0		
				<b>W</b>	1860-1		
				<b>£</b>	1861-2		
				<b>D</b>	1862-3		
				<b>Z</b>	1863-4		

MARKS.

1. Chester mark (see page 132).      2. Leopard's head crowned (till 1839).  
 3. Maker's mark.      4. Date letter.      5. Lion passant.      6. Sovereign's head.

	1702-3	A	1721-2*		1740-1	<i>A</i>	1759-0
	1703-4	B	1722-3	B	1741-2	<i>B</i>	1760-1
	1704-5	C	1723-4	C	1742-3		1769-0
	1705-6	D	1724-5	D	1743-4	<i>D</i>	1770-1
	1706-7	E	1725-6	E	1744-5		1771-2
	1707-8	F	1726-7	F	1745-6	<i>F</i>	1772-3
	1708-9	G	1727-8	G	1746-7		1773-4
	1709-0	H	1728-9	H	1747-8		1774-5
	1710-1	I	1729-0		1748-9	I	1775-6
	1711-2	K	1730-1	K	1749-0	K	1776-7
M	1712-3	L	1731-2	L	1750-1	L	1777-8
	1713-4	M	1732-3	M	1751-2	M	1778-9
	1714-5	N	1733-4	N	1752-3		1779-0
	1715-6	O	1734-5		1753-4	O	1780-1
	1716-7	P	1735-6	P	1754-5	P	1781-2
P	1717-8	Q	1736-7	Q	1755-6		1782-3
	1718-9	R	1737-8	R	1756-7	R	1783-4
D	1719-0	S	1738-9	S	1757-8	S	1784-5
E	1720-1	T	1739-0	T	1758-9		1785-6
						U	1786-7
						W	1787-8
						X	1788-9
						Y	1789-0
							1790-1

## MARKS.

1. Newcastle mark (see page 133). 2. Leopard's head crowned. 3. Maker's mark.  
4. Date letter. 5. Lion passant. And (from 1784) 6. Sovereign's head.

NOTE.—1702 till 1720, Britannia and Lion's head crased instead of the Leopard's head crowned and Lion passant, on silver.

\* From 1721 to 1725 the Lion passant is found turned to the right, a most unusual circumstance.

<b>A</b>	1791-2	<b>A</b>	1815-6	<b>A</b>	1839-0	<b>a</b>	1864-5
B	1792-3	B	1816-7	B	1840-1	b	1865-6
C	1793-4	C	1817-8	C	1841-2	c	1866-7
D	1794-5	D	1818-9	D	1842-3	d	1867-8
E	1795-6	E	1819-0	E	1843-4	e	1868-9
F	1796-7	F	1820-1	F	1844-5	f	1869-0
G	1797-8	G	1821-2	G	1845-6	g	1870-1
H	1798-9	H	1822-3	H	1846-7	h	1871-2
I	1799-0	I	1823-4	I	1847-8	i	1872-3
				J	1848-9		
K	1800-1	K	1824-5	K	1849-0	k	1873-4
L	1801-2	L	1825-6	L	1850-1	l	1874-5
M	1802-3	M	1826-7	M	1851-2	m	1875-6
N	1803-4	N	1827-8	N	1852-3	n	1876-7
O	1804-5	O	1828-9	O	1853-4	o	1877-8
P	1805-6	P	1829-0	P	1854-5	p	1878-9
Q	1806-7	Q	1830-1	Q	1855-6	q	1879-0
R	1807-8	R	1831-2	R	1856-7	r	1880-1
S	1808-9	S	1832-3	S	1857-8	s	1881-2
T	1809-0	T	1833-4	T	1858-9	t	1882-3
U	1810-1	U	1834-5	U	1859-0	u	1883-4
W	1811-2	W	1835-6	W	1860-1	w	1884-5
X	1812-3	X	1836-7	X	1861-2	x	1885-6
Y	1813-4	Y	1837-8	Y	1862-3	y	1886-7
Z	1814-5	Z	1838-9	Z	1863-4	z	1887-8

MARKS.

1. Newcastle mark (see page 133).    2. Leopard's head crowned.    3. Maker's mark.  
 4. Date letter.    5. Lion passant.    6. Sovereign's head.

<b>A</b>	1773-4	<b>a</b>	1799-0	<b>A</b>	1825-6	<b>A</b>	1850-1	<b>a</b>	1875-6
<b>B</b>	1774-5	<b>b</b>	1800-1	<b>B</b>	1826-7	<b>B</b>	1851-2	<b>b</b>	1876-7
<b>C</b>	1775-6	<b>c</b>	1801-2	<b>C</b>	1827-8	<b>C</b>	1852-3	<b>c</b>	1877-8
<b>D</b>	1776-7	<b>d</b>	1802-3	<b>D</b>	1828-9	<b>D</b>	1853-4	<b>d</b>	1878-9
<b>E</b>	1777-8	<b>e</b>	1803-4	<b>E</b>	1829-0	<b>E</b>	1854-5	<b>e</b>	1879-0
<b>F</b>	1778-9	<b>f</b>	1804-5	<b>F</b>	1830-1	<b>F</b>	1855-6	<b>f</b>	1880-1
<b>G</b>	1779-0	<b>g</b>	1805-6	<b>G</b>	1831-2	<b>G</b>	1856-7	<b>g</b>	1881-2
<b>H</b>	1780-1	<b>h</b>	1806-7	<b>H</b>	1832-3	<b>H</b>	1857-8	<b>h</b>	1882-3
<b>I</b>	1781-2	<b>i</b>	1807-8	<b>I</b>	1833-4	<b>I</b>	1858-9	<b>i</b>	1883-4
<b>J</b>	1782-3	<b>j</b>	1808-9	<b>J</b>	1834-5	<b>K</b>	1859-0	<b>k</b>	1884-5
<b>K</b>	1783-4	<b>k</b>	1809-0	<b>L</b>	1835-6	<b>L</b>	1860-1	<b>l</b>	1885-6
<b>L</b>	1784-5	<b>l</b>	1810-1	<b>M</b>	1836-7	<b>M</b>	1861-2	<b>m</b>	1886-7
<b>M</b>	1785-6	<b>m</b>	1811-2	<b>N</b>	1837-8	<b>N</b>	1862-3	<b>n</b>	1887-8
<b>N</b>	1786-7	<b>n</b>	1812-3	<b>O</b>	1838-9	<b>O</b>	1863-4	<b>o</b>	1888-9
<b>O</b>	1787-8	<b>o</b>	1813-4	<b>P</b>	1839-0	<b>P</b>	1864-5	<b>p</b>	1889-0
<b>P</b>	1788-9	<b>p</b>	1814-5	<b>Q</b>	1840-1	<b>Q</b>	1865-6	<b>q</b>	1890-1
<b>Q</b>	1789-0	<b>q</b>	1815-6	<b>R</b>	1841-2	<b>R</b>	1866-7	<b>r</b>	1891-2
<b>R</b>	1790-1	<b>r</b>	1816-7	<b>S</b>	1842-3	<b>S</b>	1867-8	<b>s</b>	1892-3
<b>S</b>	1791-2	<b>s</b>	1817-8	<b>T</b>	1843-4	<b>T</b>	1868-9	<b>t</b>	1893-4
<b>T</b>	1792-3	<b>t</b>	1818-9	<b>U</b>	1844-5	<b>U</b>	1869-0	<b>u</b>	1894-5
<b>U</b>	1793-4	<b>u</b>	1819-0	<b>V</b>	1845-6	<b>V</b>	1870-1	<b>v</b>	1895-6
<b>V</b>	1794-5	<b>v</b>	1820-1	<b>W</b>	1846-7	<b>W</b>	1871-2	<b>w</b>	1896-7
<b>W</b>	1795-6	<b>w</b>	1821-2	<b>£</b>	1847-8	<b>X</b>	1872-3	<b>£</b>	1897-8
<b>X</b>	1796-7	<b>x</b>	1822-3	<b>D</b>	1848-9	<b>Y</b>	1873-4	<b>D</b>	1898-9
<b>Y</b>	1797-8	<b>y</b>	1823-4	<b>Z</b>	1849-0	<b>Z</b>	1874-5	<b>Z</b>	1899-0
<b>Z</b>	1798-9	<b>z</b>	1824-5					<b>z</b>	

## MARKS.

1. Anchor (see page 133).      2. Maker's mark.      3. Date letter.      4. Lion passant.  
And (from 1784) 5. Sovereign's head.

NOTE.—For new standard silver the figure of Britannia is used instead of the Lion passant.

 *	1773-4		1799-0		1824-5		1844-5		1868-9
	1774-5	<b>N</b>	1800-1	<b>b</b>	1825-6	<b>B</b>	1845-6	<b>B</b>	1869-0
	1775-6	<b>H</b>	1801-2	<b>c</b>	1826-7	<b>C</b>	1846-7	<b>C</b>	1870-1
	1776-7	<b>M</b>	1802-3	<b>d</b>	1827-8	<b>D</b>	1847-8	<b>D</b>	1871-2
	1777-8	<b>F</b>	1803-4	<b>e</b>	1828-9	<b>E</b>	1848-9	<b>E</b>	1872-3
	1778-9	<b>G</b>	1804-5	<b>f</b>	1829-0	<b>F</b>	1849-0	<b>F</b>	1873-4
	1779-0	<b>B</b>	1805-6	<b>g</b>	1830-1	<b>G</b>	1850-1	<b>G</b>	1874-5
	1780-1	<b>A</b>	1806-7	<b>h</b>	1831-2	<b>H</b>	1851-2	<b>H</b>	1875-6
	1781-2	<b>S</b>	1807-8	<b>k</b>	1832-3	<b>I</b>	1852-3	<b>J</b>	1876-7
	1782-3	<b>P</b>	1808-9	<b>l</b>	1833-4	<b>K</b>	1853-4	<b>K</b>	1877-8
	1783-4	<b>K</b>	1809-0	<b>m</b>	1834-5	<b>L</b>	1854-5		1878-9
	1784-5	<b>L</b>	1810-1	<b>p</b>	1835-6	<b>M</b>	1855-6		1879-0
	1785-6	<b>C</b>	1811-2	<b>q</b>	1836-7	<b>N</b>	1856-7		1880-1
	1786-7	<b>D</b>	1812-3	<b>r</b>	1837-8	<b>O</b>	1857-8		1881-2
	1787-8	<b>R</b>	1813-4	<b>s</b>	1838-9	<b>P</b>	1858-9		1882-3
	1788-9	<b>W</b>	1814-5	<b>t</b>	1839-0	<b>R</b>	1859-0		1883-4
	1789-0	<b>O</b>	1815-6	<b>u</b>	1840-1	<b>S</b>	1860-1		1884-5
	1790-1	<b>T</b>	1816-7	<b>v</b>	1841-2	<b>T</b>	1861-2		1885-6
	1791-2	<b>X</b>	1817-8	<b>X</b>	1842-3	<b>U</b>	1862-3		1886-7
	1792-3	<b>I</b>	1818-9	<b>Z</b>	1843-4	<b>V</b>	1863-4		1887-8
	1793-4	<b>V</b>	1819-0			<b>W</b>	1864-5		1888-9
	1794-5	<b>Q</b>	1820-1			<b>X</b>	1865-6		1889-0
	1795-6	<b>Y</b>	1821-2			<b>Y</b>	1866-7		1890-1
	1796-7	<b>Z</b>	1822-3			<b>Z</b>	1867-8		1891-2
	1797-8	<b>U</b>	1823-4						1892-3
	1798-9								

MARKS.

1. Crown (see page 133).      2. Maker's mark.      3. Date letter.  
 4. Lion passant. And (from 1784) 5. Sovereign's head.

NOTES.—For new standard silver the figure of Britannia is used instead of the Lion passant. The Crown and Date letter are used on the same punch, or applied as separate marks, as best suits the article to be stamped.

\* The letters of this alphabet cannot be accurately rendered in type. They closely resemble those of Alphabet XII. in the London tables, page 399, q. v.

ALPHABET I.		ALPHABET II.		ALPHABET III.		ALPHABET IV.	
	1681-2		1705-6		1730-1		1755-6
	1682-3		1706-7		1731-2		1756-7
	1683-4		1707-8		1732-3		1757-8
	1684-5		1708-9		1733-4		1758-9
	1685-6		1709-0		1734-5		1759-0
	1686-7		1710-1		1735-6		1760-1
	1687-8		1711-2		1736-7		1761-2
	1888-9		1712-3		1737-8		1762-3
	1689-0		1713-4		1738-9		1763-4
	1690-1		1714-5		1739-0		1764-5
	1691-2		1715-6		1740-1		1765-6
	1692-3		1716-7		1741-2		1766-7
	1693-4		1717-8		1742-3		1767-8
	1694-5		1718-9		1743-4		1768-9
	1695-6		1719-0		1744-5		1769-0
	1696-7		1720-1		1745-6		1770-1
	1697-8		1721-2		1746-7		1771-2
	1698-9		1722-3		1747-8		1772-3
	1699-0		1723-4		1748-9		1773-4
	1700-1		1724-5		1749-0		1774-5
	1701-2		1725-6		1750-1		1775-6
	1702-3		1726-7		1751-2		1776-7
	1703-4		1727-8		1752-3		1777-8
	1704-5		1728-9		1753-4		1778-9
			1729-0		1754-5		1779-0

## MARKS.

1. The Castle (see page 150).      2. Maker's mark.      3. Date letter.  
4. Assay Master's initials till 1759, in which year the Thistle was substituted.

\* 1682-3, also  and .      † 1716-7, also .      ‡ 1717-8, also  and .

§ 1753-4 .

ALPHABET V.		ALPHABET VI.		ALPHABET VII.		ALPHABET VIII.	
 A	1780-1	 a	1806-7	 A	1832-3	 A	1857-8
 B	1781-2	 b	1807-8	 B	1833-4	 B	1858-9
 C	1782-3	 c	1808-9	 C	1834-5	 C	1859-0
 D	1783-4	 d	1809-0	 D	1835-6	 D	1860-1
 E	1784-5	 e	1810-1	 E	1836-7	 E	1861-2
 F	1785-6	 f	1811-2	 F	1837-8	 F	1862-3
 G	1786-7	 g	1812-3	 G	1838-9	 G	1863-4
 G	1787-8	 h	1813-4	 H	1839-0	 H	1864-5
 H	1788-9	 i	1814-5	 I	1840-1	 I	1865-6
 I*	1789-0	 j	1815-6	 J	1841-2	 K	1866-7
 K	1790-1	 k	1816-7	 K	1842-3	 L	1867-8
 L	1791-2	 l	1817-8	 L	1843-4	 M	1868-9
 M	1792-3	 m	1818-9	 M	1844-5	 N	1869-0
 N	1793-4	 n	1819-0	 N	1845-6	 O	1870-1
 O	1794-5	 o	1820-1	 O	1846-7	 P	1871-2
 P	1795-6	 p	1821-2	 P	1847-8	 Q	1872-3
 Q	1796-7	 q	1822-3	 Q	1848-9	 R	1873-4
 R	1797-8	 r	1823-4	 R	1849-0	 S	1874-5
 S	1798-9	 s	1824-5	 S	1850-1	 T	1875-6
 T	1799-0	 t	1825-6	 T	1851-2	 U	1876-7
 U	1800-1	 u	1826-7	 U	1852-3	 V	1877-8
 V	1801-2	 v	1827-8	 V	1853-4	 W	1878-9
 W	1802-3	 w	1828-9	 W	1854-5	 X	1879-0
 X	1803-4	 x	1829-0	 X	1855-6	 Y	1880-1
 Y	1804-5	 y	1830-1	 Y	1856-7	 Z	1881-2
 Z	1805-6	 z	1831-2	 Z			

MARKS.

1. The Castle (see page 150).

2. Maker's mark.

3. Date letter.

4. Thistle. And (from 1784) 5. Sovereign's head.

\* 1789-0, also J.

A	1819-0	A	1845-6	A	1871-2
B	1820-1	B	1846-7	B	1872-3
C	1821-2	C	1847-8	C	1873-4
D	1822-3	D	1848-9	D	1874-5
E	1823-4	E	1849-0	E	1875-6
F	1824-5	F	1850-1	F	1876-7
G	1825-6	G	1851-2	G	1877-8
H	1826-7	H	1852-3	H	1878-9
I	1827-8	I	1853-4		1879-0
J	1828-9	J	1854-5		1880-1
K	1829-0	K	1855-6		1881-2
L	1830-1	L	1856-7		1882-3
M	1831-2	M	1857-8		1883-4
N	1832-3	N	1858-9		1884-5
O	1833-4	O	1859-0		1885-6
P	1834-5	P	1860-1		1886-7
Q	1835-6	Q	1861-2		1887-8
R	1836-7	R	1862-3		1888-9
S	1837-8	S	1863-4		1889-0
T	1838-9	T	1864-5		1890-1
U	1839-0	U	1865-6		1891-2
V	1840-1	V	1866-7		1892-3
W	1841-2	W	1867-8		1893-4
X	1842-3	X	1868-9		1894-5
Y	1843-4	Y	1869-0		1895-6
Z	1844-5	Z	1870-1		

## MARKS.

1. Tree, fish, and bell (see page 150).

4. Lion rampant.

2. Maker's mark.

5. Sovereign's head.

3. Date letter.

A	1638-9	a	1658-9		1678-9		1698-9
B	1639-0	b	1659-0		1679-0		1699-0
C	1640-1	c	1660-1		1680-1		1700-1
D	1641-2	d	1661-2		1681-2		1701-2
E	1642-3	e	1662-3		1682-3		1702-3
F	1643-4	f	1663-4		1683-4		1703-4
G	1644-5	g	1664-5		1684-5		1704-5
H	1645-6	h	1665-6		1685-6		1705-6
I	1646-7	i	1666-7		1686-7		1706-7
K	1647-8	k	1667-8		1687-8		1707-8
L	1648-9	l	1668-9		1688-9		1708-9
M	1649-0	m	1669-0		1689-0		1709-0
N	1650-1	n	1670-1		1690-1		1710-1
O	1651-2	o	1671-2		1691-2		1711-2
P	1652-3	p	1672-3		1692-3		1712-3
Q	1653-4	q	1673-4		1693-4		1713-4
R	1654-5	r	1674-5		1694-5		1714-5
S	1655-6	s	1675-6		1695-6		1715-6
T	1656-7	t	1676-7		1696-7		1716-7
U	1657-8	u	1677-8		1697-8		1717-8
							1718-9
							1719-0
							1720-1

## MARKS.

1. Harp crowned (see page 159).

2. Maker's mark.

3. Date letter.

NOTE.—The letters for 1644—48, 1656, 1659, and 1693, are from the Goldsmiths' books; the others, down to 1716, from dated specimens.

	1721-2		1746-7		1771-2		1796-7
B	1722-3	B	1747-8	B	1772-3		1797-8
C	1723-4	C	1748-9	C	1773-4	C	1798-9
D	1724-5	D	1749-0	D	1774-5	D	1799-0
E	1725-6	E	1750-1	E	1775-6	E	1800-1
F	1726-7	F	1751-2	F	1776-7	F	1801-2
G	1727-8	G	1752-3	G	1777-8	G	1802-3
H	1728-9	H	1753-4	H	1778-9	H	1803-4
I	1729-0	I	1754-5	I	1779-0	I	1804-5
K	1730-1	K	1755-6	K	1780-1	K	1805-6
L	1731-2	L	1756-7	L	1781-2	L	1806-7
M	1732-3	M	1757-8	M	1782-3	M	1807-8
N	1733-4	N	1758-9	N	1783-4		1808-9
O	1734-5	O	1759-0	O	1784-5		1809-0
P	1735-6	P	1760-1	P	1785-6	P	1810-1
Q	1736-7	Q	1761-2	Q	1786-7	Q	1811-2
R	1737-8	R	1762-3	R	1787-8	R	1812-3
S	1738-9	S	1763-4	S	1788-9	S	1813-4
T	1739-0	T	1764-5	T	1789-0	T	1814-5
U	1740-1	U	1765-6	U	1790-1	U	1815-6
V	1741-2	V	1766-7	V	1791-2	V	1816-7
W	1742-3	W	1767-8	W	1792-3	W	1817-8
X	1743-4	X	1768-9	X	1793-4	X	1818-9
Y	1744-5	Y	1769-0	Y	1794-5	Y	1819-0
Z	1745-6	Z	1770-1	Z	1795-6	Z	1820-1

## MARKS.

1. Harp crowned (see page 159).  
4 (from 1730). Hibernia.

2. Maker's mark.  
And (from 1807) 5. Sovereign's head.

3. Date letter.

NOTE.—The shape of the shield for each alphabet is given at the commencement; the then current alphabet was changed from a plain to an ornamental escutcheon in 1808, the N for that year being found in escutcheons of both shapes.

Ⓐ	1821-2	a	1846-7	Ⓐ	1871-2
Ⓑ	1822-3	b	1847-8	B	1872-3
Ⓒ	1823-4	c	1848-9	C	1873-4
Ⓓ	1824-5	d	1849-0	D	1874-5
Ⓔ	1825-6	e	1850-1	E	1875-6
Ⓕ	1826-7	f	1851-2	F	1876-7
F	1826-7	g	1852-3		1877-8
G	1827-8	h	1853-4		1878-9
H	1828-9	j	1854-5		1879-0
I	1829-0	k	1855-6		1880-1
K	1830-1	l	1856-7		1881-2
L	1831-2	m	1857-8		1882-3
M	1832-3	n	1858-9		1883-4
N	1833-4	o	1859-0		1884-5
O	1834-5	P	1860-1		1885-6
P	1835-6	Q	1861-2		1886-7
Q	1836-7	r	1862-3		1887-8
R	1837-8	s	1863-4		1888-9
S	1838-9	t	1864-5		1889-0
T	1839-0	u	1865-6		1890-1
U	1840-1	v	1866-7		1891-2
V	1841-2	w	1867-8		1892-3
W	1842-3	x	1868-9		1893-4
X	1843-4	Y	1869-0		1894-5
Y	1844-5	z	1870-1		1895-6
Z	1845-6				

## MARKS.

1. Harp crowned (see page 159).

4. Hibernia.

2. Maker's mark.

5. Sovereign's head.

3. Date letter.

NOTE.—From 1826 to 1870 the Date letters are found in shields of many different shapes.



# INDEX.

## A.

	PAGE
Aberdeen, marks used at . . . . .	147
Act, the Goldsmiths', 7 & 8 Vict. c. 22. . . . .	57, 163
Aldegraver, designs by . . . . .	317
Alloy, derivation of the word . . . . .	7
„ metals used as, with gold and silver . . . . .	8
Alloys, their use . . . . .	8
Alms, plates and basins for . . . . .	210
Alphabetical date-letter, first mention of, in England. . . . .	73
„ „ „ „ in France . . . . .	32
Altar candlesticks . . . . .	211
Analyses of gold . . . . .	4
„ of silver . . . . .	6
Anchor, a Birmingham mark . . . . .	130, 133
Ancients, the, their knowledge of gold and silver . . . . .	2
Antique plate, cost of . . . . .	170, 222, 261, 294
Apostles' spoons . . . . .	221
„ „ forgery of . . . . .	165
Archimedes, hydrostatic test applied by . . . . .	11
Ashanti gold, analysis of . . . . .	5
Assay, first mention of, in England . . . . .	27, 71
„ articles exempted from . . . . .	86
„ cups of . . . . .	273
„ by the cupel, when introduced . . . . .	15
„ „ how conducted . . . . .	15
„ in the humid way, for silver . . . . .	16
Assay Office marks. See under names of towns	
Assayer's mark, why a date-letter . . . . .	32, 73
„ „ when first appointed in London . . . . .	73
„ „ „ „ at Montpellier . . . . .	32
Augsburg, goldsmiths of . . . . .	24
Australian coinage, quality of . . . . .	11
Avoirdupois weight and Troy compared . . . . .	20

## B.

	PAGE
Banker-goldsmiths of London, notes of the . . . . .	50
Basins, ewers and . . . . .	264
Baskets, cake and bread . . . . .	331
Beakers . . . . .	309
Becket's, Thomas à, cup called . . . . .	288
Bible, early notices of gold and silver in the . . . . .	2
Birmingham, appointed an assay town . . . . .	130
,, marks used at . . . . .	130, 133
Borihl, what . . . . .	30
Bottles, costrels or pilgrims' . . . . .	209
Bristol . . . . .	91, 99, 124
Britannia, figure of, mark of new sterling silver . . . . .	84
,, as a drawback mark . . . . .	88
Bruges, touch of . . . . .	96, 136
Bullion, plate melted up to supply . . . . .	46, 54
Bullion refiners, licences required by . . . . .	87

## C.

Candelabra . . . . .	325
Candlesticks . . . . .	325
,, altar . . . . .	211
Carat, meaning of the word . . . . .	8
,, value of standard gold per . . . . .	20
Castors . . . . .	329
Castle and lion passant, a Norwich mark . . . . .	104, 117
,, single, a Newcastle mark . . . . .	103, 117
,, triple, an Edinburgh mark . . . . .	141, 150
,, of three towers, an Exeter mark . . . . .	122, 132
Castles, three on a shield, a Newcastle mark . . . . .	103, 117, 129, 132
Caudle cups . . . . .	311
Chalices, ancient . . . . .	185
,, Gothic . . . . .	187
Charles V., emperor, letter of . . . . .	75
Chester, ancient guild at . . . . .	107
,, goldsmiths, their marks . . . . .	108, 117, 126, 132
,, office, as re-established in 1701 . . . . .	118
,, marks used at, since 1702 . . . . .	132
Chronological list of plate . . . . .	APP. A.
,, tables of date-letters . . . . .	APP. B.
Church, Prof. A. H., various analyses of gold and silver by . . . . .	4, 5, 6
Cocoa-nut cups . . . . .	276
Coffee pots . . . . .	330
Coffins, chalices found in priests' . . . . .	185
Coin, silver, how used as weights . . . . .	20
Coinage, English, debased under Henry VIII. . . . .	10, 83

	PAGE
Coinage, restored under Q. Elizabeth . . . . .	43, 77
,, standard of English . . . . .	9
Coinage Act, 1870 . . . . .	32
Coloured gold . . . . .	17
Communion cups . . . . .	179, 196
,, flagons . . . . .	207
,, patens . . . . .	191, 194
,, plate, historical notes of . . . . .	173
Copper as an alloy, use of . . . . .	7, 11
Coronation regalia, made new for Charles II. . . . .	47
Crown, ancient mark used at Norwich . . . . .	106, 117
,, a Sheffield mark . . . . .	130, 133
,, and 18 or 22, mark . . . . .	57, 59
Cruet stands . . . . .	329
Cupboard, arrangement of the mediæval . . . . .	217
Cupellation, assay by . . . . .	15
Cups, standing. . . . .	270
,, various drinking . . . . .	232, 270, 301, 307

## D.

Date-letters, when first used and why . . . . .	32, 73
,, when changed at Goldsmiths' Hall . . . . .	78
Dealers in plate, licence required by . . . . .	87
Deniers, French measure of fineness . . . . .	23
Dies, penalties for forging or counterfeiting . . . . .	164
Diet, annual trial of . . . . .	131
Dinner services, when introduced . . . . .	318
,, ,, old plate melted up to supply . . . . .	321
Drawback, when allowed . . . . .	88
Dublin, Goldsmiths' Company at, notices of . . . . .	151
,, ,, ,, its marks . . . . .	159
Dundee, marks used at . . . . .	147
Duty on plate, when imposed . . . . .	87
,, articles exempt from paying . . . . .	86
Duty-mark . . . . .	87
Duty marks, Irish . . . . .	153, 159

## E.

Edinburgh goldsmiths and their marks . . . . .	134, 141, 150
Edward VI., destruction of church plate under . . . . .	178
Elizabeth, great prosperity of the reign of . . . . .	212
,, destruction of church plate under . . . . .	181
,, restoration of the old coinage standard by . . . . .	43
England, analyses of gold found in . . . . .	4
,, ,, silver found in . . . . .	6

	PAGE
Epergnès . . . . .	331
Erasing marks, penalties for . . . . .	164
Esterlings, the good money of the . . . . .	9
Ewers, basins and . . . . .	264
Exeter, ancient guild at . . . . .	110
,, ancient marks used at . . . . .	110, 117
,, office as re-established in 1701 . . . . .	118
,, ,, marks used at since 1701 . . . . .	132

## F.

Feathers, plume of, an Irish mark . . . . .	153
Flagons, communion . . . . .	207
Flasks . . . . .	209
Flaxman, his designs for plate . . . . .	300
Fleur de lys and rose crowned dimidiated, a York mark . . . . .	100, 117
Forged marks, penalties for selling wares with . . . . .	164
Forks, when introduced . . . . .	318
France, early guilds of goldsmiths in . . . . .	23, 30
Frauds, penalties for various . . . . .	164
,, mediæval . . . . .	160
,, modern . . . . .	161
,, how to detect certain . . . . .	168, 169

## G.

Geneva, New, colony of goldsmiths at . . . . .	154
,, marks used at . . . . .	153
Glasgow, its marks . . . . .	147, 149
Gold, known to the ancients . . . . .	3
,, where found . . . . .	4
,, annual production of . . . . .	4
,, specific gravity of . . . . .	5
,, weight of, as compared with other metals . . . . .	5
,, malleability and ductility of . . . . .	6
,, analyses of various specimens of . . . . .	4
,, coloured . . . . .	17
,, value of, per carat fine . . . . .	20
,, 18-carat, first mention of . . . . .	40
,, marks appointed for . . . . .	57
,, lower standards of, when first authorised . . . . .	57
,, ,, ,, marks appointed for . . . . .	57, 59
,, 22-carat, marks appointed for . . . . .	59
Gold plate, rarity of . . . . .	215
,, specimens of . . . . .	215
Goldsmiths' Company, incorporation of the . . . . .	27
,, ,, charters of the . . . . .	27

	PAGE
Goldsmiths' Company, legislation relating to the . . . . .	29
„ „ its constitution . . . . .	34
„ „ ordinances of the . . . . .	35
„ „ prosecutions by, in sixteenth century . . . . .	95
Goldsmiths, London, names of in sixteenth century . . . . .	42
„ „ become bankers . . . . .	50
Goldsmith's workshop, contents of mediæval . . . . .	93
Goddards . . . . .	218
Gravity, specific, of gold and silver . . . . .	5, 7
Greece, ancient, use of gold and silver in . . . . .	3
Guilds, early, of French goldsmiths . . . . .	23
„ in London, historical notes of . . . . .	25

## H.

Hall-marks, where placed on plate . . . . .	169
Hanaps . . . . .	270
Hanbury cup, the, at Goldsmiths' Hall . . . . .	79
Harp crowned, an Irish mark . . . . .	159
Harrison, W., his description of England temp. Eliz. . . . .	213
Henry VIII., debasement of coinage under . . . . .	10, 83
„ church goods seized by . . . . .	175
Herbert's History of the Goldsmiths' Company . . . . .	27, 70
Heriot, George . . . . .	46, 137
Hibernia, figure of, an Irish mark . . . . .	153, 159
Hiero's crown, story of testing. . . . .	11
Hogarth, an engraver of plate . . . . .	268
Horns, drinking . . . . .	278

## I.

Illegal wares, penalty for possessing . . . . .	164
Inverness, marks used at . . . . .	147
Ireland, analysis of gold found in . . . . .	5
Irish Parliament, acts of . . . . .	152
Irish marks, table of . . . . .	159
„ plate, list of specimens of . . . . .	157
Irregular marks on London plate about 1720 . . . . .	85
Israelites, their skill as goldsmiths . . . . .	2
Ivory cups . . . . .	288

## J.

John, King of France, his confirmation of goldsmiths' privileges . . . . .	75
Jugs, stoneware mounted. . . . .	261
Justa . . . . .	218

## K.

	PAGE
Kettles, tea . . . . .	330
King's head, mark of, when instituted . . . . .	85
"    "    "    "    in intaglio . . . . .	87

## L.

Lamerie, Paul. . . . .	18, 297, 331
Leopard's head crowned, first mention of the . . . . .	60
"    "    "    the national standard mark . . . . .	62
"    "    "    uncrowned since 1823 . . . . .	63
Licences, plate dealers' and bullion refiners' . . . . .	87
Lily, mark of the Paris touch . . . . .	23
Lion, castle and, a Norwich mark . . . . .	104, 117
"    passant, first actual mention of, . . . . .	82
"    "    to sinister, where used as a mark . . . . .	103
"    "    when introduced as a mark and why . . . . .	83
"    rampant, a Glasgow mark . . . . .	149, 150
Lion's head erased, mark of new sterling silver . . . . .	84
Lions, five on a cross, a York mark . . . . .	120, 132
"    passant, three dimidiated, with three garbs dim., a Chester mark . . . . .	108, 117, 126, 132
London date-letter, when first appointed . . . . .	70
"    marks, table of . . . . .	59
Loths, a German weight . . . . .	14
Lotteries, plate . . . . .	52

## M.

Maces . . . . .	333
Mace heads, cups formed of . . . . .	335
Maes or Maas, Pierre, engraver . . . . .	317
Maker's mark, first mention in England of . . . . .	29, 64
Makers' marks, how recorded at Goldsmiths' Hall . . . . .	67
"    "    chronological list of . . . . .	APP. A.
Marks, London, table of . . . . .	59
"    used at Chester . . . . .	117, 132
"    "    Exeter . . . . .	117, 132
"    "    Newcastle-upon-Tyne . . . . .	117, 133
"    "    Norwich . . . . .	117
"    "    Birmingham . . . . .	133
"    "    Sheffield . . . . .	133
"    "    York . . . . .	117, 132
"    penalties for transposing . . . . .	164
"    "    "    selling wares with forged . . . . .	164
"    "    "    obliterating or erasing . . . . .	164
"    where placed on plate . . . . .	169

	PAGE
Mazers . . . . .	232
„ German . . . . .	245
Millièmes, fineness of gold and silver expressed in . . . . .	8
Mint prices for gold . . . . .	20
„ standard trial plates at the . . . . .	11
Monteiths . . . . .	323
Montpellier, goldsmiths at . . . . .	29
„ date-letter first used at . . . . .	32
Murra . . . . .	232

## N.

Narwhal, horn of the . . . . .	274
Nef, the . . . . .	218
New sterling silver, marks for . . . . .	84
Newcastle-upon-Tyne, ancient guild of goldsmiths at . . . . .	91
„ goldsmiths of, their marks . . . . .	117, 133
„ assay-office as re-established in 1702 . . . . .	118, 128
New Geneva, marks used at . . . . .	153
Nitrate of silver, simple test for silver by . . . . .	18
Norwich, goldsmiths' guild at . . . . .	104
„ its ancient marks . . . . .	117
„ Goldsmiths' Company re-established in 1701 at . . . . .	118
„ Peter Peterson, a celebrated goldsmith at . . . . .	104, 257
Nuremburg, goldsmiths at . . . . .	24

## O.

Obole, French measure of fineness . . . . .	23
Old sterling silver . . . . .	10, 53
„ „ „ restored in 1720 . . . . .	56, 85
Ostrich eggs, cups formed of . . . . .	274

## P.

Paris, touch of . . . . .	23, 75
Parliament, enquiry in 1773 by . . . . .	119
„ „ „ 1855 by . . . . .	129, 131
Penalties for frauds . . . . .	164
Perth, marks used at . . . . .	147
Peterson, Peter, celebrated Norwich goldsmith . . . . .	104, 257
Plate, the word . . . . .	38
„ abundance of, in sixteenth century . . . . .	213
„ cost of antique . . . . .	170, 222, 261, 294
Plates, dinner . . . . .	318
„ engraved . . . . .	317
„ spice . . . . .	316

	PAGE
Poeham Martin, engraver . . . . .	317
Porringers . . . . .	312
Pound, Tower, weight of . . . . .	19
,, Troy and Avoirdupois compared . . . . .	20
Prosecutions instituted by Goldsmiths' Company . . . . .	161
Provincial assay towns, as re-established in 1701-2 . . . . .	118
,, date letters, where used . . . . . 117, 132, 133, 147, 150, 159	
,, goldsmiths, early notices of . . . . .	91
,, ,, control exercised by London over . . . . .	90, 95
,, goldsmiths' companies, establishment of . . . . .	89
,, ,, work, small repute of . . . . .	97
,, marks, often forged . . . . .	109
,, ,, some doubtful . . . . .	113
,, touches, first mention in England of . . . . .	90
Pudsey spoon, the . . . . .	227
Pyx, trial of the . . . . .	32

## Q.

Queen's head, duty mark of the . . . . .	85
--	----

## R.

Rebellion, plate melted at the great . . . . .	46, 49
Reformation, effects of the, as regards church goods . . . . .	175
Regalia, coronation, made new for Charles II. . . . .	47
Riley's "Memorials of London and London Life" . . . . .	33, 90, 302
Rome, ancient, silver table plate used in . . . . .	3
Rose-crowned, a Norwich mark . . . . .	105, 117
,, dimidiated with fleur de lys, a York mark . . . . .	100, 117
Ryland's "Assay of Gold and Silver Wares" . . . . .	119, 151

## S.

Salt, mode of assaying silver by solution of . . . . .	16
Salters' Company, plate of the . . . . .	79
Salts, standing . . . . .	252
,, trencher . . . . .	260
Salvers . . . . .	264
Sconces . . . . .	325
Scotland, gold found in . . . . .	4
Scotch gold, analyses of . . . . .	4, 5
Scotch Parliament, acts of the . . . . .	134
Sheffield, assay office established at . . . . .	130
,, ,, marks used at . . . . .	133
Silver, analysis of . . . . .	6
,, as an alloy, use of . . . . .	8, 10

	PAGE
Silver, frosted . . . . .	18
,, known to the ancients . . . . .	2, 3
,, malleability and ductility of . . . . .	6
,, simple chemical test for . . . . .	18
,, specific gravity of . . . . .	7
,, weight of compared with other metals . . . . .	12
Sovereign's head, appointed as duty mark . . . . .	85
Specific gravity of gold . . . . .	5
,, ,, ,, silver . . . . .	7
Spectroscope . . . . .	17
Spoons, Apostles', historical notes of . . . . .	221
,, ,, their value . . . . .	222
,, flat-stemmed . . . . .	228
,, Hanoverian pattern . . . . .	229
,, maidenhead . . . . .	221
,, seal-headed . . . . .	228
St. Andrew's, marks used at . . . . .	147
Standards, English, for coin . . . . .	10
,, ,, for plate . . . . .	9
Sterling, derivation of the word . . . . .	9
,, silver, what is . . . . .	9
,, ,, marks appointed for . . . . .	26
,, ,, new, when introduced . . . . .	84
,, ,, ,, marks appointed for . . . . .	59, 85
Stoneware jugs . . . . .	261
Sword erect, a Chester mark . . . . .	109, 117

## T.

Tankards . . . . .	301
Tasters . . . . .	309
Tazze, cups formed as . . . . .	307
Tea services . . . . .	330
,, kettles . . . . .	330
,, urns . . . . .	330
Thistle, a Scotch mark . . . . .	140, 150
Toilet services . . . . .	328
Touch, trial by the . . . . .	13, 26
,, meaning of the word . . . . .	76
,, of Paris . . . . .	23, 75
,, of Bruges . . . . .	96, 136
Touchstone, what . . . . .	13
,, testing gold and silver by the . . . . .	14
Tower pound, weight of . . . . .	19
Town marks in France, early institution of . . . . .	23, 75
Transposing marks, penalties for . . . . .	164, 165
Tree, fish, and bell, a Glasgow mark . . . . .	150

	PAGE
Troy weight and Avoirdupois compared . . . . .	20
Trussing cups . . . . .	218
Tumbler cups . . . . .	316

## U.

Unicorn's head, an Irish mark . . . . .	153
Unicorn, horn of the . . . . .	274
Urns, tea . . . . .	330

## V.

Voyders . . . . .	218
Vyner, Sir Robert . . . . .	46

## W.

Wardens, the assay, duty of . . . . .	36, 73
,, marks used by them . . . . .	26, 72
Wars of the Roses, much plate lost in the . . . . .	212
Watchcases, exemption from duty of . . . . .	87
Wedding rings, Act relating to . . . . .	87
Weights, Troy . . . . .	19
,, Tower . . . . .	19
,, Avoirdupois . . . . .	20
,, Troy and Avoirdupois compared . . . . .	20
,, silver coin used as . . . . .	20
,, comparative, of gold, silver, etc. . . . .	12
Workshop, contents of mediæval goldsmith's . . . . .	93

## X.

X, letter crowned, an Exeter mark . . . . .	110, 117
---	----------

## Y.

York, the old goldsmiths of . . . . .	92
,, ancient marks used at . . . . .	100, 117
,, Company, re-established in 1701 . . . . .	118
,, ,, marks used by, since 1701 . . . . .	132
,, ,, its decline . . . . .	120

50, ALBEMARLE STREET, LONDON,  
May, 1878.

MR. MURRAY'S  
GENERAL LIST OF WORKS.

---

---

- ABINGER'S (LORD Chief Baron) Life. By the Hon. P. CAMPBELL SCARLETT. Portrait. 8vo. 15s.
- ALBERT MEMORIAL. A Descriptive and Illustrated Account of the National Monument erected to the PRINCE CONSORT at Kensington. Illustrated by Engravings of its Architecture, Decorations, Sculptured Groups, Statues, Mosaics, Metalwork, &c. With Descriptive Text. By DOYNE C. BELL. With 24 Plates. Folio. 12l. 12s.
- HANDBOOK TO. Post 8vo. 1s.; or Illustrated Edition, 2s. 6d.
- (PRINCE) SPEECHES AND ADDRESSES, with an Introduction, giving some outline of his Character. With Portrait. 8vo. 10s. 6d.; or *Popular Edition*, fcap. 8vo. 1s.
- ALBERT DÜRER; his Life, with a History of his Art. By DR. THAUSING, Keeper of Archduke Albert's Art Collection at Vienna. Translated from the German. With Portrait and Illustrations. 2 vols. 8vo. *[In the Press.]*
- ABBOTT (REV. J.). Memoirs of a Church of England Missionary in the North American Colonies. Post 8vo. 2s.
- ABERCROMBIE (JOHN). Enquiries concerning the Intellectual Powers and the Investigation of Truth. Fcap. 8vo. 3s. 6d.
- Philosophy of the Moral Feelings. Fcap. 8vo. 2s. 6d.
- ACLAND (REV. CHARLES). Popular Account of the Manners and Customs of India. Post 8vo. 2s.
- ÆSOP'S FABLES. A New Version. With Historical Preface. By REV. THOMAS JAMES. With 100 Woodcuts, by TENNIEL and WOLF. Post 8vo. 2s. 6d.
- AGRICULTURAL (ROYAL) JOURNAL. (*Published half-yearly.*)
- AIDS TO FAITH: a Series of Essays on Miracles; Evidences of Christianity; Prophecy & Mosaic Record of Creation; Ideology and Subscription; The Pentateuch; Inspiration; Death of Christ; Scripture and its Interpretation. By various Authors. 8vo. 9s.
- AMBER-WITCH (THE). A most interesting Trial for Witchcraft. Translated by LADY DUFF GORDON. Post 8vo. 2s.
- ARMY LIST (THE). *Published Monthly by Authority.*
- ARTHUR'S (LITTLE) History of England. By LADY CALLCOTT. *New Edition, continued to 1872.* With 36 Woodcuts. Fcap. 8vo. 1s. 6d.
- ATKINSON (DR. R.). Vie de Saint Auban. A Poem in Norman-French. Ascribed to MATTHEW PARIS. With Concordance, Glossary and Notes. Small 4to, 10s. 6d.
- AUSTIN (JOHN). LECTURES ON GENERAL JURISPRUDENCE; or, the Philosophy of Positive Law. Edited by ROBERT CAMPBELL. 2 Vols. 8vo. 32s.
- STUDENT'S EDITION, compiled from the above work, by ROBERT CAMPBELL. Post 8vo. 12s.
- Analysis of. By GORDON CAMPBELL. Post 8vo. 6s.

## ADMIRALTY PUBLICATIONS; Issued by direction of the Lords

Commissioners of the Admiralty:—

A MANUAL OF SCIENTIFIC ENQUIRY, for the Use of Travellers.  
Fourth Edition. Edited by ROBERT MAIR, M.A. Woodcuts. Post  
8vo. 3s. 6d.

GREENWICH ASTRONOMICAL OBSERVATIONS, 1841 to 1847,  
and 1847 to 1871. Royal 4to. 20s. each.

GREENWICH OBSERVATIONS. 1848 to 1855. 20s. each.

MAGNETICAL AND METEOROLOGICAL OBSERVATIONS, 1844  
to 1847. Royal 4to. 20s. each.

## APPENDICES TO OBSERVATIONS.

1837. Logarithms of Sines and Cosines in Time. 3s.

1842. Catalogue of 1439 Stars, from Observations made in 1836 to  
1841. 4s.

1845. Longitude of Valentia (Chronometrical). 3s.

1847. Description of Altazimuth. 3s.

Twelve Years' Catalogue of Stars, from Observations made  
in 1836 to 1847. 4s.

Description of Photographic Apparatus. 2s.

1851. Maskelyne's Ledger of Stars. 3s.

1852. I. Description of the Transit Circle. 3s.

1853. Refraction Tables. 3s.

1854. Description of the Zenith Tube. 3s.

Six Years' Catalogue of Stars, from Observations. 1848 to  
1853. 4s.

Plan of Ground Buildings. 3s.

Longitude of Valentia (Galvanic). 2s.

1864. Moon's Semid. from Occultations. 2s.

Planetary Observations, 1831 to 1835. 2s.

1868. Corrections of Elements of Jupiter and Saturn. 2s.

Second Seven Years' Catalogue of 2760 Stars for 1861 to  
1867. 4s.

Description of the Great Equatorial. 3s.

1856. Descriptive Chronograph. 3s.

1860. Reduction of Deep Thermometer Observations. 2s.

1871. History and Description of Water Telescope. 3s.

1873. Regulations of the Royal Observatory. 2s.

Cape of Good Hope Observations (Star Ledgers): 1856 to 1863. 2s.

1856. 5s.

— Astronomical Results. 1857 to 1858. 5s.

Cape Catalogue of 1159 Stars, reduced to the Epoch 1860. 3s.

Cape of Good Hope Astronomical Results. 1859 to 1860. 5s.

1871 to 1873. 5s.

1874. 5s.

Report on Tenerife Astronomical Experiment. 1856. 5s.

Paramatta Catalogue of 7385 Stars. 1822 to 1826. 4s.

ASTRONOMICAL RESULTS. 1847 to 1875. 4to. 3s. each.

MAGNETICAL AND METEOROLOGICAL RESULTS. 1848 to  
1875. 4to. 3s. each.

REDUCTION OF THE OBSERVATIONS OF PLANETS. 1750 to  
1830. Royal 4to. 20s. each.

— LUNAR OBSERVATIONS. 1750

to 1830. 2 Vols. Royal 4to. 20s. each.

1831 to 1851. 4to. 10s. each.

BERNOULLI'S SEXCENTENARY TABLE. 1779. 4to. 5s.

BESSEL'S AUXILIARY TABLES FOR HIS METHOD OF CLEAR-  
ING LUNAR DISTANCES. 8vo. 2s.

ENCKE'S BERLINER JAHRBUCH, for 830. Berlin, 1828. 8vo. 9s.

HANSEN'S TABLES DE LA LUNE. 4to. 20s.

LAX'S TABLES FOR FINDING THE LATITUDE AND LONGI-  
TITUDE. 1821. 8vo. 10s.

LUNAR OBSERVATIONS at GREENWICH. 1768 to 1819. Compared  
with the Tables, 1821. 4to. 7s. 6d.

MACLEAR ON LACAILLE'S ARC OF MERIDIAN. 2 Vols. 20s. each.

ADMIRALTY PUBLICATIONS—*continued.*

- MAYER'S DISTANCES of the MOON'S CENTRE from the PLANETS. 1822, 3s.; 1823, 4s. 6d. 1824 to 1835. 8vo. 4s. each.
- TABULÆ MOTUUM SOLIS ET LUNÆ. 1770. 5s.
- ASTRONOMICAL OBSERVATIONS MADE AT GOTTINGEN, from 1756 to 1761. 1826. Folio. 7s. 6d.
- NAUTICAL ALMANACS, from 1767 to 1877, 80s. 2s. 6d. each.
- SELECTIONS FROM, up to 1812. 8vo. 5s. 1834-54. 5s.
- SUPPLEMENTS, 1828 to 1833, 1837 and 1838. 2s. each.
- TABLE requisite to be used with the N.A. 1781. 8vo. 5s.
- SABINE'S PENDULUM EXPERIMENTS to DETERMINE THE FIGURE OF THE EARTH. 1825. 4to. 40s.
- SHEPHERD'S TABLES for CORRECTING LUNAR DISTANCES. 1772. Royal 4to. 21s.
- TABLES, GENERAL, of the MOON'S DISTANCE from the SUN, and 10 STARS. 1787. Folio. 5s. 6d.
- TAYLOR'S SEXAGESIMAL TABLE. 1780. 4to. 15s.
- TABLES OF LOGARITHMS. 4to. 60s.
- TIARK'S ASTRONOMICAL OBSERVATIONS for the LONGITUDE of MADEIRA. 1822. 4to. 5s.
- CHRONOMETRICAL OBSERVATIONS for DIFFERENCES of LONGITUDE between DOVER, PORTSMOUTH, and FALMOUTH. 1823. 4to. 5s.
- VENUS and JUPITER: OBSERVATIONS of, compared with the TABLES. London, 1822. 4to. 2s.
- WALES AND BAYLY'S ASTRONOMICAL OBSERVATIONS. 1777. 4to. 21s.
- REDUCTION OF ASTRONOMICAL OBSERVATIONS MADE IN THE SOUTHERN HEMISPHERE. 1764-1771. 1788. 4to. 10s. 6d.
- BARBAULD (Mrs.). Hymns in Prose for Children. With Illustrations. Crown 8vo.
- BARCLAY (JOSEPH, LL.D.). Selected Extracts from the Talmud, chiefly illustrating the Teaching of the Bible. With an Introduction. Illustrations. 8vo. 14s.
- BARKLEY (H. C.). Five Years among the Bulgarians and Turks between the Danube and the Black Sea. Post 8vo. 10s. 6d.
- Bulgaria Before the War; during a Seven Years' Experience of European Turkey and its Inhabitants. Post 8vo. 10s. 6d.
- My Boyhood: a True Story. A Book for School-boys and others. With Illustrations. Post 8vo. 6s.
- BARROW (SIR JOHN). Autobiographical Memoir, from Early Life to Advanced Age. Portrait. 8vo. 16s.
- (JOHN) Life, Exploits, and Voyages of Sir Francis Drake. Post 8vo. 2s.
- BARRY (SIR CHARLES). Life and Works. By CANON BARRY. With Portrait and Illustrations. Medium 8vo. 15s.
- BATES (H. W.) Records of a Naturalist on the River Amazons during eleven years of Adventure and Travel. Illustrations. Post 8vo. 7s. 6d.
- BAX (CAPT. R.N.). Russian Tartary, Eastern Siberia, China, Japan, and Formosa. A Narrative of a Cruise in the Eastern Seas. With Map and Illustrations. Crown 8vo. 12s.
- BELCHER (LADY). Account of the Mutineers of the 'Bounty,' and their Descendants; with their Settlements in Pitcairn and Norfolk Islands. With Illustrations. Post 8vo. 12s.
- BELL (SIR CHAS.). Familiar Letters. Portrait. Post 8vo. 12s.

- BELL** (DOYNE C.). Notices of the Historic Persons buried in the Chapel of St. Peter ad Vincula, in the Tower of London, with an account of the discovery of the supposed remains of Queen Anne Boleyn. With Illustrations. Crown 8vo. 14s.
- BELT** (THOS.). The Naturalist in Nicaragua, including a Residence at the Gold Mines of Chontales; with Journeys in the Savannahs and Forests; and Observations on Animals and Plants. Illustrations. Post 8vo. 12s.
- BERTRAM** (JAS. G.). Harvest of the Sea: an Account of British Food Fishes, including sketches of Fisheries and Fisher Folk. With 50 Illustrations. 8vo. 9s.
- BIBLE COMMENTARY. THE OLD TESTAMENT. EXPLANATORY and CRITICAL. With a REVISION of the TRANSLATION. By BISHOPS and CLERGY of the ANGLICAN CHURCH. Edited by F. C. COOK, M.A., Canon of Exeter. 6 Vols. Medium 8vo. 6l. 15s.**
- |                               |  |                  |   |
|-------------------------------|--|------------------|---|
| Vol. I.<br>30s.               | { GENESIS.<br>EXODUS.<br>LEVITICUS.<br>NUMBERS.<br>DEUTERONOMY.                  | Vol. IV.<br>24s. | { JOB.<br>PSALMS.<br>PROVERBS.<br>ECCLESIASTES.<br>SONG OF SOLOMON. |
| Vols. II.<br>and III.<br>36s. | { JOSHUA, JUDGES, RUTH,<br>SAMUEL, KINGS, CHRONICLES, EZRA, NEHEMIAH,<br>ESTHER. | Vol. V.<br>20s.  | { ISAIAH.<br>JEREMIAH.  |
|                               |  | Vol. VI.<br>25s. | { EZEKIEL.<br>DANIEL.<br>MINOR PROPHETS.                            |
- **THE NEW TESTAMENT. 4 VOLS. Medium 8vo.**
- |                 |   |           |  |
|-----------------|---|-----------|--|
| Vol. I.<br>18s. | { INTRODUCTION.<br>ST. MATTHEW.<br>ST. MARK.<br>ST. LUKE. | Vol. III. | { ROMANS, CORINTHIANS,<br>GALATIANS, PHILIPPIANS,<br>EPHESIANS, COLOSSIANS,<br>THESSALONIANS, PHELEMON, PASTORAL EPISTLES,<br>HEBREWS. |
| Vol. II.        | { ST. JOHN.<br>ACTS.                                      | Vol. IV.  | { ST. JAMES, ST. JOHN, ST. PETER, ST. JUDE, REVELATION.  |
- BIGG-WITHER** (T. P.). Pioneering in South Brazil; three years of forest and prairie life in the province of Parana. Map and Illustrations. 2 vols. Crown 8vo. 24s.
- BIRCH** (SAMUEL). A History of Ancient Pottery and Porcelain: Egyptian, Assyrian, Greek, Roman, and Etruscan. With Coloured Plates and 200 Illustrations. Medium 8vo. 42s.
- BIRD** (ISABELLA). The Hawaiian Archipelago; or Six Months among the Palm Groves, Coral Reefs, and Volcanoes of the Sandwich Islands. With Illustrations. Crown 8vo. 7s. 6d.
- BISSET** (GENERAL SIR JOHN). Sport and War in South Africa from 1834 to 1867, with a Narrative of the Duke of Edinburgh's Visit. With Map and Illustrations. Crown 8vo. 14s.
- BLACKSTONE'S COMMENTARIES**; adapted to the Present State of the Law. By R. MALCOLM KERR, LL.D. *Revised Edition*, incorporating all the Recent Changes in the Law. 4 vols. 8vo. 60s.
- BLUNT** (REV. J. J.). Undesigned Coincidences in the Writings of the Old and New Testaments, an Argument of their Veracity: containing the Books of Moses, Historical and Prophetic Scriptures, and the Gospels and Acts. Post 8vo. 6s.
- History of the Church in the First Three Centuries. Post 8vo. 6s.
- Parish Priest; His Duties, Acquirements and Obligations. Post 8vo. 6s.
- University Sermons. Post 8vo. 6s.
- Plain Sermons. 2 vols. Post 8vo. 12s.

- BOSWELL'S** Life of Samuel Johnson, LL.D. Including the Tour to the Hebrides. Edited by Mr. CROKER. *Seventh Edition.* Portraits. 1 vol. Medium 8vo. 12s.
- BRACE (C. L.)** Manual of Ethnology; or the Races of the Old World. Post 8vo. 6s.
- BOOK OF COMMON PRAYER.** Illustrated with Coloured Borders, Initial Letters, and Woodcuts. 8vo. 18s.
- BORROW (GEORGE).** Bible in Spain; or the Journeys, Adventures, and Imprisonments of an Englishman in an Attempt to circulate the Scriptures in the Peninsula. Post 8vo. 5s.
- Gypsies of Spain; their Manners, Customs, Religion, and Language. With Portrait. Post 8vo. 5s.
- Lavengro; The Scholar—The Gypsy—and the Priest. Post 8vo. 5s.
- Romano Rye—a Sequel to "Lavengro." Post 8vo. 5s.
- WILD WALES: its People, Language, and Scenery. Post 8vo. 5s.
- Romano Lavo-Lil; Word-Book of the Romany, or English Gypsy Language; with Specimens of their Poetry, and an account of certain Gypsies. Post 8vo. 10s. 6d.
- BRAY (MRS.).** Life of Thomas Stothard, R.A. With Portrait and 60 Woodcuts. 4to. 21s.
- BRITISH ASSOCIATION REPORTS.** 8vo.
- |                                    |                        |
|------------------------------------|------------------------|
| York and Oxford, 1831-32, 13s. 6d. | Glasgow, 1855, 15s.    |
| Cambridge, 1833, 12s.              | Cheltenham, 1856, 18s. |
| Edinburgh, 1834, 15s.              | Dublin, 1857, 15s.     |
| Dublin, 1835, 13s. 6d.             | Leeds, 1858, 20s.      |
| Bristol, 1836, 12s.                | Aberdeen, 1859, 15s.   |
| Liverpool, 1837, 16s. 6d.          | Oxford, 1860, 25s.     |
| Newcastle, 1838, 15s.              | Manchester, 1861, 15s. |
| Birmingham, 1839, 13s. 6d.         | Cambridge, 1862, 20s.  |
| Glasgow, 1840, 15s.                | Newcastle, 1863, 25s.  |
| Plymouth, 1841, 13s. 6d.           | Bath, 1864, 18s.       |
| Manchester, 1842, 10s. 6d.         | Birmingham, 1865, 25s. |
| Cork, 1843, 12s.                   | Nottingham, 1866, 24s. |
| York, 1844, 20s.                   | Dundee, 1867, 26s.     |
| Cambridge, 1845, 12s.              | Norwich, 1868, 25s.    |
| Southampton, 1846, 15s.            | Exeter, 1869, 22s.     |
| Oxford, 1847, 18s.                 | Liverpool, 1870, 18s.  |
| Swansea, 1848, 9s.                 | Edinburgh, 1871, 16s.  |
| Birmingham, 1849, 10s.             | Brighton, 1872, 24s.   |
| Edinburgh, 1850, 15s.              | Bradford, 1873, 25s.   |
| Ipswich, 1851, 16s. 6d.            | Belfast, 1874, 25s.    |
| Belfast, 1852, 15s.                | Bristol, 1875, 25s.    |
| Hull, 1853, 10s. 6d.               | Glasgow, 1876, 25s.    |
| Liverpool, 1854, 18s.              |                        |
- BROUGHTON (LORD).** A Journey through Albania, Turkey in Europe and Asia, to Constantinople. Illustrations. 2 Vols. 8vo. 30s.
- Visits to Italy. 2 Vols. Post 8vo. 18s.
- BRUGSCH (PROFESSOR).** A History of Egypt, from the earliest period. Derived from Monuments and Inscriptions. *New Edition.* Translated by the late H. DANBY SEYMOUR. 2 vols. 8vo. [Nearly Ready.]
- BUCKLEY (ARABELLA B.).** A Short History of Natural Science, and the Progress of Discovery from the time of the Greeks to the present day, for Schools and young Persons. Illustrations. Post 8vo. 9s.

- BURGON** (REV. J. W.). Christian Gentleman; or, Memoir of Patrick Fraser Tytler. Post 8vo. 9s.
- BURN** (COL.). Dictionary of Naval and Military Technical Terms, English and French—French and English. Crown 8vo. 15s.
- BUXTON** (CHARLES). Memoirs of Sir Thomas Fowell Buxton, Bart. With Selections from his Correspondence. Portrait. 8vo. 16s. *Popular Edition*. Feap. 8vo. 5s.
- Ideas of the Day. 8vo. 6s.
- BURCKHARDT'S** (DR. JACOB) Cicerone; or Art Guide to Painting in Italy. Translated from the German by MRS. A. CLOUGH. Post 8vo. 6s.
- BYLES** (SIR JOHN). Foundations of Religion in the Mind and Heart of Man. Post 8vo. 6s.
- BYRON'S** (LORD) LIFE AND WORKS:—
- LIFE, LETTERS, AND JOURNALS. By THOMAS MOORE. *Cabinet Edition*. Plates. 6 Vols. Feap. 8vo. 18s.; or One Volume, Portraits. Royal 8vo., 7s. 6d.
- LIFE AND POETICAL WORKS. *Popular Edition*. Portraits. 2 vols. Royal 8vo. 15s.
- POETICAL WORKS. *Library Edition*. Portrait. 6 Vols. 8vo. 45s.
- POETICAL WORKS. *Cabinet Edition*. Plates. 10 Vols. 12mo. 30s.
- POETICAL WORKS. *Pocket Ed.* 8 Vols. 16mo. In a case. 21s.
- POETICAL WORKS. *Popular Edition*. Plates. Royal 8vo. 7s. 6d.
- POETICAL WORKS. *Pearl Edition*. Crown 8vo. 2s. 6d.
- CHILDE HAROLD. With 80 Engravings. Crown 8vo. 12s.
- CHILDE HAROLD. 16mo. 2s. 6d.
- CHILDE HAROLD. Vignettes. 16mo. 1s.
- CHILDE HAROLD. Portrait. 16mo. 6d.
- TALES AND POEMS. 16mo. 2s. 6d.
- MISCELLANEOUS. 2 Vols. 16mo. 5s.
- DRAMAS AND PLAYS. 2 Vols. 16mo. 5s.
- DON JUAN AND BEPPO. 2 Vols. 16mo. 5s.
- BEAUTIES. Poetry and Prose. Portrait. Feap. 8vo. 3s. 6d.
- BUTTMANN'S** Lexilogus; a Critical Examination of the Meaning of numerous Greek Words, chiefly in Homer and Hesiod. By REV. J. R. FISHLAKE. 8vo. 12s.
- Irregular Greek Verbs. With all the Tenses extant—their Formation, Meaning, and Usage, with Notes, by REV. J. R. FISHLAKE. Post 8vo. 6s.
- CALLCOTT** (LADY). Little Arthur's History of England. *New Edition, brought down to 1872*. With Woodcuts. Feap. 8vo. 1s. 6d.
- CARNARVON** (LORD). Portugal, Galicia, and the Basque Provinces. Post 8vo. 3s. 6d.
- CARTWRIGHT** (W. C.). The Jesuits: their Constitution and Teaching. An Historical Sketch. 8vo. 9s.

- CAMPBELL (LORD).** Lord Chancellors and Keepers of the Great Seal of England. From the Earliest Times to the Death of Lord Eldon in 1838. 10 Vols. Crown 8vo. 6s. each.
- Chief Justices of England. From the Norman Conquest to the Death of Lord Tenterden. 4 Vols. Crown 8vo. 6s. each.
- Lives of Lyndhurst and Brougham. 8vo. 16s.
- Lord Bacon. Fcap. 8vo. 2s. 6d.
- (SIR GEORGE) Handy-Book on the Eastern Question; being a Very Recent View of Turkey. With Map. Post 8vo. 6s.
- (THOS.) Essay on English Poetry; With Short Lives of the British Poets. Post 8vo. 3s. 6d.
- CAVALCASELLE AND CROWE'S** History of Painting in NORTH ITALY, from the 14th to the 16th Century. With Illustrations. 2 Vols. 8vo. 42s.
- Early Flemish Painters, their Lives and Works. Illustrations. Post 8vo. 10s. 6d.; or Large Paper, 8vo. 15s.
- Life and Times of Titian, with some Account of his Family. With Portrait and Illustrations. 2 vols. 8vo. 42s.
- CESNOLA (GEN. L. P. DI).** Cyprus; its Ancient Cities, Tombs, and Temples. A Narrative of Researches and Excavations during Ten Years' Residence in that Island. With Map and 400 Illustrations. Medium 8vo. 50s.
- CHILD (CHAPLIN).** Benedicite; or, Song of the Three Children; being Illustrations of the Power, Beneficence, and Design manifested by the Creator in his works. Post 8vo. 6s.
- CHISHOLM (Mrs.).** Perils of the Polar Seas; True Stories of Arctic Discovery and Adventure. Illustrations. Post 8vo. 6s.
- CHURTON (ARCHDEACON).** Poetical Remains, Translations and Imitations. Portrait. Post 8vo. 7s. 6d.
- New Testament. Edited with a Plain Practical Commentary for Families and General Readers. With 100 Panoramic and other Views, from Sketches made on the Spot. 2 vols. 8vo. 21s.
- CLASSIC PREACHERS OF THE ENGLISH CHURCH.** St. James's Lectures, 1877. By Canon Lightfoot, Prof. Wace, Dean of Durham, Rev. W. R. Clark, Canon Farrar, and Dean of Norwich. With an Introduction by J. E. Kempe, M.A., Rector. Post 8vo. 7s. 6d.
- CLIVE'S (LORD) Life.** By REV. G. K. GLEIG. Post 8vo. 3s. 6d.
- CLODE (C. M.).** Military Forces of the Crown; their Administration and Government. 2 Vols. 8vo. 21s. each.
- Administration of Justice under Military and Martial Law, as applicable to the Army, Navy, Marine, and Auxiliary Forces. 8vo. 12s.
- COLERIDGE'S (SAMUEL TAYLOR) Tale-Talk.** Portrait. 12mo. 3s. 6d.
- COLONIAL LIBRARY.** [See Home and Colonial Library.]
- COMPANIONS FOR THE DEVOUT LIFE.** St. James' Lectures, 1875—6.
- |   |   |
|---|---|
| <b>DE IMITATIONE CHRISTI.</b> Canon Farrar.                     | <b>THEOLOGIA GERMANICA.</b> Can               |
| <b>PENSÉES OF ELAISE PASCAL.</b> Dean Church.                   | Ashwell.                                      |
| <b>S. FRANÇOIS DE SALES.</b> Dean Goulburn.                     | <b>FÉVELON'S ŒUVRES SPIRITUELLES.</b>         |
| <b>BAXTER'S SAINTS' REST.</b> Archbishop of Dublin.             | Rev. T. T. Carter.                            |
| <b>S. AUGUSTINE'S CONFESSIONS.</b> Bishop of Derry.             | <b>ANDRÉWS' DEVOTIONS.</b> Bishop of Ely.     |
| <b>JEREMY TAYLOR'S HOLY LIVING AND DYING.</b> Rev. Dr. Humphry. | <b>CHRISTIA YEAR.</b> Canon Barry.            |
| With Preface by J. E. KEMPE, Rector. Crown 8vo. 6s.             | <b>PARADISE LOST.</b> Rev. E. H. Bickersteth. |
|   | <b>PILGRIM'S PROGRESS.</b> Dean Howson.       |
|   | <b>PRAYER BOOK.</b> Dean Burgon.              |

- COOK (Canon). Sermons Preached at Lincoln's Inn. 8vo. 9s.
- COOKE (E. W.). Leaves from my Sketch-Book. Being a selection from sketches made during many tours. With Descriptive Text. 50 Plates. 42 vols. Small folio. 31s. 6d. each.
- COOKERY (MODERN DOMESTIC). Founded on Principles of Economy and Practical Knowledge. By a Lady. Woodcuts. Fcap. 8vo. 5s.
- COOPER (T. T.). Travels of a Pioneer of Commerce on an Overland Journey from China towards India. Illustrations. 8vo. 16s.
- CRABBE (REV. GEORGE). Life and Poetical Works. With Illustrations. Royal 8vo. 7s.
- CRAWFORD & BALCARRES (Earl of). Etruscan Inscriptions. Analyzed, Translated, and Commented upon. 8vo. 12s.
- CRIPPS (WILFRED). Old English Plate : Ecclesiastical, Decorative, and Domestic, its makers and marks. Illustrations. Medium 8vo. 21s.
- CROKER (J. W.). Progressive Geography for Children. 18mo. 1s. 6d.
- Stories for Children, Selected from the History of England. Woodcuts. 16mo. 2s. 6d.
- Boswell's Life of Johnson. Including the Tour to the Hebrides. *Seventh Edition*. Portraits. 8vo. 12s.
- Early Period of the French Revolution. 8vo. 15s.
- Historical Essay on the Guillotine. Fcap. 8vo. 1s.
- CROWE AND CAVALCASELLE. Lives of the Early Flemish Painters. Woodcuts. Post 8vo, 10s. 6d.; or Large Paper, 8vo, 15s.
- History of Painting in North Italy, from 14th to 16th Century. Derived from Researches in that Country. With Illustrations. 2 Vols. 8vo. 42s.
- Life and Times of Titian, with some Account of his Family, chiefly from new and unpublished records. With Portrait and Illustrations. 2 vols. 8vo. 42s.
- CUMMING (R. GORDON). Five Years of a Hunter's Life in the Far Interior of South Africa. Woodcuts. Post 8vo. 6s.
- CUNYNGHAME (SIR ARTHUR). Travels in the Eastern Caucasus, on the Caspian and Black Seas, in Daghestan and the Frontiers of Persia and Turkey. With Map and Illustrations. 8vo. 18s.
- CURTIUS' (PROFESSOR) Student's Greek Grammar, for the Upper Forms. Edited by DR. WM. SMITH. Post 8vo. 6s.
- Elucidations of the above Grammar. Translated by EVELYN ABBOT. Post 8vo. 7s. 6d.
- Smaller Greek Grammar for the Middle and Lower Forms. Abridged from the larger work. 12mo. 3s. 6d.
- Accidence of the Greek Language. Extracted from the above work. 12mo. 2s. 6d.
- Principles of Greek Etymology. Translated by A. S. WILKINS, M.A., and E. B. ENGLAND, B.A. 2 vols. 8vo. 15s. each.
- CURZON (HON. ROBERT). Visits to the Monasteries of the Levant. Illustrations. Post 8vo. 7s. 6d.
- CUST (GENERAL). Warriors of the 17th Century—The Thirty Years' War. 2 Vols. 16s. Civil Wars of France and England. 2 Vols. 16s. Commanders of Fleets and Armies. 2 Vols. 18s.
- Annals of the Wars—18th & 19th Century, 1700—1815. With Maps. 9 Vols. Post 8vo. 5s. each.

**DAVY (SIR HUMPHRY).** Consolations in Travel; or, Last Days of a Philosopher. Woodcuts. Fcap. Svo. 3s. 6d.

— **Salmonia; or, Days of Fly Fishing.** Woodcuts. Fcap. Svo. 3s. 6d.

**DARWIN (CHARLES) WORKS:—**

**JOURNAL OF A NATURALIST DURING A VOYAGE ROUND THE WORLD.** Crown Svo. 9s.

**ORIGIN OF SPECIES BY MEANS OF NATURAL SELECTION; or, the Preservation of Favoured Races in the Struggle for Life.** Woodcuts. Crown Svo. 7s. 6d.

**VARIATION OF ANIMALS AND PLANTS UNDER DOMESTICATION.** Woodcuts. 2 Vols. Crown Svo. 18s.

**DESCENT OF MAN, AND SELECTION IN RELATION TO SEX.** Woodcuts. Crown Svo. 9s.

**EXPRESSIONS OF THE EMOTIONS IN MAN AND ANIMALS.** With Illustrations. Crown Svo. 12s.

**VARIOUS CONTRIVANCES BY WHICH ORCHIDS ARE FERTILIZED BY INSECTS.** Woodcuts. Crown Svo. 9s.

**MOVEMENTS AND HABITS OF CLIMBING PLANTS.** Woodcuts. Crown Svo. 6s.

**INSECTIVOROUS PLANTS.** Woodcuts. Crown Svo. 14s.

**EFFECTS OF CROSS AND SELF-FERTILIZATION IN THE VEGETABLE KINGDOM.** Crown Svo. 12s.

**DIFFERENT FORMS OF FLOWERS ON PLANTS OF THE SAME SPECIES.** Crown Svo. 10s. 6d.

**FACTS AND ARGUMENT FOR DARWIN.** By FRITZ MULLER. Translated by W. S. DALLAS. Woodcuts. Post Svo. 6s.

**DE COSSON (E. A.).** The Cradle of the Blue Nile; a Journey through Abyssinia and Soudan, and a residence at the Court of King John of Ethiopia. Map and Illustrations. 2 vols. Post Svo. 21s.

**DENNIS (GEORGE).** The Cities and Cemeteries of Etruria. A new Edition, revised, recording all the latest Discoveries. With 20 Plans and 15J Illustrations. 2 vols. Svo. 42s.

**DENT (EMMA).** Annals of Winchcombe and Sudeley. With 120 Portraits, Plates and Woodcuts. 4to. 42s.

**DERBY (EARL OF).** Iliad of Homer rendered into English Blank Verse. 10th Edition. With Portrait. 2 Vols. Post Svo. 10s.

**DERRY (BISHOP OF).** Witness of the Psalms to Christ and Christianity. The Bampton Lectures for 1876. Svo.

**DEUTSCH (EMANUEL).** Talmud, Islam, The Targums and other Literary Remains. Svo. 12s.

**DILKE (SIR C. W.).** Papers of a Critic. Selected from the Writings of the late CHAS. WENTWORTH DILKE. With a Biographical Sketch. 2 Vols. Svo. 24s.

**DOG-BREAKING, with Odds and Ends for those who love the Dog and Gun.** By GEN. HUTCHINSON. With 40 Illustrations. Crown Svo. 7s. 6d.

- DOMESTIC MODERN COOKERY. Founded on Principles of Economy and Practical Knowledge, and adapted for Private Families. Woodcuts. Fcap. 8vo. 5s.
- DOUGLAS'S (SIR HOWARD) Life and Adventures. Portrait. 8vo. 15s.
- Theory and Practice of Gunnery. Plates. 8vo. 21s.
- Construction of Bridges and the Passage of Rivers in Military Operations. Plates. 8vo. 21s.
- (W.M.) Horse-Shoeing; As it Is, and As it Should be. Illustrations. Post 8vo. 7s. 6d.
- DRAKE'S (SIR FRANCIS) Life, Voyages, and Exploits, by Sea and Land. By JOHN BARROW. Post 8vo. 2s.
- DRINKWATER (JOHN). History of the Siege of Gibraltar, 1779-1783. With a Description and Account of that Garrison from the Earliest Periods. Post 8vo. 2s.
- DUCANGE'S MEDIEVAL LATIN-ENGLISH DICTIONARY. Translated and Edited by Rev. E. A. DAYMAN and J. H. HESSELS. Small 4to. *[In preparation.]*
- DU CHAILLU (PAUL B.). EQUATORIAL AFRICA, with Accounts of the Gorilla, the Nest-building Ape, Chimpanzee, Crocodile, &c. Illustrations. 8vo. 21s.
- Journey to Ashango Land; and Further Penetration into Equatorial Africa. Illustrations. 8vo. 21s.
- DUFFERIN (LORD). Letters from High Latitudes; a Yacht Voyage to Iceland, Jan Mayen, and Spitzbergen. Woodcuts. Post 8vo. 7s. 6d.
- DUNCAN (MAJOR). History of the Royal Artillery. Compiled from the Original Records. With Portraits. 2 Vols. 8vo. 30s.
- English in Spain; or, The Story of the War of Succession, 1834 and 1840. Compiled from the Reports of the British Commissioners With Illustrations. 8vo. 16s.
- EASTLAKE (SIR CHARLES). Contributions to the Literature of the Fine Arts. With Memoir of the Author, and Selections from his Correspondence. By LADY EASTLAKE. 2 Vols. 8vo. 24s.
- EDWARDS (W. H.). Voyage up the River Amazons, including a Visit to Para. Post 8vo. 2s.
- EIGHT MONTHS AT ROME, during the Vatican Council, with a Daily Account of the Proceedings. By POMONIO LETO. Translated from the Original. 8vo. 12s.
- ELDON'S (LORD) Public and Private Life, with Selections from his Correspondence and Diaries. By HORACE TWISS. Portrait. 2 Vols. Post 8vo. 21s.
- ELGIN (LORD). Letters and Journals. Edited by THEODORE WALBROND. With Preface by Dean Stanley. 8vo. 14s.
- ELLESMERE (LORD). Two Sieges of Vienna by the Turks. Translated from the German. Post 8vo. 2s.
- ELLIS (W.). Madagascar Revisited. Setting forth the Persecutions and Heroic Sufferings of the Native Christians. Illustrations. 8vo. 16s.
- Memoir. By HIS SON. With his Character and Work. By REV. HENRY ALLON, D.D. Portrait. 8vo. 10s. 6d.
- (ROBINSON) Poems and Fragments of Catullus. 16mo. 5s.

- ELPHINSTONE (HON. MOUNTSTUART).** History of India—the Hindoo and Mahomedan Periods. Edited by PROFESSOR COWELL. Map. 8vo. 18s.
- (H. W.) Patterns for Turning; Comprising Elliptical and other Figures cut on the Lathe without the use of any Ornamental Chuck. With 70 Illustrations. Small 4to. 15s.
- ENGLAND.** See CALLCOTT, CROKER, HUME, MARKHAM, SMITH, and STANHOPE.
- ESSAYS ON CATHEDRALS.** With an Introduction. By DEAN HOWSON. 8vo. 12s.
- ELZE (KARL).** Life of Lord Byron. With a Critical Essay on his Place in Literature. Translated from the German. With Portrait. 8vo. 16s.
- FERGUSON (JAMES).** History of Architecture in all Countries from the Earliest Times. With 1,600 Illustrations. 4 Vols. Medium 8vo. Vol. I. & II. Ancient and Mediæval. 63s. Vol. III. Indian & Eastern. 42s. Vol. IV. Modern. 31s. 6d.
- Rude Stone Monuments in all Countries; their Age and Uses. With 230 Illustrations. Medium 8vo. 24s.
- Holy Sepulchre and the Temple at Jerusalem. Woodcuts. 8vo. 7s. 6d.
- Temples of the Jews and other buildings in the Haram Area at Jerusalem. With Illustrations. 4to. 42s.
- FLEMING (PROFESSOR).** Student's Manual of Moral Philosophy. With Quotations and References. Post 8vo. 7s. 6d.
- FLOWER GARDEN.** By REV. THOS. JAMES. Fcap. 8vo. 1s.
- FORBES (CAPT. C. J. F.S.)** Sketches of Native Burmese; Life, Manners, Customs, and Religion. Crown 8vo. [In the Press.]
- FORD (RICHARD).** Gatherings from Spain. Post 8vo. 3s. 6d.
- FORSYTH (WILLIAM).** Hortensius; an Historical Essay on the Office and Duties of an Advocate. Illustrations. 8vo. 12s.
- History of Ancient Manuscripts. Post 8vo. 2s. 6d.
- Novels and Novelists of the 18th Century, in Illustration of the Manners and Morals of the Age. Post 8vo. 10s. 6d.
- FORTUNE (ROBERT).** Narrative of Two Visits to the Tea Countries of China, 1843-52. Woodcuts. 2 Vols. Post 8vo. 18s.
- FORSTER (JOHN).** The Early Life of Jonathan Swift. 1667-1711. With Portrait. 8vo. 15s.
- FOSS (EDWARD).** Biographia Juridica, or Biographical Dictionary of the Judges of England, from the Conquest to the Present Time, 1066-1870. Medium 8vo. 21s.
- FRANCE (HISTORY OF).** See MARKHAM—SMITH—Student's.
- FRENCH IN ALGIERS; The Soldier of the Foreign Legion— and the Prisoners of Abd-el-Kadir.** Translated by Lady DUFF GORDON. Post 8vo. 2s.
- FRERE (SIR BARTLE).** Indian Missions. Small 8vo. 2s. 6d.
- Eastern Africa as a field for Missionary Labour. With Map. Crown 8vo. 5s.
- Bengal Famine. How it will be Met and How to Prevent Future Famines in India. With Maps. Crown 8vo. 5s.

- GALTON (FRANCIS).** Art of Travel; or, Hints on the Shifts and Contrivances available in Wild Countries. Woodcuts. Post 8vo. 7s. 6d.
- GEOGRAPHY.** See CROKER—SMITH—STUDENTS.
- GEOGRAPHICAL SOCIETY'S JOURNAL.** (*Published Yearly.*)
- GEORGE (ERNEST).** The Mosel; a Series of Twenty Etchings, with Descriptive Letterpress. Imperial 4to. 42s.
- Loire and South of France; a Series of Twenty Etchings, with Descriptive Text. Folio. 42s.
- GERMANY (HISTORY OF).** See MARKHAM.
- GIBBON (EDWARD).** History of the Decline and Fall of the Roman Empire. Edited by MILMAN and GUIZOT. Edited, with Notes, by Dr. Wm. SMITH. Maps. 8 Vols. 8vo. 60s.
- The Student's Edition; an Epitome of the above work, incorporating the Researches of Recent Commentators. By Dr. Wm. SMITH. Woodcuts. Post 8vo. 7s. 6d.
- GIFFARD (EDWARD).** Deeds of Naval Daring; or, Anecdotes of the British Navy. Fcap. 8vo. 3s. 6d.
- GLADSTONE (W. E.).** Rome and the Newest Fashions in Religion. Three Tracts. 8vo. 7s. 6d.
- GLEIG (G. R.).** Campaigns of the British Army at Washington and New Orleans. Post 8vo. 2s.
- Story of the Battle of Waterloo. Post 8vo. 3s. 6d.
- Narrative of Sale's Brigade in Afghanistan. Post 8vo. 2s.
- Life of Lord Clive. Post 8vo. 3s. 6d.
- Sir Thomas Munro. Post 8vo. 3s. 6d.
- GLYNNE (SIR STEPHEN R.).** Notes on the Churches of Kent. With Preface by W. H. Gladstone, M.P. Illustrations. 8vo. 12s.
- GOLDSMITH'S (OLIVER) WORKS.** Edited with Notes by PETER CUNNINGHAM. Vignettes. 4 Vols. 8vo. 30s.
- GORDON (SIR ALEX.).** Sketches of German Life, and Scenes from the War of Liberation. Post 8vo. 3s. 6d.
- (LADY DUFF) Amber-Witch: A Trial for Witchcraft. Post 8vo. 2s.
- French in Algiers. 1. The Soldier of the Foreign Legion. 2. The Prisoners of Abd-el-Kadir. Post 8vo. 2s.
- GRAMMARS.** See CURTIUS; HALL; HUTTON; KING EDWARD; MATTHEW; MAETZNER; SMITH.
- GREECE (HISTORY OF).** See GROTE—SMITH—Student.
- GUIZOT (M.).** Meditations on Christianity. 3 Vols. Post 8vo. 30s.
- GROTE'S (GEORGE) WORKS:—**
- HISTORY OF GREECE.** From the Earliest Times to the close of the generation contemporary with the death of Alexander the Great. *Library Edition.* Portrait, Maps, and Plans. 10 Vols. 8vo. 120s. *Cabinet Edition.* Portrait and Plans. 12 Vols. Post 8vo. 6s. each.
- PLATO, and other Companions of Socrates.** 3 Vols. 8vo. 45s.
- ARISTOTLE.** 2 Vols. 8vo. 32s.
- MINOR WORKS.** With Critical Remarks. By ALEX. BAIN. Portrait. 8vo. 14s.
- FRAGMENTS ON ETHICAL SUBJECTS.** With Introduction. By ALEXANDER BAIN. 8vo. 7s. 6d.
- LETTERS ON SWITZERLAND IN 1847.** 6s.
- PERSONAL LIFE.** Compiled from Family Documents, Original Letters, &c. By Mrs. GROTE. Portrait. 8vo. 12s.

HALL (T. D.) AND Dr. WM. SMITH'S School Manual of English Grammar. With Copious Exercises. 12mo. 3s. 6d.

——— Primary English Grammar for Elementary Schools. Based on the above work. 16mo. 1s.

——— Child's First Latin Book, including a Systematic Treatment of the New Pronunciation, and a full Praxis of Nouns, Adjectives, and Pronouns. 16mo. 1s. 6d.

HALLAM'S (HENRY) WORKS :—

THE CONSTITUTIONAL HISTORY OF ENGLAND, from the Accession of Henry the Seventh to the Death of George the Second. *Library Edition*. 3 Vols. 8vo. 30s. *Cabinet Edition*, 3 Vols. Post 8vo. 12s.

Student's Edition of the above work. Edited by WM. SMITH, D.C.L. Post 8vo. 7s. 6d.

HISTORY OF EUROPE DURING THE MIDDLE AGES. *Library Edition*. 3 Vols. 8vo. 30s. *Cabinet Edition*, 3 Vols. Post 8vo. 12s.

Student's Edition of the above work. Edited by WM. SMITH, D.C.L. Post 8vo. 7s. 6d.

LITERARY HISTORY OF EUROPE DURING THE 15TH, 16TH, AND 17TH CENTURIES. *Library Edition*. 3 Vols. 8vo. 36s. *Cabinet Edition*. 4 Vols. Post 8vo. 16s.

HALLAM'S (ARTHUR) Literary Remains; in Verse and Prose. Portrait. Fcap. 8vo. 3s. 6d.

HAMILTON (GEN. SIR F. W.). History of the Grenadier Guards. From Original Documents in the Rolls' Records, War Office, Regimental Records, &c. With Illustrations. 3 Vols. 8vo. 63s.

HART'S ARMY LIST. (*Published Quarterly and Annually*.)

HAY (SIR J. H. DRUMMOND). Western Barbary, its Wild Tribes and Savage Animals. Post 8vo. 2s.

HEAD'S (SIR FRANCIS) WORKS :—

THE ROYAL ENGINEER. Illustrations. 8vo. 12s.

LIFE OF SIR JOHN BURGOTNE. " Post 8vo. 1s.

RAPID JOURNEYS ACROSS THE PAMPAS. Post 8vo. 2s.

BUBBLES FROM THE BRUNNEN OF NASSAU. Illustrations. Post 8vo. 7s. 6d.

STOKERS AND POKERS; or, the London and North Western Railway. Post 8vo. 2s.

HEAD (SIR EDMUND) Shall and Will; or, Future Auxiliary Verbs. Fcap. 8vo. 4s.

HEBER'S (BISHOP) Journals in India. 2 Vols. Post 8vo. 7s.

——— Poetical Works. Portrait. Fcap. 8vo. 3s. 6d.

——— Hymns adapted to the Church Service. 16mo. 1s. 6d.

## FOREIGN HANDBOOKS.

- HAND-BOOK—TRAVEL-TALK.** English, French, German, and Italian. 18mo. 3s. 6d.
- HOLLAND AND BELGIUM.** Map and Plans. Post 8vo. 6s.
- NORTH GERMANY and THE RHINE,**—The Black Forest, the Hartz, Thüringerwald, Saxon Switzerland, Rügen the Giant Mountains, Tannus, Odenwald, Elsass, and Lothringen. Map and Plans. Post 8vo. 10s.
- SOUTH GERMANY,**—Wurtemberg, Bavaria, Austria, Styria, Salzburg, the Austrian and Bavarian Alps, Tyrol, Hungary, and the Danube, from Ulm to the Black Sea. Map. Post 8vo. 10s.
- PAINTING.** German, Flemish, and Dutch Schools. Illustrations. 2 Vols. Post 8vo. 24s.
- LIVES OF EARLY FLEMISH PAINTERS.** By CROWE and CAVALCASELLE. Illustrations. Post 8vo. 10s. 6d.
- SWITZERLAND,** Alps of Savoy, and Piedmont. Maps. Post 8vo. 9s.
- FRANCE, Part I.** Normandy, Brittany, the French Alps, the Loire, the Seine, the Garonne, and Pyrenees. Post 8vo. 7s. 6d.
- Part II.** Central France, Auvergne, the Cevennes, Burgundy, the Rhone and Saone, Provence, Nimes, Arles, Marseilles, the French Alps, Alsace, Lorraine, Champagne, &c. Maps. Post 8vo. 7s. 6d.
- MEDITERRANEAN ISLANDS**—Malta, Corsica, Sardinia, and Sicily. Maps. Post 8vo. *[In the Press.]*
- ALGERIA.** Algiers, Constantine, Oran, the Atlas Range. Map. Post 8vo. 9s.
- PARIS,** and its Environs. Map. 16mo. 3s. 6d.
- SPAIN,** Madrid, The Castiles, The Basque Provinces, Leon, The Asturias, Galicia, Estremadura, Andalusia, Ronda, Granada, Murcia, Valencia, Catalonia, Aragon, Navarre, The Balearic Islands, &c. &c. Maps. Post 8vo. 20s.
- PORTUGAL,** LISBON, Porto, Cintra, Mafra, &c. Map. Post 8vo. 12s.
- NORTH ITALY,** Turin, Milan, Cremona, the Italian Lakes, Bergamo, Brescia, Verona, Mantua, Vicenza, Padua, Ferrara, Bologna, Ravenna, Rimini, Piacenza, Genoa, the Riviera, Venice, Parma, Modena, and Romagna. Map. Post 8vo. 10s.
- CENTRAL ITALY,** Florence, Lucca, Tuscany, The Marches, Umbria, and late Patrimony of St. Peter's. Map. Post 8vo. 10s.
- ROME and ITS ENVIRONS.** Map. Post 8vo. 10s.
- SOUTH ITALY,** Naples, Pompeii, Herculaneum, and Vesuvius. Map. Post 8vo. 10s.
- PAINTING.** The Italian Schools. Illustrations. 2 Vols. Post 8vo. 30s.
- LIVES OF ITALIAN PAINTERS, FROM CIMABUE to BASSANO.** By MRS. JAMESON. Portraits. Post 8vo. 12s.
- NORWAY,** Christiania, Bergen, Trondhjem. The Fjelds and Fjords. Map. Post 8vo. 9s.
- SWEDEN,** Stockholm, Upsala, Gothenburg, the Shores of the Baltic, &c. Post 8vo. 6s.
- DENMARK,** Sleswig, Holstein, Copenhagen, Jutland, Iceland. Map. Post 8vo. 6s.

**HAND-BOOK—RUSSIA, ST. PETERSBURG, MOSCOW, POLAND, and FINLAND.** Maps. Post 8vo. 18s.

— **GREECE, the Ionian Islands, Continental Greece, Athens, the Peloponnesus, the Islands of the Ægean Sea, Albania, Thessaly, and Macedonia.** Maps. Post 8vo. 15s.

— **TURKEY IN ASIA—CONSTANTINOPLE, the Bosphorus, Dardanelles, Brousa, Plain of Troy, Crete, Cyprus, Smyrna, Ephesus, the Seven Churches, Coasts of the Black Sea, Armenia, Mesopotamia, &c.** Maps. Post 8vo. 15s.

— **EGYPT, including Descriptions of the Course of the Nile through Egypt and Nubia, Alexandria, Cairo, and Thebes, the Suez Canal, the Pyramids, the Peninsula of Sinai, the Oases, the Fyoom, &c.** Map. Post 8vo. 15s.

— **HOLY LAND—SYRIA, PALESTINE, Peninsula of Sinai, Edom, Syrian Deserts, Petra, Damascus; and Palmyra.** Maps. Post 8vo. 20s. \*\*\* Travelling Map of Palestine. In a case. 12s.

— **INDIA—BOMBAY AND MADRAS.** Map. 2 Vols. Post 8vo. 12s. each.

### ENGLISH HANDBOOKS.

**HAND-BOOK—MODERN LONDON.** Map. 16mo. 3s. 6d.

— **ENVIRONS OF LONDON** within a circuit of 20 miles. 2 Vols. Crown 8vo. 21s.

— **EASTERN COUNTIES, Chelmsford, Harwich, Colchester, Maldon, Cambridge, Ely, Newmarket, Bury St. Edmunds, Ipswich, Woodbridge, Felixstowe, Lowestoft, Norwich, Yarmouth, Cromer, &c.** Map and Plans. Post 8vo. 12s.

— **CATHEDRALS of Oxford, Peterborough, Norwich, Ely, and Lincoln.** With 90 Illustrations. Crown 8vo. 18s.

— **KENT, Canterbury, Dover, Ramsgate, Sheerness, Rochester, Chatham, Woolwich.** Map. Post 8vo. 7s. 6d.

— **SUSSEX, Brighton, Chichester, Worthing, Hastings, Lewes, Arundel, &c.** Map. Post 8vo. 6s.

— **SURREY AND HANTS, Kingston, Croydon, Reigate, Guildford, Dorking, Boxhill, Winchester, Southampton, New Forest, Portsmouth, and ISLE OF WIGHT.** Maps. Post 8vo. 10s.

— **BERKS, BUCKS, AND OXON, Windsor, Eton, Reading, Aylesbury, Uxbridge, Wycombe, Henley, the City and University of Oxford, Blenheim, and the Descent of the Thames.** Map. Post 8vo. 7s. 6d.

— **WILTS, DORSET, AND SOMERSET, Salisbury, Chippenham, Weymouth, Sherborne, Wells, Bath, Bristol, Taunton, &c.** Map. Post 8vo. 10s.

— **DEVON AND CORNWALL, Exeter, Ilfracombe, Linton, Sidmouth, Dawlish, Teignmouth, Plymouth, Devonport, Torquay, Launceston, Truro, Penzance, Falmouth, the Lizard, Land's End, &c.** Maps. Post 8vo. 12s.

— **CATHEDRALS of Winchester, Salisbury, Exeter, Wells, Chichester, Rochester, Canterbury, and St. Albans.** With 130 Illustrations. 2 Vols. Crown 8vo. 36s. St. Albans separately, crown 8vo. 6s.

— **GLOUCESTER, HEREFORD, AND WORCESTER** Cirencester, Cheltenham, Stroud, Tewkesbury, Leominster, Ross, Malvern, Kidderminster, Dudley, Bromsgrove, Evesham. Map. Post 8vo. 9s.

— **CATHEDRALS of Bristol, Gloucester, Hereford, Worcester, and Lichfield.** With 50 Illustrations. Crown 8vo. 16s.

- HAND-BOOK—NORTH WALES**, Bangor, Carnarvon, Beaumaris, Snowdon, Llanberis, Dolgelly, Cader Idris, Conway, &c. Map. Post 8vo. 7s.
- SOUTH WALES**, Monmouth, Llandaff, Merthyr, Vale of Neath, Pembroke, Carmarthen, Tenby, Swansea, The Wye, &c. Map. Post 8vo. 7s.
- CATHEDRALS OF BANGOR, ST. ASAPH**, Llandaff, and St. David's. With Illustrations. Post 8vo. 15s.
- NORTHAMPTONSHIRE AND RUTLAND**—Northampton, Peterborough, Towcester, Daventry, Market Harborough, Kettering, Wallingborough, Thrapston, Stamford, Uppingham, Oakham. Maps. Post 8vo.
- DERBY, NOTTS, LEICESTER, STAFFORD**, Matlock, Bakewell, Chatsworth, The Peak, Buxton, Hardwick, Dove Dale, Ashborne, Southwell, Mansfield, Refford, Burton, Belvoir Melton Mowbray, Wolverhampton, Lichfield, Walsall, Tamworth. Map. Post 8vo. 9s.
- SHROPSHIRE, CHESHIRE AND LANCASHIRE**—Shrewsbury, Ludlow, Bridgnorth, Oswestry, Chester, Crewe, Alderley, Stockport, Birkenhead, Warrington, Bury, Manchester, Liverpool, Burnley, Clitheroe, Bolton, Blackburn, Wigan, Preston, Rochdale, Lancaster, Southport, Blackpool, &c. Map. Post 8vo. 10s.
- YORKSHIRE**, Doncaster, Hull, Selby, Beverley, Scarborough, Whitby, Harrogate, Ripon, Leeds, Wakefield, Bradford, Halifax, Huddersfield, Sheffield. Map and Plans. Post 8vo. 12s.
- CATHEDRALS of York, Ripon, Durham, Carlisle**, Chester, and Manchester. With 60 Illustrations. 2 Vols. Crown 8vo. 21s.
- DURHAM AND NORTHUMBERLAND**, Newcastle, Darlington, Gateshead, Bishop Auckland, Stockton, Hartlepool, Sunderland, Shields, Berwick-on-Tweed, Morpeth, Tynemouth, Coldstream, Alnwick, &c. Map. Post 8vo. 9s.
- WESTMORLAND AND CUMBERLAND**—Lancaster, Furness Abbey, Ambleside, Kendal, Windermere, Coniston, Keswick, Grasmere, Ulswater, Carlisle, Cockermouth, Penrith, Appleby. Map. Post 8vo. 6s.
- \* \* MURRAY'S MAP OF THE LAKE DISTRICT, on canvas. 3s. 6d.
- ENGLAND AND WALES**. Alphabetically arranged and condensed into one volume. Post 8vo. *[In the Press.]*
- SCOTLAND**, Edinburgh, Melrose, Kelso, Glasgow, Dumfries, Ayr, Stirling, Arnan, The Clyde, Oban, Inverary, Loch Lomond, Loch Katrine and Trossachs, Caledonian Canal, Inverness, Perth, Dundee, Aberdeen, Braemar, Skye, Caithness, Ross, Sutherland, &c. Maps and Plans. Post 8vo. 9s.
- IRELAND**, Dublin, Belfast, Donegal, Galway, Wexford, Cork, Limerick, Waterford, Killarney, Munster, &c. Maps. Post 8vo.
- HERODOTUS**. A New English Version. Edited, with Notes and Essays, historical, ethnographical, and geographical, by CANON RAWLINSON, assisted by SIR HENRY RAWLINSON and SIR J. G. WILKINSON. Maps and Woodcuts. 4 Vols. 8vo. 48s.
- HERSCHEL'S (CAROLINE) Memoir and Correspondence**. By MRS. JOHN HERSCHEL. With Portraits. Crown 8vo 12s.
- HATHERLEY (LORD)**. The Continuity of Scripture, as Declared by the Testimony of our Lord and of the Evangelists and Apostles. 8vo. 6s. *Popular Edition*. Post 8vo. 2s. 6d.
- HOLLWAY (J. G.)**. A Month in Norway. Fcap. 8vo. 2s.
- HONEY BEE**. By REV. THOMAS JAMES. Fcap. 8vo. 1s.
- HOOK (DEAN)**. Church Dictionary. 8vo. 16s.

HOME AND COLONIAL LIBRARY. A Series of Works adapted for all circles and classes of Readers, having been selected for their acknowledged interest, and ability of the Authors. Post 8vo. Published at 2s. and 3s. 6d. each, and arranged under two distinctive heads as follows:—

## CLASS A.

## HISTORY, BIOGRAPHY, AND HISTORIC TALES.

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. SIEGE OF GIBRALTAR. By JOHN DRINKWATER. 2s.</li> <li>2. THE AMBER-WITCH. By LADY DUFF GORDON. 2s.</li> <li>3. CROMWELL AND BUNYAN. By ROBERT SOUTHEY. 2s.</li> <li>4. LIFE OF SIR FRANCIS DRAKE. By JOHN BARROW. 2s.</li> <li>5. CAMPAIGNS AT WASHINGTON. By REV. G. R. GLEIG. 2s.</li> <li>6. THE FRENCH IN ALGIERS. By LADY DUFF GORDON. 2s.</li> <li>7. THE FALL OF THE JESUITS. 2s.</li> <li>8. LIVONIAN TALES. 2s.</li> <li>9. LIFE OF CONDÉ. By LORD MAHON. 3s. 6d.</li> <li>10. SALE'S BRIGADE. By REV. G. R. GLEIG. 2s.</li> </ol> | <ol style="list-style-type: none"> <li>11. THE SIEGES OF VIENNA. By LORD ELLESMERE. 2s.</li> <li>12. THE WAYSIDE CROSS. By CAPT. MILMAN. 2s.</li> <li>13. SKETCHES OF GERMAN LIFE. By SIR A. GORDON. 3s. 6d.</li> <li>14. THE BATTLE OF WATERLOO. By REV. G. R. GLEIG. 3s. 6d.</li> <li>15. AUTOBIOGRAPHY OF STEFENS. 2s.</li> <li>16. THE BRITISH POETS. By THOMAS CAMPBELL. 3s. 6d.</li> <li>17. HISTORICAL ESSAYS. By LORD MAHON. 3s. 6d.</li> <li>18. LIFE OF LORD CLIVE. By REV. G. R. GLEIG. 3s. 6d.</li> <li>19. NORTH - WESTERN RAILWAY. By SIR F. B. HEAD. 2s.</li> <li>20. LIFE OF MUNRO. By REV. G. R. GLEIG. 3s. 6d.</li> </ol> |
|--|---|

## CLASS B.

## VOYAGES, TRAVELS, AND ADVENTURES.

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. BIBLE IN SPAIN. By GEORGE BOBBOW. 3s. 6d.</li> <li>2. GYPSIES OF SPAIN. By GEORGE BOBBOW. 3s. 6d.</li> <li>3 &amp; 4. JOURNALS IN INDIA. By BISHOP HEBER. 2 Vols. 7s.</li> <li>5. TRAVELS IN THE HOLY LAND. By IRBY and MANGLES. 2s.</li> <li>6. MOROCCO AND THE MOORS. By J. DRUMMOND HAY. 2s.</li> <li>7. LETTERS FROM THE BALTIC. By a LADY.</li> <li>8. NEW SOUTH WALES. By MRS. MERREDITH. 2s.</li> <li>9. THE WEST INDIES. By M. G. LEWIS. 2s.</li> <li>10. SKETCHES OF PERSIA. By SIR JOHN MALCOLM. 3s. 6d.</li> <li>11. MEMOIRS OF FATHER RIPA. 2s.</li> <li>12 &amp; 13. TYPEE AND OMOO. By HERMANN MELVILLE. 2 Vols. 7s.</li> <li>14. MISSIONARY LIFE IN CANADA. By REV. J. ABBOTT. 2s.</li> </ol> | <ol style="list-style-type: none"> <li>15. LETTERS FROM MADRAS. By a LADY. 2s.</li> <li>16. HIGHLAND SPORTS. By CHARLES ST. JOHN. 3s. 6d.</li> <li>17. PAMPAS JOURNEYS. By SIR F. B. HEAD. 2s.</li> <li>18. GATHERINGS FROM SPAIN. By RICHARD FORD. 3s. 6d.</li> <li>19. THE RIVER AMAZON. By W. H. EDWARDS. 2s.</li> <li>20. MANNERS &amp; CUSTOMS OF INDIA. By REV. C. AGLAND. 2s.</li> <li>21. ADVENTURES IN MEXICO. By G. F. RUXTON. 3s. 6d.</li> <li>22. PORTUGAL AND GALICIA. By LORD CARNARVON. 3s. 6d.</li> <li>23. BUSH LIFE IN AUSTRALIA. By REV. H. W. HAYGARTH. 2s.</li> <li>24. THE LIBYAN DESERT. By BAYLE ST. JOHN. 2s.</li> <li>25. SIERRA LEONE. By a LADY. 3s. 6d.</li> </ol> |
|--|---|

\*\*\* Each work may be had separately.

- HOOK'S (THEODORE) Life. By J. G. LOCKHART. Fcap. 8vo. 1s.
- HOPE (T. C.). ARCHITECTURE OF AHMEDABAD, with Historical Sketch and Architectural Notes. With Maps, Photographs, and Woodcuts. 4to. 5l. 5s.
- (A. J. BERESFORD) Worship in the Church of England. 8vo. 9s., or, *Popular Selections from.* 8vo. 2s. 6d.
- HORACE; a New Edition of the Text. Edited by DEAN MILMAN. With 100 Woodcuts. Crown 8vo. 7s. 6d.
- Life of. By DEAN MILMAN. Illustrations. 8vo. 9s.
- HOUGHTON'S (LORD) Monographs, Personal and Social. With Portraits. Crown 8vo. 10s. 6d.
- POETICAL WORKS. *Collected Edition.* With Portrait. 2 Vols. Fcap. 8vo. 12s.
- HUME (The Student's). A History of England, from the Invasion of Julius Cæsar to the Revolution of 1688. Corrected and continued to 1868. Woodcuts. Post 8vo. 7s. 6d.
- HUTCHINSON (GEN.) Dog Breaking, with Odds and Ends for those who love the Dog and the Gun. With 40 Illustrations. 6th edition. 7s. 6d.
- HUTTON (H. E.). Principia Græca; an Introduction to the Study of Greek. Comprehending Grammar, Delectus, and Exercise-book, with Vocabularies. *Sixth Edition.* 12mo. 3s. 6d.
- IRBY AND MANGLES' Travels in Egypt, Nubia, Syria, and the Holy Land. Post 8vo. 2s.
- JACOBSON (BISHOP). Fragmentary Illustrations of the History of the Book of Common Prayer; from Manuscript Sources (Bishop SANDERSON and Bishop WREN). 8vo. 5s.
- JAMES' (REV. THOMAS) Fables of Æsop. A New Translation, with Historical Preface. With 100 Woodcuts by TENNIEL and WOLF. Post 8vo. 2s. 6d.
- JAMESON (MRS.). Lives of the Early Italian Painters— and the Progress of Painting in Italy—Cimabue to Bassano. With 50 Portraits. Post 8vo. 12s.
- JENNINGS (LOUIS J.). Field Paths and Green Lanes in Surrey and Sussex. Illustrations. Post 8vo. 10s. 6d.
- JERVIS (REV. W. H.). The Gallican Church, from the Concordat of Bologna, 1516, to the Revolution. With an Introduction. Portraits. 2 Vols. 8vo. 28s.
- JESSE (EDWARD). Gleanings in Natural History. Fcap. 8vo. 3s. 6d.
- JEX-BLAKE (REV. T. W.). Life in Faith: Sermons Preached at Cheltenham and Rugby. Fcap. 8vo. 3s. 6d.
- JOHNS (REV. B. G.). Blind People; their Works and Ways. With Sketches of the Lives of some famous Blind Men. With Illustrations. Post 8vo. 7s. 6d.
- JOHNSON'S (DR. SAMUEL) Life. By James Boswell. Including the Tour to the Hebrides. Edited by MR. CROKER. 1 vol. Royal 8vo. 12s. *New Edition.* Portraits. 4 Vols. 8vo. [*In Preparation.*]
- Lives of the most eminent English Poets, with Critical Observations on their Works. Edited with Notes, Corrective and Explanatory, by PETER CUNNINGHAM. 3 vols. 8vo. 22s. 6d.
- JUNIUS' HANDWRITING Professionally investigated. By Mr. CHABOT, Expert. With Preface and Collateral Evidence, by the Hon. EDWARD TWISLETON. With Facsimiles, Woodcuts, &c. 4to. £3 3s.

- KEN'S (BISHOP) Life. By a LAYMAN. Portrait. 2 Vols. 8vo. 18s.  
 ——— Exposition of the Apostles' Creed. 16mo. 1s. 6d.
- KERR (ROBERT). GENTLEMAN'S HOUSE; OR, HOW TO PLAN ENGLISH RESIDENCES FROM THE PARSONAGE TO THE PALACE. With Views and Plans. 8vo. 24s.  
 ——— Small Country House. A Brief Practical Discourse on the Planning of a Residence from 2000*l.* to 5000*l.* With Supplementary Estimates to 7000*l.* Post 8vo. 3s.  
 ——— Ancient Lights; a Book for Architects, Surveyors, Lawyers, and Landlords. 8vo. 5s. 6d.  
 ——— (R. MALCOLM) Student's Blackstone. A Systematic Abridgment of the entire Commentaries, adapted to the present state of the law. Post 8vo. 7s. 6d.
- KING EDWARD VITH'S Latin Grammar. 12mo. 3s. 6d.  
 ——— First Latin Book. 12mo. 2s. 6d.
- KING (R. J.). Archæology, Travel and Art; being Sketches and Studies, Historical and Descriptive. 8vo. 12s.
- KIRK (J. FOSTER). History of Charles the Bold, Duke of Burgundy. Portrait. 3 Vols. 8vo. 45s.
- KIRKES' Handbook of Physiology. Edited by W. MORRINT BAKER, F.R.C.S. With 400 Illustrations. Post 8vo. 14s.
- KUGLER'S Handbook of Painting.—The Italian Schools. Revised and Remodelled from the most recent Researches. By LADY EASTLAKE. With 140 Illustrations. 2 Vols. Crown 8vo. 30s.  
 ——— Handbook of Painting.—The German, Flemish, and Dutch Schools. Revised and in part re-written. By J. A. CROWF. With 60 Illustrations. 2 Vols. Crown 8vo. 24s.
- LANE (E. W.). Account of the Manners and Customs of Modern Egyptians. With Illustrations. 2 Vols. Post 8vo. 12s
- LAWRENCE (SIR GEO.). Reminiscences of Forty-three Years' Service in India; including Captivities in Cabul among the Affghans and among the Sikhs, and a Narrative of the Mutiny in Rajputana. Crown 8vo. 10s. 6d.
- LAYARD (A. H.). Nineveh and its Remains. Being a Narrative of Researches and Discoveries amidst the Ruins of Assyria. With an Account of the Chaldean Christians of Kurdistan; the Yezedis, or Devil-worshippers; and an Enquiry into the Manners and Arts of the Ancient Assyrians. Plates and Woodcuts. 2 Vols. 8vo. 36s.  
 \* \* \* A POPULAR EDITION of the above work. With Illustrations. Post 8vo. 7s. 6d.  
 ——— Nineveh and Babylon; being the Narrative of Discoveries in the Ruins, with Travels in Armenia, Kurdistan and the Desert, during a Second Expedition to Assyria. With Map and Plates. 8vo. 21s.  
 \* \* \* A POPULAR EDITION of the above work. With Illustrations Post 8vo. 7s. 6d.
- LEATHES' (STANLEY) Practical Hebrew Grammar. With the Hebrew Text of Genesis i.—vi., and Psalms i.—vi. Grammatical Analysis and Vocabulary. Post 8vo. 7s. 6d.
- LENNEP (REV. H. J. VAN). Missionary Travels in Asia Minor. With Illustrations of Biblical History and Archæology. With Map and Woodcuts. 2 Vols. Post 8vo. 24s.  
 ——— Modern Customs and Manners of Bible Lands in Illustration of Scripture. With Coloured Maps and 300 Illustrations. 2 Vols. 8vo. 21s.

- LESLIE (C. R.). Handbook for Young Painters. With Illustrations. Post 8vo. 7s. 6d.
- Life and Works of Sir Joshua Reynolds. Portraits and Illustrations. 2 Vols. 8vo. 42s.
- LETO (POMPONIO). Eight Months at Rome during the Vatican Council. With a daily account of the proceedings. Translated from the original. 8vo. 12s.
- LETTERS FROM THE BALTIC. By a LADY. Post 8vo. 2s.
- MADRAS. By a LADY. Post 8vo. 2s.
- SIERRA LEONE. By a LADY. Post 8vo. 3s. 6d.
- LEVI (LEONE). History of British Commerce; and of the Economic Progress of the Nation, from 1763 to 1870. 8vo. 16s.
- LIDDELL (DEAN). Student's History of Rome, from the earliest Times to the establishment of the Empire. Woodcuts. Post 8vo. 7s. 6d.
- LLOYD (W. WATKISS). History of Sicily to the Athenian War; with Elucidations of the Sicilian Odes of Pindar. With Map. 8vo. 14s.
- LISPINGS from LOW LATITUDES; or, the Journal of the Hon. Impulsia Gushington. Edited by LORD DUFFERIN. With 24 Plates. 4to. 21s.
- LITTLE ARTHUR'S HISTORY OF ENGLAND. By LADY CALLCOTT. *New Edition, continued to 1872.* With Woodcuts. Fcap. 8vo. 1s. 6d.
- LIVINGSTONE (DR.). Popular Account of his First Expedition to Africa, 1840-56. Illustrations. Post 8vo. 7s. 6d.
- Second Expedition to Africa, 1858-64. Illustrations. Post 8vo. 7s. 6d.
- Last Journals in Central Africa, from 1865 to his Death. Continued by a Narrative of his last moments and sufferings. By Rev HORACE WALLER. Maps and Illustrations. 2 Vols. 8vo. 28s.
- LIVINGSTONIA. Journal of Adventures in Exploring Lake Nyassa, and Establishing a Missionary Settlement there. By E. D. YOUNG, R.N. Revised by Rev. HORACE WALLER. Maps. Post 8vo. 7s. 6d.
- LIVONIAN TALES. By the Author of "Letters from the Baltic." Post 8vo. 2s.
- LOCH (H. B.). Personal Narrative of Events during Lord Elgin's Second Embassy to China. With Illustrations. Post 8vo. 9s.
- LOCKHART (J. G.). Ancient Spanish Ballads. Historical and Romantic. Translated, with Notes. With Portrait and Illustrations. Crown 8vo. 5s.
- Life of Theodore Hook. Fcap. 8vo. 1s.
- LOUDON (MRS.). Gardening for Ladies. With Directions and Calendar of Operations for Every Month. Woodcuts. Fcap. 8vo. 3s. 6d.
- LYELL (SIR CHARLES). Principles of Geology; or, the Modern Changes of the Earth and its Inhabitants considered as illustrative of Geology. With Illustrations. 2 Vols. 8vo. 32s.
- Student's Elements of Geology. With Table of British Fossils and 600 Illustrations. Post 8vo. 9s.
- Geological Evidences of the Antiquity of Man, including an Outline of Glacial Post-Tertiary Geology, and Remarks on the Origin of Species. Illustrations. 8vo. 14s.
- (K. M.). Geographical Handbook of Ferns. With Tables to show their Distribution. Post 8vo. 7s. 6d.
- LYTTON (LORD). A Memoir of Julian Fane. With Portrait. Post 8vo. 5s.
- McCLINTOCK (SIR L.). Narrative of the Discovery of the Fate of Sir John Franklin and his Companions in the Arctic Seas. With Illustrations. Post 8vo. 7s. 6d.
- MACDOUGALL (COL.). Modern Warfare as Influenced by Modern Artillery. With Plans. Post 8vo. 12s.

- MACGREGOR (J.).** Rob Roy on the Jordan, Nile, Red Sea, Genesareth, &c. A Canoe Cruise in Palestine and Egypt and the Waters of Damascus. With Map and 70 Illustrations. Crown 8vo. 7s. 6d.
- MAETZNER'S ENGLISH GRAMMAR.** A Methodical, Analytical, and Historical Treatise on the Orthography, Prosody, Inflections, and Syntax of the English Tongue. Translated from the German. By CLAIR J. GRECE, LL.D. 3 Vols. 8vo. 36s.
- MAHON (LORD),** see STANHOPE.
- MAINE (SIR H. SUMNER).** Ancient Law: its Connection with the Early History of Society, and its Relation to Modern Ideas. 8vo. 12s.
- Village Communities in the East and West. 8vo. 12s.
- Early History of Institutions. 8vo. 12s.
- MALCOLM (SIR JOHN).** Sketches of Persia. Post 8vo. 3s. 6d.
- MANSEL (DEAN).** Limits of Religious Thought Examined. Post 8vo. 8s. 6d.
- Letters, Lectures, and Papers, including the Phrontisterion, or Oxford in the XIXth Century. Edited by H. W. CHANDLER, M.A. 8vo. 12s.
- Gnostic Heresies of the First and Second Centuries. With a sketch of his life and character. By LORD CARNARVON. Edited by Canon LIGHTFOOT. 8vo. 10s. 6d.
- MANUAL OF SCIENTIFIC ENQUIRY.** For the Use of Travellers. Edited by REV. R. MAIN. Post 8vo. 3s. 6d. (*Published by order of the Lords of the Admiralty.*)
- MARCO POLO.** The Book of Ser Marco Polo, the Venetian. Concerning the Kingdoms and Marvels of the East. A new English Version. Illustrated by the light of Oriental Writers and Modern Travels. By COL. HENRY YULE. Maps and Illustrations. 2 Vols. Medium 8vo. 63s.
- MARKHAM (CLEMENTS R.).** The Introduction of Bark Culture into the British Dominions, containing a narrative of Journeys in Peru and India, and some account of the Chincona Plantations already formed. Illustrations. 8vo.
- (Mrs.) History of England. From the First Invasion by the Romans to 1867. Woodcuts. 12mo. 3s. 6d.
- History of France. From the Conquest by the Gauls to 1861. Woodcuts. 12mo. 3s. 6d.
- History of Germany. From the Invasion by Marius to 1867. Woodcuts. 12mo. 3s. 6d.
- MARLBOROUGH'S (SARAH, DUCHESS OF)** Letters. Now first published from the Original MSS. at Madresfield Court. With an Introduction. 8vo. 10s. 6d.
- MARRYAT (JOSEPH).** History of Modern and Mediæval Pottery and Porcelain. With a Description of the Manufacture. Plates and Woodcuts. 8vo. 42s.
- MARSH (G. P.).** Student's Manual of the English Language. Edited with Additions. By DR. WM. SMITH. Post 8vo. 7s. 6d.
- MASTERS** in English Theology. The King's College Lectures, 1877. By Canon Barry, Dean of St. Paul's; Prof. Plumtre, Canon Westcott, Canon Farrar, and Prof. Cheetham. With Introduction by Canon Barry. Post 8vo. 7s. 6d.
- MATTHIÆ'S GREEK GRAMMAR.** Abridged by BLOMFIELD. Revised by E. S. CROOKE. 12mo. 4s.
- MAUREL'S** Character, Actions, and Writings of Wellington. Fcap. 8vo. 1s. 6d.
- MAYO (LORD).** Sport in Abyssinia; or, the Mareb and Tack-azzee. With Illustrations. Crown 8vo. 12s.

- MEADE (HON. HERBERT).** Ride through the Disturbed Districts of New Zealand, with a Cruise among the South Sea Islands. With Illustrations. Medium 8vo. 12s.
- MELVILLE (HERMANN).** Marquesas and South Sea Islands. 2 Vols. Post 8vo. 7s.
- MEREDITH (MRS. CHARLES).** Notes and Sketches of New South Wales. Post 8vo. 2s.
- MICHAEL ANGELO,** Sculptor, Painter, and Architect. His Life and Works. By C. HEATH WILSON. Illustrations. Royal 8vo. 26s.
- MILLINGTON (REV. T. S.).** Signs and Wonders in the Land of Ham, or the Ten Plagues of Egypt, with Ancient and Modern Illustrations. Woodcuts. Post 8vo. 7s. 6d.
- MILMAN'S (DEAN) WORKS:—**
- HISTORY OF THE JEWS,** from the earliest Period down to Modern Times. 3 Vols. Post 8vo. 18s.
- EARLY CHRISTIANITY,** from the Birth of Christ to the Abolition of Paganism in the Roman Empire. 3 Vols. Post 8vo. 18s.
- LATIN CHRISTIANITY,** including that of the Popes to the Pontificate of Nicholas V. 9 Vols. Post 8vo. 54s.
- ANNALS OF ST. PAUL'S CATHEDRAL,** from the Romans to the funeral of Wellington. Illustrations. 8vo.
- CHARACTER AND CONDUCT OF THE APOSTLES** considered as an Evidence of Christianity. 8vo. 10s. 6d.
- QUINTI HORATHI FLACCI OPERA.** With 100 Woodcuts. Small 8vo. 7s. 6d.
- LIFE OF QUINTUS HORATIUS FLACCUS.** With Illustrations. 8vo. 9s.
- POETICAL WORKS.** The Fall of Jerusalem—Martyr of Antioch—Balshazzar—Tamor—Anne Boleyn—Fazio, &c. With Portrait and Illustrations. 3 Vols. Fcap. 8vo. 18s.
- FALL OF JERUSALEM.** Fcap. 8vo. 1s.
- MILMAN (CAPT. E. A.)** Wayside Cross. Post 8vo. 2s.
- MIVART (ST. GEORGE).** Lessons from Nature; as manifested in Mind and Matter. 8vo. 15s.
- MODERN DOMESTIC COOKERY.** Founded on Principles of Economy and Practical Knowledge. *New Edition.* Woodcuts. Fcap. 8vo. 5s.
- MONGREDIEN (AUGUSTUS).** Trees and Shrubs for English Plantation. A Selection and Description of the most Ornamental which will flourish in the open air in our climate. With Classified Lists. With 30 Illustrations. 8vo. 16s.
- MOORE (THOMAS).** Life and Letters of Lord Byron. *Cabinet Edition.* With Plates. 6 Vols. Fcap. 8vo. 18s.; *Popular Edition,* with Portraits. Royal 8vo. 7s. 6d.
- MORESBY (CAPT.), R.N.** Discoveries in New Guinea, Polynesia, Torres Straits, &c., during the cruise of H.M.S. Basilisk. Map and Illustrations. 8vo. 15s.
- MOTLEY (J. L.).** History of the United Netherlands: from the Death of William the Silent to the Twelve Years' Truce, 1609. *Library Edition.* Portraits. 4 Vols. Post 8vo. 6s. each.
- 
- Life and Death of John of Barneveld,** Advocate of Holland. With a View of the Primary Causes and Movements of the Thirty Years' War. *Library Edition.* Illustrations. 2 Vols. 8vo. 28s. *Cabinet Edition.* 2 vols. Post 8vo. 12s.

- MOSSMAN (SAMUEL). New Japan; the Land of the Rising Sun; its Annals and Progress during the past Twenty Years, recording the remarkable Progress of the Japanese in Western Civilisation. With Map. 8vo. 15s.
- MOZLEY (CANON). Treatise on the Augustinian doctrine of Predestination. Crown 8vo. 9s.  
— Primitive Doctrine of Baptismal Regeneration. Post 8vo.
- MUIRHEAD (JAS.). The Vaux-de-Vire of Maistre Jean Le Houx, Advocate of Vire. Translated and Edited. With Portrait and Illustrations. 8vo. 21s.
- MUNRO'S (GENERAL) Life and Letters. By REV. G. R. GLEIG. Post 8vo. 3s. 6d.
- MURCHISON (SIR RODERICK). Siluria; or, a History of the Oldest rocks containing Organic Remains. Map and Plates. 8vo. 18s.  
— Memoirs. With Notices of his Contemporaries, and Rise and Progress of Palaeozoic Geology. By ARCHIBALD GEIKIE. Portraits. 2 Vols. 8vo. 30s.
- MURRAY'S RAILWAY READING. Containing:—
- |                                     |                                   |
|-------------------------------------|-----------------------------------|
| WELLINGTON. By LORD ELLERSMERE. 6d. | MAHON'S JOAN OF ARC. 1s.          |
| NIMROD ON THE CHASE. 1s.            | HEAD'S EMIGRANT. 2s. 6d.          |
| MUSIC AND DRESS. 1s.                | NIMROD ON THE ROAD. 1s.           |
| MILMAN'S FALL OF JERUSALEM. 1s.     | CROCKER ON THE GUILLOTINE. 1s.    |
| MAHON'S "FORTY-FIVE." 3s.           | HOLLWAY'S NORWAT. 2s.             |
| LIFE OF THEODORE HOOK. 1s.          | MAUREL'S WELLINGTON. 1s. 6d.      |
| DEEDS OF NAVAL DARING. 3s. 6d.      | CAMPBELL'S LIFE OF BACON. 2s. 6d. |
| THE HONBY BEE. 1s.                  | THE FLOWER GARDEN. 1s.            |
| ESOP'S FABLES. 2s. 6d.              | REJECTED ADDRESSES. 1s.           |
| NIMROD ON THE TURF. 1s. 6d.         | PENN'S HINTS ON ANGLING. 1s.      |
- MUSTERS' (CAPT.) Patagonians; a Year's Wanderings over Untrodden Ground from the Straits of Magellan to the Rio Negro. Illustrations. Post 8vo. 7s. 6d.
- NAPIER (SIR WM.). English Battles and Sieges of the Peninsular War. Portrait. Post 8vo. 9s.
- NAPOLEON AT FONTAINEBLEAU AND ELBA. A Journal of Occurrences and Notes of Conversations. By SIR NEIL CAMPBELL, C.B. With a Memoir. By REV. A. N. C. MACLACHLAN, M.A. Portrait 8vo. 15s.
- NARES (SIR GEORGE), R.N. Official Report to the Admiralty of the recent Arctic Expedition. Map. 8vo. 2s. 6d.
- NASMYTH AND CARPENTER. The Moon. Considered as a Planet, a World, and a Satellite. With Illustrations from Drawings made with the aid of Powerful Telescopes, Woodcuts, &c. 4to. 30s.
- NAUTICAL ALMANAC (THE). (*By Authority.*) 2s. 6d.
- NAVY LIST. (Monthly and Quarterly.) Post 8vo.
- NEW TESTAMENT. With Short Explanatory Commentary. By ARCHDEACON CHURTON, M.A., and ARCHDEACON BASIL JONES, M.A. With 110 authentic Views, &c. 2 Vols. Crown 8vo 21s. bound.
- NEWTN (SAMUEL). First Book of Natural Philosophy; an Introduction to the Study of Statics, Dynamics, Hydrostatics, Light, Heat, and Sound, with numerous Examples. New and enlarged edition. Small 8vo. 3s. 6d.  
— Elements of Mechanics, including Hydrostatics, with numerous Examples. Small 8vo. 8s. 6d.  
— Mathematical Examples. A Graduated Series of Elementary Examples in Arithmetic, Algebra, Logarithms, Trigonometry, and Mechanics. Small 8vo. 8s. 6d.
- NICHOLS' (J. G.) Pilgrimages to Walsingham and Canterbury. By ERASMUS. Translated, with Notes. With Illustrations. Post 8vo. 6s.  
— (SIR GEORGE) History of the English Poor Laws. 2 Vols. 8vo.

- NICOLAS (SIR HARRIS) *Historic Peerage of England. Exhibiting the Origin, Descent, and Present State of every Title of Peerage which has existed in this Country since the Conquest.* By WILLIAM COURTHOPE. 8vo. 30s.
- NIMROD, *On the Chace—Turf—and Road.* With Portrait and Plates. Crown 8vo. 5s. Or with Coloured Plates, 7s. 6d.
- NORDHOFF (CHAS.). *Communitic Societies of the United States; including Detailed Accounts of the Shakers, The Amana, Oneida, Bethell, Aurora, Icarian and other existing Societies; with Particulars of their Religious Creeds, Industries, and Present Condition.* With 40 Illustrations. 8vo. 15s.
- NORTHCOTE'S (SIR JOHN) *Notebook in the Long Parliament.* Containing Proceedings during its First Session, 1640. Edited, with a Memoir, by A. H. A. Hamilton. Crown 8vo. 9s.
- OWEN (LIEUT.-COL.). *Principles and Practice of Modern Artillery, including Artillery Material, Gunnery, and Organisation and Use of Artillery in Warfare.* With Illustrations. 8vo. 15s.
- OXENHAM (REV. W.). *English Notes for Latin Elegiacs; designed for early Proficients in the Art of Latin Versification, with Prefatory Rules of Composition in Elegiac Metre.* 12mo. 3s. 6d.
- PALGRAVE (R. H. I.). *Local Taxation of Great Britain and Ireland.* 8vo. 5s.  
 ——— *Notes on Banking in Great Britain and Ireland, Sweden, Denmark, and Hamburg, with some Remarks on the amount of Bills in circulation, both Inland and Foreign.* 8vo. 6s.
- PALLISER (MRS.). *Brittany and its Byeways, its Inhabitants, and Antiquities.* With Illustrations. Post 8vo. 12s.  
 ——— *Mottoes for Monuments, or Epitaphs selected for General Use and Study.* With Illustrations. Crown 8vo. 7s. 6d.
- PARIS (DR.) *Philosophy in Sport made Science in Earnest; or, the First Principles of Natural Philosophy inculcated by aid of the Toys and Sports of Youth.* Woodcuts. Post 8vo. 7s. 6d.
- PARKYNS' (MANSFIELD) *Three Years' Residence in Abyssinia: with Travels in that Country.* With Illustrations. Post 8vo. 7s. 6d.
- PEEK PRIZE ESSAYS. *The Maintenance of the Church of England as an Established Church.* By REV. CHARLES HOLE—REV. R. WATSON DIXON—and REV. JULIUS LLOYD. 8vo. 10s. 6d.
- PEEL'S (SIR ROBERT) *Memoirs.* 2 Vols. Post 8vo. 15s.
- PENN (RICHARD). *Maxims and Hints for an Angler and Chess-player.* Woodcuts. Fcap. 8vo. 1s.
- PERCY (JOHN, M.D.). *Metallurgy.* 1st Division.—FUEL, Wood, Peat, Coal, Charcoal, Coke. Fire-Clays. *New Edition.* With Illustrations. 8vo. 30s.  
 ——— 2nd Division.—Copper, Zinc, and Brass. *New Edition.* With Illustrations. [In the Press.]  
 ——— 3rd Division.—Iron and Steel. *New Edition.* With Illustrations. [In Preparation.]  
 ——— 4th Division.—Lead, including part of Silver. With Illustrations. 30s.  
 ——— 5th Division.—Silver. With Illustrations. [Nearly Ready.]  
 ——— 6th Division.—Gold, Mercury, Platinum, Tin, Nickel, Cobalt, Antimony, Bismuth, Arsenic, and other Metals. With Illustrations. [In Preparation.]

- PHILLIPS' (JOHN) Memoirs of William Smith. 8vo. 7s. 6d.
- Geology of Yorkshire, The Coast, and Limestone District. Plates. 2 Vols. 4to. 31s. 6d. each.
- Rivers, Mountains, and Sea Coast of Yorkshire. With Essays on the Climate, Scenery, and Ancient Inhabitants. Plates. 8vo. 15s.
- (SAMUEL). Literary Essays from "The Times." With Portrait. 2 Vols. Fcap. 8vo. 7s.
- POPE'S (ALEXANDER) Works. With Introductions and Notes, by REV. WHITWELL ELWIN. Vols. I., II., VI., VII., VIII. With Portraits. 8vo. 10s. 6d. each.
- PORTER (REV. J. L.). Damascus, Palmyra, and Lebanon. With Travels among the Giant Cities of Bashan and the Hauran. Map and Woodcuts. Post 8vo. 7s. 6d.
- PRAYER-BOOK (ILLUSTRATED), with Borders, Initials, Vignettes, &c. Edited, with Notes, by REV. THOS. JAMES. Medium 8vo. 18s. cloth; 31s. 6d. calf; 36s. morocco.
- PRINCESS CHARLOTTE OF WALES. A Brief Memoir. With Selections from her Correspondence and other unpublished Papers. By LADY ROSE WEIGALL. With Portrait. 8vo. 8s. 6d.
- PUSS IN BOOTS. With 12 Illustrations. By OTTO SPECKTER. 16mo. 1s. 6d. Or coloured, 2s. 6d.
- PRIVY COUNCIL JUDGMENTS in Ecclesiastical Cases relating to Doctrine and Discipline. With Historical Introduction, by G. C. BRODRICK and W. H. FREMANTLE. 8vo. 10s. 6d.
- QUARTERLY REVIEW (THE). 8vo. 6s.
- RAE (EDWARD). Country of the Moors. A Journey from Tripoli in Barbary to the Holy City of Kairwan. Map and Etchings. Crown 8vo. 10s. 6d.
- RAMBLES in the Syrian Deserts. Post 8vo. 10s. 6d.
- RASSAM (HORMUZD). Narrative of the British Mission to Abyssinia. With Notices of the Countries Traversed from Massowah to Magdala. Illustrations. 2 Vols. 8vo. 28s.
- RAWLINSON'S (CANON) Herodotus. A New English Version. Edited with Notes and Essays. Maps and Woodcut. 4 Vols. 8vo. 48s.
- Five Great Monarchies of Chaldæa, Assyria, Media, Babylonia, and Persia. With Maps and Illustrations. 3 Vols. 8vo. 42s.
- (SIR HENRY) England and Russia in the East; a Series of Papers on the Political and Geographical Condition of Central Asia. Map. 8vo. 12s.
- REED (E. J.). Shipbuilding in Iron and Steel; a Practical Treatise, giving full details of Construction, Processes of Manufacture, and Building Arrangements. With Illustrations. 8vo.
- Iron-Clad Ships; their Qualities, Performances, and Cost. With Chapters on Turret Ships, Iron-Clad Rams, &c. With Illustrations. 8vo. 12s.
- Letters from Russia in 1875. 8vo. 5s.
- REJECTED ADDRESSES (THE). By JAMES AND HORACE SMITH. Woodcuts. Post 8vo. 3s. 6d.; or *Popular Edition*, Fcap. 8vo. 1s.
- REYNOLDS' (SIR JOSHUA) Life and Times. By C. R. LESLIE, R.A. and TOM TAYLOR. Portraits. 2 Vols. 8vo. 42s.
- RICARDO'S (DAVID) Political Works. With a Notice of his Life and Writings. By J. R. M'CULLOCH. 8vo. 16s.
- RIPA (FATHER). Thirteen Years' Residence at the Court of Peking. Post 8vo. 2s.

- ROBERTSON (CANON). History of the Christian Church, from the Apostolic Age to the Reformation, 1517. *Library Edition*. 4 Vols. 8vo. *Cabinet Edition*. 8 Vols. Post 8vo. 6s. each.
- ROBINSON (REV. DR.). Biblical Researches in Palestine and the Adjacent Regions, 1838—52. Maps. 3 Vols. 8vo. 42s.
- Physical Geography of the Holy Land. Post 8vo. 10s. 6d.
- (W.M.) Alpine Flowers for English Gardens. With 70 Illustrations. Crown 8vo. 12s.
- Wild Garden; or, our Groves and Shrubberies made beautiful by the Naturalization of Hardy Exotic Plants. With Frontispiece. Small 8vo. 6s.
- Sub-Tropical Garden; or, Beauty of Form in the Flower Garden. With Illustrations. Small 8vo. 7s. 6d.
- ROBSON (E. R.). SCHOOL ARCHITECTURE. Being Practical Remarks on the Planning, Designing, Building, and Furnishing of School-houses. With 300 Illustrations. Medium 8vo. 18s.
- ROME (HISTORY OF). See LIDDELL and SMITH.
- ROWLAND (DAVID). Laws of Nature the Foundation of Morals. Post 8vo. 6s.
- RUXTON (GEO. F.). Travels in Mexico; with Advents. among Wild Tribes and Animals of the Prairies and Rocky Mountains. Post 8vo. 3s. 6d.
- SALE'S (SIR ROBERT) Brigade in Afghanistan. With an Account of the Defence of Jellalabad. By REV. G. R. GLEIG. Post 8vo. 2s.
- SEPTICISM IN GEOLOGY; and the Reasons for It. An assemblage of facts from Nature combining to invalidate and refute the theory of "Causes now in Action." By VERIFIER. Woodcuts. Crown 8vo. 6s.
- SCHLIEMANN (DR. HENRY). Troy and Its Remains. A Narrative of Researches and Discoveries made on the Site of Ilium, and in the Trojan Plain. With Maps, Views, and 500 Illustrations. Medium 8vo. 42s.
- Discoveries on the Sites of Ancient Mycenæ and Tiryns. With Maps and 500 Illustrations, Medium 8vo. 50s.
- SCOTT (SIR G. G.). Secular and Domestic Architecture, Present and Future. 8vo. 9s.
- (DEAN) University Sermons. Post 8vo. 8s. 6d.
- SCROPE (G. P.). Geology and Extinct Volcanoes of Central France. Illustrations. Medium 8vo. 30s.
- SELBORNE (LORD). Notes on some Passages in the Liturgical History of the Reformed English Church. 8vo. 6s.
- SHADOWS OF A SICK ROOM. With a Preface by Canon LIDDON. 16mo. 2s. 6d.
- SHAH OF PERSIA'S Diary during his Tour through Europe in 1873. Translated from the Original. By J. W. REDHOUSE. With Portrait and Coloured Title. Crown 8vo. 12s.
- SMILES' (SAMUEL) WORKS :—
- BRITISH ENGINEERS; from the Earliest Period to the death of the Stephensons. With Illustrations. 5 Vols. Crown 8vo. 7s. 6d. each.
- LIFE OF A SCOTCH NATURALIST. With Portrait and Illustrations. Crown 8vo. 10. 6d.
- HUGUENOTS IN ENGLAND AND IRELAND. Crown 8vo. 7s. 6d.
- SELF-HELP. With Illustrations of Conduct and Perseverance. Post 8vo. 6s. Or in French, 5s.
- CHARACTER. A Sequel to "SELF-HELP." Post 8vo. 6s.
- THRIFT. A Book of Domestic Counsel. Post 8vo. 6s.
- INDUSTRIAL BIOGRAPHY; or, Iron Workers and Tool Makers. Post 8vo. 6s.
- BOY'S VOYAGE ROUND THE WORLD. Illustrations. Post 8vo. 6s.

## SMITH'S (DR. WM.). DICTIONARIES:—

DICTIONARY OF THE BIBLE; its Antiquities, Biography, Geography, and Natural History. Illustrations. 3 Vols. 8vo. 105s.

CONCISE BIBLE DICTIONARY. With 300 Illustrations. Medium 8vo. 21s.

SMALLER BIBLE DICTIONARY. With Illustrations. Post 8vo. 7s. 6d.

CHRISTIAN ANTIQUITIES. Comprising the History, Institutions, and Antiquities of the Christian Church. With Illustrations. Vol. I. 8vo. 31s. 6d. (To be completed in 2 vols.)

CHRISTIAN BIOGRAPHY, LITERATURE, SECTS, AND DOCTRINES; from the Times of the Apostles to the Age of Charlemagne. Vol. I. 8vo. 31s. 6d. (To be completed in 3 vols.)

GREEK AND ROMAN ANTIQUITIES. With 500 Illustrations. Medium 8vo. 28s.

GREEK AND ROMAN BIOGRAPHY AND MYTHOLOGY. With 600 Illustrations. 3 Vols. Medium 8vo. 41. 4s.

GREEK AND ROMAN GEOGRAPHY. 2 Vols. With 500 Illustrations. Medium 8vo. 56s.

ATLAS OF ANCIENT GEOGRAPHY—BIBLICAL AND CLASSICAL. Folio. 61. 6s.

CLASSICAL DICTIONARY OF MYTHOLOGY, BIOGRAPHY, AND GEOGRAPHY. 1 Vol. With 750 Woodcuts. 8vo. 18s.

SMALLER CLASSICAL DICTIONARY. With 200 Woodcuts. Crown 8vo. 7s. 6d.

SMALLER GREEK AND ROMAN ANTIQUITIES. With 200 Woodcuts. Crown 8vo. 7s. 6d.

COMPLETE LATIN-ENGLISH DICTIONARY. With Tables of the Roman Calendar, Measures, Weights, and Money. 8vo. 21s.

SMALLER LATIN-ENGLISH DICTIONARY. 12mo. 7s. 6d.

COPIOUS AND CRITICAL ENGLISH-LATIN DICTIONARY. 8vo. 21s.

SMALLER ENGLISH-LATIN DICTIONARY. 12mo. 7s. 6d.

## SMITH'S (DR. WM.) ENGLISH COURSE:—

SCHOOL MANUAL OF ENGLISH GRAMMAR, WITH COPIOUS EXERCISES. Post 8vo. 3s. 6d.

SCHOOL MANUAL OF MODERN GEOGRAPHY, PHYSICAL AND Political. Post 8vo. 5s.

PRIMARY ENGLISH GRAMMAR. 16mo. 1s.

PRIMARY HISTORY OF BRITAIN. 12mo. 2s. 6d.

## SMITH'S (DR. WM.) FRENCH COURSE:—

FRENCH PRINCIPIA. Part I. A First Course, containing a Grammar, Delectus, Exercises, and Vocabularies. 12mo. 3s. 6d.

FRENCH PRINCIPIA. Part II. A Reading Book, containing Fables, Stories, and Anecdotes, Natural History, and Scenes from the History of France. With Grammatical Questions, Notes and copious Etymological Dictionary. 12mo. 4s. 6d.

FRENCH PRINCIPIA. Part III. Prose Composition, containing a Systematic Course of Exercises on the Syntax, with the Principal Rules of Syntax. 12mo. [In the Press.]

STUDENT'S FRENCH GRAMMAR. By C. HERON-WALL. With Introduction by M. Littré. Post 8vo. 7s. 6d.

SMALLER GRAMMAR OF THE FRENCH LANGUAGE. Abridged from the above. 12mo. 3s. 6d.

## SMITH'S (DR. WM.) GERMAN COURSE :—

GERMAN PRINCIPIA. Part I. A First German Course, containing a Grammar, Delectus, Exercise Book, and Vocabularies. 12mo. 3s. 6d.

GERMAN PRINCIPIA. Part II. A Reading Book ; containing Fables, Stories, and Anecdotes, Natural History, and Scenes from the History of Germany. With Grammatical Questions, Notes, and Dictionary. 12mo. 3s. 6d.

PRACTICAL GERMAN GRAMMAR. Post 8vo. 3s. 6d.

## SMITH'S (DR. WM.) LATIN COURSE :—

PRINCIPIA LATINA. Part I. First Latin Course, containing a Grammar, Delectus, and Exercise Book, with Vocabularies. 12mo. 3s. 6d.

\* \* \* In this Edition the Cases of the Nouns, Adjectives, and Pronouns are arranged both as in the ORDINARY GRAMMARS and as in the PUBLIC SCHOOL PRIMER, together with the corresponding Exercises.

APPENDIX TO PRINCIPIA LATINA Part I. ; being Additional Exercises, with Examination Papers. 12mo. 2s. 6d.

PRINCIPIA LATINA. Part II. A Reading-book of Mythology, Geography, Roman Antiquities, and History. With Notes and Dictionary. 12mo. 3s. 6d.

PRINCIPIA LATINA. Part III. A Poetry Book. Hexameters and Pentameters; Eclog. Ovidianæ; Latin Prosody. 12mo. 3s. 6d.

PRINCIPIA LATINA. Part IV. Prose Composition. Rules of Syntax with Examples, Explanations of Synonyms, and Exercises on the Syntax. 12mo. 3s. 6d.

PRINCIPIA LATINA. Part V. Short Tales and Anecdotes for Translation into Latin. 12mo. 3s.

LATIN-ENGLISH VOCABULARY AND FIRST LATIN-ENGLISH DICTIONARY FOR PLEDEBUS, CORNELIUS NEPOS, AND CÆSAR. 12mo. 3s. 6d.

STUDENT'S LATIN GRAMMAR. Post 8vo. 6s.

SMALLER LATIN GRAMMAR. 12mo. 3s. 6d.

TACITUS, GERMANIA, AGRICOLA, &c. With English Notes. 12mo. 3s. 6d.

## SMITH'S (DR. WM.) GREEK COURSE :—

INITIA GRÆCA. Part I. A First Greek Course, containing a Grammar, Delectus, and Exercise-book. With Vocabularies. 12mo. 3s. 6d.

INITIA GRÆCA. Part II. A Reading Book. Containing Short Tales, Anecdotes, Fables, Mythology, and Grecian History. 12mo. 3s. 6d.

INITIA GRÆCA. Part III. Prose Composition. Containing the Rules of Syntax, with copious Examples and Exercises. 12mo. 3s. 6d.

STUDENT'S GREEK GRAMMAR. By CURTIUS. Post 8vo. 6s.

SMALLER GREEK GRAMMAR. 12mo. 3s. 6d.

GREEK ACCIDENCE. 12mo. 2s. 6d.

PLATO, APOLOGY OF SOCRATES, &c. With Notes. 12mo. 3s. 6d.

## SMITH'S (DR. WM.) SMALLER HISTORIES :—

SCRIPTURE HISTORY. Woodcuts. 16mo. 3s. 6d.

ANCIENT HISTORY. Woodcuts. 16mo. 3s. 6d.

ANCIENT GEOGRAPHY. Woodcuts. 16mo. 3s. 6d.

ROME. Woodcuts. 16mo. 3s. 6d.

GREECE. Woodcuts. 16mo. 3s. 6d.

CLASSICAL MYTHOLOGY. Woodcuts. 16mo. 3s. 6d.

ENGLAND. Woodcuts. 16mo. 3s. 6d.

ENGLISH LITERATURE. 16mo. 3s. 6d.

SPECIMENS OF ENGLISH LITERATURE. 16mo. 3s. 6d.

- SHAW (T. B.). Student's Manual of English Literature. Post 8vo. 7s. 6d.
- Specimens of English Literature. Selected from the Chief Writers. Post 8vo. 7s. 6d.
- (ROBERT). Visit to High Tartary, Yarkand, and Kashgar (formerly Chinese Tartary), and Return Journey over the Karakorum Pass. With Map and Illustrations. 8vo. 16s.
- SIERRA LEONE; Described in Letters to Friends at Home. By A LADY. Post 8vo. 3s. 6d.
- SIMMONS (CAPT.). Constitution and Practice of Courts-Martial. *Seventh Edition*. 8vo. 15s.
- SMITH (PHILIP). A History of the Ancient World, from the Creation to the Fall of the Roman Empire, A.D. 476. *Fourth Edition*. 3 Vols. 8vo. 31s. 6d.
- SPALDING (CAPTAIN). The Tale of Frithiof. Translated from the Swedish of ESIAS TEGNER. Post 8vo. 7s. 6d.
- STANLEY'S (DEAN) WORKS:—
- SINAI AND PALESTINE, in connexion with their History. Map. 8vo. 14s.
- BIBLE IN THE HOLY LAND; Extracted from the above Work. Woodcuts. Fcap. 8vo. 2s. 6d.
- EASTERN CHURCH. Plans. 8vo. 12s.
- JEWISH CHURCH. From the Earliest Times to the Christian Era. 3 Vols. 8vo. 38s.
- EPISTLES OF ST. PAUL TO THE CORINTHIANS. 8vo. 18s.
- LIFE OF DR. ARNOLD, OF RUGBY. With selections from his Correspondence. With portrait. 2 vols. Crown 8vo. 12s.
- CHURCH OF SCOTLAND. 8vo. 7s. 6d.
- MEMORIALS OF CANTERBURY CATHEDRAL. Woodcuts. Post 8vo. 7s. 6d.
- WESTMINSTER ABBEY. With Illustrations. 8vo. 15s.
- SERMONS DURING A TOUR IN THE EAST. 8vo. 9s.
- ADDRESSES AND CHARGES OF THE LATE BISHOP STANLEY. With Memoir. 8vo. 10s. 6d.
- STEPHEN (REV. W. R.). Life and Times of St. Chrysostom. With Portrait. 8vo. 15s.
- ST. JOHN (CHARLES). Wild Sports and Natural History of the Highlands. Post 8vo. 3s. 6d.
- (BAYLE) Adventures in the Libyan Desert. Post 8vo. 2s.
- SUMNER'S (BISHOP) Life and Episcopate during 40 Years. By Rev. G. H. SUMNER. Portrait. 8vo. 14s.
- STREET (G. E.) Gothic Architecture in Spain. From Personal Observations made during several Journeys. With Illustrations. Royal 8vo. 30s.
- Italy, chiefly in Brick and Marble. With Notes of Tours in the North of Italy. With 60 Illustrations. Royal 8vo. 26s.

## STUDENTS' MANUALS :—

- OLD TESTAMENT HISTORY ; from the Creation to the Return of the Jews from Captivity. Maps and Woodcuts. Post 8vo. 7s. 6d.
- NEW TESTAMENT HISTORY. With an Introduction connecting the History of the Old and New Testaments. Maps and Woodcuts. Post 8vo. 7s. 6d.
- ECCLESIASTICAL HISTORY. A History of the Christian Church during the First Ten Centuries; From its Foundation to the full establishment of the Holy Roman Empire and the Papal Power. Post 8vo. 7s. 6d.
- ENGLISH CHURCH HISTORY, from the accession of Henry VIII. to the silencing of Convocation in the 18th Century. By Rev. G. G. PERRY. Post 8vo. 7s. 6d.
- ANCIENT HISTORY OF THE EAST; Egypt, Assyria, Babylonia, Media, Persia, Asia Minor, and Phœnicia. Woodcuts. Post 8vo. 7s. 6d.
- ANCIENT GEOGRAPHY. By REV. W. L. BEVAN. Woodcuts. Post 8vo. 7s. 6d.
- HISTORY OF GREECE ; from the Earliest Times to the Roman Conquest. By WM. SMITH, D.C.L. Woodcuts. Crown 8vo. 7s. 6d.  
\*.\* Questions on the above Work, 12mo. 2s.
- HISTORY OF ROME; from the Earliest Times to the Establishment of the Empire. By DEAN LIDDELL. Woodcuts. Crown 8vo. 7s. 6d.
- GIBBON'S DECLINE AND FALL OF THE ROMAN EMPIRE. Woodcuts. Post 8vo. 7s. 6d.
- HALLAM'S HISTORY OF EUROPE during the Middle Ages. Post 8vo. 7s. 6d.
- HALLAM'S HISTORY OF ENGLAND; from the Accession of Henry VII. to the Death of George II. Post 8vo. 7s. 6d.
- HUME'S HISTORY OF ENGLAND from the Invasion of Julius Cæsar to the Revolution in 1688. Continued down to 1868. Woodcuts. Post 8vo. 7s. 6d.  
\*.\* Questions on the above Work, 12mo. 2s.
- HISTORY OF FRANCE; from the Earliest Times to the Establishment of the Second Empire, 1852. By REV. H. W. JEEVIS. Woodcuts. Post 8vo. 7s. 6d.
- ENGLISH LANGUAGE. By GEO. P. MARSH. Post 8vo. 7s. 6d.
- ENGLISH LITERATURE. By T. B. SHAW, M.A. Post 8vo. 7s. 6d.
- SPECIMENS OF ENGLISH LITERATURE from the Chief Writers. By T. B. SHAW. Post 8vo. 7s. 6d.
- MODERN GEOGRAPHY ; Mathematical, Physical and Descriptive. By REV. W. L. BEVAN. Woodcuts. Post 8vo. 7s. 6d.
- MORAL PHILOSOPHY. By WILLIAM FLEMING, D.D. Post 8vo. 7s. 6d.
- BLACKSTONE'S COMMENTARIES ON THE LAWS OF ENGLAND. By R. MALCOLM KERR, LL.D. Post 8vo. 7s. 6d.
- STYFFE (KNUTT). Strength of Iron and Steel. Plates. 8vo. 12s.
- SOMERVILLE (MARY). Personal Recollections from Early Life to Old Age. With her Correspondence. Portrait. Crown 8vo. 12s.
- Physical Geography. Portrait. Post 8vo. 9s.
- Connexion of the Physical Sciences. Portrait. Post 8vo. 9s.
- Molecular and Microscopic Science. Illustrations. 2 Vols. Post 8vo. 21s.

## STANHOPE'S (EARL) WORKS :—

- HISTORY OF ENGLAND FROM THE REIGN OF QUEEN ANNE TO THE PEACE OF VERSAILLES, 1701-83. 9 vols. Post 8vo. 5s. each.
- BRITISH INDIA, FROM ITS ORIGIN TO 1783. 8vo. 3s. 6d.
- HISTORY OF "FORTY-FIVE." Post 8vo. 3s.
- HISTORICAL AND CRITICAL ESSAYS. Post 8vo. 3s. 6d.
- FRENCH RETREAT FROM MOSCOW, AND OTHER ESSAYS. Post 8vo. 7s. 6d.
- LIFE OF BELISARIUS. Post 8vo. 10s. 6d.
- LIFE OF CONDÉ. Post 8vo. 3s. 6d.
- LIFE OF WILLIAM PITT. Portraits. 4 Vols. 8vo. 24s.
- MISCELLANIES. 2 Vols. Post 8vo. 13s.
- STORY OF JOAN OF ARC. Fcap. 8vo. 1s.
- ADDRESSES ON VARIOUS OCCASIONS. 16mo. 1s.
- SOUTHEY (ROBERT). Lives of Bunyan and Cromwell. Post 8vo. 2s.
- SWAINSON (CANON). Nicene and Apostles' Creeds; Their Literary History; together with some Account of "The Creed of St. Athanasius." 8vo. 16s.
- SYBEL (VON) History of Europe during the French Revolution, 1789-1795. 4 Vols. 8vo. 42s.
- SYMONDS' (REV. W.) Records of the Rocks; or Notes on the Geology, Natural History, and Antiquities of North and South Wales, Siluria, Devon, and Cornwall. With Illustrations. Crown 8vo. 12s.
- THIBAUT'S (ANTOINE) Purity in Musical Art. Translated from the German. With a prefatory Memoir by W. H. Gladstone, M.P. Post 8vo. 6s.
- THIELMANN (BARON). Journey through the Caucasus to Tabreez, Kurdistan, down the Tigris and Euphrates to Nineveh and Babylon, and across the Desert to Palmyra. Translated by CHAS. HENEAGE. Illustrations. 2 Vols. Post 8vo. 18s.
- THOMS (W. J.). Longevity of Man; its Facts and its Fiction. Including Observations on the more Remarkable Instances. Post 8vo. 10s. 6d.
- THOMSON (ARCHBISHOP). Lincoln's Inn Sermons. 8vo. 10s. 6d.
- Life in the Light of God's Word. Post 8vo. 5s.
- TITIAN'S LIFE AND TIMES. With some account of his Family, chiefly from new and unpublished Records. By CROWE and CAVALCASELLE. With Portrait and Illustrations. 2 Vols. 8vo. 42s.
- TOCQUEVILLE'S State of Society in France before the Revolution, 1789, and on the Causes which led to that Event. Translated by HENRY REEVE. 8vo. 14s.
- TOMLINSON (CHARLES); The Sonnet; Its Origin, Structure, and Place in Poetry. With translations from Dante, Petrarch, &c. Post 8vo. 9s.
- TOZER (REV. H. F.) Highlands of Turkey, with Visits to Mounts Ida, Athos, Olympus, and Pelion. 2 Vols. Crown 8vo. 24s.
- Lectures on the Geography of Greece. Map. Post 8vo. 9s.
- TRISTRAM (CANON) Great Sahara. Illustrations. Crown 8vo. 15s.
- Land of Moab; Travels and Discoveries on the East Side of the Dead Sea and the Jordan. Illustrations. Crown 8vo. 15s.

- TWENTY YEARS' RESIDENCE** among the Greeks, Albanians, Turks, Armenians, and Bulgarians. By an ENGLISH LADY. Edited by STANLEY LANE POOLE. 2 Vols. Crown 8vo.
- TWISLETON (EDWARD)**. The Tongue not Essential to Speech, with Illustrations of the Power of Speech in the case of the African Confessors. Post 8vo. 6s.
- TWISS' (HORACE)** Life of Lord Eldon. 2 Vols. Post 8vo. 21s.
- TYLOR (E. B.)** Early History of Mankind, and Development of Civilization. 8vo. 12s.
- Primitive Culture; the Development of Mythology, Philosophy, Religion, Art, and Custom. 2 Vols. 8vo. 24s.
- VAMBERY (ARMINIUS)** Travels from Teheran across the Turkoman Desert on the Eastern Shore of the Caspian. Illustrations. 8vo. 21s.
- VAN LENNEP (HENRY J.)** Travels in Asia Minor. With Illustrations of Biblical Literature, and Archæology. With Woodcuts. 2 Vols. Post 8vo. 24s.
- Modern Customs and Manners of Bible Lands, in illustration of Scripture. With Maps and 300 Illustrations. 2 Vols. 8vo. 21s.
- VIRCHOW (PROFESSOR)**. The Freedom of Science in the Modern State. Fcap. 8vo. 2s.
- WELLINGTON'S** Despatches during his Campaigns in India, Denmark, Portugal, Spain, the Low Countries, and France. 8 Vols. 8vo. 20s. each.
- Supplementary Despatches, relating to India, Ireland, Denmark, Spanish America, Spain, Portugal, France, Congress of Vienna, Waterloo and Paris. 14 Vols. 8vo. 20s. each.  
\*<sup>\*</sup> *An Index*. 8vo. 20s.
- Civil and Political Correspondence. Vols. I. to VII. 8vo. 20s. each.
- Speeches in Parliament. 2 Vols. 8vo. 42s.
- WHEELER (G.)** Choice of a Dwelling; a Practical Handbook of Useful Information on Building a House. Plans. Post 8vo. 7s. 6d.
- WHITE (W. H.)**. Manual of Naval Architecture, for the use of Naval Officers, Shipowners, Shipbuilders, and Yachtsmen. Illustrations. 8vo. 24s.
- WILBERFORCE'S (BISHOP)** Life of William Wilberforce. Portrait. Crown 8vo. 6s.
- WILKINSON (SIR J. G.)**. Manners and Customs of the Ancient Egyptians, their Private Life, Government, Laws, Arts, Manufactures, Religion, &c. A new edition, with additions by the late Author. Edited by SAMUEL BIRCH, LL.D. Illustrations. 3 Vols. 8vo.
- Popular Account of the Ancient Egyptians. With 500 Woodcuts. 2 Vols. Post 8vo. 12s.
- WOOD'S (CAPTAIN)** Source of the Oxus. With the Geography of the Valley of the Oxus. By COL. YULE. Map. 8vo. 12s.
- WORDS OF HUMAN WISDOM**. Collected and Arranged by E. S. With a Preface by CANON LIDDON. Fcap. 8vo. 3s. 6d.
- WORDSWORTH'S (BISHOP)** Athens and Attica. Plates. 8vo. 5s.
- YULE'S (COLONEL)** Book of Marco Polo. Illustrated by the Light of Oriental Writers and Modern Travels. With Maps and 80 Plates. 2 Vols. Medium 8vo. 63s.











SMITHSONIAN INSTITUTION LIBRARIES



3 9088 00258627 9

chm NK7143.C9X  
Old English plate, ecclesiastical, decor