

IV.

SCOTTISH STANDING MAZERS. BY COMMANDER
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From the thirteenth to the sixteenth century the most common form of drinking vessels appear to have been mazers.

They were, as a rule, made of maple wood, well known for its durability and the fact that it has a beautiful spotted grain. Hence the word Mazer, derived from the old German "Mása," meaning a spot. The mazers in use amongst the poorer classes were, as a rule, plain bowls, but wealthy families had their mazers ornamented with silver and silver gilt mounts, enamelled medallions, and occasionally highly ornamented covers with sometimes a long stem or foot.

A very full description of English mazers may be found in Sir Charles Jackson's *Illustrated History of English Plate*, in which he states that about sixty authentic mazers are known to have survived to the present day. He divides them into the following groups:—

1. Mazers from probably the fourteenth and early fifteenth centuries. Bowls generally deep, with plain and narrow bands. Prints various.

2. Mazers from *circa* 1450 to *circa* 1540. Shallow bowls, with characteristic bands, and prints divisible into (a) plainly moulded, (b) those set on rayed and fringed plate.

3. Elizabethan Mazers. Bowls, bands and prints much the same as in Group 2, but with metal straps connecting the band and foot.

He further states that of standing mazers in which the foot is original, only three examples have survived. One at Pembroke College, Cambridge, another at Corpus Christi College, Cambridge, and a third at All Souls College, Oxford.

On page 632*a*, however, he illustrates and fully describes the Craigievar mazer, stating that it was not brought to his notice until after the rest of the chapter on mazers had been printed. From this I think one can assume that he was unacquainted with the remaining now known Scottish standing mazers.

The only recorded Scottish mazer of earlier date than the middle of the sixteenth century, and at the same time the only Scottish mazer in any way similar to the early English mazers, is the Bannatyne or Bute mazer, illustrated in figs. 1 and 2 of this article. This mazer, which has been most fully described by J. H. Stevenson, M.B.E., K.C.,

F.S.A.Scot., in the *Proceedings of the Society of Antiquaries of Scotland*, vol. lxxv. (vol. v., Sixth Series), Session 1930-1931 (pages 217 to 255), I do



Fig. 1. The Bute Mazer.

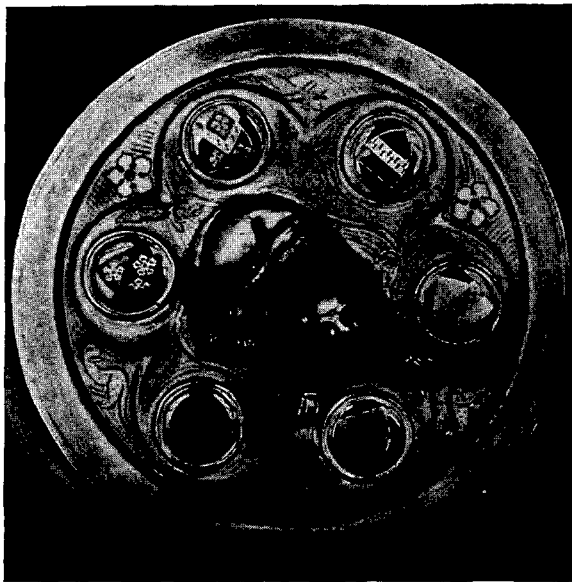


Fig. 2. Print of the Bute Mazer.

not propose to discuss further than to say that Mr Stevenson has, in his exceedingly interesting treatise, definitely ascribed the print to between the years 1314 and 1318, and the silver mounts, which are unmarked, to the first half of the sixteenth century.

We now come to the Scottish standing mazers, three of which, the St Leonard's mazer (so-called), the St Mary's mazer, and the Galloway mazer, were known to the late Alexander J. S. Brook, F.S.A.Scot., whose exceedingly important research work into old Scottish plate has been the foundation of all later works on this subject.

These three mazers are described in that very fine work, *Old Scottish Communion Plate* by the Rev. Thomas Burns.

The St Mary's Mazer (illustrated by figs. 3 and 4).

Dimensions:

Diameter of bowl	8½ inches.
Depth	2 ⁹ / ₁₈ "
Height	6 ⁵ / ₁₈ "
Diameter of foot	4 ⁷ / ₈ "

This mazer, fully described by the Rev. Thomas Burns, is of maple-wood, mounted with a narrow silver border ⁹/₁₈ inch deep. It bears no inscription. The print inside the bowl is 4 inches in diameter and has inscribed on its border the Vulgate text of John i. 17:

“LEX · PER · MOISEN · DATA · EST · GR̄TA · ET · VERITAS ·
PER · IESU · CHR̄M · FACTA · EST · 10. I.”

A shield in the centre has engraved on it the following passage from the Vulgate text of 1 Corinthians x. 31:—

“SIVE · MADVCATIS · SIVE · BIBITIS · VEL · ALIVD · QVID ·
FACITIS · OIA · IN · GLIAM · DEI · FACITE ·
I Corin. 10. 1567.”

Surrounding the shield is inscribed:—

“COLLEGIV · NOVVM · SCTE · ADREE.”

It bears the Edinburgh town mark, the maker's mark of Alexander Auchinleck, and the Deacon's mark of Thomas Ewing, who held that office from 1552 till 1556, and again in 1561. From this fact it is evident that the mazer was actually made prior to the date 1567 on the print, and though it is possible that it was made during the first period of Thomas Ewing's deaconship it would seem more probable that it was made during his last period in 1561. In any case the mazer cannot definitely be ascribed to a date prior to 1561, though it is certainly not later than that date, and as such its interest and value are greatly enhanced by the fact that it is the oldest recorded piece of properly hall-marked Edinburgh silver plate. This mazer is somewhat similar to the Fergusson mazer described below, but it is not in nearly such a fine state of preservation.



Fig. 3. The St Mary's Mazer.

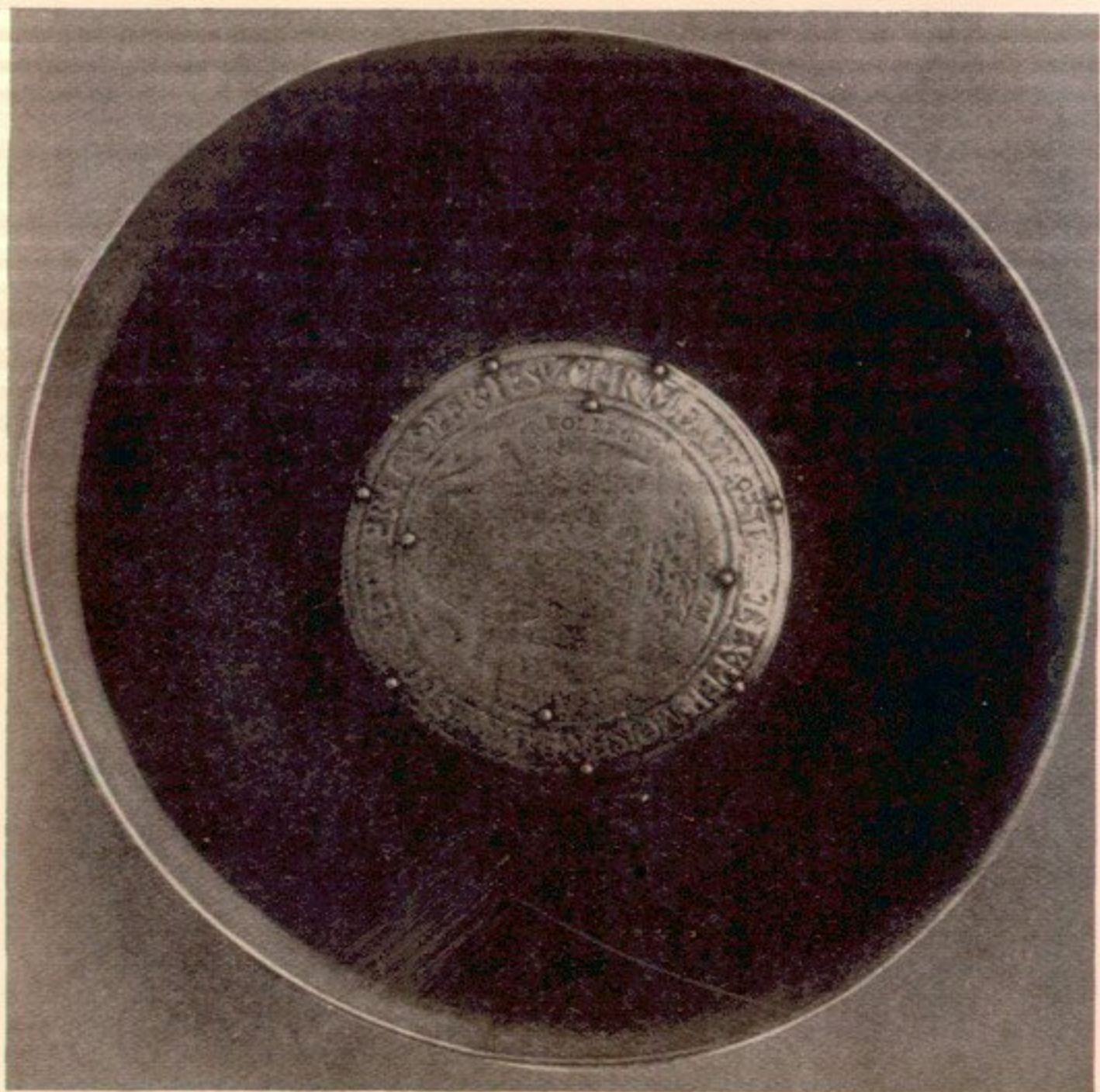


Fig. 4. Print in Bowl of the St Mary's Mazer.

The Fergusson Mazer (illustrated by figs. 5, 6, and 7).

Dimensions:

Diameter of bowl	8 $\frac{3}{4}$ inches.
Depth	3 $\frac{1}{4}$..
Height	7 $\frac{2}{3}$..
Diameter of foot	5 $\frac{1}{2}$..

This mazer, the property of General Sir Charles Fergusson of



Fig. 5. The Fergusson Mazer.

Kilkerran, illustrated by fig. 5, bears a strong resemblance to the St Mary's College mazer, but is in a far finer state of preservation. The marks, as illustrated by fig. 6, are those of the maker—Adam Craige—the Edinburgh town mark, and the Deacon's mark of James Mosman who was Deacon in 1576.

The print bears the arms of Fergusson (on a chevron between three boars' heads, two and one, a mullet) impaling Durham (on a fesse three mullets), and the initials DF and ID (David Fergusson and Isobel Durham his wife). Surrounding the coat of arms is the inscription:

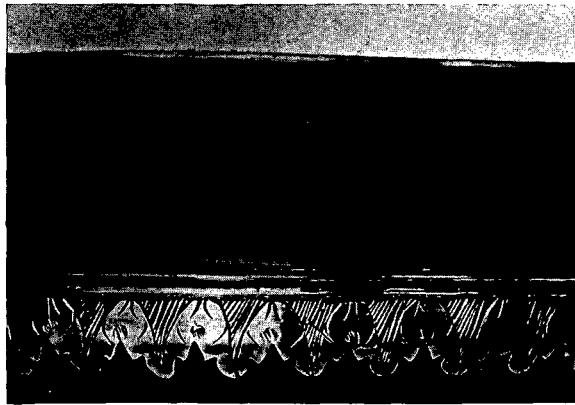


Fig. 6. Details of Fringe and Marks on Band of Fergusson Mazer.

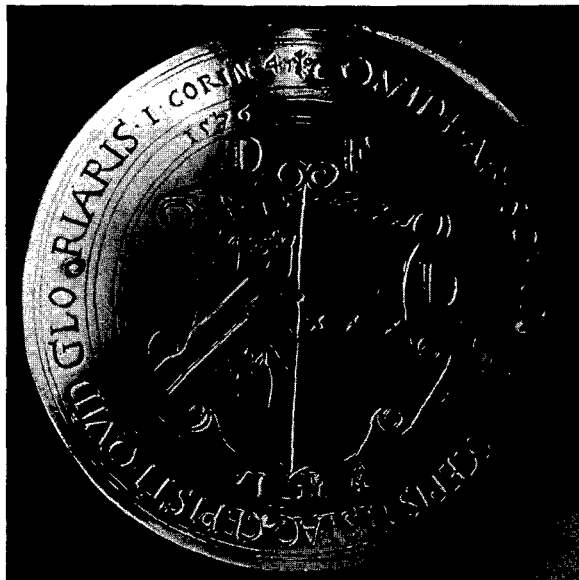


Fig. 7. Print of the Fergusson Mazer, showing Marks.

Quid · Habes · Quod · Non · Accepisti · Si · Accepisti ·
Quid · Gloriaris · 1 · Corin · 4 ·

(What hast thou that thou didst not receive?
Now if thou didst receive it why dost thou glory?)

It is dated 1576, and with the Deacon's mark, this mazer can definitely be ascribed to that year.

Family legend records that this mazer was a gift from King James VI., afterwards James I. of England, when aged ten, to his tutor David Fergusson, who was born about 1525 of an Ayrshire family which migrated to Dundee. He began life as a glover, but preferring a more intellectual career, gave up the trade and was educated for the Church. In 1560, he was inducted as first Reformed Minister of Dunfermline and subsequently became tutor and chaplain to the young King James VI. (afterwards James I. of England), who in his early days lived chiefly at the Palace of Dunfermline.

For many years lost, this mazer was eventually rediscovered in an old hat box, which, with other old boxes, was being thrown into an incinerator.

This and the previously described St Mary's mazer are the only recorded examples of plain Scottish standing mazers, and, as can be seen from the photographs, are very similar in design.

The Tulloch Mazer (illustrated by figs. 8, 9, and 10).

Dimensions :

Across bowl	.	.	.	$7\frac{7}{8}$ inches.
Height	.	.	.	$7\frac{7}{8}$ "
Across base	.	.	.	$4\frac{5}{8}$ "
Across boss	.	.	.	3 "
Depth of bowl	.	.	.	$2\frac{3}{8}$ "

The Tulloch mazer I consider to be the finest and most important of all the Scottish mazers. It is at present the earliest hall-marked definitely ascribed example of Scottish silver. The mounts are of silver-gilt, the band being decorated with engraved scroll foliage and human figures. The stem of the cup is chased with floral ornament, the outside edge of the foot being ornamented with oval embossed lobes. It bears two marks on the upper rim as illustrated in fig. 9, the mark on the right, the Stag Lodged with the cross between the antlers, being the town mark of Canongate, where, at that time, the goldsmiths to Holyrood Palace and a large number of the nobility of Scotland were mostly working. The other mark is IG in monogram. This mark, which is also upon the Galloway mazer described later, has previously been erroneously ascribed to James Craufuird of Edinburgh whose mark IC in monogram is somewhat similar, though in a totally different shield. Thanks to the very important work recently carried out by Miss Wood on the old Canongate records, the information from which, with regard to the goldsmiths of the Canongate, she has been kind enough to place at my disposal, I am now able to state that from these records, in 1569,



Fig. 8. The Tulloch Mazer.



Fig. 9. Engraving and Marks on Band of Tulloch Mazer.



Fig. 10. Print of the Tulloch Mazer.

there were six goldsmiths working in the Canongate, amongst them James Gray and one John Acheson, styled "Maister Cungeyear" (that is Master Coiner) to the King. There can be no doubt that this James Gray, who designed the memorial to the Regent Murray in St Giles' Cathedral, was the maker of both the Tulloch and the Galloway mazers, the finest and most beautiful of all the Scottish standing mazers, and amongst the most valuable individual items of the goldsmiths' craft still in existence to-day.

The print of the Tulloch mazer is of very exceptional interest, having been, as was the print of the Bannatyne mazer, originally enamelled (see fig. 10).

The arms are those of Tulloch of Tannochoy, with the inscription: "HONORA DEUM EX TOTA ANIMA TUA," and the date 1557, which places this mazer as having been made when "Bloody" Mary was on the throne of England, and Scotland was under the Queen Mother, Mary of Lorraine, Mary Queen of Scots at the age of seventeen still being resident in France.

This superb mazer was on view at the Elizabethan Exhibition held at 22-23 Grosvenor Place, S.W. 1, from 26th January to 15th March 1933, at which time it had never been out of the Tulloch family, though it has recently passed through the author's hands.

The Craigievar Mazer (illustrated by figs. 11, 12, and 13).

Dimensions:

Diameter	9 inches.
Depth of bowl	2½ "
Height	8½ "
Diameter of foot	5½ "

This mazer, fully described and illustrated as previously stated by Sir Charles Jackson on page 632a of his *Illustrated History of English Plate*, bears the maker's mark of James Craufuird. This is the mark that has been confused with James Gray of the Tulloch and Galloway mazers. It also bears the Edinburgh town mark and the Deacon's mark of George Heriot, Deacon for the last time in the year 1591. Combined with the fact that the maker, James Craufuird, was not admitted until 7th October 1591, this definitely ascribes this mazer as having been made at the end of 1591, during the first year of James Craufuird's work as a freeman.

This mazer, though not silver gilt, bears a striking resemblance to the earlier Canongate mazers by James Gray, and must rank with them, both in workmanship and design, as amongst the most beautiful examples of the work of the goldsmiths of all time. It can be seen from the



Fig. 11. The Craigievar Mazer.



Fig. 12. Marks on Band of the Craigievar Mazer.

illustration how very similar are these three mazers, the engraving by James Craufuird, however, being slightly softer than that of James Gray. The design on the rim of this mazer is a running leaf pattern, with a gilly flower, roses and acorns, amongst which at intervals in the following order are, a stag, hound, peacock, squirrel, hare, hound, chough, fox, bear, monkey, fox, popinjay, lion, and a bear standing on



Fig. 13. Print of the Craigievar Mazer.

his hind legs and leaning on a staff. The print, 4 inches in diameter, bears the arms of Petrie of Portlethen impaling Forbes of Craigievar.

This mazer is believed to have descended in the Forbes-Sempill family from Anna, second daughter of Sir William Forbes, Bart., of Craigievar, who married Robert Petrie, Provost of Aberdeen in 1665, whose arms are engraved on the print, from which family it was acquired by Mr Sydney Letts of Gt. Russell Street, who sold it to Mr John A. Holms, from whom it passed to its present owner.

The Galloway Mazer (illustrated by figs. 14 and 15).

Dimensions:

Diameter	8 $\frac{3}{4}$ inches.
Height	8 $\frac{1}{4}$ „

This mazer, the property of the Earl of Galloway, is very slightly larger than the Tulloch mazer.

As can be seen from fig. 14 it is very similar to the Tulloch mazer, and is also silver gilt, the main difference being in the decoration of the rim, which lacks the figures of the Tulloch mazer, having instead three shields—on one, the arms of Archibald Stewart, Lord Provost of Edinburgh, and of his wife, Ellen Acheson; on another an eagle



Fig. 14. The Galloway Mazer.

displayed, the Acheson crest; and on the third, the initials AS·EA for Archibald Stewart and Ellen Acheson.

Archibald Stewart was the younger brother of Sir James Stewart, 1st Lord Doune and ancestor of the Earls of Moray. He died without issue and was succeeded by his nephew, James Stewart, whose daughter, Barbara Stewart of Burray, married William Stewart of Mains, brother of the 1st Earl of Galloway. The Stewarts of Burray died out in the middle of the eighteenth century, when the Burray baronetcy devolved

on Alexander, 6th Earl of Galloway. It was probably at this time that the mazer came into the possession of the Earls of Galloway.

The arms show the fesse chequy of the Stewarts, conjoined with the Lion of Scotland and the saltire and roses of Lennox, marking descent from the princely house of Albany through a natural son of Stewart of the Lennox, heir of Murdoch Stewart, Duke of Albany and Regent of Scotland at the time of James I. of Scotland.

The proportions, as can be seen from the measurements and also from



Fig. 15. Ornamented Print of the Galloway Mazer.

the photograph, are slightly different to those of the Tulloch mazer, the diameter of the Tulloch being equal to the height, whereas in the Galloway the diameter is greater than the height.

The silverprint inside the bowl is $3\frac{5}{16}$ inches in diameter, and the initials AS·EA again appear within the decorated border. It is riveted to the stalk, as is also the print in the Tulloch Mazer, by four silver pins, and on it are engraved the words:

Proverb 22. Ane · good · mane · is · to · be · chosen ·
 above · great · riches · and · loving · favour · Is ·
 above · silver · and · above · moste · fyne · golde. 1569

this date being twelve years later than the Tulloch mazer. The marks on the rim are identical with those on the Tulloch mazer, being the Stag

Lodged, which is the Canongate town mark, and IG in monogram, the mark which I now ascribe to James Gray.

The St Leonard's Mazer (illustrated by figs. 16 and 17).

Dimensions :

Diameter of bowl	9½ inches.
Depth	3⅛ "
Height	7⅞ "
Diameter of foot	5½ "



Fig. 16. The St Leonard's Mazer (so-called).

This so-called mazer, illustrated in figs. 16 and 17, although unmarked, is probably of Scottish origin, and it has been suggested by the Rev. Thomas Burns that it may possibly be the one specifically mentioned in the Inventory of the Chamber in St Leonard's College, allotted to the Principal in 1544, where are mentioned: "2 silver pieces, ane maizer wt common cups and stoups" (*Lee's History of the Church*, vol. ii. p. 352).

The bowl is of silver, and though this may have been a replacement, due to the original bowl of wood having been broken through accident,

as has also been suggested by the Rev. Thomas Burns, it is undoubtedly of early date, and I consider it to be the original bowl.

It is mounted with a silver band, $1\frac{5}{16}$ th inch deep, which is fixed to the silver bowl in the same manner as if it had been wood, the bowl itself being riveted on to the foot by silver pins. The centre of the bowl, which has no print, is raised as shown in the photograph, as are also some of the seventeenth-century cups.



Fig. 17. Inside of the Silver Bowl of the St Leonard's Mazer, showing the raised Centre and the Silver Pins fastening it to Foot.

Without further evidence, it is impossible, accurately, to date this mazer or cup, though if proof could be found that it was actually the mazer mentioned in 1544, it would be the earliest of the Scottish standing mazers.

In general form, however, it seems more closely related to the seventeenth-century large Communion Cups, such as that at Old Greyfriars, Edinburgh, 1633, or at St Ninian's, Stirling, 1685, or many others illustrated in *Old Scottish Communion Plate*. To show this

resemblance, my final illustration is of the St Leonard's cup, a typical example of these large seventeenth-century Scottish Communion cups, whose general form was evidently based on the earlier standing mazers, and to which group I personally ascribe this so-called mazer.



Fig. 18. The St Leonard's Cup, Edinburgh, circa 1681.

The St Leonard's Cup (illustrated by fig. 18).

The St Leonard's cup bears the Edinburgh hall-mark with the Deacon's punch of Edward Cleghorne, Deacon in 1663-1665, 1671-1673, and 1679-1681, and the maker's mark of William Law, admitted in 1662, and is inscribed:

THIS · CUP · IS · DEDICATE · TO · THE · USE · OF · THE ·
HOLY · TABLE · IN · ST · LEONARD'S · CHURCH · IN
ST · ANDREWS · BY · A · DEVOUT · WIDOW · AS · A · FREE
WILL · OFFERING · FOR · THE · RETURN · OF · PRAYER ·
UPON · THE · XIII · DAY · OF · APRIL · MDCLXXXI ·

From the inscription it would appear probable that it was actually made during the last period of Edward Cleghorne's deaconship.

A comparison with the photograph of the St Leonard's "mazer" will show the strong similarity of line to which I refer, when suggesting that the St Leonard's "mazer" is actually an early seventeenth-century Communion cup in original condition, and should be classed with the other big Scottish cups as seventeenth-century Scottish cups or chalices of "standing-mazer" form.

On those very rare occasions when one of these Scottish mazers appears in the sale room, it invariably realises a very large sum of money. (The Bannatyne mazer fetched £10,000 at Messrs Hurcomb's, and the Fergusson mazer reached £6100 at Messrs Sotheby's, at which figure it was withdrawn.) But quite apart from this fact, many people will agree with me that these standing mazers are amongst the most beautiful objects ever produced by the goldsmiths of this or any other country, and that they show no sign of foreign influence, either from England or the Continent.