The Silver Society Journal

14

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THE SILVER SOCIETY JOURNAL

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From the editors

It is encouraging to see a further trickle of articles from 'across the pond' and we must hope that we can elicit more from American members and readers of this Journal. Indeed we would like to expand the range of our contributors and the subjects on which they write globally rather than have just the occasional contributor from Europe and America. This year the popular American phrase 'the dog ate the homework' has crossed the Atlantic, used by authors who were struggling to get their articles in weeks behind schedule. As there is no pecuniary benefit from contributing to the Journal these labours of love are tough on those who volunteer (and even tougher on those who are 'volunteered') to contribute and, as ever, we wish to express our appreciation of their efforts and good will.

We rely heavily on the advice, practical support and specialist skills of members to maintain and improve standards in the Journal. Belonging to the Society is in itself an indication that members are prepared to give of their time and knowledge, and this good will extends to Journal subscribers also. We are grateful to everyone but occasionally single out a person who may have done more than their fair share of work in a particular year for a special 'thank you'. On that basis David Beasley, librarian of the Goldsmiths' Company, should feature annually and we would like to take this opportunity to thank him for his constant support in providing information, checking drafts and answering calls for help.

For the first time since Journal 5 we have included book reviews. We would be grateful for comments from readers on this reversion to a former practice. Indeed we always welcome views on what you like about the Journal and anything you would particularly wish to see included.

This year has, of course, been a momentous one for the monarchy. Primarily we have seen the celebration of HM The Queen's golden jubilee, but it has also witnessed the deaths of HM Queen Elizabeth The Queen Mother and of HRH Princess Margaret. It seems right, therefore, to focus part of this Journal on 'royal' silver and we are grateful to those who have contributed. It is the first time we have attempted to theme a Journal and we look forward to your reactions.

Vanessa Brett and John Culme

Any opinions stated in this Journal are those of the individual author. The editors make every attempt to maintain the highest standards but they, and the Council of the Silver Society, do not guarantee the complete accuracy of opinions, or stated facts, published here.

In this Journal dates are written in the following styles:

Calendar year pre 1752, 1 January - 24 March	1563/4
Assay year (prior to 1975)	1563/64
More than one calendar year	1563-67

Recent bullion prices:

August 2002 :

925 standard silver : £2.40 per oz

22 carat gold: £176 per oz

Our contributors

Anthony Adolph is Research Director of 'Achievements of Canterbury' and may be contacted at research@achievements.co.uk.

Tracey Albainy is Russell B. and Andrée Beauchamp Stearns Curator of Decorative Arts and Sculpture, Art of Europe at the Museum of Fine Arts, Boston.

Brian Beet was Chairman of the Society 1997-98. He is a dealer concentrating on the byways of silver rather than its major routes, but can easily be distracted by any promising line of research.

Peter Boughton has been Keeper of Art at the Grosvenor Museum, Chester, since 1983. He published a catalogue of the silver collection there in 2000.

Vanessa Brett edits this Journal.

Peter Cameron's interest in silver began when very young, stimulated by stories about his grandfather, Sydney Bellamy Harman of Harman & Lambert. His research into the Kandler family continues.

Karel Citroen has been a member of the Society since 1960. He is also an Hon Associate, the Goldsmiths' Company and Laureate, the Royal Netherlands Academy of the Sciences. Since 1993 he has been an assistant, the Rembrandt research project.

David Constable is managing director of his own vehicle conversion business. He is particularly interested in pre-seventeenth century spoons, with a special leaning towards any Sussex silver.

John Culme worked at Sotheby's for over thirty years. He now works at Marks Antiques and is co-editor of this Journal. He was Chairman of the Society 2000-2001.

Simon Davidson has been Chairman of the Society 2001-02. After thirty-five years in the pharmaceutical industry he retired in 2001 and, with his wife Cathlyn now has time to further their interest in silver, primarily researching Chester.

Ted Donohoe retired from HM Diplomatic Service in 1976 and became a specialist dealer in historical jewels and plate.

Anthony Dove is a retired Lloyd's syndicate accountant. A member of this Society, he is a Fellow of the Royal Society of Arts and Hon Secretary of the Arms & Armour Society.

Mary Fewster is Head of History at the Hewett High School, Norwich and for the last eight years has been researching for a PhD thesis on East Anglian goldsmiths. She is a member of the Society.

Henry Steuart Fothringham OBE, was Chairman of the Society 1993-94. He was a member of the Reviewing Committee on the Export of Works of Art from 1982-94. His researches into Scottish silver, its makers and marks, continues.

Gale Glynn was Chairman of the Society in 1990-91. She has a particular interest in heraldry and genealogy on which she advises in a freelance capacity. She assisted the dealer Hugh Jessop over a ten year period.

Christopher Hartop recently negotiated the sale of the George III Hanover service, currently on show at the Gilbert Collection. His *British Silver in the Fogg Art Museum, Harvard University*, will appear next year. He is Vice-chairman of the Society.

Peter Kaellgren is a Curator of Decorative Arts in the Department of Western Art and Culture at the Royal Ontario Museum, Toronto, Canada. Currently, he is preparing catalogues of English silver toys and of the Lee Collection, both at the ROM.

Timothy Kent is on the Council of the Society. He has written extensively on West Country silver and on spoons. His research into Sussex silversmiths will be published shortly.

Timothy Schroder was Chairman of the Society in 1992-93. He was Curator of Decorative Arts at the Los Angeles County Museum and Keeper of the Gilbert Collection at Somerset House. He is currently Consultant Curator for the Continental silver gallery at the V&A and will shortly complete his catalogue of silver at the Ashmolean Museum.

Eric Smith was manager of S.J. Shrubsole Ltd in London 1956-75 and then director of the silver department of Phillips until his retirement in 1992.

As the Society's small contribution to HM The Queen's jubilee this year, we have attempted to focus several of the articles on silver associated with royalty. We hope we may be able to continue this emphasis next year, the fiftieth anniversary of Her Majesty's coronation, with a focus on gold.

To start off the issue, we illustrate on this page two pieces by Leslie Durbin whose work features strongly in the Royal Collection.[1] The casket was presented by the Prime Warden of the Goldsmiths' Company to Queen Mary, as a gift for the then Princess Elizabeth, at the exhibition of *Modern Silverwork* held at the Hall in 1938. This was the first exhibition of its kind, a forerunner of this year's jubilee exhibition *Celebration in Gold & Silver*.[2]

The stand, which holds a card listing The Queen's daily engagements, is in regular use. It bears the special Coronation mark, the first of three issued during Her Majesty's reign (see page 133).

Photos: *left*, Courtesy Museum & Study Collection, Central Saint Martins College of Art & Design; *right* The Worshipful Company of Goldsmiths.

1. For more on his work see *Leslie Durbin, a retrospective exhibition*, Goldsmiths' Hall London, 1982.

2. George Hughes, *The Worshipful Company of Goldsmiths as patrons of their craft 1919-53*, exhib cat. There is a photograph of Queen Mary receiving the casket on p32.

Twentieth century silver from Clarence House

VANESSA BRETT

Just before she died, Her Majesty Queen Elizabeth The Queen Mother gave permission for a small group of silver from her collection to be published in this Journal. As this is the issue highlighting royal silver to celebrate her daughter's golden jubilee, pieces were chosen that had been made during The Queen's lifetime. The selection was from objects then at Clarence House and no thought was given to silver that may have been at Royal Lodge, Birkhall or the Castle of Mey, Her Majesty's other homes.

The range of gifts that The Queen Mother received was broad but a large assortment of boxes and bowls features strongly. Rose bowls, in particular, reflect the recipient's well-known love of flowers and racing trophies her passion for the turf. The objects vary from those given by family and friends to those presented on formal occasions. The eulogies following her death ('Courage, duty, fortitude ... and a smile that lit up our darkest hour'[1]) often focussed on that famous smile – which was the same whether receiving the umpteenth key (there are drawers-full of them) from a nervous mayor, or a well-designed and made piece on which donor and maker had lavished much time, effort and thought. It is a few of the latter items that this article highlights.

On 26 January 1927, nine months after the birth of their first child, the then Duke and Duchess of York left for Australia and New Zealand on board *HMS Renown*. It was the Duke's first imperial trip, the purpose of which was to open Parliament at the new buildings in Canberra, which recently had been created federal capital of Australia. The tour began in New Zealand, with visits to North Island where the Duchess fell ill with tonsillitis. She was therefore probably not accompanying the Duke when he visited Dunedin, in the South Island. The Duchess would have felt at home amongst the residents of Dunedin, whose founders had principally come from Midlothian and had given it the old Gaelic name for Edinburgh. A statue of Robert Burns is a focal point of the city. Dunedin was only a village when in 1861 a prospector, Gabriel Read, found gold in a creek 70km away. The wealth that the subsequent gold rushes generated for the whole of the Otago peninsula was considerable and mining continues today. Otago Boys' High School was founded in 1864, the university in 1869 and the Girls' High School in 1871. The charming book with enamelled inscription [1] was one of hundreds of presents (many for the young princess) with which the Duke and Duchess returned. It

1. William Rees-Mogg, *The Times*, 1 April 2002.

1 Model of an open book, with an enamelled inscription, presented at Dunedin, New Zealand in 1927, unmarked. Width 12cm ($4^3/_4$ in)

2. Silver was obtained from argentiferous gold produced at the Thames mines in the north island. The gold mined there had 34% silver content. In 1912 the country produced 343,000oz of gold (value £1,345,000) and 801,000oz of silver (value £85,000). The New Zealand government's address of welcome was presented to the Duke and Duchess in a cylindrical silver case. (Winsome Shepherd, *Gold & Silversmithing in 19th & 20th century New Zealand*, The Museum of New Zealand, 1995)

3. Sarah Bradford, *George VI*, London 1989.

4. Hector Bolitho, *George VI*, London 1937, p135.

2 Flower vase, silver-gilt, Elkington & Co, Birmingham 1929/30. Height 24cm (9½in)

is unmarked, but it is possible that it was made locally and with local materials.[2]

The tour was a success and a foretaste of things to come. Following the return of the Duke and Duchess to England on 27 June, the Governor of South Australia reported to the King that 'the Duchess has left us with the responsibility of having a continent in love with her'.[3]

The lists that are published today giving the number of engagements undertaken by members of the Royal family are nothing new. Between the Wars a map was kept at Buckingham Palace showing 'with lines and coloured flags exactly where and when every member of the Royal Family appeared in public ... almost 3000 public engagements were kept by the King, Queen Mary and the princes during ten years. Of these 800 engagements are credited to the Duke and Duchess of York.'[4] Many of the Duke's engagements were to do with industry and he had been keenly involved in industrial welfare, through the Boys Welfare Association (later the Industrial Welfare Society), since he was twenty-four. The aim of the Society was to improve relations between workforces and employers and to improve working conditions. He was therefore the natural choice to open Birmingham's new power station in 1929.

The Duke and Duchess spent nearly six hours in Birmingham on 6 November 1929. *The Times* reported that after lunch they visited

> The great generating station designed by Mr R.A. Chattock, the corporation electrical engineer. It is an important link in the 'grid' scheme and will come under the control of the Central Electricity Board. Although the output of the existing plant will not at first exceed 60,000 kilowatts, an ultimate capacity of 210,000 kilowatts is contemplated, and it is estimated that the fully completed station will have cost £3,200,000. The choice of the site was influenced by the proximity of coalfields and the large quantity of water available for use in surface condensers and cooling towers. The latter, two in number, are a striking feature of the station, each being 215ft high and 175ft in diameter at the base. ... The consumption of electricity in the city, which in 1900 was 3,000,000 units a year was now 314,000,000 units. ... The Duke spoke of it as a 'great progressive step... To see a magnificent power station like this is an education in itself and both the Duchess and I are much looking forward to seeing all that you will be able to show us'. The Duke then started one of the large turbo-alternator sets. Simultaneously electric bulbs were lighted spelling out the words 'Success to the undertaking' while in another place there was a coloured crown encircled by red white and blue electric lights. ... The Duke accepted as a souvenir of the occasion a silver-gilt model of one of the massive cooling towers.

The piece bears the marks of Elkington & Co, Birmingham 1929/30.**[2]** It is a scale model of what has come to be a familiar sight at power stations throughout the country, but the design of a cooling tower is also surprisingly successful in its reduced role of a flower vase. The Birmingham power station was built on the former estate of the Adderley family at Hams Hall. It developed into one of the largest electricity generating sites in Europe with, at its peak, three coal-fired stations with thirteen cooling towers. Its gradual closure was com-

pleted in December 1993.[5] In the wake of the spectacular display of fireworks and illuminations for The Queen's jubilee weekend in 2002, it is perhaps difficult to understand the excitement and pride that must have been felt in the, by today's standards modest, display of coloured lights achieved in 1929 for the opening ceremony.

Following the abdication crisis and the accession of the Duke to the throne as George VI, there followed six years of war. The King and Queen enjoyed enormous popularity and the loyalty and gratitude of the population led to their silver wedding in 1948 being celebrated on a considerable scale.[3]

> In brilliant sunshine the King and Queen drove in a state landau to St Paul's through cheering crowds to attend...a service of thanksgiving and celebration. ... In the afternoon they motored in an open car through twenty miles of London streets.[6]

The rose bowl illustrated [4] is inscribed 'A Gift from the London County Council to mark Their Majesties Silver Wedding 26th April 1948' together with the arms of the LCC. It bears the maker's mark CSAC and is inscribed

3 King George VI and Queen Elizabeth drive to St Paul's Cathedral to celebrate their silver wedding in 1948.
(Illustration from John Pudney, *His Majesty King George VI*, London 1952)

5. The site has now been developed as a manufacturing and distribution centre together with the Hams Hall Environmental Studies Centre.

6. J.W. Wheeler-Bennett, *King George VI*, London 1958, p760.

4 Rose bowl, engraved with an inscription and the arms of the London County Council, the lid pierced in the form of water symbolising the River Thames. Maker's mark CSAC, London 1947/48. Diameter 31cm (12 1/4 in)

5 Jewel casket, lined with blue velvet, and engraved with an inscription, Padgett & Braham Ltd, London 1958/59. Width 18cm (7in)

7. I am grateful to Lucy Rushin of the Museum & Study Collection, Central St Martins College of Art & Design, for her assistance.

8. A bowl made by Emerson to the designs of Edward Maufe, 1953, was no14 in the exhibition *Celebration in Gold and Silver*, Goldsmiths' Hall, London 2002.

9. *Watchmaker, Jeweller and Silversmith*, May 1948.

10. G. Hughes, *Modern Silver*, 1967.

11. The Everest Trophy, 1956, *Celebration in Gold and Silver*, Goldsmiths Hall, London 2002, no7. See also *Eric Clements*, exhib cat, Birmingham Museum & Art Gallery, 2002.

on the base 'Designed and executed by members of the Staff at the L.C.C. Central School of Arts and Crafts'.

In the academic year 1947–48 the school of silversmiths' work and allied crafts at the Central School was headed by A.R. Emerson. Its prospectus stated that 'The object of the school is to train students to enter industry. Instruction is given in traditional and contemporary methods of production. The appreciation of fine design and the ability to design is developed'. The staff of seventeen taught the full range of techniques for precious and base metals and also jewellery. Familiar names included Frank Adam, Frank Beck and S. Hammond (teaching silversmithing) Reginald Hill (design) and George Friend (engraving). In the archives of both the Central School[7] and Goldsmiths' Hall there are photographs of pieces attributed to Reginald Hill and A.R. Emerson of a similar style to the bowl illustrated here. Notably Emerson designed and made a bowl presented to the retiring secretary of the RIBA in 1944 and in 1958 designed a bowl, engraved with bridges over the river Thames, for the LCC 'to commemorate the courage of Londoners 1939–45'.[8] When it was first published[9] the silver wedding bowl was photographed on a wooden stand, now separated from it, and similar stands were a much-used adjunct to Emerson's work at the time. It is safe to assume that the engraving was the work of George Friend, however we can only guess as to exactly who did what towards the making of the bowl.

Following the death of the King it took a little time for his widow to resume duties and create a new role as Queen Mother. She spent much time at the Castle of Mey and so she subsequently often had engagements in Scotland. On 26 May 1959 the Court Circular reported a visit to Aberdeen the previous day. She opened the Beach Access Road in the morning, was awarded the freedom of the city and then had lunch with the Lord Provost and town council, following which she opened the Bridge of Don in the afternoon. The jewel casket she was given **[5]** is inscribed

> Presented to / Her Majesty Queen Elizabeth The Queen Mother / On the occasion of the admission as a / Free Burgess and Guild Member of the / City and Royal Burgh / of Aberdeen / 25th May 1959

The makers, Padgett & Braham Ltd, were well known box makers who had taken over the business of Dumenil before the War and subsequently Wakely & Wheeler and, in 1964 the business of R.E. Stone.[10] The box is engraved to the effect that it was designed by J. Finlayson Seel, and its pattern of engraved lozenges catches the fashion of the time. Padgett & Braham also worked to the designs of many others, including for example, Eric Clements.[11]

Later that year, on 7 November, The Queen Mother was in Edinburgh to be made an honorary fellow of the Royal College of Physicians. It is important for us to avoid the trap, so easily fallen into, of misunderstanding the language and conventions of the past. Reading the reports of the occasions on which many of these pieces of silver were presented, one is reminded how much behaviour, and sentiment too, has changed in the past forty years. On the occasion in question there is no doubt of the absolute sincerity and loyalty that led the President of the College to repeat Winston Churchill's description of 'that valiant woman, with the famous blood of Scotland in her veins' and a former President to refer to 'our revered Queen Mother' (she was still only in her fifties).[12] It must at times have been difficult to

Left to right: **6** Rose bowl, designed by Alex Styles, Garrard & Co Ltd, London 1971/72. Diameter 14.5cm (5¾in)
7 Pot pourri bowl, presented by the Royal College of Physicians, Scotland, Hamilton & Inches, Edinburgh 1959/60. Diameter 20.3cm (8in)
8 Beaker, Michael Lloyd, Birmingham 1979. Height 6cm (2¼ in)

maintain her composure through such speeches and the presentation of yet another 'golden' key. The pot pourri bowl **[7]**, also given on this occasion, would have been more useful though, and with its symbolic decoration, a reminder of the trouble to which designers and makers went to produce a memorable gift. The bowl's finial is a cock. Symbol of the (Scottish) Royal College of Physicians, the cock appears on its mace and staff as well as throughout the College building. 'The cock was dedicated to Apollo "it gives notice of the rising sun", ... and also to his son Aesculapius, the god of medicine, because by following the cock's example of "going early to bed and early to rise" it reputedly makes a man healthy'[13] [or in this case, presumably, a woman]. Sadly the records of Hamilton & Inches, whose mark is on the bowl, appear not to have survived the many changes in the firm's recent history.

The objects in the collection produce a roll call of the major names of British silversmithing in the last fifty years. Amongst the undoubted favourites is Leslie Durbin, who won a scholarship to the Central School at the age of thirteen, trained in the workshop of Omar Ramsden and went on to be one of the eighteen craftsmen who worked on the Stalingrad sword. He later taught at the Central School and RCA. Two pieces made for HM The Queen are illustrated on page 4. Silver was given as well as received and Durbin made the rosewater dish that The Queen Mother presented to the University College of Rhodesia & Nyasaland to commemorate her installation as President of the College in July 1957. Three years later she was back there to confer degrees, the day before she opened the Kariba Dam.

The four salts by Durbin that she was given on the latter occasion were a particular favourite of Her Majesty and in regular use.**[9]** On 17 May 1960 she 'flicked a switch and 600ft underground the turbo-generator began to

12. W.S. Craig, *History of the Royal College of Physicians of Edinburgh*. I am grateful to the librarian of the Royal College for sending me copies of the relevant pages and also for the following note.

13. J.M. Dunlop, 'Apollo and the college clocks', *Proceedings of the Royal College of Physicians, Edinburgh*, 1993.

14. *The Times*, 18 May 1960.

15. *Lonely Planet* guide.

16. Jane Roberts (ed), *Royal Treasures, A Golden Jubilee Celebration*, London 2002, no 193.

9 Four salt cellars, silver-gilt, inscribed 'Kariba', Leslie Durbin, London 1959/60. Height 16cm (6¼ in) (Photo: The Worshipful Company of Goldsmiths)

turn as the waters of the Zambezi surged past its blades'. In her speech she expressed the hopes of many at the time: 'I pray with all my heart that Kariba may be the symbol of a new and wider understanding throughout the Federation and indeed through this mighty continent of Africa'.[14] Indeed the pride felt by those associated with the dam was apparent in *The Times* next day through a series of advertisements, many of which included illustrations.

> The eyes of the world are on Kariba, glittering token of future prosperity for all the peoples of Rhodesia ... transmission lines will reach north to the copper belt and south to the expanding industries of Bulawayo and Salisbury.
> (English Electric)
> At the heart of the £80,000,000 Kariba Dam there are six giant turbine generators, each requiring about 5000 gallons of lubricating oil (Mobil Oil)
> We built a township for 10,000 people (Costain)
> Kariba was once nature's dream – now it is man's. (Ferranti manufactured the transformers)
> Only the sun remains the same (Barclays Bank)

The damming of the great Zambezi floodplain, between what is now Zambia, Zimbabwe and Malawi, was controversial for environmental and social reasons. The Tonga people had to be relocated as were thousands of animals. The dam is 579m wide and until the building of the Aswan dam it was Africa's largest hydro-electric project. It created a 5,200sq km lake, and despite the fact that it suffers from an invasive weed, the whole area has been developed as a major tourist attraction.[15] Leslie Durbin's salts are in the form of a trochus shell, supported on a shoal of fish, images that must have appealed to their recipient. They are remarkably heavy and admirably convey the ideals and hopes that were pinned on the major project they commemorate, as well as being a marvellous example of Durbin's technical skills.[16]

Alex Styles worked in the design department of the Crown Jewellers, Garrard's, and previously at the Goldsmiths' & Silversmiths' Co (the two firms merged in 1952) for a career spanning over forty years. It is fitting that the collection should contain his work, represented here by a small rose bowl with a grille divided into sixteen compartments. The starkness of his design reflects the ideals of the late 1960s and early '70s but is here considerably softer, than much of his work at this time. **[6]** During his career he produced a staggering range of tro-

10 Cigarette box, with enamelled lid and diamond clasp, a plaque inscribed 'Presented by de Beers consolidated mines ... To commemorate the twenty-fifth running of The King George VI and Queen Elizabeth Stakes Ascot...'. Gerald Benney, with the mark of Alan Evans, London 1975. Width 25.7cm (10 1/4 in)

phies and presentation pieces. He recalled that the bowl was a private gift.[17] Styles trained at the Central School before joining the RAF in 1941.

Gerald Benney is younger (born in 1930) and was part of the famous intake at the Royal College of Art in the 1950s under Professor Robert Goodden. He holds several Royal Warrants including one to The Queen Mother, whose collection contains several of his pieces. The cigarette box illustrated **[10]** must have given her real pleasure, as it was presented by de Beers to commemorate the twenty-fifth running of the King George VI and Queen Elizabeth Stakes at Ascot in July 1975. The lid is decorated with two-tone green enamel applied with the arms of the King and Queen. The clasp is set with seventy-six baguette diamonds and the sides are decorated with his instantly recognisable patterning of hammer texturing. The box bears both Benney's mark and that of his leading craftsman, Alan Evans.

This was a one-off presentation, but the annual trophy commissioned by de Beers for this race has resulted in an interesting range of objects by many of today's leading makers. Sadly several of the races won by Her Majesty had less exciting trophies than the Ascot Stakes; nonetheless, they were no doubt hugely appreciated by her for their association with a sport that gave so much pleasure.

The objects chosen for illustration in this article are not the entirety of the twentieth century collection. A vase of flowers by Sarah Jones (1980), for example, was probably given because of its updating of the work of Fabergé, whose work The Queen Mother collected avidly. There are also candleholders by Stuart Devlin (1969), demonstrating his familiar gilt wirework.

Michael Lloyd studied under both Gerald Benney and Robert Goodden at the Royal College of Art. His beaker **[8]** was presented to The Queen Mother when she opened new administrative headquarters for Lloyd's at Gun Wharf, Chatham on 2 May 1979. Horizontally chased with fishes and waves, the bowl is typical of Michael Lloyd's early work and it is encouraging to see that Lloyd's were commissioning then from a relative newcomer. The bowl has a discreet boss inside bearing armorials and an inscription on the base. Michael Lloyd's work is often compared with that of Rod Kelly, but the two masters of the art of chasing in reality create very different objects. They have both worked on major commissions such as those for Lichfield Cathedral and the Silver Trust's 10 Downing Street collection, and both are happy executing both public and private commissions.

Rod Kelly's bowl **[11]** was commissioned by

17. I am grateful to Corinna Pike for contacting Mr Styles on my behalf.

11 (and detail) Rose bowl, flat chased with irises and inscribed 'In Celebration of the Pirelli Garden Victoria & Albert Museum 23 June 1987', Rod Kelly, London 1987. Diameter 29.5cm (12in)

the Victoria and Albert Museum to present to The Queen Mother at the opening of the new Pirelli garden in 1988. It is tyre-shaped and has a boldly engraved inscription on the underside by Robert Legg. Rod Kelly describes how he came to decorate the bowl:

> It must have been late spring because on the way to the Post Office in the village I picked up a bunch of irises that were for sale at a small cottage. That day I drew them and the stems and heads naturally formed a circle. This seemed to be ideal as a symbol for Pirelli and also for a bowl. I designed a silver bowl that would have iris decoration on the outside and a surprise of Scottish thistles in the bottom inside.

Gardens and silver share the fate of often being ephemeral because of fashion and new demands, but they are constructed from enduring elements. Silver can be re-incarnated in the hands of a new generation and a garden regenerated. The Pirelli garden is to be altered as part of the recently announced plans for reshaping the museum. Safe in the hands of the Royal Collection, Rod Kelly's bowl should outlive it.

Kelly had originally been asked to make a trowel for the occasion but he guessed rightly that The Queen Mother must have had other trowels and suggested that a bowl or vase might be more appropriate. The maker was asked to present his bowl, standing beside the then director, Sir Roy Strong. He remembers her saying that it '"was a fine example of flat chasing and so beautiful" and [he] felt that she had not been prompted but had recognised the style and method with which the bowl had been decorated'.

It was that sort of touch – the ability to say the right thing at the right time, so that the words would be remembered fifteen (or even fifty) years on, and to receive a gift as something she would really enjoy – that encouraged craftsmen to do their best work on the objects they were creating for her. Museum officials were apparently pleased with Rod Kelly's bowl and quietly hoped that it might be donated back to the museum for its modern collection. However although she was never accused of following in

the footsteps of her notoriously acquisitive mother-in-law, Queen Mary, Her Majesty Queen Elizabeth The Queen Mother took the bowl away with her after its presentation; she knew a good thing when she saw it.

Acknowledgements

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Illustrations, unless otherwise indicated, are © Reserved/The Royal collection.

Photography by Stephen Chapman.

Hanoverian royal plate

in the Museum of Fine Arts, Boston

TRACEY ALBAINY

1. Museum of Fine Arts, Boston, gift of Charles B. Barnes and W. D. Gooch, acc no 46.1254-1255. See Bernhard Heitmann et al. *Die Goldschmiede Hamburgs: Herausgegeben von Erich Schliemann*, Hamburg 1985, vol 2 pp131, 133, 217; vol 3 ill p191, fig 435.

In the European silver collection at the Museum of Fine Arts, Boston is a magnificent group of late seventeenth and early eighteenth century silver furniture and buffet plate from the Hanoverian royal collection. The earliest works, a pair of wall sconces made in Hamburg in the 1660s, are little known outside the Museum. By contrast, the chandelier, ordered by George II after designs by William Kent, and the recently-acquired set of a cistern and fountain made by David Willaume I have been extensively researched and published within the last decade by Ellenor Alcorn, formerly curator of European Decorative Arts and Sculpture at the MFA, Boston. Nonetheless, the exhibition of George III's table service for Hanover, on view at the Gilbert Collection this year,**[p18]** makes a brief inventory of the MFA's Hanoverian royal silver especially timely. For a thorough discussion of the individual works, the Hanoverian provenance, and the archival documentation, the reader is referred to the publications cited in the notes.

1 One of a pair of wall sconces, Friedrich Kettwych, Hamburg, circa 1660-70. Height 71 cm (28in)

The pair of three-branch wall sconces, given to the Museum in 1946, bears the mark of Hamburg goldsmith Friedrich Kettwych [or Kettwich](active 1643–70) and the Hamburg hallmark in use 1661–71.[1]**[1]** The mark of another Hamburg goldsmith, Jochim Timme [or Tim] (active 1668–75) is struck on the drip pans. Stylistically, the sconces exemplify the exuberant floral decoration popular in Hamburg silver during the second half of the seventeenth century. The large sheet forming each back plate is embossed with naturalistically rendered tulips, poppies, and lilies, set amid swirling scrolls of acanthus.

Applied to the central oval medallions are female portrait busts, derived from the full-length marble of Saint Susanna executed by the Flemish sculptor François Duquesnoy for S.Maria di Loreto in Rome between 1629 and 1633. Duquesnoy's first major Roman work, Saint Susanna enjoyed celebrity status in that city. Contemporary critics praised the sculpture for its archetypal classical idealisation of the human form.[2] By 1635, Duquesnoy had produced bust-length versions in bronze, subtly adapting the pose and drapery of the full-

length figure to the new format.[3] One of these almost certainly provided the model for the busts applied to the MFA sconces.[4] When removed from its original context and produced as a bust, the subject is no longer readily identifiable as Susanna, an obscure early Christian saint beheaded during the reign of Diocletian (r284–305). Both the bronze and silver versions literally and figuratively recast the figure as a paradigm of classical statuary, having no apparent iconographic significance.

The sconces originally belonged to a larger set, presumably intended for a reception room either at the Leineschloss, the primary residence of the Electors in Hanover, or at Herrenhausen, their summer residence outside the city. Four other wall sconces from the set are currently known: a pair in the Rienzi Collection, the Museum of Fine Arts, Houston, and a pair offered at Christie's, New York, in 2001.[5] The 1747 inventory of the Hanoverian royal plate lists 117 sconces of various sizes and models, including 44 with applied busts, though none can be unmistakably identified as the present set.[6]

The six sconces bear the crowned monogram of George Louis, Elector of Hanover and later King George I, engraved on the central medallion directly below the busts. George I may well have inherited the set from his mother, Sophia, Electress of Hanover (1630–1714), whose patronage of the decorative arts is well documented.[7] Whether George I acquired them by inheritance or purchase remains to be discovered. Regardless of the circumstances of their acquisition, the sconces formed part of the Hanoverian royal plate during his reign and passed by descent to George III's son, the Duke of Cumberland, in 1837, when the thrones of England and Hanover split. The sconces are

2 Cistern and Fountain, David Willaume I, London 1707/08. Cistern: width 114.3cm (45in), fountain: height 108 cm (42 1/2in)

2. Giovan Pietro Bellori, *Le vite de' pittori, scultori et architetti moderni*, 1672, cited in: Andrea Bacchi (ed), *Scultura del '600 a Roma*, Milan 1996, p798. For the critical reception of the sculpture in the seventeenth century, see Jennifer Montagu, *Roman Baroque Sculpture: The Industry of Art*, New Haven 1989, pp19, 200, n87, 215, n57.

3. Three of the busts are in the Kunsthistorisches Museum, Vienna (L. Planiscig, *Die Bronzeplastiken, Statuetten, Reliefs, Geräte und Plaketten*, Vienna 1924, p215, no342), the Statens Museum for Kunst, Copenhagen, and the Skulpturensammlung, Staatliche Museen zu Berlin (U. Schlegel, *Die italienischen Bildwerke des 17. und 18. Jahrhunderts*, Berlin 1978, pp169-171, no57).

4. Schliemann proposed the bronze bust in the Kunsthistorisches Museum, Vienna as the most plausible model for the silver sconces (Heitmann et al, (as note 1) vol 2, p133). That bust entered the museum's collection in 1871, only five years after the Dukes of Brunswick (formerly electors of Hanover) established residency in Austria.

5. Christie's New York, 20 April 2001 lot 212. The same pair of sconces appeared in a 1966 advertisement for J. Kugel, Paris, in *The Connoisseur*, vol 163 no665, September 1966).

6. The original copy of the 1747 inventory of the Hanover royal plate resides in the Niedersächsisches Hauptstaatsarchiv, Hanover (Dep. 103, XXI, N 682); copies of an English translation, written in 1914, are in the British Library (BL Add.42,227) and in the Royal Archives, Windsor (RA Geo ADD 19/2). (References to this and earlier inventories appear in: Ellenor M. Alcorn, 'The Chandelier for the King, William Kent, George II, and Hanover', *Burlington Magazine*, vol 139 no1126, January 1997, pp40-41, 41 n10.Notably, the 1747 inventory lists '6 Large sconces, each with two branches, and a large bust screwed on in the center"; "6 Ditto, of chased work, each with one branch'; '8 One-branched sconces of chased work, with moulded portraits in the center and surmounted (Nos. 1-6) with entwined foliage, the other two with a ring without a number'; and '24 Osnabrück sconces (Nos. 1-24), with portraits in the centre, moulded work' (RA Geo ADD 19/2, pp67-68).

7. Notably, Electress Sophia directed the expansion and remodelling of Herrenhausen and its formal gardens between 1696 and 1710 and placed extensive orders for plate from the court goldsmith, Lewis Dedeke of Celle.

3 Chandelier, after designs by William Kent, Balthasar Friedrich Behrens, Hanover, 1736/37. Height 117 cm (46in)

possibly the 'late seventeenth century sconces made at Hamburg' recorded in the collection of Ernest Augustus II, Crown Prince of Hanover and Duke of Cumberland (1845–1923) in 1911.[8] In 1923 and 1924, a substantial portion of the Hanoverian plate, including the set of sconces, was sold privately in Vienna, where the family resided after the Prussians annexed Hanover in 1866.

George Augustus, Prince of Wales (later George II), made noteworthy silver purchases even before his accession to the throne in 1727. Among the most spectacular of these is a cistern and fountain, bearing the mark of David Willaume I and London hallmarks for 1707/08 **[2]**.[9] This set, one of the most imposing surviving examples in terms of scale and design, is a potent reminder of the conspicuous luxury of the silver buffet in early eighteenth-century Europe.

The motto and badge of the Prince of Wales, engraved on the applied armorial shields, replace an earlier coat-of-arms, presumably belonging to the patron of the set. The sculptural decoration nonetheless reveals the patron's identity. The wyverns forming the handles of the cistern and the spout of the fountain and the falcon surmounting the fountain's cover are the supporters and crest of the Earls of Meath. Chambre Brabazon (circa 1645–1715), 5th Earl of Meath, probably purchased the cistern and fountain in 1707 to mark his succession to the peerage that year, following the death of his elder brother Edward. Matching sets of silver for serving wine vividly illustrated the owner's social rank and prestige.[10] Chambre Brabazon's commission of this monumental cistern and fountain, having a combined weight of 2,825oz (87,857g), would have been a fitting celebration of his newly acquired noble title. An ancient noble family, the Earls of Meath maintained town houses in fashionable areas of Dublin and London and held sizeable properties in both Ireland and England. Chambre Brabazon had become Paymaster of Ireland in 1675 and, following his succession to the earldom, took his seat in the House of Lords in 1709 and served as Privy Councillor to Queen Anne and, briefly, to George I. He died suddenly in 1715.

The circumstances by which the Prince of Wales acquired the cistern and fountain from his father's Privy Councillor are not yet known. What is certain is that the Prince of Wales had

8. E. Alfred Jones, *The Gold and Silver of Windsor Castle*, London 1911, p xxxij.

9. Museum of Fine Arts, Boston, Museum purchase with funds donated anonymously, Theodora Wilbour Fund in memory of Charlotte Beebe Wilbour, Harriet J. Bradbury Fund, and other funds, by exchange, acc no 1999.98.1-2ab. See: Ellenor M. Alcorn, *English Silver in the Museum of Fine Arts, Boston, vol II: Silver from 1697 including Irish and Scottish Silver*, Boston, 2000, pp72-75, no20. The information given in this article is a synopsis of that catalogue entry.

10. For a discussion of the history and use of the cistern and fountain in the late seventeenth and first half of the eighteenth centuries and a summary of related literature, see: Pippa Shirley, 'The Macclesfield wine set', *The Silver Society Journal*, vol 10 1998, pp112-14.

11. Alcorn, (as note 9) pp74-5. The commission consisted of forty-eight knives and forks, twenty-four spoons, twenty-four salts, four casters, four mustard pots, a pair of sauceboats, and three sideboard dishes, all engraved with the Prince of Wales's feathers and motto (Niedersächsisches Hauptstaatsarchiv Hanover Dep. 103, XXI, no719.)

12. The 1747 inventory mentions a shipment of silver from England to Hanover in 1738 (item nos. 52895-52900), but does not register the individual items.

the engraved Meath armorials removed and replaced with his motto and three feathers prior to his accession in 1727. The wyvern handles and falcon finial were allowed to remain in place, perhaps due to the exceptional quality of the modelling and their importance to the overall design.

In the recently-published catalogue of the MFA's English silver collection made after 1697, Ellenor Alcorn speculated that the Prince of Wales purchased the cistern and fountain in 1717, the same year he commissioned a set of silver table wares and dining implements from London goldsmith Pierre Platel.[11] The articles supplied by Platel, also engraved with the motto and feathers of the Prince of Wales, formed the basis of a larger service, identified in the 1747 Hanover silver inventory as Service F and known as the 'English Service'. The MFA cistern and fountain may also have belonged to this service, which included a quantity of silver buffet plate sent from England to Hanover in 1738, but never itemised.[12] Each of the six lettered table services (A to F) in the 1747 inventory comprised plate for both the buffet and the dining table; three of the six services contained cisterns and fountains, though none precisely matching the description of the present set. The MFA's cistern and fountain passed by descent in the family, first in Hanover, and then in Vienna after 1866, and were in the possession of the Dukes of Brunswick-Lüneberg (the title assumed by the family after the loss of the Hanoverian throne) until the 1990s.

Throughout his reign, George II made significant additions to the holdings of the Hanoverian silver vaults, including an important group of Augsburg silver furniture he purchased in 1731.[13] In 1736, he placed the first order for one of his most ambitious silver commissions, a set of five chandeliers and twelve girandoles for the Rittersaal (presence chamber) at the Leineschloss, the principal city residence and administrative headquarters of the Kings of Hanover. The MFA purchased one of the chandeliers, made by Hanover court goldsmith Balthasar Friedrich Behrens, in 1985.[14][3] The commission and subsequent history of the chandeliers and girandoles have been thoroughly studied by Ellenor Alcorn and Christopher Hartop and need only be briefly summarised here.

The initial contract of January 1736 specified two chandeliers to be made by Behrens 'after the carved wooden model provided', referring to a model sent from England by the architect and designer William Kent.[15] The king was sufficiently pleased with the finished works that he placed an order for three additional chandeliers in late 1736. The chandeliers unite familiar elements of Kent's neo-Palladian vocabulary, such as the female sphinxes emerging from acanthus, with traditional attributes of monarchy. Prominent on the globe, directly below the sovereign's crown, is an applied prancing horse, the badge of the House of Hanover. In addition to the five chandeliers delivered by November 1737, Behrens supplied twelve silver girandoles for the Rittersaal, also after designs by Kent, between 1738 and 1745.

The chandeliers and girandoles, designed by one of England's greatest architects and designers and made by the Hanoverian court goldsmith, underline the close ties between Germany and England under the Hanoverian dynasty, and especially during the reigns of George I and George II. Unlike his father, George III never visited Hanover, despite holding the title of King of Hanover from 1814. The accession of Queen Victoria in 1837 marked the formal break between the thrones of Hanover and England after a period of 124 years. Although modest in numbers, the MFA's collection of royal plate is a brilliant document of the most active period of artistic and cultural exchange between the courts of London and Hanover.

Acknowledgements

I wish to thank Marietta Cambaren, Alexis Kugel, and the Silver Department at Christie's, New York, for the information they kindly provided, and to acknowledge my enormous debt to Ellenor Alcorn, whose exemplary research and publications on the MFA's silver collection provided the basis for this article.

Illustrations are courtesy the Museum of Fine Arts, Boston.

13. In 1731, George II purchased from the estate of August Wilhelm, Duke of Brunswick-Wolfenbüttel a group of silver furniture made in Augsburg between 1726 and 1730: two tables, four gueridons, two monumental mirrors, four chairs, and an armchair (see Lorenz Seelig, *Silber und Gold, Augsburger Goldschmiedkunst für die Höfe Europas*, exhib cat, Bayerisches Nationalmuseum, Munich, 1994, pp354-73).

14. Museum of Fine Arts, Boston, William Francis Warden Fund, Anonymous Gift in memory of Zoë Wilbour, Gift of Henry H. Fay, and Gift of W. K. Flint, by exchange, acc no1985.854. See Christie's Monaco, 4 December 1993 lot 95 another chandelier from the set (for the history of the chandeliers); Ellenor M. Alcorn, 'The Hanover Chandelier', *Christie's International Magazine*, October/November 1993, pp24-27; and Alcorn (see note 6) pp40-43 (including a full account of the commission). Of the set of five chandeliers, two now hang in the library at Anglesey Abbey, Cambridgeshire, one was sold Christie's, Monaco (see above), and another was acquired by the MFA in 1985. The location of the fifth is unknown.

15. Alcorn, (as note 6) for a full account of the commission on pp41-42.

Hanover, embassies and security

Three topics relating to dinner services

The Hanover service

1 Part of a dinner service, Robert-Joseph Auguste, Paris 1776-85, with additional pieces Franz Peter Bunsen, Hanover circa 1794.
Photos: The Gilbert Collection, Somerset House

Compiled by the editor with information from Philippa Glanville, Gordon Glanville, Eileen Goodway and Christopher Hartop.

A dinner service has recently been acquired by Rothschild Family Trusts to celebrate HM The Queen's golden jubilee. After being exhibited at the Gilbert Collection in Somerset House during 2002, it will go on display at Waddesdon Manor.[1] The service bears Paris marks for 1776–85 and was supplied by Robert-Joseph Auguste possibly in 1783 as part of preparations for George III to go to Hanover. In the event the king did not leave England and indeed never went to Hanover ever. The service was extended by Franz Peter Bunsen in the 1790s and again in the 1820s. George IV made a state visit to Hanover in 1821.

The complete service was sold in 1924 and divided at that time. A further twenty-three pieces are now in the Musée du Louvre, some items are in the Royal Collection, and the remainder has been in a private collection.[1]

Identification

The majority of the German pieces in the service were stamped in the nineteenth century with the letter E, though some have F. A further Hanover set of the 1790s has been seen with the letter G. This system of identification for royal services was in continuous use from at least the time of Henry VIII (at Whitehall Palace). It was an essential way of keeping track of losses and the movement of plate between palaces. When a service was melted the relevant letter of the alphabet was re-used for its replacement. For example the letter E appears in a service in the 1747 inventory[2] and was used again for the Hanover service. It is possible that some of the plate listed in 1747 was melted to provide the new service.

By coincidence two further examples of lettering on royal silver have recently come to light. The first is a late seventeenth century notice of a theft:

> A Silver Dish with the Kings arms on it and stamped K weighing between 50 and 60 ounces has been missing from Their Majesties Scullery in Whitehall about 14 days'.[3]

Was the K part of the identifying lettering system or did it stand, perhaps, for 'King' or 'Kensington'?

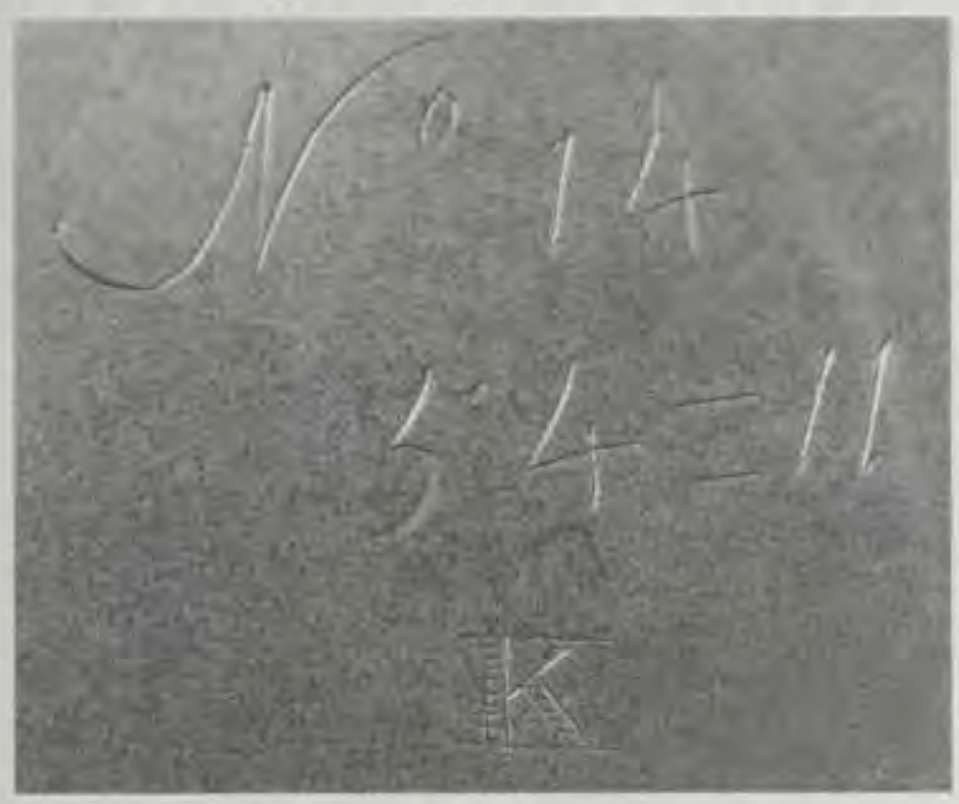
The second example is the appearance at auction of a pair of unmarked eighteenth cen-

1. See Sotheby's Monaco, 27 November 1979 lots 821-46.

2. A manuscript copy is in the British Library, Add MS 42,227.

3. *London Gazette*, 30 March – 2 April 1691. Kindly supplied by Eileen Goodway.

tury meat dishes, which are engraved with the royal arms and on the underside with 'K'.[4] **[2]** Although it is possible that the K was for King, it is presumably more likely that this was the initial of the ambassadorial owner of the service although it could refer to a building. This type of locative identification can be seen regularly on sets of copper and pewter as well as silver.



2 Engraving on the base of one of a pair of unmarked dishes, circa 1760. The other is numbered 15, has a scratchweight of 51oz3dwt and is also lettered 'K'. Width: 39.5 cm (15½in) Photo: courtesy S.J. Shrubsole

Ambassadorial plate

As is well known, a high proportion of plate bearing the royal arms was for ambassadorial use. The perquisite of plate for ambassadors, which was standard practice during the eighteenth century, was stopped early in the nineteenth century. Following the Society's visit to Brighton, we published in the *Newsletter* a press report of 1823 which had been brought to our attention there:[5]

> Ministers have adopted a new regulation as a matter of economy respecting the services of plate allowed to ambassadors and Ministers appointed to foreign courts, who have been allowed from time immemorial a certain number of ounces of plate, according to the rank of their appointment, and which on their recall or resignation became their perquisite. This custom has been abolished, and a service of plate is to be kept at every foreign Court with the King of Great Britain's arms engraved on it for the use of the ambassador or Minister as the case may be. The Marquiss of Londonderry, who has resigned his embassy at Vienna, is the last who will enjoy the perquisite of the service of plate at that Court. Sir H. Wellesley who is appointed to succeed the Noble Marquiss takes out the service of plate, which is to remain there for all future Ambassadors and which is to be issued from the Lord Chamberlain's Office.

However, it seems that the new system had been in place for some time, as evidenced by this letter from Lord Castlereagh, dated from the Foreign Office, 1 March 1817:[6]

> Immediate / to the Lord Chamberlain of His Majesty's Household. My Lord,
>
> I have the honour to send herewith to your Lordship for your information an extract of the Regulations sanctioned by Parliament, and now in Force, respecting the Allowance to His Majesty's diplomatic servants abroad whereby amongst other things, it was proposed that the Service of plate granted for the use of Ambassadors and Ministers at certain Courts should in future be attached to the Mission and not to the minister and in reference thereto, I beg to acquaint you, that a regular Embassy being now instituted from his Majesty to the Court of the Netherlands a complete Service of Plate not exceeding Twenty-Four Covers, will be wanted for the use of that Embassy.
>
> I beg to suggest that, previous to your Lordship giving orders for the plate you will cause an Estimate to be made of the expense of such a service together with a list and particulars of the articles – and that you will have the Goodness to transmit the same to me for consideration – the amount of the Expense however, by no means to exceed the sum of Five Thousand Pounds Sterling.

That this was acted upon, and 10,232oz of plate (including some 155oz of gilt plate, all cutlery) provided, is shown by the following:[7]

> Plate supplied for His Majesty's Embassy at the Court of the Netherlands. provided by Messrs Rundle and Bridge. In the Quarter ending 5th Jan 1818 £6641-17-4. ... This is to certify that the foregoing Articles of Plate have been completed, each piece weighed, marked and engraved with the Royal Arms in the front and at the back an Inscription that it belongs to His Majesty's Embassy at the Court of the

4. Sotheby's Scawby Hall, 11 April 2002 lot 204. Photo courtesy S.J. Shrubsole, New York.

5. *The Sussex Weekly Advertiser*, 24 February 1823. We are grateful to Mina Robertson and David Beevers, of Brighton Pavilion, for this extract. (See also the *Silver Society Newsletter*, no43)

6. PRO LC 1/2. I am grateful to Gordon Glanville for this extract and the following one.

7. PRO LC 9/351 149v.

Netherlands, and was shipped on the 2nd Feb 1818 on board the Charles Captain George Marshall, bound for Rotterdam addressed to his Excellency the Earl of Clancarty, His Majesty's Ambassador at the Hague to the care of Alexander Ferrier Esq His Majesty's Consul at Rotterdam.

Notes

Breaking a seal

From the *Diary of Henry Richard Vassall Fox, 3rd Baron Holland*, for 31 August 1831, shortly after the accession of King William IV:

> A council with routine business. The new Great Seal produced, and the old one brought before the King to be broken. The Chancellor stated very incorrectly that it was doubtful whether the old seals belonged to the Chancellor who holds the seals when the new one is brought into use or to his predecessor when the late King expired. The King took the seal and, humorously saying he would act the Solomon, divided it and added that his jeweller should mount each in a salver, one with Lord Brougham's[1] and the other for Lord Lyndhurst's[2] arms and then, spinning the two together on the table, bade Brougham chuse the Uppermost or Undermost as it fell, observing it was the first time a Great Seal had been disposed of by "Heads or Tails". After this Royal Joke the Council broke up ....

Kindly submitted by Timothy Kent.

1. Henry Peter Brougham, 1st Baron Brougham and Vaux (1778–1868), Lord Chancellor 1830–34.

2. John Singleton Copley, Baron Lyndhurst (1772–1863), Lord Chancellor 1827–30, again 1834–35 and 1841–46. Son of the distinguished artist of the same name.

Update on the Windsor Castle table

In Journal 11 (1990) Theo Deelder's article 'Andrew Moore of Bridewell' investigated the marks attributed to Andrew Moore and discussed the table in the Royal Collection bearing his mark.

Matthew Winterbottom has now discovered documents relating to the table in the royal archives, which reveal new information so that the full story can be told.

The table is usually at Windsor, but this year has been on view in the new Queen's Gallery, Buckingham Palace.

Matthew Winterbottom, '"Such massy pieces of plate", silver furnishings in the English royal palaces, 1660–1702', *Apollo*, August 2002.

Jane Roberts (ed), *Royal Treasures*, exhibition catalogue, 2002.

Royal heraldry on silver 1714-1837

GALE GLYNN

Heraldry on silver is part of an object's iconography. Heraldic devices are sometimes incorporated into an overall design[1] and the cartouche surrounding a coat-of-arms can also reflect the original owner's career[2] even if their arms have vanished in the course of the object's subsequent vicissitudes. A coat-of-arms usually has a narrow range of significance, being either that of an owner/purchaser, a donor, or recipient. However, the royal arms are used in different contexts. When they are those of the reigning sovereign or his legitimate descendants, changes in these arms reflect past national ambitions and political realities,[3] and are thus amended as a result of dynastic changes and political treaties. During the eighteenth and early nineteenth centuries silver engraved with the royal arms may have been used in the royal households, on ambassadorial plate issued by the Jewel House (and kept as a perquisite until the practice ceased in the nineteenth century[4]) and also on gifts from royalty to a host of recipients such as godchildren, courtiers and servants.**[16]** Thus an object may never have had any direct association with the monarch. There are also surviving a further range of perquisites of office, including seal salvers and cups, made when a change of monarch or a political alteration (such as the Act of Union) necessitated new seals and the incumbent converted the old redundant seal matrix into something more appealing.[5] There are also a quantity of seal boxes to be found bearing arms.**[4]** Although there are few actual changes in the royal arms during this period, the fecundity of some of the Hanoverians resulted in a number of apparently minor variations which are of significance in attributing arms to a particular person.

This article looks at the arms of the Hanoverian monarchs and their descendants, but excludes the descendants of earlier dynasties whose arms may also be found on silver of the period 1714–1837.

From the time of the accession of William & Mary in 1689 the problem of a Protestant succession was clearly a matter of great anxiety. William & Mary had no surviving children, and prior to Queen Anne's accession to the throne, her only child to live beyond infancy, William, Duke of Gloucester had died at the age of eleven in 1700. As a result there were no living legitimate Protestant descendants of any post Restoration monarch. This precipitated the 1701 Act of Settlement, in favour of the Protestant Hanoverians. Surprisingly the search for a suitable Protestant had had to go back to the descendants of James I (1566–1625) and his wife Anne of Denmark. Some forty descendants of James I who were alive in 1701 were excluded as Catholics. However, James's eldest daughter Elizabeth, subsequently known as the Winter Queen, had married the Protestant Frederick V, Elector of the Palatinate and Duke of Bavaria, in 1612. In 1618 Frederick accepted the throne of Bohemia but was quickly deposed, and Elizabeth brought up a large brood of children in exile in Holland. The youngest surviving of these children, Sophia, married Ernest Augustus, Elector of Hanover in 1658, and it was their eldest son George who ascended the thrones of England and Scotland in 1714 as George I.[6]

1714–1801

As there was no change in the territorial claims made by the British Crown, George I's arms had many of the features of the arms of the Stuart monarchs who had preceded him, but clearly George's position as Elector of

1. Eg a pair of soup tureens, Charles Kandler, circa 1730, the handles in the form of the Meynell crest. Peter Cameron, 'Henry Jernegan, Charles Frederick Kandler and the client who changed his mind', *The Silver Society Journal*, no8 1996, fig 6.

2. Eg a salver 1761, engraved with the arms of Lt (later Admiral) Herbert Sawyer and his wife, the cartouche incorporates dolphins, ships and the accoutrements of war. Beth Carver Wees, *English Irish & Scottish Silver at the Sterling and Francine Clark Art Institute*, New York 1997.

3. Eg the use of the French Royal arms until 1801.

4. See page 19 of this Journal.

5. Judith Banister, 'Rewards of High Office: Seal Cups and Salvers', *Country Life*, 1981, and p20 of this Journal.

6. Sophia, Electress of Hanover and Duchess of Brunswick Luneburg, the heir apparent to the British throne, was some thirty-five years older than Queen Anne but only predeceased her by three months.

See glossary of terms on p29.

1 Hanoverian arms 1714–1801

2 Hanoverian arms 1801–16

7. This term refers only to the style of the crown which was introduced in the reign of Henry VIII.

8. J H & R V Pinches, *Royal Heraldry of England*, 1974

9. EA Fs Ernest Augustus Fidekommiss (entailed[to the estate of] Ernest Augustus). Also found are the initials EDC: Ernest Duke (of) Cumberland.

Hanover had to be recognised. This was achieved by replacing the fourth quarter of the royal arms which had repeated the first quarter with a simplified version of the arms of the Elector of Hanover. Thus the full blazon became:

Quarterly:

1st – per pale, dexter, gules, three lions passant guardant or (England); sinister or, a lion rampant within a double tressure flory counterflory gules (Scotland)

2nd – azure three fleur de lys or (France)

3rd – azure a harp or, stringed argent (Ireland)

4th – tierced per pale and per chevron, I gules, two lions passant guardant or (Brunswick); II, or, semee of hearts gules, a lion rampant azure (Luneburg); III gules, a horse courant argent (Hanover); on an inescutcheon gules, the crown of Charlemagne proper (Arch Treasurer of the Holy Roman Empire).

Crest: On the imperial[7] crown proper a lion statant guardant or, also crowned with the imperial crown proper.

Supporters: Dexter, a lion guardant or crowned with the Imperial crown proper; sinister, a unicorn argent, armed, unguled and crined or, gorged with a royal coronet of crosses patee and fleurs de lys alternately and attached thereto a chain reflexed over the back also or.[8] **[1]**

3 EA Fs (Ernest Augustus Fidekommiss), for Ernest Augustus, King of Hanover.

1801–1816

The monarch's arms remained the same throughout the reigns of George I and George II and for a large part of George III's reign too. It was only in 1801 that, following the 1799 Union of Great Britain with Ireland, royal titles were changed. In addition, following the abolition of the title Kingdom of France by Napoleon, during negotiations at the Treaty of Amiens (1802) British claims to that throne were dropped, and as a result the French fleur-de-lys, so long a component the Royal arms, disappeared. The alterations mean that the English first quarter was repeated in the fourth quarter, and the Hanoverian quarter is placed in pretence and ensigned, or crowned, by the Electoral cap or bonnet.**[2]** The arms of all members of the royal family altered in line with this change.

1816–37

The Holy Roman Empire, under whose authority the Hanoverians held their Continental territories, was dissolved in 1806 and following Napoleon's defeat at Waterloo, at the Congress of Vienna (1815), Hanover was declared a kingdom. Thus the electoral bonnet surmounting the Hanoverian inescutcheon in pretence was changed to an arched royal crown in 1816.**[4]** This latter change only affected the

4 Hanoverian arms 1816–37

5 Arms of the Sovereign 1837 to the present day

arms of the reigning monarch. These arms remained in use throughout the reign of George IV and William IV.

Upon William IV's death in 1837, the heir to the British throne was his niece Victoria, and owing to Salic law the thrones of Great Britain and Hanover diverged. The eldest surviving male heir to the Kingdom of Hanover was William IV's younger brother, Ernest Augustus, Duke of Cumberland, who ascended that throne. The establishment of a separate royal court at the palace of Herrenhausen caused no small difficulty where plate was concerned as Queen Victoria considered that the plate he took or had at that court rightfully belonged to the British Crown and she requested its return. Ernest Augustus did not comply, the plate in Hanover was engraved EA Fs[9][3] and Queen Victoria had to be dissuaded from taking legal action. The separation of the kingdom of Hanover precipitated another change in the royal arms, which have remained in the same form to the present day.[5]

Identifying royal arms

When looking at royal arms the following points should be borne in mind:

■ Labels

The main coat-of-arms remains the same (but see arms below). In order to distinguish the various people entitled to use the royal arms a system of differencing is used which entails the use of a label of three, but sometimes five, points with differing charges on some or all of these points.

■ Crest and supporters

The royal crest and supporters bear the same label as the arms. The supporters are often charged on their shoulders with the label, although sometimes it is treated as the label on the crest and placed around the supporters' necks.

■ Crown and coronets

The monarch uses the imperial crown with its distinctive two arches, whilst the Prince of Wales's crown comprises one arch, which is usually depicted in profile[7] but can be shown 'full face'.[8] According to a warrant of 1673, other sons of the monarch use a coronet comprised of four alternate crosses pattee and four fleur-de-lys. Daughters have a coronet of four fleur-de-lys alternating with two crosses pattee (front and rear, so that only one is seen) and two strawberry leaves. The coronet of nephews of the monarch alternate four crosses pattee and four strawberry leaves. These coronets

Illustration sources

1 Sideboard dish, John Edwards, London 1727/28. Sotheby's London 27 June 1963 lot 35.

2 Sotheby's London 9 June 1994 lot 181.

3 Spoon, London 1736, private collection.

4 Seal box, Rundell, Bridge & Rundell, Philip Rundell, London 1822/23. Sotheby's London, 19 November 1987 lot 147.

5 *Burke's Peerage*, 1859.

6 as 3 above.

6 Royal cypher for George II

7 Arms of Frederick, Prince of Wales, showing the crown with single arch in profile and inescutcheon in its correct form.

8 Arms of Frederick, Prince of Wales, showing single arch of the crown 'full face' inescutcheon charged with the crown of Charlemagne.

10. Of which the Tudors, in particular, made extensive use.

11. I am grateful to Lyon Office, Edinburgh for this information.

11a. Recorded in *Debrett*, 1808 but not seen on a piece of silver for the Duke of Clarence.

crown the royal crest (where appropriate), and the lion supporter, whilst the unicorn supporter is collared with the coronet. The variations between different members of the royal family can be extremely hard to decipher, especially as the scale of engraving on smaller objects makes it almost impossible to include differences on crests and supporters.

■ Arms

There are also alterations to the Hanoverian arms. The monarch has a small inescutcheon in pretence charged with the crown of Charlemagne. The Prince of Wales should have a plain inescutcheon gules (indicated by vertical lines). However **[8]** shows an inescutcheon charged with the crown of Charlemagne used in conjunction with the Prince of Wales's arms. The use of a plain inescutcheon gules seems to be a device found only in England and not on the Continent.

Other members of the royal family, although using a tierced Hanoverian quarter, do not have the inescutcheon with one exception. The wealthy Prince Bishop of Osnabruck was differenced by the use of a wheel of six spokes gules on an inescutcheon in lieu of the crown of Charlemagne. This title was dropped in 1803.**[18]**

■ Unmarried Princesses

Unmarried Princesses used the royal arms in a lozenge with supporters, but no motto or crest.

■ Mottoes

Apart from *Dieu et Mon Droit* used by the monarch, and *Ich Dien* used by the Prince of Wales, mottoes were not shown in contemporary books on the peerage, such as Debrett. A short list of some of those used by royal princes follows:

Quo pax et gloria ducunt	Dukes of York and Clarence[11a]
Nec temere nec timore	Duke of Clarence
Aut vincere aut mori	Duke of Kent
Suscipere et finire	Duke of Cumberland
Deus pro nobis quis contra nos	Duke of Sussex

■ Badges

Personal badges[10] were not used during this period in the manner of earlier monarchs. The notable exception to this trend was the use of the three feathers enfiled by a royal coronet with the motto *Ich Dien* and often initials, for the Prince of Wales.**[11]** The present royal badges were settled under the *Sign Manual* in 1801, and are:

England: A white rose within a red one, barged and seeded and slipped proper, ensigned with the Imperial crown
Scotland: A thistle slipped and leaved proper, ensigned with the Imperial crown
Ireland: A harp or, stringed argent, ensigned with the Imperial crown
Wales: On a mount vert a dragon passant wings expanded and addorsed gules

There is also a composite badge of rose, thistle and shamrock all issuing from the same stalk.

Interpretation of the arms on silver

The lack of precision in heraldic engraving did not seem to concern the eventual recipient. Arms of the younger sons of George III sometimes have the inescutcheon bearing the crown of Charlemagne.**[17]** Theoretically in Scotland the sequence of quarters in the first grand quarter is reversed so the Scottish lion rampant is the first charge; the position of the supporters is also reversed; and there should be the use of the Scottish crest 'lion sejant affrontee, imperially crowned holding in the dexter paw a sword and in his sinister a sceptre proper together with the royal motto *In Defens*'.**[9]** But it seems that items commissioned in London habitually put the English arms first.[11] Tabards and even the early nineteenth century badge of office of the Ross Herald place the English arms in the first quarter. The order of the royal arms was also changed to represent the British King in Hanover **[10]** where the Hanoverian quarter is placed first and not fourth. During this period the Electors of Hanover used the more complex Continental version of their arms.**[13]** It is therefore clear that a degree of caution has to be exercised when identifying royal arms during the period.

Not all royal plate is engraved with a full achievement, smaller items may have either the royal crest or initials GR within a Garter and surmounted by the imperial crown.**[6]** The royal princes also followed the same practice but used their coronet rank. (see page 41)

9 Scottish royal arms

Individual differences

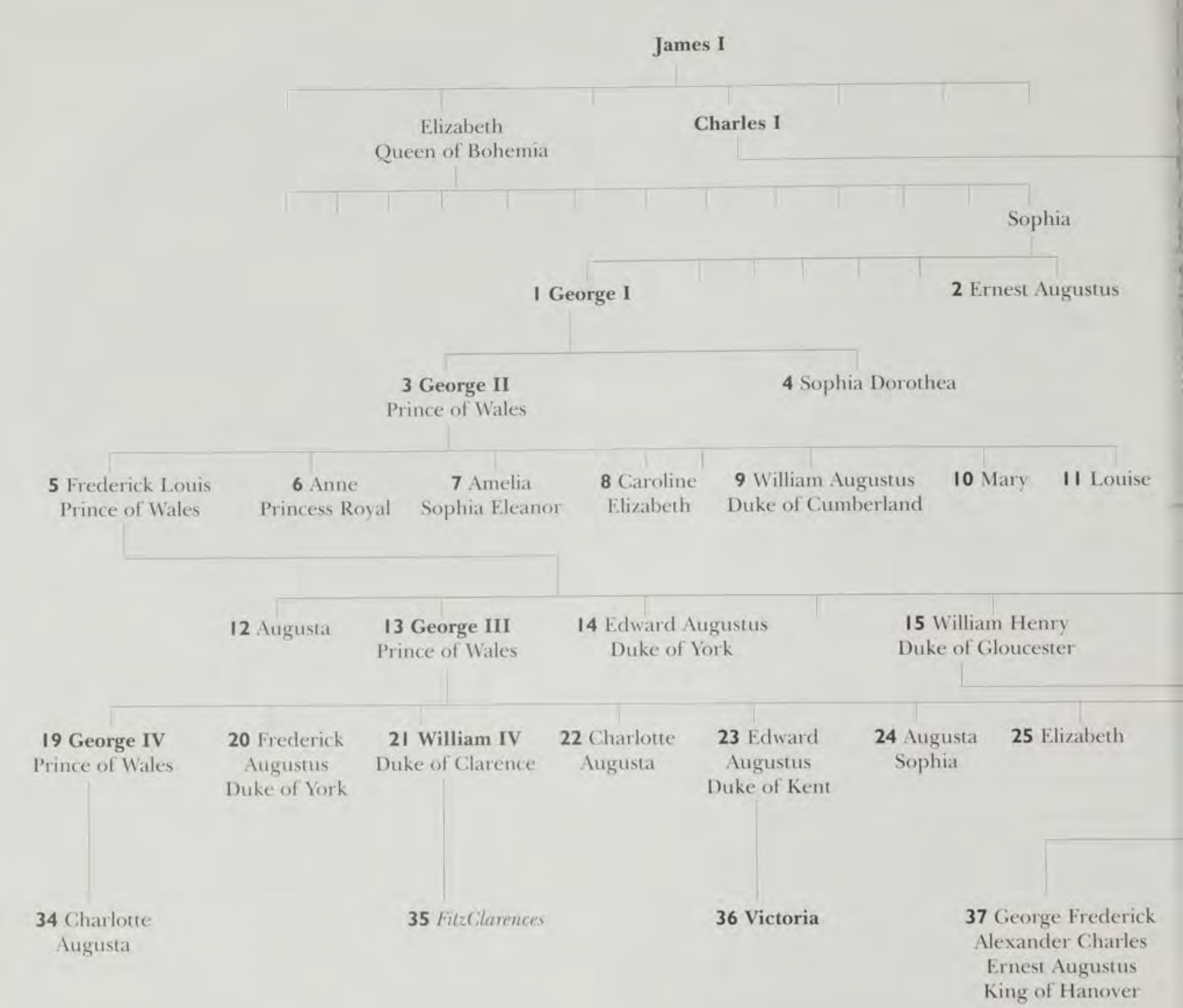
There follows a list of members of the royal family. To save repetition and space it does not show a complete blazon of their arms but only the differences for each person, which are primarily confined to the use of labels.**[12]** Secondary titles have also been omitted. It includes, where possible, the date of election to the Order of the Garter, as the Garter almost always encircles arms of recipients with the motto *Honi Soit Qui Mal y Pense* inscribed upon it. It can be a confusing feature of these arms that foreign princes and dukes marrying into the royal family were often made Knights of the Garter. Thus the arms of William Prince of Orange and Nassau are surrounded by the Garter and placed accolée with those of his wife Anne, Princess Royal**[14]**, the crown and supporters belong to the Dutch arms. The fact that the Garter is an order granted to a specific individual precluded the impaling of their arms as it would imply that they jointly held the honour.

Illustration sources

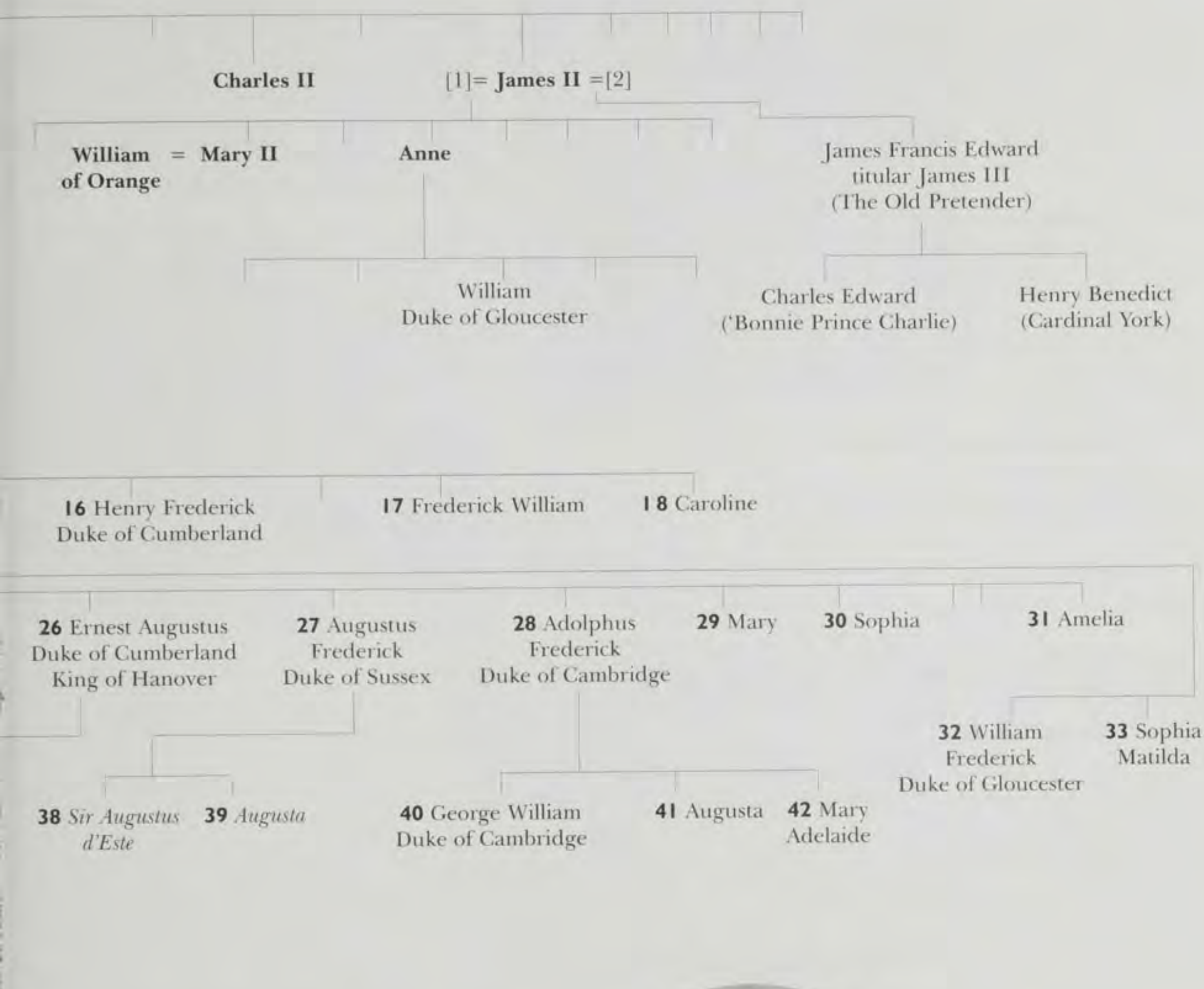
7 One of a pair of salvers, George Wickes, London 1739/40. Sotheby's London, 25 October 1973 lot 27.

8 Salver, Lewis Pantin, London circa 1735. Sotheby's London, 28 February 1991 lot 199.

9 Gold teapot, Edinburgh 1735/36. Christie's London, 13 December 1967 lot 46.



10 *(and detail)* Arms of George I as King of England, presumably for use in Hanover, with the Hanoverian quarter placed first and adjusted accordingly (enlarged).



11 Prince of Wales's badge and motto, with initials GP for George Augustus, Prince of Wales, later George II.

12 Royal distinctions: labels for the children of George III.

Illustration sources

10 Gold box, circa 1725, Sotheby's London, 9 May 1974 lot 107.

11 One of a pair of salvers, Pierre Platel, London 1717/18, Sotheby's London, 10 March 1960 lot 154.

13 Debrett's *Peerage* 1808.

The number preceding the name refers to the family tree; numbers in square brackets refer to illustrations.

		Born	*Died*	*Married*	*Created*	*Acceded*
1	**George Louis (George I)**	1660	1727			
	KG				1701	
[1,10, 13]	acceded as George I					1714
	m Sophia Dorothea dau of George William, Duke of Brunswick-Luneburg-Celle			1682		
2	**Ernest Augustus**	1674	1728			
	Bishop of Osnabruck				1715	
	Duke of York				1716	
	KG				1717	
	Label of 3 points argent, each charged with three hearts gules, the inescutcheon of Osnabruck over Hanoverian quarter					
3	**George Augustus (George II)**	1683	1760			
	British Citizen				1706	
	Duke of Cambridge KG					
[12]	Prince of Wales				1714	
	Label argent (and PoW crown)					
	m Wilhelmina Charlotte Caroline dau of John Frederick Margrave of Brandenburg-Anspach			1705		
[1,9,3]	acceded as George II (and Queen Caroline)					1727
4	**Sophia Dorothea**	1687[12]	1757			
	m Frederick William, Crown Prince of Prussia			1706		
	King & Queen of Prussia				1713	
5	**Frederick Louis**	1707	1751			
	Duke of Gloucester KG				1717	
	Duke of Edinburgh				1726	
	m Augusta, youngest dau of Frederick II, Duke of Saxe-Gotha and Altenburg			1736		
	Label of three points charged on the centre point with a cross gules					
	Prince of Wales				1727	
[7&8]	*Label argent (and PoW crown)*					
6	**Anne, Princess Royal**	1709	1759			
[14]	KG				1733	
	m William IV Prince of Orange and Nassau			1734		
	Label of five points argent each charged with a cross gules					
7	**Amelia Sophia Eleanor**	1711	1786			
	died unmarried					
	Label of five points ermine					

12. *Debrett* 1808 states 1685.

13 *(above left)* Arms of George I as Elector of Hanover

14 *(below left)*
Arms of William IV, Prince of Orange & Nassau, with those of Anne, Princess Royal accolée (see no 6)

15 *(above)*
Hanoverian arms 1714–1801 showing colours

Illustration sources

14 dish, Paul de Lamerie, London 1734/35, Sotheby's London, 28 February 1974 lot 133.

15 Caddinet, Anne Tanqueray, London 1728/29, Sotheby's London, 8 June 1995 lot 117.

16 Tray, Joseph Preedy, London 1803/04, Christie's London, 20 November 2001 lot 59.

17 Christie's London, 7 March 1990 lo 117.

18 Tray, Rundell, Bridge & Rundell, Christie's London, 30 April 1996 lot 46.

19 Sotheby's London, 6 October 1983.

20 Entree dish, Fogelberg & Gilbert, London 1789/90, Sotheby's London, 2 June 1996 lot 132.

21 Tray, Paul Storr, London 1808/09, Sotheby's London, 26 June 1975 lot 52.

22 Burke's *Peerage*, 1859.

23 Snuffbox, private collection.

Heraldic terms

accolée
coats of arms placed side by side

addorsed
placed back to back

armed
use of a colour or metal contrasting for hooves contrasting etc.

unguled
with the body of the animal

courant
running

crined
use of contrasting colour or metal for mane or hair

dexter
right (appears as left on the page)

ensigned
crowned

gorged
neck encircled with a crown, coronet, collar, or wreath

guardant
full faced (as opposed to being in profile)

impaled
coats of arms placed in one shield divided vertically

in pretence
a coat of arms placed in a shield over a larger one (an inescutcheon should appear smaller than a coat of arms in pretence, see below)

inescutcheon
a small shield placed centrally over a large shield or quarter

passant
standing position of an animal (except deer), one forepaw off the ground

per chevron
divided in a chevron shape (upside down V)

per pale
divided vertically

proper
the object's natural colour

rampant
an animal standing on hind legs

semee
surrounded by an unspecified number of ..... or sprinkled with....

sinister
left (appears as right on the page)

slipped
with a stalk

statant
standing on all four paws/hooves

tierced
divided three ways

Colours

arg (argent)
white or silver (shield left plain)

az (azure)
blue (designated by horizontal lines)

gu (gules)
red (designated by vertical lines)

or
yellow or gold (designated by dots)

vert
green (designated by diagonal lines top left to bottom right)

d.s.p. = decessit sine prole (died without issue)

		Born	Died	Married	Created	Acceded
8	**Caroline Elizabeth**	1713	1757			
	died unmarried					
	Label of five point argent each charged with three roses gules					
9	**William Augustus**	1721	1765			
	Duke of Cumberland[13]				1726	
	KG				1730	
	Label of three points argent charged on centre point with a cross gules					
10	**Mary**	1723	1772			
	m Frederick II Landgrave of Hesse Cassel, KG			1740		
11	**Louise**	1724	1751			
	m King Frederick V of Denmark and Norway			1743		
12	**Augusta**[14]	1737	1813			
	m Charles William Ferdinand Duke of Brunswick-Wolfenbuttel[15]			1764		
13	**George William Frederick (George III)**	1738	1820			
	Plain inescutcheon gules in the Hanoverian quarter, and overall a label of three points azure charged on the centre point with a fleur-de-lys[16]					
	KG				1749	
	Prince of Wales[17]				1751	
[1,2,4,17]	acceded as George III					1760
	m Charlotte Sophia, dau of Charles Louis, Duke of Mecklenburg-Strelitz			1761		
14	**Edward Augustus**	1739	1767			
	Duke of York KG				1752	
	died unmarried					
	Label of five points argent charged on the centre point with a cross and on each of the others with a canton gules					
15	**William Henry**	1743	1805			
	KG				1762	
	Duke of Gloucester				1764	
	secretly m Maria, widow of James 2nd Earl of Waldegrave[18]			1766		
	Label of five points argent charged on the centre point with a fleur de lys and on each of the others with a cross gules					

13. The first of three Hanoverian creations of this title; commander at the Battle of Culloden.

14. State archives for Augusta have two seals. She departed from usual practice by placing her father's arms on the dexter side and her husband's on the sinister. In the first (pre 1801) she used a label of three points, and in the post 1801 seal she appears to use the arms assigned to her four days after her death, viz. a label of five points argent charged on the centre point with a cross and on each of the others with a rose gules.

15. Their second daughter, Caroline of Brunswick became the notorious wife of George IV.

16. Until the death of his father, Frederick Prince of Wales.

17. He was the only instance of the heir-apparent not possessing the title of Duke of Cornwall, either by right as eldest son of the monarch or by creation.

18. Illegitimate daughter of Sir Edward Walpole and a milliner.

16 Arms of George III accolée with those of George, 4th Duke of Dorset

17 Arms of Ernest Augustus, Duke of Cumberland accolée, showing his arms within the Order of the Garter and again within the Order of the Bath

18 Arms of Frederick Augustus, Duke of York, accolée with those of his wife, Frederica Charlotte, daughter of Frederick William II of Prussia.

19 Arms of Ernest Augustus, Duke of Cumberland

		Born	Died	Married	Created	Acceded
16	**Henry Frederick**	1745	1791			
	Duke of Cumberland				1766	
	KG				1767[19]	
	m Lady Anne Horton[20]			1771		
	Label of five points argent charged on the centre point with a cross gules and on each of the others with a fleur de lys azure					
17	**Frederick William**	1750	1765			
	Label of five points charged on the centre point with a fleur de lys azure and on each of the others with a rose gules[21]					
18	**Caroline**[22]	1751	1775			
	m King Christian VII of Denmark and Norway					
19	**George Augustus Frederick (George IV)**	1762	1830			
	Prince of Wales				1762	
	KG				1765[23]	
	m Caroline Amelia Elizabeth, dau of Charles William Ferdinand Duke of Brunswick-Wolfenbuttel			1795		
	acceded as George IV					1820
20	**Frederick Augustus**		1763	1827		
	Duke of York					
	Elected Prince Bishop of Osnabruck		1764[24]			
	KG				1771	
	m Frederica Charlotte dau of Frederick William II of Prussia			1791		
[18]	*Inescutcheon of Osnabruck on Hanoverian quarter 1764–1803, overall a label of three points argent charged on the centre point with a cross gules*					
21	**William Henry (William IV)**[25]	1764	1837			
	Label of three points argent, the centre point charged with a cross gules and each of the others with an anchor azure; granted 1781					
	KG				1782	
	Duke of Clarence				1789	
	m Adelaide Louise Theresa Caroline Amelia dau of George I Duke of Saxe-Meiningen			1818		
	acceded as William IV					1830
22	**Charlotte Augusta Matilda**	1766	1828			
	Princess Royal, arms granted 1789					
	m as second wife, Frederick I Duke, Elector and finally King of Wurttemburg			1797		
	Label of three points the centre point charged with a rose and the others with a cross gules					

19. Installed 1771.

20. Widow of Christopher Horton, daughter of Simon Luttrell, Earl of Carhampton. This marriage completely alienated his brother, George III, and precipitated the Royal Marriages Act of 1772.

21. These arms were assigned posthumously and were probably used at his funeral.

22. Born posthumously.

23. Installed 1771

24. This title was retained until 1803.

25. See separate list of the illegitimate Fitz-Clarences, whose mother Dorothy (Dora) Bland was better known by her stage name of Mrs Jordan.

26. Installed 1801 by dispensation. A new statute of 1786 admitted sons of the sovereign for the time being into the Order of the Garter in addition to the number established by ancient Statutes.

27. By this date the Prince of Wales, the future Edward VII was seven years old.

28. In 1794 George III declared the marriage void although two children had been born see 38 and 39. In 1806 Lady Augusta assumed the surname of Lady D'Ameland. After Lady Augusta's death the Duke made a second morganatic marriage in 1831 to

		Born	*Died*	*Married*	*Created*	*Acceded*
23	**Edward Augustus**	1767	1820			
	KG				1786[26]	
	Duke of Kent				1799	
	m. Victoria Mary Louise, widow of Emich Charles Prince of Leiningen and dau of Francis Duke of Saxe-Coburg-Saalfield			1818		
[20]	*Label of three points argent, the centre point charged with a cross gules and each of the others with a fleur de lys azure*					
24	**Augusta Sophia**	1768	1840			
	arms granted 1789					
	died unmarried					
	Label of three points argent charged with a cross gules between two ermine spots sable					
25	**Elizabeth**	1770	1840			
	arms granted 1789					
	m Frederick Joseph Lewis, Landgrave of Hesse-Homburg			1818		
	Label of three points argent, the centre charged with a cross and the others with a rose gules					
26	**Ernest Augustus**	1771	1851			
	KG				1786	
	Duke of Cumberland				1799	
	m as her third husband, Frederica, Sophia Charlotte, dau of Charles Louis Frederick, Grand Duke of Mecklenburg-Strelitz			1815		
[17, 19]	King of Hanover				1837	
	Label of three points argent charged on the centre point with a fleur de lys azure and on the others with a cross gules					

The Hanoverian inescutcheon was in 1837 charged with the Electoral inescutchean, gules the crown of Charlemagne proper. It was ensigned by the Hanoverian royal crown which surmounted the whole shield. At this date the label was changed to a label of three points argent as heir presumptive to the British throne. After 1848 the label was not used.[27]

27	**Augustus Frederick**	1773	1843			
	KG				1786	
	Duke of Sussex				1801	
	m Lady Augusta Murray 2nd dau of 4th Earl of Dunmore[28]			1793		
	Label of three points argent charged on the centre point with two hearts in pale and on the others with a cross gules					
28	**Adolphus Frederick**	1774	1850			
	KG				1786	
	Duke of Cambridge				1801	
	m Augusta Wilhelmina, dau of Frederick Landgrave of Hesse Cassel			1818		
[21]	*Label of three points argent the centre point charged with a cross and each of the others with two hearts in pale gules*					

Cecilia Letitia Biggin, widow of Sir George Biggin and daughter of Arthur Saunders-Gore, Earl of Arran. This marriage was also in violation of the Royal Marriages Act. By Royal Licence she assumed the surname Underwood, and in 1840 was created Duchess of Inverness by Queen Victoria, who then consented to her uncle's love match.(taken from Pinches, *Royal Heraldry*)

		Born	Died	Married	Created	Acceded
29	**Mary**	1776	1857			
	arms granted 1789					
	m her first cousin, William Frederick Duke of Gloucester **32**			1816		
	d.s.p.					
	Label of three points argent, the centre point charged with a rose and the others with a canton gules					
30	**Sophia**	1777	1848			
	arms granted 1789					
	died unmarried					
	Label of three points argent, the centre point charged with a heart and the others with a rose gules					
31	**Amelia**	1783	1810			
	? m secretly General the Hon Charles Fitzroy					
	Label of three points argent the centre point charged with a rose and the others with a heart gules					
32	**William Frederick**	1776	1834			
	KG				1794	
	Duke of Gloucester[29]				1805	
	m his first cousin Princess Mary **29**			1816		
	Arms same as those of his father William Henry, Duke of Gloucester **15** *but with an additional label of three points azure below the label of five points*					
33	**Sophia Matilda**	1773	1844			
	died unmarried					
	Same arms as her father, granted in 1806 (in a lozenge)					
34	**Charlotte Augusta**	1796	1817			
	KG				1816	
	m Leopold George Christian Frederick of Saxe-Coburg (later King of the Belgians)			1816		
	Label of three points argent, charge on the centre point with a rose gules, granted 1816					
36	**Victoria**	1819				
	No arms were assigned to her as Princess of Kent, but she could have used her father's arms in a lozenge					
	Her accession to the throne changed the Royal arms as the Hanoverian inescutcheon was omitted see **26**					1837
37	**George Frederick Alexander Charles Ernest Augustus**	1819	1878			
	KG				1835	
	Same arms as his father with addition of a label of three points gules charged on the centre point with a horse courant argent as heir to the throne of Hanover. This label was placed immediately below his father's label.					
	King of Hanover & Duke of Cumberland				1851	
	Arms as his father as King of Hanover					
38	**Sir Augustus d'Este**	1794				
	No arms granted					

29. Succeeded his father.

30. Queen Mary [Mary of Teck], wife of George V is

20 Arms of Edward, Duke of Kent

21 Arms of Adolphus, Duke of Cambridge

		Born	*Died*	*Married*	*Created*	*Acceded*
39	**Augusta**					
	m Thomas Wilde , 1st Lord Truro, and d.s.p.					
40	**George William**	1819	1904			
	KG				1835	

Arms as his father **28** *with addition of a label of three points argent, assigned 1835*

41	**Augusta**	1822	1916			
	m Frederick William Grant Duke of Mecklenburg-Strelitz			1843		
42	**Mary Adelaide**	1833	1897			
	m Francis Duke of Teck[30]					

35 The children of William Frederick, Duke of Clarence, later William IV and Dorothy Bland (Mrs Jordan), surnamed Fitz-Clarence. All the younger sons and daughters were given the rank and title of the younger children of a marquess in 1831, with the exception of the Countess of Erroll and Viscountess Falkland who were already of a higher rank through marriage.

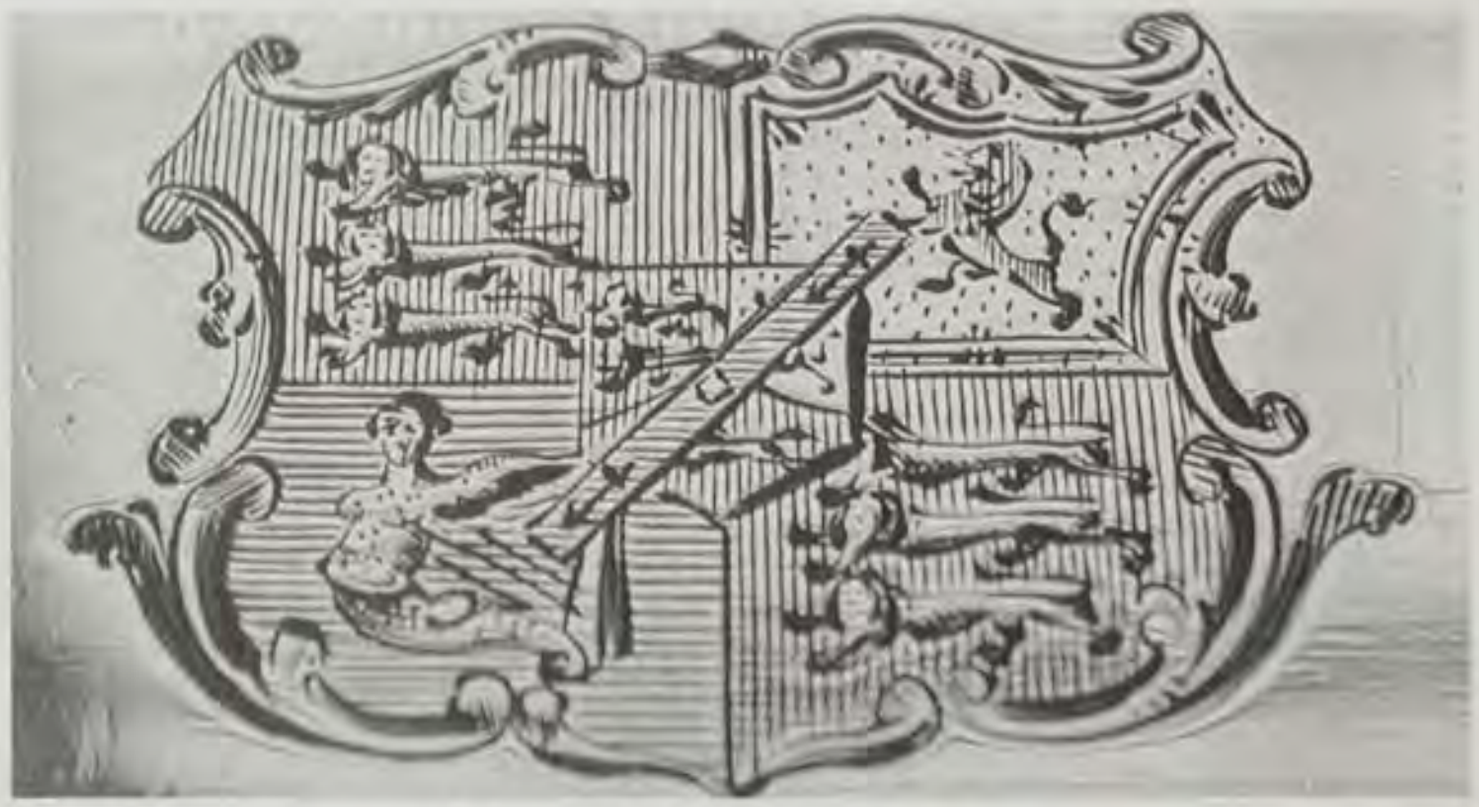
35/1	**George Augustus Frederick**	1794	1842			
[22]	Earl of Munster				1831	
	m Mary Wyndham, natural dau of George Earl of Egremont			1819		

At the same time he was granted the Royal arms of William IV without the Electoral inescutcheon and crown of Hanover, and debruised by a baton sinister azure charged with three anchors or. Crest: on a chapeau gules turned up ermine, a lion statant guardant ducally crowned or and gorged with a collar azure charged with three anchors gold. Supporters: Dexter a lion guardant, ducally crowned or; sinister a horse argent; each gorged with a similar collar. his younger brothers used the same arms but with variations in the central charge on the baton sinister.

35/2	**Henry Edward** (died unmarried)	1795	1817			

		Born	*Died*	*Married*	*Created*	*Acceded*
35/3	**Sophia**	1796	1837			
	m 1st Baron de L'Isle & Dudley			1825		
35/4	**Mary**	1798	1864			
	m Charles Fox, natural son of 3rd Baron Holland			1824		
35/5	**Frederick**	1799	1854			
[23]	m Lady Margaret Boyle			1821		
35/6	**Elizabeth**	1801	1856			
	m 18th Earl of Erroll			1820		
35/7	**Adolphus**					
	died unmarried	1802	1856			
	naval ADC to Queen Victoria					
35/8	**Augusta**	1803	1865			
	m 1stly the Hon John Kennedy Erskine, son of 12th Earl of Cassillis, later Marquess of Ailsa			1827		
	m 2ndly Lord John Gordon who assumed name Hallyburton			1836		
35/9	**Amelia**	1807	1858			
	m 10th Viscount Falkland			1830		
35/10	**Augustus**	1805	1854			
	m Sarah, dau. of Lord Henry Gordon (son of 5th Duke of Gordon)			1845		

22 Arms of George, Earl of Munster.



23 Arms of Lord Frederick Fitz-Clarence

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Debrett's *Peerage*, 1790, 1808, and 1828.
John Guillam, *A Display of Heraldry*, 6th edn 1724

Royal Heraldry of England has been used the most extensively. Where facts differ I have concurred with this in preference to earlier editions of Burke or Debrett.

Acknowledgements

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Princess Amelia's strainer

PETER KAELLGREN

Objects with a royal provenance have always fascinated Canadians. Among the numerous pieces of silver donated by Mrs Norman S. Robertson in 1993 was a strainer.[1][1] Weighing 127gr (4½oz), the strainer is struck below the rim with London hallmarks for 1794/95 and the mark of John Troby (Grimwade 1711). Most eighteenth century English silver strainers have two handles, one on each side. Apparently they were placed over the mouth of a jug where ingredients like lemon juice were collected for making punch. This one has a single flattened loop handle which pinches in toward the base making it ideal to be held in the palm of the hand with the thumb and forefinger clenching the narrow section. At the juncture of the handle and the bowl a tab projects vertically down from the rim. This was designed to hold the strainer in place on the side of a collecting vessel. The tab is engraved in block letters 'P^S:AM^a.:'.[2]

These letters stand for Princess Amelia, the youngest of the thirteen children of King George III and Queen Charlotte to survive until adulthood. Amelia was born on 7 August 1783 at The Lodge, Windsor Castle, and died 2 November 1810 at Augusta Lodge, Windsor. The strainer came with a provenance from the Hon Charles FitzRoy (1762-1831). General FitzRoy served as an equerry to George III.

For much of her life the Princess suffered from erysipelas, a skin disease with debilitating symptoms. At that period treatments for diseases were often worse than the symptoms and any illness was regarded as being potentially contagious. All of this contributed to her early demise. Amelia was the favourite of George III. She was also the god-daughter of the Prince of Wales and his aunt, the dowager Princess Amelia (died 1784). As the youngest child who was extremely attractive, attention was lavished upon her. Her brother and god-father, the Prince of Wales, was her particular favourite in the family. She referred to him as 'Eau de Miel' because of his constant gifts of honey water. In 1798, when her family went to Brighton, she was sent to a house on the coast at Worthing where she stayed from summer to Christmas. Throughout her life she spent periods living away from the others of her family, which meant that she had little contact with people her own age since all her time was spent with trusted servants and officers of the court. Like her sisters, she was subject to the rigorous regimen set by her mother, Queen Charlotte.

In 1801 the Hon Charles FitzRoy was assigned to her household. Other courtiers sometimes referred to FitzRoy as 'Prince Charles' because he was liked so much by the King. Although he was twenty-one years her senior, the Princess formed an attachment to him which grew stronger over the years. Her letters to FitzRoy have been preserved and published.[2] They reveal that she was obsessed with seeing him and often expressed thoughts of marriage. For example, she ends a letter of

1. Norman and Marian Robertson purchased it in 1980 from Riverside Antiques, Daytona Beach, Florida.

2. William S. Childe-Pemberton, *The Romance of Princess Amelia*, London 1910.

1 Strainer, John Troby, London 1794/95. Length (to end of handle) 17.5 cm (6 ½ in).

2 Detail of engraved tab projecting down from rim of the silver strainer.

13 April 1808, 'Ever on Earth or in Heaven equally your attached Wife and darling. A.F.R'.[3] It is more difficult to know his thoughts because he seems to have written less often and his correspondence is no longer available. Queen Charlotte was informed of the attachment by the ladies of Amelia's household in 1803. She kept it secret from the King for fear of upsetting him, while at the same time expressing her disapproval to Amelia. George III was extremely protective of his daughters and became upset whenever he was broached on the topic of their possible marriages. The princesses found the lack of opportunity for interaction with young people of their age, particularly eligible gentlemen, very frustrating; this prompted the historian Christopher Hibbert to describe their lives as 'The Windsor Nunnery'.[4]

By 28 July 1810 Amelia's health had deteriorated so seriously that she wrote the last of her wills naming the Prince of Wales and her youngest brother, Adolphus Frederick, Duke of Cambridge, as her executors, and leaving the bulk of her '... jewels, plate, furniture, books, papers, clocks, trinkets, whatever money she might possess at her decease, except what is necessary to pay for quarterly bills, ... entirely to Lieutenant-General Charles FitzRoy'.[5] After many months of painful illness, she passed away at 1 pm on 2 November 1810. Her sister Princess Mary, who was present at the time, wrote immediately to FitzRoy saying that her dying words were 'Tell Charles I die blessing him'.[6]

Princess Amelia's torchlight funeral, attended according to protocol by only her brothers, the King being too ill to be present, was held at 8pm on 13 November at St George's Chapel, Windsor. In the days immediately after her death the two princes persuaded the ever-loyal FitzRoy to re-assign his rights as residuary legatee to them. Depending on which account one reads, they either cheated him of his rightful inheritance or re-appropriated the estate responsibly to pay off Amelia's debts. One thing is certain, every attempt was made to protect the King from any revelations that could further damage his poor mental and emotional health. Ultimately, Amelia's death contributed to his madness and resulted in the Prince of Wales being appointed Regent in 1813. Amelia was universally mourned throughout the country. Her character attracted the admiration of the public as no previous member of the House of Hanover had done and resulted in numerous eulogies and poems:

> From every bosom heartfelt sighs arise,
> Responsive echo bears their mournful cries,
> Resounding Thames repeats from shore to shore:
> 'Amelia! loved Amelia is no more!'[7]

Late in 1810 an unannounced shipment arrived at FitzRoy's home Sholebrook Lodge, Northamptonshire, consisting of '... some empty book-shelves, a few books, the music-books, a very small quantity of plate from which the Princess's cypher and coronet had been clumsily effaced, and certain other articles'.[8] In September 1816 General FitzRoy married Eliza, daughter of Samuel Francis Barlow Esq, and widow of Clavering Savage Esq. Charles remained on friendly terms with members of the royal family other than George and Adolphus, and died 18 October 1831. His wife died in 1838 and bequeathed her husband's papers and effects to her sister, the wife of the eminent Judge Sir James Parke, Lord Wensleydale. These heirlooms descended to their youngest and last surviving daughter, the Hon Mrs William Lowther who died about 1910. The strainer may have been stored in 'A dressing-box with silver fittings and initial "A"' that formed part of her FitzRoy inheritance.[9]

The author decided to investigate the type of ceramic with which the strainer might have been used. Because Princess Amelia was sickly from an early age and the strainer was hallmarked in 1794/95, when she would have turned eleven, a durable English ceramic body like creamware, pearlware or stoneware seemed the most likely choices. During the 1760s, Queen Charlotte acquired a creamware caudle service for the royal nursery from Wedgwood which resulted in Wedgwood marketing this body as 'Queen's Ware'. However, testing pieces within the extensive English ceramics collection at the Royal Ontario

3. Ibid, p176. 'A.F.R.' = 'Amelia FitzRoy'.

4. Christopher Hibbert, *George IV Prince of Wales 1762-1811*, London 1972, ch 21, 'The Windsor Nunnery 1797-1810', pp258-68.

5. Childe-Pemberton, p251

6. Ibid, p227

7. Ibid, p247, as quoted from the *European Magazine* vol XXXVIII (1810), p324

8. Ibid, p271. The Prince of Wales had originally wanted to retain the music-books, p264. He gave Princess Amelia's upright pianoforte to Mrs. Orm, p303. Many contemporaries and later writers have said that Amelia and FitzRoy were secretly married. In his extensive research into family papers, Childe-Pemberton discovered no confirming evidence and at least one intimate friend who stated it was definitely not the case. Since his 1910 account, no documentation for this marriage has been published. It seems that Amelia's conduct was more exemplary than one of her older sisters or the Prince Regent where secret marriages were concerned.

9. Ibid, p284

Museum soon proved that the only ceramic body that was fine enough to fit in the narrow fissure between the vertical tab and the bowl of the strainer was Worcester porcelain. George III, Queen Charlotte and the three eldest princesses visited Thomas Flight's china shop and china manufactory in Worcester in August 1788, where they spent hours viewing the wares and the manufacturing processes.[10] The royal party placed large orders and in 1789 granted the manufactory permission to style itself 'China Manufacturers to their Majesties'. This patronage continued with later partnerships of the firm, such as Barr, Flight & Barr (circa 1807-13) marking the best pieces 'Manufacturers to their Majesties and Royal Family'. Two pairs of Flight, Barr & Barr tea and coffee cups with saucers costing 18 guineas altogether were part of the extensive service of silver-gilt that George IV purchased for the Marchioness of Conyngham in March, 1827, from Rundell, Bridge & Rundell.[11] In England, fine porcelain and silver were inseparable, and the association is one that is not often contemplated by silver scholars.

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The Royal Ontario Museum, Toronto, Canada; gift of Norman S. and Marian A. Robertson. Accession no. 993.53.127 Both photographs by Brian Boyle. Special thanks to Jennifer Crawford, a student in the Masters Programme in Museum Studies, University of Manchester, for checking auction catalogues in the Victoria and Albert Museum for a possible provenance for the strainer.

10. For an account of the visit, see Henry Sandon, *Flight and Barr Worcester Porcelain 1783-1840*, Woodbridge 1978, pp16, 18, 21; p20. Pl 6 & 7 show some of the wares the royals admired and purchased; p21, pl 8 & 9 show a Worcester porcelain medallion made to commemorate the visit.

11. For a full account of this cased service, see C. Peter Kaellgren, 'Lady Conyngham's silver gilt in the Royal Ontario Museum', *The Burlington Magazine*, vol 134, no 1071,June 1992, pp368-74. The appendix on p374 reprints the relevant excerpt from the Rundell, Bridge & Rundell invoices to George IV for 14th March, 1827 (Windsor Castle, Royal Archives 26116). The entire service (accession no969.367.1.1-76) was bequeathed to the ROM by Mr D. Lorne Pratt of Toronto.

The Duke of Sussex and his collection

TIMOTHY SCHRODER

1. *The Magnificent Silver and Silver gilt plate, of his Royal Highness the Duke of York, deceased*, 19-22 March 1827 and *The Truly Magnificent Collection of Ancient and modern silver, silver gilt and gold plate of his late Royal Highness the Duke of Sussex amounting to upwards of forty thousand ounces*, 22, 23, 26 and 27 June 1843.

The sons of George III were a tribe of collectors. The eldest, the future George IV (1762–1830), was distinct from his brothers and unique in almost every way. As a collector he was by far the richest, the most extravagant and the most public; he is also the best documented in that his collection remains essentially intact, at the core of today's Royal Collection. His brothers' collections, on the other hand, were all subsequently dispersed and cannot be so easily studied today. Those of the second son, Frederick, Duke of York (1763–1827), and the sixth, Augustus Frederick, Duke of Sussex (1773–1843), were sold almost immediately after their deaths and that of the fifth, Ernest Augustus, Duke of Cumberland and King of Hanover (1771–1857), by his heirs in the 1920s. The Cumberland sale was discreetly handled by the London dealers, Crichton Brothers, and no catalogue or list was published at the time, so that the shape of the collection can only be partially reconstructed today. The York and Sussex holdings, on the other hand, were sold very publicly by Christie's and are described in considerable detail in the auction catalogues.[1]

1 Lithograph, published by E. Desmaisons in 1841, showing the Duke in his library, with bibles on the table and glass-shaded objects on the mantlepiece.

The Duke of York has long been recognised as a major figure in the history of nineteenth century collecting, partly because of his evident interest in the field of antique silver but most notably because of his patronage of the retailer Kensington Lewis, which did much to promote a style in English silver that was both theatrical and original. The clarity of the descriptions in the 1827 sale catalogue has enabled a relatively high proportion of its lots to be positively identified and a correspondingly clear picture of his collection to emerge. The compiler of the 1843 Sussex catalogue, by contrast, was less competent, even though he clearly considered himself something of a classicist. He seldom misses an opportunity to identify a mythological subject but in general his descriptions are less clear and his attributions less reliable than those of the York cataloguer. As result the reputation of the Duke of Sussex as a collector has always been overshadowed by that of his elder brothers, even though there is a strong case for arguing that, as a collector of silver, he was the most interesting and innovative of them all.

The Prince of Wales was heir to the throne and the Duke of York was head of the Army but the Duke of Sussex never had a proper public role and suffered as a result. It was a handicap for which he tried to compensate by an active

involvement with politics[2] and by a passionate and omnivorous interest in collecting. To the latter he devoted much of his life and most of his resources and it was an activity in which it is probably fair to say that he was much more intellectually involved than his brothers. For them the important thing was to achieve the right look and make the right impression; for him it was to become immersed in the subject. While living in Rome as a young man on the Grand Tour in 1792 he began to collect books, especially opera manuscripts and bibles, and by the end of his life had assembled a library of more than 50,000 volumes, including 12,000 theological works and bibles in every known language. But he had always to work within a more constrained budget than either the Prince of Wales or the Duke of York. The annual parliamentary grant of £12,000 awarded to him in 1801 was raised to £18,000 in 1806, but this was probably the full extent of his income and although certainly less extravagant than Frederick or George, his resources were exhausted by his collecting and by maintaining a lifestyle that suited his sense of grandeur.

Roger Fulford, in his account of Augustus' life, has an engaging passage on his collecting and its role in his life:

> His intellectual tastes were accompanied... by a curious affection for the odd. He liked to be surrounded with unusual forms of life, and his rooms were filled with piping bullfinches and singing birds of every kind, while he had a small Negro page, whom he called Mr. Blackman, to wait on him. He had the Hanoverian affection for clocks, and, as the Kensington Palace clock struck the hour, there was a medley of martial airs and national anthems from the various clocks in the Duke's apartments. He kept eighteen watches in a glass case, the ticking of which his guests found very irritating. He had a gold watch with a miniature of Queen Charlotte's eye painted on the back. He had fifteen pairs of spectacles, a collection of coach whips, a mouth harmonium, and cases of less personal but equally curious possessions.
>
> The Duke sat in the middle of this fantasy, and in the morning received his guests in his black velvet cap, elegant slippers, a violet satin dressing-gown and a white embroidered waistcoat. Much of his time was spent in his library and, as he read, he would sketch in ink an elaborate hand pointing to any passage he thought memorable or with which he disagreed. In the British Museum is his own copy of Gladstone's Church and State, decorated with these pointing hands and covered with such comments as 'A most mischievous argument', or 'This is mere declamatory – no argument'. But far worse for the Duke's reputation, a gentleman bought one of his prayer books at the sale after his death, and found the fatal pointing hand against the Athanasian Creed with the comment: 'I don't believe a word of it.'[3]

2 Arms of the Duke of Sussex, taken from the cistern (fig 4).
See pages 24 & 27 for details of the armorials.

The Duke's collection of silver, amassed over several decades, reflects both sides of his character, a love of grandeur and an intellectual curiosity. Christie's sale, conducted in June 1843, took place over four days and comprised a total of some 683 lots. Like the earlier Duke of York sale, the catalogue is divided into a number of different sections with titles such as 'Silver dinner plate', 'Superb gilt ornamental plate' and even 'Cottage plate'. But in comparison with the former, which has sections devoted to 'Ancient plate', 'Valuable tankards and cabinet vessels' and so on, it is badly constructed and has an air of hurry or amateurishness in the descriptions that does not always inspire confidence. Antique and antiquarian material is muddled together with the modern and utilitarian plate and the vagueness of the descrip-

2. Politically Sussex was at the opposite end of the spectrum from his brothers, supporting liberal Whig policies such as Catholic emancipation and the Reform Bill.

3. Roger Fulford, *Royal Dukes: the Father and Uncles of Queen Victoria*, London 1933, p282-83.

3 Initial and coronet of the Duke of Sussex. He also used the initials AS

4 Wine cistern, James & Elizabeth Bland, London 1793/94 (The Gilbert Collection, London)

tions is such that in most cases it is impossible to identify pieces with any certainty. It is almost certainly these inadequacies that have led the Duke of Sussex to be accorded much less attention as a collector than his older brothers. But a careful if necessarily constructive reading of the catalogue reveals an extraordinary accumulation and one of the first large-scale dispersals of antiquarian plate in this country of which we have a proper record. Not only that, but it also provides interesting pointers to the state of antiquarian knowledge at the time and even to the manner in which plate was displayed.

Turning first to the most straightforward aspect of the sale, a substantial part of the catalogue is given over to plate which the Duke acquired by way of supporting his fondness for splendour and comfort. A duke must live like a duke and items such as three dozen soup plates and sixteen dozen dinner plates, together with quantities of dishes, tureens, candlesticks and so on give some hint of the scale at which life was lived in Kensington Palace. These would have provided the necessary backdrop to his life style and he evidently remained an active buyer of domestic, as well as antiquarian plate until relatively late in life, since several items are noted in the catalogue as coming from his brother's collection.

A number of these pieces were in the standard aristocratic taste of the day and were probably bought through the good offices of the 'family jewellers', Rundell, Bridge & Rundell. Cups and covers, wine coasters and claret jugs are in exactly the same manner as much of the plate at Carlton House and in the Duke of York's collection. One of the grandest and largest pieces from this part of the sale, however, strikes a note of eccentricity that is at one remove from this safe grandeur. The large wine cistern in the Gilbert Collection is described in the catalogue (lot 250) as 'magnificent', which indeed it is.[4] But there is something about its over-sized proportions that is not quite right – a sort of Brobdignagian salt cellar, as it were. Its oddity extends beyond its appearance to its origins as well. Hallmarked for 1794/95, it is hardly in the prevailing taste of the day and looks more in keeping with plate

5 One of a pair of andirons, circa 1680, unmarked. (The Gilbert Collection, London)

design of some twenty years earlier. Moreover, it bears the mark of James & Elizabeth Bland, makers more usually associated with small domestic items than with one of the most extravagant of all silver forms. In all probability it was not marked at all when it was made but only some twenty years later when it came onto the market as a second-hand piece and when it would be necessary to establish that it was indeed of Sterling standard. Its original owner is unlikely ever to be identified since the Duke of Sussex, perhaps its third owner, had the coat-of-arms replaced with his own in 1837. The oddities of the cistern were clearly as apparent in the saleroom as they are today, since it brought a price of only 5s9d an ounce, barely more than scrap.

More eccentric still is the pair of seventeenth century andirons (lot 85), also in the Gilbert Collection.**[5]** These have since been restored to something like their original appearance, although at the time of the sale must have cut a very strange figure, being described as 'a pair of beautiful sideboard stands on scroll plinths, richly chased with the crown and cipher of Charles I, and a lion under: on the top of each is a female figure and branches for two lights each projecting in front 272oz'. The bizarre branches were subsequently removed, but the ciphers made so much of in the description are still there and are in fact also later additions, since they bear the mark of Edward Farrell.

Although owing much of their character to his own time, these andirons were almost certain acquired by the Duke as rare survivals from the seventeenth century and it is the antiquarian items, defined here as anything from the middle of the eighteenth century and earlier, that mark the collection out as one of the most interesting of the early nineteenth century. It is in this area, too, that the picture painted by this article is most sketchy, for no records of the Duke's art transactions appear to have survived and we do not know where he acquired most of these objects nor when he was most actively buying.

As with his modern plate, certain pieces evidently came from his brother's sale, such as a pair of Renaissance tazzas,[4] or an English rose-

6 Rosewater dish, maker's mark a trefoil, London 1616/17 (Trustees of the Holburne Museum of Art)

water dish of 1616 now in the Holburne Museum at Bath.**[6]** Tellingly, these items are often recognisable by the fact that they were recently regilded and indeed it seems to have been Rundell's standard practise to gild almost all the antiquarian plate intended for their royal patrons, presumably in order to make it more presentable or more compatible with modern display pieces. This kind of cosmetic consideration seems not to have cut much ice with the Duke of Sussex and, as far as we can tell, plate he acquired from other sources – such as a tankard now in the Ashmolean Museum[5] – was usually left in the white or with its original gilding intact.**[7]** Indeed, it is perhaps partly for this reason that it has proved relatively difficult to identify pieces from the Sussex collection, even though some are engraved with the royal crest or initials AS beneath a royal ducal coronet.**[3]** The other reason, of course, is the hopelessly vague nature of most of Christie's descriptions. The magnificent ewer and basin by Charles I's court goldsmith, Christian van Vianen (lot 78), for example, one of the most important surviving

4. Typical of the different levels of expertise shown by the two catalogues, the York catalogue (day 4, lot 27) describes the tazzas in 12 lines, adding that part of one was a modern restoration, whereas the Sussex catalogue (lots 156 and 157) describes them in 3 lines and makes no reference to the restoration.

5. Economically described (lot 589) as 'a parcel gilt tankard and cover, the surface chased with cupids and arabesques on gilt ground'.

7 Cagework tankard, parcel-gilt, circa 1670 unmarked. (Ashmolean Museum, Oxford)

examples of early English baroque plate, rates nothing more in the catalogue than 'a scalloped dish and vase, for rose water, in beautiful ancient taste'. Without a discreetly placed plaque with the royal arms in the centre of the dish it would have been impossible to trace from such a description.[9]

Despite such vagueness it is still possible to recognise some of these items, generically if not specifically. From the English eighteenth century, one in particular (lot 566) stands out as one of the few pieces sufficiently clearly described to be unquestionably identified and which was made in 1745 to commemorate the inglorious victory of an earlier Duke of Cumberland at Culloden.[6] Two other pieces are also telling, not so much in themselves, for they can only be recognised generically, as for what they tell us about the state of knowledge and what might be called market attitudes at the time. Lot 397 is described as 'a superb and very elegant tea urn, 2 feet high, chased with masks, medallions and terminal ornaments, in the beautiful taste of Paul L'Emery' and lot 565 reads 'a two-handled sideboard cup, with masks and foliage, in the style of Paul Emery'. We have no way of knowing exactly which objects these were but it is revealing that in a far from conspicuously expert catalogue de Lamerie is the one goldsmith referred to by name, even if inaccurately, an interesting pointer to the fact that even in the mid-nineteenth century he was recognised by collectors. Then, as now, the magic of the name could not always be relied upon and the two pieces sold for the relatively modest sums of 8s9d and 7s respectively, prices which contrast dramatically with the exceptionally high sum of 20s an ounce realised by the Culloden tankard.

The sense of a distinctive, if eccentric, eye that emerges from these objects is confirmed by one of the first lots of any significance in the sale, again sufficiently unusual to be recognisable, even if it is inaccurately described. Lot 36 is described as 'a soup tureen in the form of a ship, supported by dolphins, with anchor handles, and a capstan on top, with the royal German arms on either side'. In fact the arms are Russian, not German and the tureen was made in St. Petersburg in about 1760.[8] This made only 6s8d, half as much as the presumably almost new 'wine wagon' which preceded it in the catalogue, probably because no one recognised the marks or had any idea what it was.

The sale continues with randomly offered lots, which cumulatively build up a picture of a surprisingly representative collection of early eighteenth, seventeenth and sixteenth century plate. Most of the descriptions allow only a generic picture to be formed but occasionally, despite their vagueness, descriptions contain clues that narrow the field or that point towards specific objects. From the mid-eighteenth century is a 'magnificent salver' (lot 290) weighing 94oz and which had a 'richly engraved border and shell edge'; unusually the cataloguer gives the arms as those of Admiral Hawke, suggesting that the salver was probably by de Lamerie, who supplied others to Hawke in 1750.[7] The de Lamerie tea urn mentioned above was clearly from his first period and is claimed in the catalogue 'to have been in Queen Anne's collection'. Apparently seventeenth century material includes lot 119, 'a pair of [43oz] hexagonal dishes on feet, the borders chased with figures in arabesques, and royal

6. Michael Clayton, *Christie's Pictorial History of English and American Silver*, London 1985, p173 no3.

7. A pair of 1749/50 are now in the Manchester City Art Gallery.

8. See T. Schroder, *The Gilbert Collection of Gold and Silver*, Los Angeles 1988, cat no35. There is a further pair in the Victoria and Albert Museum.

ciphers engraved in the centres' which seem to be similar to a pair of 1698/99 by Benjamin Pyne, weighing almost the same, in the Gilbert Collection[8] and an evidently rather splendid Chinoiserie monteith (lot 246), weighing 104oz. Significantly more detailed is the description in lot 230 of 'a two-handled cup and cover, with foliage and peacocks, pierced in silver-gilt and eagle feet', surely one of the cagework cups introduced in the 1670s and associated with the German goldsmith Jacob Bodendick.[9]

The most interesting and diverse part of the collection appears to be the late sixteenth and early seventeenth century material, which, from their frustratingly poor descriptions, seem to have been principally of English and German origin. Several sixteenth century salt-cellars were offered, flamboyantly described as 'a superb old baronial salt, exquisitely chased with masks and arabesques in the finest cinque cento taste' (lot 620), or an 'ancient baronial salt, exquisitely chased with masks, arabesques, and flowers, in fine Primaticciesque taste' (lot 300). These cannot be identified with any specific salts known today, although they must have been of the type represented by the Mostyn Salt at the V&A or the Reade Salt in the Norwich Corporation plate. Intriguingly, the first of these is noted in the catalogue as being inscribed 'The Gift to the Cittie for ever, Thomas Varham', a detail that might eventually enable it to be positively identified; a curious extra observation in the case of the other salt and one that is less likely to lead to its identification is that it had 'spoons attached', which was clearly not an original feature and which were probably removed at a later date.

Another interesting group of references that occur in both the Sussex and the York catalogues are to mounted 'delftware' pots. Lot 417 in the Sussex catalogue, for example, is 'an old delft tankard, with figures of the apostles, the gilt mounting chased and engraved with arabesques' and lot 421 is to 'an old delft jug, with engraved lip and chased cover'. In all probability these are not delftware (tin-glazed pottery) at all but mounted German stoneware and the first is probably of the type represented by a mounted pot of 1584 in the British Museum.[10][12]

8 Soup tureen, Zacharias Deichmann, St Petersburg 1766. One from the same service was in the Sussex Collection. (Sotheby's)

Of particular significance is the strong showing of German Renaissance and baroque silver in the collection, which as a group demonstrates that the kind of taste generally associated with collectors such as Frederic Spitzer and the Rothschilds in the later nineteenth century was already developing in this country. Sculptural baroque pieces include the two massive Hamburg tankards now in the Gilbert Collection,[11] briefly described in lots 311 and 312 as 'a superb tankard and cover, with the rape of the Sabines in high relief, with beautiful terminal handle' and 'the companion tankard, with the battle of the Centaurs and Lapithae', and a very fine mid-century tankard by David

9. A very similar one, differing only in having claw and ball feet, is in the Victoria and Albert Museum (ill C. Oman, *English Silversmiths' Work*, London 1965, pl 65).

10. Ill H. Read and A. Tonnochy, *Catalogue of the Silver Plate Medieval and Later, Bequeathed to the Museum by Sir Augustus Wollaston Franks*, British Museum, 1928, pl XIX.

11. Schroder (as note 7), cat no149.

9 Ewer and dish, Christian van Vianen, Utrecht 1632. (Al Tajir Collection, photo: courtesy of the Trustees of the Victoria and Albert Museum)

12. With F. Payer, Kunsthandel, Zürich, 2002 and illustrated in his catalogue, p47.

13. The composition is so distinctive that it is possible that this is a copy of the famous Dinglinger moor in the Green Vaults in Dresden, made for Augustus the Strong in 1724 (ill Dirk Syndram, *Die Schatzkammer Augusts des Starken*, 1999, p149.

14. A number of compositions in this form are known such as one by Hans Keller of Nuremberg and two by Hans Bernard Koch of Basel. They are discussed by Lorenz Selig, *Der heilige Georg im Kampf mit dem Drachen*, 1987.

15. Ill Klaus Pechstein, *Goldschmiedewerke der Renaissance*, Berlin, 1971, cat no102.

10 Elephant, silver-gilt and enamel, Christoph Jamnitzer, Nuremberg circa 1600, very similar to one owned by Sussex (Kunstgewerbemuseum, Berlin)

Schwestermüller of Augburg (lot 308).[11] For once defeating the classical prowess of the cataloguer, this is described as having 'reliefs of classical subjects, beautifully chased' but in fact represents the story of Suzanna and the Elders.[12]

The Renaissance material included a considerable number of zoomorphic or figural pieces that are scattered around the catalogue. This sculpturally conceived genre seems to have exercised a special fascination for the Duke and forms a distinct sub-set within the collection, which would have been extraordinary if seen together today. They amount to no fewer than eighteen, excluding three windmill cups and a wager cup charmingly described (lot 75) as 'an ancient turnover drinking cup with an Elizabethan female figure'. The range of these objects is exceptional and includes items such as a 'German soldier of the sixteenth century, with his matchlock and rest' (lot 153), 'a pair of figures of pilgrims, partly gilt, old German work' (lot 624), 'the unicorn' and 'a doe – the companion' (lots 154 and 155) and 'an equestrian figure of an emperor' (lot 627). There is

11 Tankard, parcel-gilt, David Schwestermuller, Augsburg 1645–50. (Payer Kunsthandel, Zurich)

clearly no prospect whatever of identifying most of these but some are more distinctive, such as lot 447, 'a figure of a moor, his drapery

12 Stoneware pot, maker's mark B, London 1584/85. This form closely matches one described in the Sussex catalogue (British Museum)

and necklaces gilt, holding a gilt salver'[13] and lot 626, 'St. George and the dragon, a beautiful specimen of cinque cento work, partly gilt'.[14] Much more detailed than any of these, however, is the description of lot 134, 'a superb ornament for a table, composed of an elephant, on gilt stand, with four armed figures in a castle on his back, exquisitely modelled'. Like almost everything else in this infuriatingly imprecise document, it gives no measurements, no date and no attribution, but the description is sufficiently full to make it fairly clear that this almost certainly another early seventeenth century Nuremberg piece, very similar indeed to one by Christoph Jamnitzer in the Kunstgewerbe Museum in Berlin.[15]**[10]**

These descriptions, limited though they are, do throw an interesting light on the manner in which such objects were displayed at Kensington Palace, for several of them are described as being 'under a shade', presumably a glass dome such as those used in Victorian houses to protect clocks and stuffed birds. This is as clear an indication as any that in the Duke's apartments these objects were displayed on tables around the rooms, together with his clocks and his spectacles and his 'piping bullfinches and singing birds', rather than in sealed vitrines or in any kind of treasury chamber.

Augustus, Duke of Sussex, was clearly an informed and cultured collector. In this he was not alone. Others, such as William Beckford and Horace Walpole, had trodden parts of the same road before him and Ralph Bernal, whose great sale took place in 1855, would still have been building his collection at the time of the 1843 dispersal. But the Duke of Sussex was certainly exceptional in the sheer scale of his silver collection and in his concentration on sixteenth and seventeenth century silver as opposed to the medieval objects that interested many of his contemporaries. But the distinctive quality of many of these pieces clearly registered with the buyers, if not with the cataloguer, and many of the prices achieved by these early rarities far outstripped those of more recent pieces. This is just the sort of material that was later to become so closely identified with the 'gout Rothschild' and which has continued to escalate in price ever since.

Based on a paper read at Royalty and Silver, *a conference held at Leeds City Art Gallery in April 1999.*

Robert Goodden, 1909-2002

1. *The Guardian*, 26 March 2002.

Robert Goodden was connected with the Royal College of Art from 1948 to 1974, as Professor of Silversmithing and, from 1967, as pro-Rector. Under his guidance Robert Welch, Gerald Benney, Stuart Devlin and David Mellor began their careers. Later generations of students in the silversmithing department included Keith Tyssen, Keith Redfern, Michael Rowe, Malcolm Appleby, Michael Lloyd and Alistair McCallum. These names alone stand testimony to Goodden's inspirational teaching and lasting influence. R.M.Y. Gleadowe was his uncle.

While training at the Architectural Association, Goodden won a competition to design a trophy for its Golf Society, which was the beginning of his career as a designer of silver. During the Second World War he worked in camouflage, particularly for Royal Navy vessels. In 1946 his work for the exhibition *Britain Can Make It* led to his more important involvement in the Festival of Britain in 1951. Together with Dick Russell he was responsible for the Lion & Unicorn Pavilion. He also designed the teaset for the Royal Pavilion, used by King George VI and Queen Elizabeth at the opening ceremony in May 1951. Two years later he designed the Queen's Cup, commissioned by the Goldsmiths' Company to commemorate the coronation. Her Majesty The Queen ceremonially drank from the cup at a luncheon given by the Lord Mayor of London in June 1954, after which the cup was donated back to the Company. In front of her was placed the Bowes Cup, from which Elizabeth I drank after her coronation.

Design by Robert Goodden for the Queen's Cup. The cup was made by Wakely & Wheeler and engraved by Theodore Wise, 1953. *Above*: HM The Queen drinks from the cup at a luncheon given by the Lord Mayor of London at Mansion House in 1954. (both illustrations courtesy the Worshipful Company of Goldsmiths)

The emphasis on training for industry, that was so important a feature of the immediate post-War period, made the job of heading the silver, jewellery and glass departments at the RCA particularly challenging.

> He was faced with an industry not only depressed by a purchase tax rate that began at 100% but hampered by an innate resistance to the modern. In his inaugural address in 1950, Goodden reckoned that if even half a dozen young designers could be trained and infiltrated into industry, the metalworking industries could be transformed within five years.[1]

In later years, as Prime Warden of the Goldsmiths' Company and Chairman of the Crafts Council, he was also able to further the interests of silversmithing. At Convocation Day ceremonies of the RCA the Beadle carries the 'College Yardstick' which Goodden designed. At the top it has a silver phoenix rising into the air and at its base a dodo: its clear but amusing message will be a lasting testament to the influence of the 'visionary teaching' of its designer.

The information in this text was extracted from obituaries in The Times (2 April 2002) and The Guardian (26 March 2002).

Foreign snuffbox makers in eighteenth century London

BRIAN BEET

This is an account of the foreign craftsmen who made, and sometimes retailed, snuffboxes in eighteenth century London, rather than an attempt to study the boxes themselves. It is a by-product of ongoing research into the toyshops of eighteenth century England. These shops, it must always be stressed, were not purveyors of children's playthings but of adult indulgences, the word 'toy' was being used in the now defunct sense of trifle, a small thing of little consequence but not necessarily of little value. Their stock tended to fall into three categories, the most important and constant of which was personal accessories such as snuff and other small boxes, canes, buckles, purses etc. They might often also stock jewellery and plate, but more commonly the other main categories were domestic ornaments, such as porcelain figures and mounted vases, and cased travelling goods, such as toilet sets, canteens and instrument cases. It was while looking at their suppliers that the subject of snuffbox makers emerged and gravitated towards the foreign ones as they included all the most accomplished craftsmen as well as the more colourful characters. The evidence provided by this sample should be equally true of their native counterparts except for two important aspects: location and training.

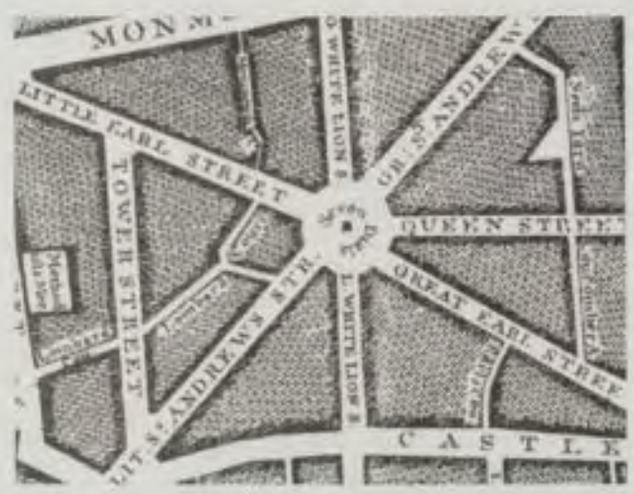
Having come from abroad or, if born here, been apprenticed to a first generation immigrant, these craftsmen would not have been freemen and would not, therefore, have been able to practice their craft within the boundaries of the City of London. They were forced to set up home and business outside the jurisdiction of the City's guilds. This they did in the various parishes of the neighbouring City of Westminster, the adjacent parishes of Middlesex lying around the northern and eastern borders of both cities and certain parts of the City of London known as 'Liberties' which enjoyed ancient freedoms.**[map 1]** The most popular of these Liberties for artisans seems initially to have been Blackfriars, but St Martin's le Grand (a mere block away from Goldsmiths' Hall) appears to have succeeded it during the 1730s, with Whitefriars (apparently more commonly called Salisbury Court at this period) always commanding a lesser following. Although they had long lost their ancient rights of sanctuary and were no longer havens for outlaws, all three were pretty insalubrious areas and it is mainly the less advantaged of this sample of craftsmen who settled here. The

Map 1 Detail of John Rocque's map of London, 1747 (Courtesy of Guildhall Library), indicating the principal Liberties - areas within the City of London which were outside the jurisdiction of the Goldsmiths' Company (in Foster Lane: **1**)
2: St Martin's le Grand; **3**: Whitefriars (Salisbury Court), **4**: Blackfriars

1 Seven Dials circa 1780, by William Hodges, showing the central meeting point of the seven streets after which it was named. The artist is standing at the top of Little White Lion Street looking directly down Great White Lion Street. (Courtesy Holborn Library Local Studies Dept)

wealthier craftsmen settled in the City of Westminster, mainly dotted about the prime retail areas of the Strand, Pall Mall and St James's. Those in the middle band of success tended to favour the bordering parishes. The names of Spitalfields and Clerkenwell are occasionally encountered, but St Giles-in-the-Fields was the overwhelming favourite and specifically the area known as Seven Dials, which was effectively the northern part of Soho.**[map 2]** From the 1770s onward this concentration of smallworkers moved slightly to the north and became centred on Denmark Street. There is always one exception to these neat explanations and in this case it is Frederick Deveer, who purchased his freedom from the Glovers' Company and set up his business within the City of London.

The other aspect in which the foreign contingent differed from its native counterpart is



training. Some of the sample were born and apprenticed in London but would have been taught by masters who had learnt their own skills abroad, some may have been born here but experienced some of their training/education on the Continent and some arrived here fully trained. This latter group will almost certainly have travelled to other countries after completing their apprenticeship in order to widen their experience and acquire further and more advanced skills. Such *wanderjahr* (or *wanderjahren* as it usually involved more than

one year) was common practice on the Continent but quite alien to British craftsmen of the time. This wider and longer training helps to explain why the foreign group includes all the most accomplished practitioners. It also underlines how quickly and easily both style and technique could travel and lead to an international look which makes it difficult to distinguish obvious national characteristics in eighteenth century snuffboxes. Perhaps no better example to keep in mind is that of Frederick Obenhaus – a German acting as godfather to a Swede at a French Church in London.

The origins of these craftsmen are not always as clear-cut as it first appears. Although most are French Huguenot refugees, or their descendants, whose families first arrived in the 1680s, the second generation of the Lesturgeons came from Amsterdam and the whereabouts of the Derussats before 1730 is unknown. There are also clear indications that Reynolds Grignion's family and the Russel families left London while they were children but all three returned to London as adults around 1740. Of the others, Cunst and Obenhaus probably came from Germany as did Deveer, although his family was originally from Holland whence also came the Pars, and the Wirgmans came from Sweden. The attraction of London for skilled workmen in the eighteenth century is not difficult to understand. It was the largest and most prosperous city in Europe at this time and must have represented the most lucrative and widely based market for luxury goods with, except for the City of London itself, no barriers to entry. None of our group who arrived after 1711 (when the existing legislation was repealed[1]) acquired British nationality except, again, for Deveer. So it appears that after this date anyone could come to London and, outside the boundaries of the ancient City, set up in business, own and bequeath property, take apprentices and even vote. It was also, according to R. Campbell's *The London Tradesman* of 1747, a city where 'masters [of snuffbox making] are not very numerous'.

The structure of the London snuffbox industry, into which these immigrants entered, was surprisingly diverse. At the beginning of the century the pattern was a fairly simple one of retailers using a variety of specialised craftsmen to whom they would probably supply the raw materials. Thus for a gold-mounted hardstone box containing a miniature painting inside the lid, the retailer might employ a lapidary to cut and polish his own stone, commission a painter to execute the miniature, then send these with the necessary gold to the snuffbox maker to assemble in a hinged box and then send the completed product to a chaser or engraver to decorate. This pattern probably never ceased to exist especially for the more sophisticated boxes, while there were always some workmen capable of completing all the required tasks for more straightforward examples. There is clear evidence, however, of larger workshops developing to the point of becoming small factories supplying shopkeepers with finished goods, yet at the same time there are instances of individual craftsmen dealing direct with the most distinguished of clients (Cunst) and of specialist makers having some degree of retail presence (Peter Wirgman I).

Campbell (in *The London Tradesman*) reckoned that it required between £20 and £100 to set oneself up as a snuffbox maker. The transition from individual worker to a workshop that employed several hands was probably not too great a leap, especially if some of these hands were younger members of the family. But the next step upwards, to a 'manufactury', required a considerable increase in capital and this study seems to show unequivocally that it was not possible to accumulate these funds from work in this field, such finance having to come from inheritance, family backing or a good marriage. An excellent example of this phenomenon is provided by the Lesturgeon brothers from Amsterdam, both of whom expanded into manufacturing silverware. Aaron I's successors ended their days penniless in the French Hospital while William's sons married very well and ended their days in leisure. To take the final step upwards to a retail toyshop required an even greater leap in capital. Those who managed it did so with the help of both significant inheritance or family back-

1. The repeal of the 1709 'oath roll' Naturalisation Act. For a brief description of this and the preceeding legislation see *The Silver Society Journal*, no10 1998, p12.

Map 2
Caption on opposite page

N

ing and a particularly good marriage, the latter always being made much easier with the benefit of the former. There was a distinct tendency among the wealthier manufacturers and the retailers to close their businesses or hand them over to their sons before they died and retire to the semi-rural suburbs such as Chelsea and St Pancras where, no longer having to work for their living, they styled themselves 'gentleman'. It is also notable that none of the businesses seem to last for more than three generations, succeeding generations preferring to join the professional, if not the leisured, classes rather than pursue their families activities 'in trade'.

The picture presented by the sample studied in this paper is probably slightly unrepresentative of snuffbox makers in general because it is skewed towards the more skilled and successful practitioners. This is shown clearly by the premiums paid by their apprentices where the average (both mean and median) is £20 against a range of £5–£10 quoted by Campbell. However, it must be emphasised that details of apprenticeships outside the City of London (where they were kept by the livery companies as part of their statutory records) are gleaned from registers kept by the Inland Revenue. These latter records only exist for the period 1710–74 and only record those apprenticeship bindings where a premium was paid and, consequently, tax was payable. Thus any binding done for a token amount or no premium at all will not be registered, nor will those common arrangements whereby a son was trained by his

Map 2 Detail of John Rocque's map of London, 1747 (Courtesy of Guildhall Library)
The numbers indicate the streets; they are not placed in the exact position of the workshops unless the precise location is known.

A	St Giles-in-the-Fields Church		
B	St Anne's Church, Soho		
C	St Paul's Church, Covent Garden		
D	St Mary-le-Strand Church		
E	St Martin-in-the-Fields Church		
F	St James's Church, Piccadilly		
1	Broad Street	1726–36	John Barbot
2	Denmark Street	c1768–1807	James Morisset
		1776–91	Gabriel Wirgman
3	Great St Andrew's Street	1708–22	Abraham Harrache
		1724–41	Gaspard Soleirol
		1732–54	Francis Harrache
		1737–66	John Barbot
		1767 ▸	Paul Barbot
4	Queen Street	1742–57	Reynolds Grign(i)on
5	Hog Lane	1708	Jeanne Grign(i)on, later Mrs Francis Harrache, born here
6	Little Earl Street	1754–57	Francis Harrache
		1759–78	John III Derussat
7	Little St Andrew's Street	1744–57	John Derussat I
8	Compton Street	1698	Pierre Harrache II
		1704–08	Abraham Harrache
9	Litchfield Street	1757–76	Reynolds Grign(i)on
		1776–?	Claude Grign(i)on
10	Little Newport Street	1701–10	Pierre Harrache II
		1703–12	Jean Harrache
11	Rider's Court	1722–26	Jean Harrache
12	St Martin's Lane	1741–50	Thomas Harrache
13	Great Russell Street	1708–1800	Daniel & Thomas Grign(i)on
14	Windsor Court	1712–51	Peter Wirgman I
15	Orange Street	1739–50	Elias Russel
16	New Round Court	1777–81	Frederick Obenhaus
17	Villiers Street	1740–47	Peter Russel
18	Suffolk Street	1748–50	Peter Russel
		1750–84	Elias Russel
		1768–73	Peter Russel
19	Pall Mall	1751–78	Thomas Harrache
20	Cockspur Street (opposite Suffolk Street)	1725–43	Paul Daniel Chenevix
		1744–50	Mrs Chenevix (Elizabeth Deards)
		1751–65	Peter Russel

father without any formal binding. The most striking feature of apprentices covered by this study is that, excluding family members (John III Derussat and Thomas Harrache), none went on to become a known snuffbox maker or smallworker. Indeed their subsequent careers have proved impossible to trace except for three bound to Deveer, who became retailing jewellers, and one bound to Thomas Harrache (John Jacobs), who became a manufacturing silversmith. This absence of continuity, let alone visibility, of apprentices has no obvious explanation and certainly was not the case among the specialist boxmakers and smallworkers within the City livery companies.

Barbot

The Barbot family were merchants and seafarers from the Ile de Re.[1] They seem to have had a common tendency to produce two sons whom they named Jean and Jacques, which makes it quite difficult to distinguish between different branches and generations of the family. Jacques (later James) the elder, and his brother Jean, came to England in the 1680s and were endenizened in 1687 and 1686 respectively. Jacques' son, also Jacques/James (the younger), like his father and uncle was an Africa merchant or, put more bluntly, a slave trader. All three wrote accounts of their voyages, which were published in English after their deaths in various editions starting in 1732.[2] The account of James (the younger)'s voyage to the Congo River and Cabinde in 1700 ends with a note appended by his uncle that he had died in Barbados 'in his return', which must mean on his next trip.[3] He wrote a will in London in 1703 'on commencing a voyage to sea'[4] and was said to be deceased when his son John was apprenticed in 1717, although his will was not proved until 1719. He must have died, therefore, at some point between 1704 and 1716, allowing for the completion of the voyage and time for the news to travel back to England. In John's apprenticeship agreement his father is stated to be 'of Maryland in Virginia, merchant deceased' which is a little puzzling as James (the younger) was certainly domiciled in London, even if the place and time of his death remain uncertain.

John Barbot

Mark: Grimwade 1121

(Map 2 nos 1&3)

Born on 2 March 1702/03 and baptised at St

1. They are not related to the Barbuts, Barbets or Barbats, but they may have some connection with the Barbau(l)ds or Barbaults.

2. For a good account of this family and their writings see 'Barbot on Guinea', *Hakluyt Society*, London 1992. However, they have wrongly concluded that James (I) died in 1701 and must be a different person from the James who wrote the 1703 will which they have also misread as saying he was commencing a voyage to Goa instead of 'to sea'.

3. Wording taken from 1746 London edition P.Hair, A.Jones & R.Law (eds), *New Collection of Voyages etc*, p200. This account leaves him in Jamaica, having successfully sold his cargo, whence he would have most probably returned to England rather than visit Barbados.

4. PROB11/568/60

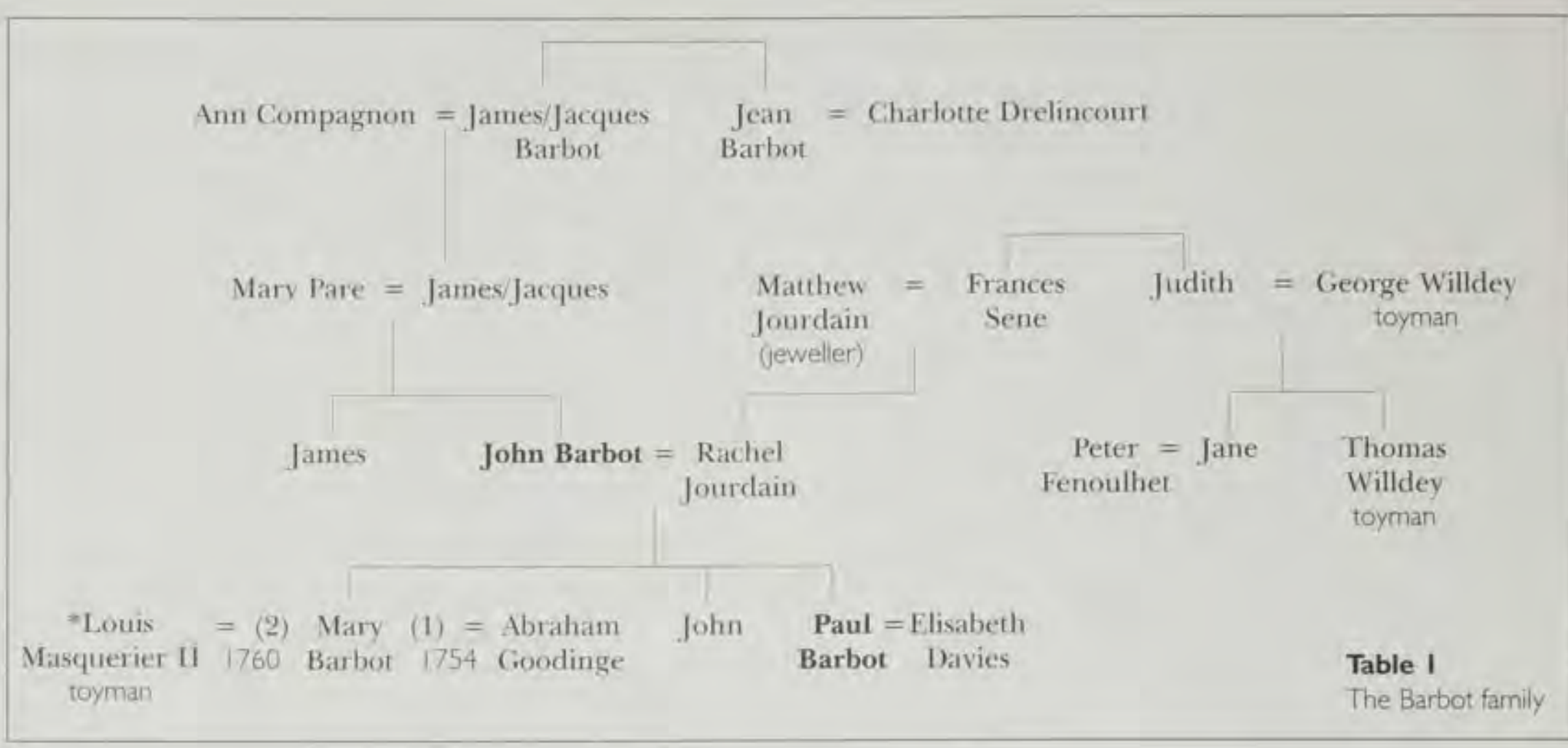


Table I
The Barbot family

*See p61 for Louis Masquerier II's connection to the Grign(i)on family.

Anne's Soho,[5] John Barbot was the son of James (II) (above) and Mary Pare. He was apprenticed to Pierre Labrosse, silversmith of St Anne's, in 1717 for a premium of £16.[6] Labrosse died two years later leaving John £5 in his will[7] and John most probably continued his training with George Willdey, who owned a prominent toyshop on the corner of St Paul's Churchyard and Ludgate Street.[8] This assumption is based on three facts. Firstly, he married in 1726 Rachel Jourdain,[9] daughter of Matthew Jourdain, a jeweller in Spitalfields. She had been apprenticed to Willdey in 1722[10] and was, therefore, still bound to him. Secondly, Barbot first appears in the rate books as a householder in 1737, the year of Willdey's death and, thirdly, he was executor to Thomas Willdey, George's son, in 1748.[11]

Barbot first entered a mark as a smallworker on 22 July 1726 giving his address as 'Broad Street St Giles att the Blackmoors Head a Stuff Shop'.[12] This has been assumed to mean a snuff shop, but 'stuff shop' was a then common name for any establishment selling fabrics and there was a branch of the Barbot family engaged in such activity.[13] However, no relevant name can be seen in the rate books, so he must have been a lodger or sub-tenant. He first appears in the rate books in St Andrew Street, Seven Dials,[14] in 1737 and he remained there until his death. However he also appears in the house next to **Francis Harrache** in the same street between 1750 and 1753.[15] He may have entered a new mark at Goldsmiths' Hall in 1739,[16] but it seems he made little use of his first mark so it is probable that the majority of his work was unmarked. He is listed among the creditors of George Willdey in 1737 as a 'tweezer case maker'[17] and, from signed examples discovered by Charles Truman, he would appear to have specialised in the making of etuis. The only apprentice recorded for John Barbot in the Inland Revenue records is John Rose, son of Ann, whom he took in 1748 for a premium of £10–10s, describing himself as a 'silversmith'. His second son, Paul (below) would also have been apprenticed to him, without any formal binding, and had become a partner in the business by 1765 when Kent's *Directory* lists them as John Barbot & Son.

John Barbot died in 1766. In his will, proved on 30 April,[18] he described himself as 'goldsmith and jeweller of St Giles' and left his widow Rachel the interest on £3,000 'being part of my stock in trade jointly with my son Paul' for life, then to be divided equally among his seven surviving children. This would have produced an income of over £100 a year, enough to lead a reasonably genteel lifestyle. It must be assumed that Paul was left with at least as much again to support his own family, so the total value of the stock alone must have exceeded £6,000, a figure so much higher than would be required for the smallwork business that it implies both John and Paul were trading as merchants. In following this family tradition

2 Snuffbox, gold, Paul Barbot, London 1774/75, the central medallion by George Michael Moser. Width 7cm (2¾in). Courtesy The Gilbert Collection.

they may have been aided by funds inherited from previous generations' activities in the African trade which had not been available at the time of John's apprenticeship.

Nevertheless, as a manufacturer in Seven Dials John had dropped several rungs down the middle class ladder from the position held by his mercantile forebears.[19] It is therefore not surprising that he tried to improve the status of his eldest son, John II (born in 1727), by apprenticing him in 1740 to an attorney, Phillip Delaporte of Staples Inn, for a premium of £75. Alas, things did not work out well. John II's character left a lot to be desired and in 1753 he was hanged at St Kitts for killing one Michael Mills in a duel. Mills had apparently called him an impudent puppy, which, from all accounts, was a fairly charitable judgement.[20] Unreliability in the firstborn may have been a family trait as John had an elder brother James who, judging from both John's and their mother's wills, could not be trusted with capital.[21]

Paul Barbot

Mark: Grimwade 2134

(Map 2 no3)

Paul Barbot was probably born in about 1733 and baptised at St Giles, as he gave his age as 'twenty-five and upwards' in 1759 when he applied for a licence to marry Elisabeth Davies, a spinster of St George's Bloomsbury.[22] Having presumably been trained by his father, he was in partnership with him by 1765 in which year he took Stephen Gaudon apprentice for a premium of £21.[23] While Kent's *Directory* lists him as 'goldsmith, Great St Andrew Street' from 1767, his name does not replace his father's in the rate books until 1771, in which year he also first entered his own mark. He supplied a few small gold items to Parker & Wakelin between 1767 and 1773 as well as doing repairs for them. Their workmen's ledger lists cane heads, a ring, a cross, a toothpick case and an enamelled smelling bottle among the pieces supplied.[24] In 1774/75 he produced a fine gold snuffbox set with a plaque chased by Moser.[25][2] He was a close friend of **John Andrew Derussat** whose will, written in 1776, acknowledged a loan of £250 and named him as executor. Paul's address was given as St Pancras as well as of St Giles suggesting that he had started to retire from active business by that date.[26] One contemporary source described him as 'a person of considerable substance having come into the bulk of his father's property'.[27]

5. Baptised 14 March 1702/03, St Anne's Soho, WAC.

6. Grimwade 1990, p736. Given this inconsistency and the fairly modest premium, it is possible that this apprentice could be a different John Barbot; but all the other facts (date, occupations, dead father) fit perfectly. For Pierre Labrosse see *The Silver Society Journal*, no10 1998, pp13–14.

7. PROB.11/570/189.

8. For George Willdey and his shop see Helen Clifford, 'In Defence of the Toyshop' *Proceedings of the Huguenot Society*, vol XXVII pp174–188, but note that the business was continued by George's son Thomas, not his brother Thomas, and that Barbot was Thomas's executor not his heir.

9. Her surname spelt Jordan, FOMLA 18 November 1726.

10. *London Apprentices vol 14: Spectacle Makers*, Society of Genealogists. Rachel's mother, Frances Sene married Matthew Jourdain in 1703 (VGMLA 18 October). Frances's younger sister, Judith, married George Willdey in 1709 (VGMLA 28 November), so Rachel was George Willdey's niece.

11. PROB.11/763/232. As executor Barbot became involved in a case brought by Thomas's sister Jane and her husband Peter Fenoulhet challenging the will that left the vast bulk of the estate and business to Thomas's live-in mangeress, Susanna Passavant (Fenoulhet v Barbot, PRO, C11.2518.5).

12. Grimwade 1990.

13. For instance Mary Dorothy Barbot, citizen and mantua maker, who took Mary Passavant apprentice in 1719 and Anne Bouvot in 1724 (HRA). She may be a member of the St Stephen's Walbrook branch of the family, who seem to be mainly merchants trading with Europe.

14. Rateable value £12.Rate books of St Giles-in-the-Fields, Holborn Library.

15. Rateable value £18. As 14 above.

16. In accordance with the 1738 Act in the now missing register of smallworkers 1739–1757.

17. Clifford (as note 8) p184.

18. PROB.11/917/129.

19. For an excellent analysis of this pecking order see Peter Earle, *The Making of the English Middle Class*, Los Angeles 1989, Part One.

20. Baptised St Anne's Soho 26 December. Apprenticeship details from HRA, hanging etc from T.B.Howell, *Complete Collection of State Trials*, London 1813, vol XVIII pp1230–1323.

21. Mary Barbot's will proved 30 April 1752, PROB.11/793/86.

22. VGMLA 8 November 1759.

23. HRA.

24. Victoria & Albert Museum Archives MS.AAD/1995/7/8, p79.

25. Now in the Gilbert Collection; Truman 1991, no107, pp311–2.

26. PROB.11/1461/385.

27. Quoted by John Culme in 'The Embarrassed Goldsmith', *The Silver Society Journal*, no10 1998, p73.

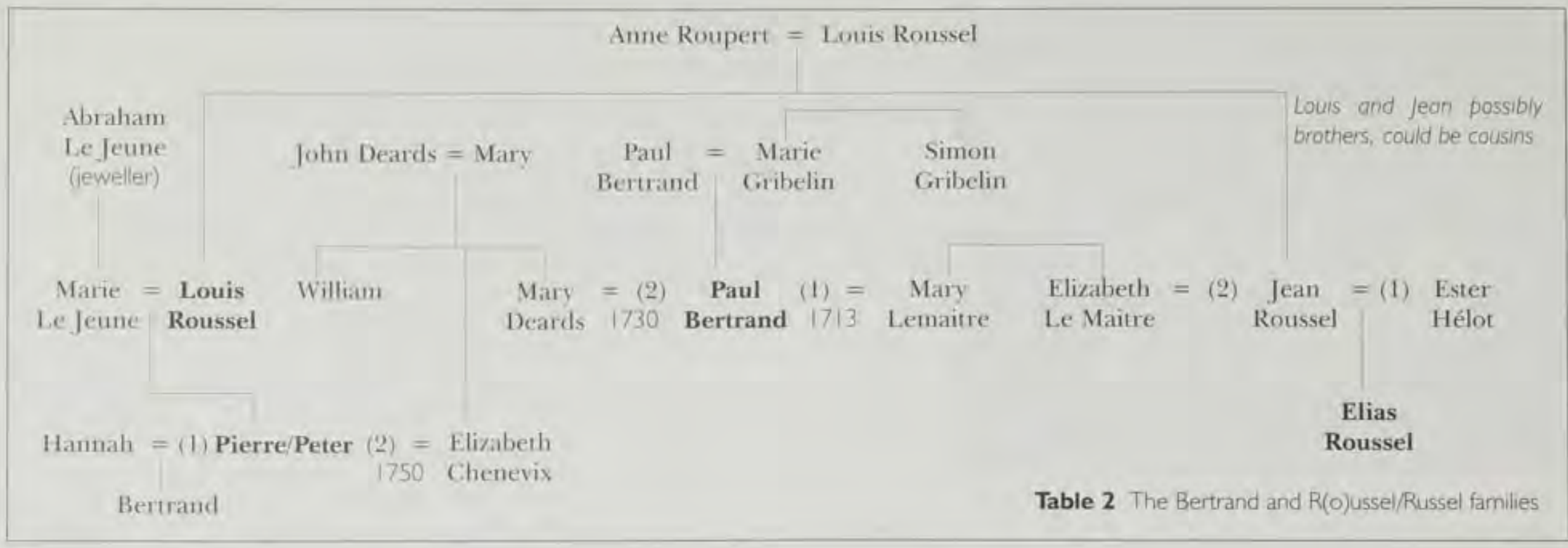


Table 2 The Bertrand and R(o)ussel/Russel families

Bertrand

Paul Bertrand

Mark: not identified

Paul Bertrand deserves, and will shortly receive, a paper in his own right, partly because of the importance of his toyshop in Bath and partly because his relations require more detailed discussion than would be appropriate here. In the meantime he is represented here by a summary of the current state of work in progress. All the evidence beyond what is given here points to his being engaged in some aspect of goldworking but which one is still impossible to say.

He was born in London about 1689, the son of Paul Bertrand,'Ministre'(a Huguenot clergyman, as was his eponymous father) and Marie Gribelin, sister of the famous engraver Simon. His father had died by 1694 and there is some evidence that the family was in straightened circumstances. Paul was probably brought up and trained within his mother's family which was part of a group of inter-related families from Blois engaged in every branch of the making and decoration of watches and their cases. In later life he was close to the Roussels so it is possible that there was an earlier link between the two families. The Bertrands may, like the Roussels, have come from Metz. Paul was naturalised in 1709 in the company of **Michael Lagarenne** and Antoine Rigal, a 'meteur en ouevre'. All three acted as witness for each other and described themselves as 'goldsmith'. He is said to be 'of St Clement Danes, goldsmith' when taking Francis Neale apprentice in 1712 (premium £20), 'of St Clement Danes, Gent' when marrying Mary Lemaitre in 1713 and 'of St Clement Danes, widower' when marrying Mary Deards in 1730. At no time does his name appear in the rate books for St Clement's during this period, so it can be assumed that he was not a shopkeeper.

Mary Deards was a daughter and partial heir to John Deards, the leading 'Toyman' of his day and marriage to her lifted Bertrand into the first rank of retailers. As part of her share in the family business Mary took the family's seasonal shop in Bath which she had been running, while Paul borrowed a further £1,000 from his mother-in-law, and both moved permanently to Bath where Paul became a freeman in 1733. He developed the enterprise into one of the most important toyshops and suppliers of gold snuff-boxes in the country, patronised by the cream of society from Royalty downwards.

Bertrand closed the shop in 1747 and enjoyed a typical Bath retirement of cultured socialising and genteel property development until his death in 1755. From his will it is clear that his closest friends, beside his brother-in-law **Peter Russel**, were the celebrated portrait painter William Hoare and his brother Prince Hoare the sculptor. *The Gentleman's Magazine* reported his passing as 'Mr Bertrand who kept the great toyshop at Bath'.

Jasper Cunst

Mark: Grimwade 1195; Truman 1999 p63 **[3]** and Truman 1991 p306 **[4]**

(Map 1 no3)

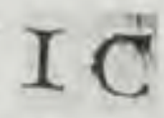
Were it not for his name there would be no evidence that Jasper Cunst was a foreigner. He first appears in the parish of St Bride's when he married a local girl, Rachel Forcer on 15 February 1720/1[1] and he spent the rest of his life within the parish boundaries except for a spell in the 1740s when he disappeared. No one with this surname was endenizened or naturalised before or after his arrival and there exists, as yet, no clue as to his origins or training. Karel Citroen has suggested that he might be related to a Dutch silversmith called Willem Kunst[2] and this has since been repeated with ever increasing certitude. But Kunst is quite a common surname throughout the German-speaking world as well as in Holland, while Jasper consistently spelt his name Cunst, so any connection should require very specific proof for it to be accepted. This is all very frustrating because, as Arthur Grimwade stated, he was 'one of the finest gold box-makers of the eighteenth century in London'.

He first entered a mark as a smallworker in September 1725, giving as his address Salisbury Court, but the rate books show him in Crown Alley from 1725 to 1743.[3] Both these addresses fall within the ancient Liberty of Whitefriars, which must explain how he managed to practise a craft and take apprentices within the City of London without being a freeman. The mark that he would have entered in 1739 in the missing register, as the law demanded, has long been accepted to be the IC incuse struck on the gold freedom box presented by the City of London to Admiral Vernon in 1740, which is signed 'Jaspar Cunst London'.[4] Another mark that can probably be attributed to him is the unidentified JC in script in a shaped punch found on a gold freedom box, hallmarked London 1765/66, presented by the City of Londonderry to Robert Alsop, a former Lord Mayor of London, now in the Gilbert Collection.[5]

Jasper Cunst obviously rose to considerable prominence despite his humble address, for in March 1735 he supplied Frederick, Prince of Wales, with a 'gold snuffbox with diamonds and rubies on a bloodstone' at a cost of £46.[6] In 1737 he took two apprentices, Thomas, son of Thomas White deceased for a premium of £10 and William, son of Thomas Williams deceased for a premium of £21, describing himself as 'silversmith, Salisbury Court' in the first and 'goldsmith, St Brides' in the second.[7] In the same year he is listed among the suppliers of George Willdey as a 'goldsmith and jeweller' and is joint appraiser of Willdey's stock of 'toys' for the estate inventory.[8]

In 1740/41 he made the Vernon gold freedom box for John White but a year later was declared bankrupt on the petition of one William Jackson, a goldsmith of Old Street Square in the parish of St Luke [Chelsea].[9] No other information has been discovered about Jackson. He is not listed by Heal, was never a freeman of the Goldsmiths' Company and does not feature in the Inland Revenue Apprenticeship Records as apprentice or master. From his address in the then rural Chelsea, it can be assumed that he had retired from business, so he is more likely to have been a creditor as a lender rather than as a supplier or commissioning retailer. Presumably Cunst reached some accommodation with Jackson because he remains in the rate books at Crown Alley throughout 1742 and 1743, after which he disappears completely until 1748 when he surrendered to the Fleet Prison (only a few blocks away from his previous address) 'late of Salisbury Court...snuffbox maker, a fugitive for debt'. He petitioned for release under the Insolvency Act on the grounds that his assets 'excepting wearing apparel, bed and bedding for myself and family, working tools for my trade' etc did not exceed £10. The list of creditors on whom notice of this hearing was served by Cunst's younger son, Jasper II, has survived and provides some insight into his business and lifestyle as it states the occupation of each creditor.[10]

As would be expected, the list includes some major retailers such as William Deards in the



3

4

1. Marriage register, St Bride's, Guildhall Library and FOMLA 14 Februaury 1720/1.

2. Grimwade 1990, p743.

3. Land tax collectors books, Farringdon Without ward, Salisbury Court precinct, Guildhall Library. Salisbury Court precinct corresponds roughly with the Liberty of Whitefriars so it seems probable that 'Salisbury Court' was the contemporary name for this district, hence the apparent confusion in address.

4. Now in the National Maritime Museum, Greenwich. See *The Silver Society Journal*,no8 1996, pp470–2 for an illustration and discussion of this box.

5. Truman 1991, no104 pp304–6, marks illustrated.

6. Julia Clarke, quoting Household Accounts, Sotheby's London ,10 November 1994, note to lot 81.

7. IIRA.

8. Helen Clifford, 'In Defense of the Toyshop...' *Proceedings of the Huguenot Society*, vol XXVIII p180.

9. Grimwade 1990, p743, quoting John Culme.

10. CLRO MS, DS13/4/8 documents first discovered by Richard Edgcumbe and mentioned in *Art of the Goldchaser*, Oxford 2000. I have also checked the commitments registers of the Fleet prison (PRO PRIS1.9&10) for the period between Cunst's bankruptcy in 1741 and notice of his insolvency hearing in September 1748 to establish that he was not there before the latter event.

Strand and Christopher Pinchbeck in Fleet Street who will have commissioned pieces from him and either made some payment on account or supplied the precious metals and stones. There are also a couple of 'Esquires' (Attwood and Grew) who could be private clients in a similar position, who never received their goods. However, it is clear that Cunst was acting as principal and commissioning work on his own account as the list includes a refiner, a watchcase maker, a gold chain maker, a lapidary, a painter (presumably a miniaturist), a turner, a gilder, two water gilders and two chasers (Manly and Moser). Surprisingly there is no engraver but this could be one of the five names represented by executors or assignees. This means that he would have been exposed to the risk of a client failing to pay which, given the high value of some of the objects involved and his fairly modest circumstances, would be enough to ruin a business of this size.[11] Alternatively, he could have been in difficulties due to the extravagance of his lifestyle, as the list includes two tailors, two perrukemakers, a shoemaker, a vintner and a distiller.

The recovery from destitution seems to have been quite rapid. In 1750 he reappears as a householder in the rate books on [Fleet]Ditchside.[12] In 1754 he took another apprentice, John Soldan for a premium of £15, and another in 1770, Thomas Creffield for a premium of £30, describing himself as a 'goldsmith of St Brides' on each occasion. In that year he moved to Dorset Street. Jasper II, born in 1725, must also have served his apprenticeship to his father and been working with him during and after his period of bankruptcy. He married a local girl, Judith Heyborne, in 1754 and could well be the Jasper who took the two apprentices mentioned above, as his father would have been around retirement age by then. Jasper II entered his own marks as a goldworker 69 Dorset Street, on his father's death in 1776 but disappears from the rate books after 1779.[13]

Jasper's will was proved on 6 April 1776.[14] He left everything to his son Jasper except for bequests of £50 to the other surviving children, Francis, Ann (Monk), Rachel and Catherine (Bradshaw) as well as their respective children. Samuel Bradshaw, son-in-law, also received £20 for his faithful services. The occupation and training or apprenticeship of the eldest son Francis, born in 1722, has not been discovered; he is recorded in Dorset Court in 1744. Possibly, like Jean Barbot, Cunst had acted to establish his firstborn in a more prestigious and secure role in life than that of a skilled artisan.

11. For an excellent account of credit risk and trade finance for the small businessman of this period see Peter Earle, *The Making of the English Middle Class*, Los Angeles 1989, ch 4.

12. Rateable value £14.

13. Land tax records as before, apprentices from HRA, marriage VGMLA 20 July.

14. PROB.11/1018/167 written 14 October 1774.

Derussat

John Derussat (John I)

Mark: **[5]**, Grimwade 3632

(Map 2 no7)

No record of John (I) Derussat or his family has been uncovered before he married Mary Ann, sister of Aymé Vedeau, at Spring Gardens Huguenot church in 1730.[1] In his marriage licence application he declared that he was of the parish of St Giles-in-the-Fields and aged above twenty eight,[2] he must therefore have been born around 1700. He does not appear in the rate books of St Giles until 1744, when he was a householder in St Andrew Street south, where he remained until 1758.[3] He was a witness to Aymé Vedeau's marriage in 1733[4] and took his nephew John (III) Andrew Derussat (below) apprentice in 1742, being 'of St Giles, snuff box maker', for a premium of £20.[5] In 1747 his son John (II) Aymé Derussat was apprenticed to his godfather Aymé Vedeau, when John I was again described as a snuff box maker.[6] His mark, which may never have been entered at the Hall, is most probably the JD in script with device (a thistle?) above, noted by Grimwade (3632), on a box with a pull-off cover, circa 1735. Fig **[5]** is taken from a cast teaspoon which will be discussed later in relation to John III's mark. He presumably died or retired in 1758, when he disappears from the rate books, although no will or administration have been found.[7]

John II never took up the freedom of the Goldsmiths' Company to which his apprenticeship, if completed, would have entitled him,

1. HSQS 26, p164.

2. VGMLA, 9 November 1730.

3. Poor rates, St Giles-in-the-Fields, Holborn Library. Rateable value £14.

4. Rider Court, HSQS 30 p43.

5. HRA. He is said to be John I's nephew when godfather to John I's son André in 1746, HSQS 28.

6. HRA.

7. I have checked the PCC annual calendars and the index of the minor London Courts compiled by David Wright.

8. Poor rates, St Anne's Soho, WAC; IGI for baptisms.

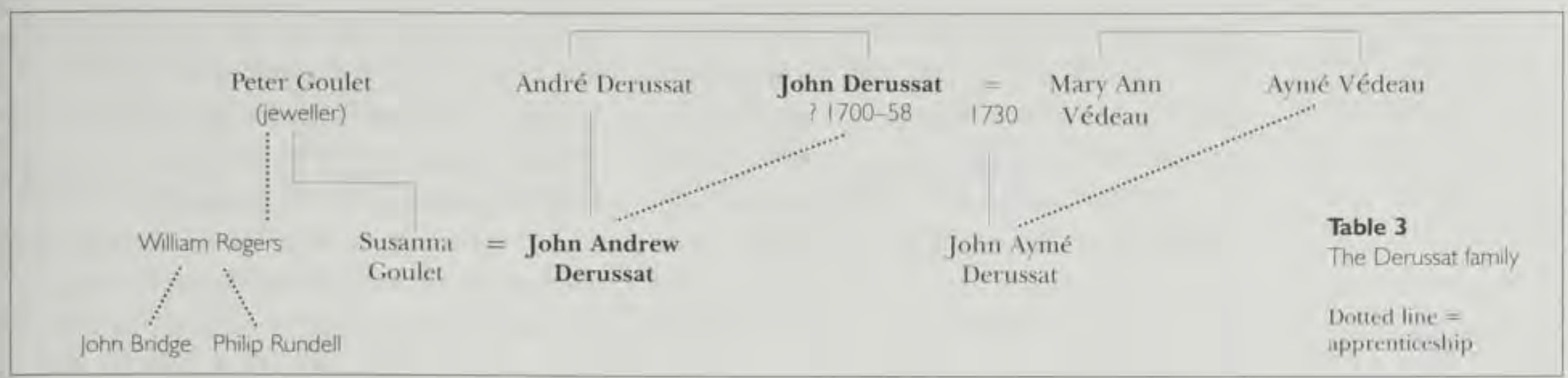


Table 3
The Derussat family

nor is he listed in the 1773 Parliamentary Report as having entered a mark. He appears in the rate books in St Anne's Soho between 1764 and 1769 and had several children baptised there during that period.[8] He was still alive in 1776 when he was mentioned in the will his cousin wrote that year,[9] possibly living in St Marylebone, but there seems to be no evidence he ever worked as a silversmith or boxmaker.

John Andrew Derussat (John III)
Mark: **[6]**
(Map 2 no6)
Born circa 1728, probably in Dublin, the son of André Derussat,[10] John III was apprenticed in 1742 to his uncle (John I, above) in London and presumably continued working for him until the latter's death or departure in 1758. From 1759 to 1778 the rate books show him in [Little] Earl Street,[11] the former premises of Francis Harrache. He is not listed in the 1773 Parliamentary report as having a mark entered at the Hall although he was still active at that date, so it might seem that all his work was unmarked. However, the incuse J.D mark illustrated **[6]**[12] is being attributed to him on three counts. It is found on cast teaspoons similar to those of his predecessor **Francis Harrache**, his master's mark is also found on cast teaspoons and he himself is recorded as supplying cast salt spoons to Parker & Wakelin. This latter firm spent up to £200 a year with John III between 1766 and 1772 (earlier workmen's ledgers have not survived) mostly for gold work, the most expensive item being an oval gold snuffbox at £23-1-7d. Other goldwork included chains, cane heads, toothpick cases, a sponge box and double spectacles as well as 'plated gold buckles'. Among the few items of silver are asparagus tongs and 'a reading point' at 3s.[13] An insurance policy dated 19 November 1766 for a total of £200, described him as 'smallworker in gold at Blackmoors Head in Little Earl Street in 7 Dials, Jo Frame (gent) a tenant in the house'. He is only recorded as taking one apprentice, William Herbert, in 1768 at a premium of £10. These last two details do not suggest that he had made a great financial success of the business.[14]

His will was written on 30 September 1776[15] anticipating his departure to Liverpool, where he spent the remaining thirty years of his life as Overseer of His Majesty's Works and Barrackmaster of the Port of Liverpool. It reveals that he had had to borrow £250 from his friend and executor **Paul Barbot**. Despite the fact that John III enjoyed the income from two houses in Dublin (which he inherited from his father) and the income from half his father-in-law's estate, it is clear from later codicils to his will (which was proved on 16 May 1807)

7 Snuffbox, silver-gilt, unmarked, probably given to the Goldsmiths' Company by Paul Barbot in memory of John III Derussat. (Worshipful Company of Goldsmiths)

(*above*) **5** John I Derussat
(*below*) **6** John III Derussat

9. PROB 11/1461/385.

10. His will, referred to below, mentions properties in Dublin and obligations under his late father's will. André Derussat died in Dublin in 1764 (Index to Perogative Wills of Ireland 1536–1810, Sir Arthur Vicars, Dublin 1897). Date of birth assumed from the date of his apprenticeship, not from his marriage licence noted below.

11. Poor rates, St Giles-in-the-Fields, Holborn Library. Rateable value £25.

12. I am very grateful to Luke Schrager for bringing this mark to my attention, and to Peter Bentley for lending me pieces with both marks to photograph.

13. Victoria & Albert Museum archives MS.AAD/1995/7/8.

14. Sun Insurance Registers, Guildhall Library, MS.11936 v.170 p558, apprentice from IIRA.

15. PROB.11/1461/385.

that his debt to Paul Barbot would have consumed the bulk of his estate. It was almost certainly Paul Barbot, therefore, who gave an unmarked silver-gilt double snuffbox to the Goldsmiths' Company in his memory.**[7]** This is engraved on the lid with 'the Good Samaritan' and inscribed 'Jno Derussat fecit 1756 and bequeathed it to the Worshipful Company of Goldsmiths 1807'.

In 1758 John III had married Susanna Goulet, daughter of Peter Goulet the jeweller. She, 'wife of John Derussat of St Giles, goldsmith' took Jane Saunderson apprentice in 1759 for a premium of £10.[16] Susanna therefore had a craft of her own. Judging by the importance her husband placed on his collection of beadwork flowers when writing his will, it must have been in making objects such as 'lemon orange woodbine and myrtle trees' in pots with glass covers some standing on brackets, which were obviously quite sophisticated products. Her father is also of more than passing interest. A member of a family of 'maitres orfevres' from St Maxient in Poitou, he settled first in Bath where he became a freeman in 1730. He moved to London in 1744 and died there in 1765, but while in Bath he took as apprentice one William Rogers, who was later master to both Philip Rundell and John Bridge.[17]

16. VGMLA 9th November, in which he gives his age as twenty-six which would make him ten years old when he began his apprenticeship and is, therefore, presumably wrong. Susanna's apprentice from IIRA.

17. For family in France see Pailloux *'Orfevres de Poitou'* La Rochelle 1962 p180–1. For Goulet in Bath see N. duQuesne Bird 'Goldsmiths.....of Bath', *Somerset & Bath Notes & Queries*, 1995, pp394–403. Peter Goulet's will consistently spells Derussat as 'de Russat' PROB.11/910/257.

Deveer

Frederick Deveer

Marks: See notes 6 & 7 (1) Grimwade 678; (2) FDV' (3) Deveer/London.

Frederick De Veer was naturalised on 25 February 1731/2 'son of the same by Anna his wife, born in Hamburgh'.[1] He was admitted a freeman of the Glovers Company by redemption on 14 March the same year with the added details that his father was 'silversmith deceased'. He had earlier entered a mark at Goldsmiths' Hall as a smallworker on 9 December 1731 from White Cross Alley, Middle Moorfields, an address in Shoreditch so obscure it must have been a warehouse.[2] The London street directories list him as 'Toyman, Birchin Lane, Cornhill' from 1739 until 1750 when he moved to 7 Angel Court, Throgmorton Street. He remained there until 1781[3] after which no further record has been found of him, nor any British will.

He took five apprentices under the Glovers Company:[4]

Thomas Malleson. 18 Aug 1736 son of Isaac, gent deceased, premium £100

John Kentish. 20Aug1736 son of John, of Hitchin, draper, premium £30

Richard Glanville. 27Sep1743 son of Samuel, cutler [and neighbour], premium 1d

Stephen Abbot. 16Feb1745 son of Daniel, of Shoreditch, no premium recorded

Thomas Goodrich. 14 Apr 1747 son of Daniel, of Oundle, clerk, premium £40

The premiums are notably high and Malleson's is the highest encountered in this study, which must indicate that apprenticeship to Deveer was regarded as a first class introduction to a profitable business. This is reflected in the subsequent careers of the first three, all of whom became retailers with shops in prestigious locations.[5] The negligible amounts paid by Glanville and Abbot, together with their father's addresses, suggests that they were family friends.

Deveer would have entered a second mark in 1739 in accordance with the 1738 Act in the now missing register of smallworkers. This has long been accepted as the FDV mark found on a gold snuffbox in the Rothschild collection at Waddesdon Manor.[6] This mark was presumably entered as a goldworker because he is so recorded in the 1773 Parliamentary Report. He also employed a mark 'DEVEER/LONDON' found on a similar but larger gold box fully marked Amsterdam 1756 in the Rijksmuseum.[7]

It has been suggested that Frederick was related to the prominent Amsterdam jewellers Abraham and Justus de Veer and that he supplied the 1756 box and other wares for their shop.[8] This seems a reasonable proposition. Justus certainly had business interests in London and several wills were proved between 1762 and 1785 relating to the British assets of

1. HSQS.27, p137.

2. Freedom and mark details from Grimwade p491 &745.

3. Street Directories from 1739 Merchants Assistant onwards, Land Tax records, St Bartholomew by the Exchange, Guildhall Library. Rateable value £40 in 1770.

4. Apprenticeship register of Glovers Company, Guildhall Library MS.4592 vol 1; premiums from IIRA and Grimwade in the case of Richard Glanville.

5. Cornhill and Strand, see Ambrose Heal, *London Goldsmiths*, Cambridge 1935.

6. Grandjean et al, *The James A. de Rothschild Collection*, Fribourg 1975, p24, mark illustrated. Both this and the following box illustrated and discussed by Edgcumbe under Hammond. For another gold box (probably later embellished), London 1753/54, with this mark see Christie's Geneva, 13 November 1984 lot28.

7. J.R.de Lorm, *Amsterdam Goud en Zilver*, Amsterdam 1999, p380–1, mark illustrated.

8. Karel Citroen quoted in both Grimwade and Snowman.

his estate.[9] The indications are that the family was quite numerous and widely spread with interests in several countries. The rate books for Angel Court also record a Sebastian De Vyer & Co in 1732 and a Ware D'Veer in 1733.[10]

Frederick Deveer is unique in this study in that he is the only one to have acquired freedom of the City of London, he is the only one to have acquired British nationality after 1711[11] and he is the only one to have attained significant premiums from his apprentices. The impression is that of a member of a wealthy international family network arriving in London with the skill, finance and influence to establish a serious enterprise. It is notable also that the three apprentices who established their own businesses styled themselves 'jeweller' or occasionally 'goldsmith and jeweller' although Deveer was said to be 'toyman' in the street directories and registered marks as a small-worker and goldworker. This probably indicates that the majority of his output would have been what is now called bijouterie.

9. PROB11/880/49, 11/936/88, 11/893/490, 11/1128/181, none mentioning Frederick in any capacity.

10. Land tax records, St Bartholomew by the Exchange, Guildhall Library.

11. The arrangements to ease the process of naturalisation for Huguenot refugees ceased after this date; for a brief summary of the arrangements up to 1711 see The Silver Society Journal, no10 1998, p12.

Grign(i)on

The Grignons came originally from Poitou. As they became more anglicised a second 'i' crept into their name to reflect the English phonetics of its French pronunciation. It is this spelling which is followed here, as it is the one used by our subject. There were several branches of the family in London from 1682 and it is impossible to say how or if they were connected. The two branches that settled in the City of Westminster were related but become increasingly distinct, one in St Anne's Soho and the other in the Covent Garden area. The latter included the famous clock-making dynasty in Great Russel Street (which also produced the celebrated engraver, Charles)[1] and Charles, wigmaker in the Strand whose son René was baptised at the Savoy Huguenot Church on 15 July 1712.[2] This René is almost certainly the man who later called himself Reynolds and who concerns us here. The Savoy church continued to record him as René when his own children were baptised there and he had strong connections with Great Russel Street.[3] It has been suggested recently that René/Reynolds was the brother-in-law of **Francis Harrache**, which is incorrect. Although he was obviously related to Jeanne Grignion of St Anne's, who married Harrache, she was not his sister.[4]

8

Reynolds Grignion

Mark: **[8]**, Grimwade 3774

(Map 2 nos 4, 9 & 13)

Having established Reynolds's birth in 1712, we are unable to say anything about his childhood, training or early manhood as there is no further record of him in London until his marriage in 1742.[5] It is possible that the family moved from Covent Garden around 1720 and that Reynolds was trained and first established himself elsewhere, as the last reference to his father, Charles, is the burial of Elenor Grignion at St Mary-in-the-Strand on 18 August 1718.[6]

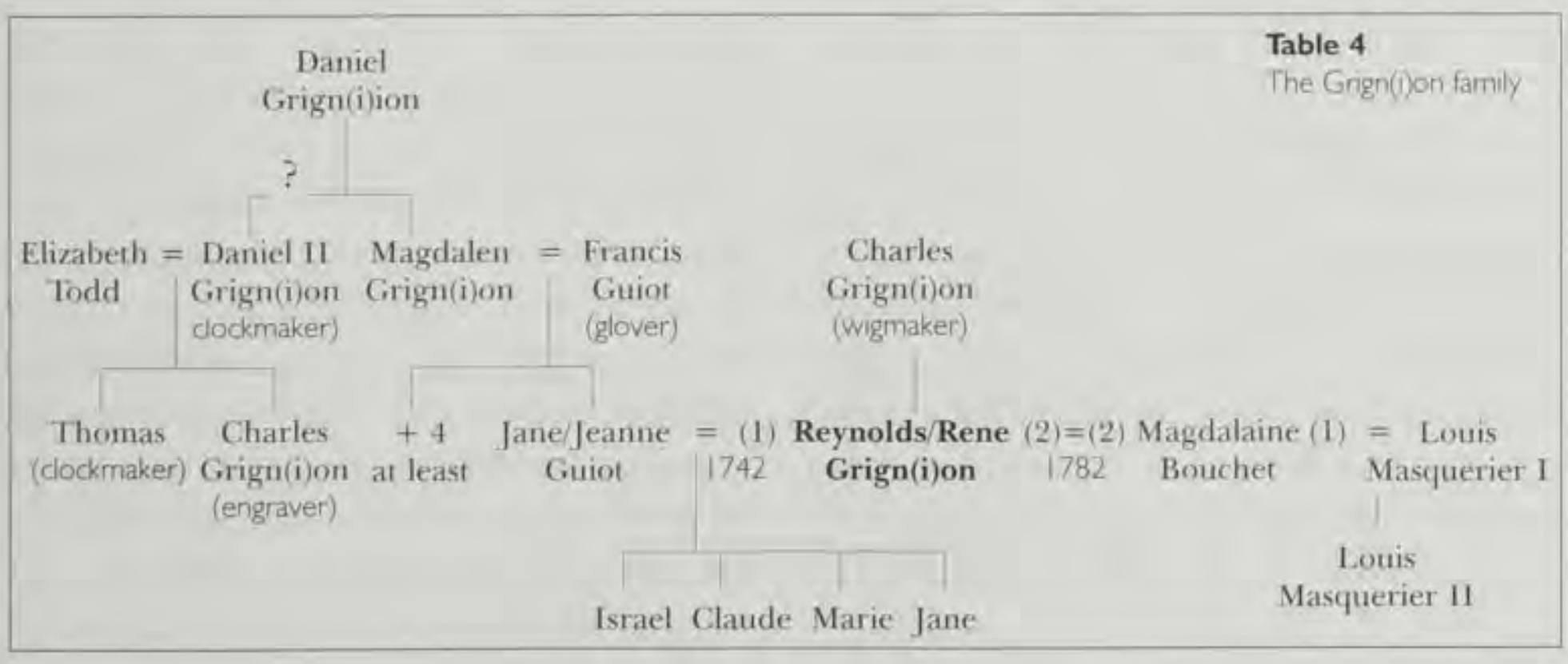
1. See Britten's *Old Clocks, Watches and their Makers*, 9th edn, London 1982.

2. Registers of the French Church in the Savoy HSQS v.26, p8. Charles is described in 1705 as 'perruquier dans le Strand a la Perruque Bleue, par de la Savoye'.

3. For instance his executor was Isaac Webb of Great Russel Street, dealer in bonds, and he was godfather to the son of Thomas Allwood of Great Russel Street, carver & gilder. See his will, below.

4. First stated in note to lot 142, Sotheby's London, 7 March 1983, based on a simple misreading of Jane Harrache's will. Greenean was also misread as Greendall. Repeated in *The Silver Society Journal*, nos 2 and 10. For Jeanne (Jane) Grignion see the entry on Francis Harrache below. A rough genealogy of the Grignion families in Westminster with working notes will be deposited with the Huguenot Society Library after this paper has been published.

Table 4
The Grign(i)on family



* See p54 for Louis Masquerier II's links to the Barbot family. In 1760 he married as his second wife Mary Barbot

Charles's shop was located in that part of the south side of the Strand, falling within the Precinct of the Savoy, for which no rate books survive before 1750. It was a fashionable address, however, implying that the family was quite prosperous.

In October 1742 Reynolds married Jane, daughter of Francis Guiot glover of St Anne's, describing himself as a goldsmith of St Giles.[7] His mother-in-law, Magdalen Grignion, was one of the Grignions from St Anne's, Soho. He established himself in Queen Street, St Giles in 1743, where he remained until 1757.[8] Reynolds's ability to marry and acquire a property suggests that his father had died and that he had inherited a reasonable capital, but no will or administration has been found for Charles Grignion in London.[9]

The unidentified mark recorded by Grimwade (no3774) on a gold mounted agate snuffbox of 1775/76 has already been convincingly ascribed to Reynolds Grignion by Julia Clarke, when discussing a superb two-colour gold apple corer.[10] Like the book-form silver snuffbox from which the mark illustrated here is taken[8], the corer is marked with the maker's mark only. Reynolds described himself as a 'smallworker in gold' when taking John Johnys apprentice in 1758 for a premium of £5, having previously styled himself 'goldsmith' when taking Thomas Timberlake apprentice in 1746 for a premium of £4.[11]

In 1757 Grignion moved to Lichfield Street, just over the parish boundary in St Anne's.[12] By 1776[13] he had acquired another property in Chelsea to which he retired in that year, leaving the business in the hands of his sons Claudius and Israel. The stock in trade was valued at £742-14-3d. His will, written in 1785, also mentions a property in St Margaret's Westminster, which was left to his daughter Mary. It is difficult to put an overall value on his estate from this will but the personal estate alone (ie excluding the properties) must have totalled more than £4,000. This fortune was probably mostly inherited from previous generations of his family rather than accumulated from the profits of a smallworker in gold. Nor would it have been acquired through marriage, as his first wife had several surviving brothers. His fortune certainly did not come from his second marriage in 1782 to Magdalen Masquerier, a widow of 69. He effectively rescued her from the poor house as she had applied for admission to the French Hospital in 1778, being without the means to sustain herself following the bankruptcy of her son Lewis.[14]

Reynolds's will was proved on 19 October 1787 and he was presumably buried at St Luke's Chelsea. Among his charitable bequests was £10 to the Goldsmiths' Society, of which he had been a member, which met at 'the sign of the two angels at the corner of Little St Martin's Lane'. *The Gentleman's Magazine*, confusing him with his better-known cousin Charles, reported that on 14 October had died 'In the King's Road Chelsea, Mr. Reynolds Grignion, the celebrated engraver'. This mistake has ensured his erroneous inclusion in dictionaries of engravers ever since.[15]

5. It could also be said that there is no trace of Reynolds's other siblings in London, but it would it not be unusual at this time for only one child out of many to survive.

6. Registers of St Mary-in-the-Strand, WAC. Charles and his wife Genevieve seem to have switched to this church, which is not on the IGI, after the baptism of René. Their children Judith and Richard are baptised in 1715 and 1717 respectively, and John, Elisabeth and Elinor are buried in 1714, 1717 and 1718.

7. IGI and BOLMLA 26 October. Jeanne was baptised at Glasshouse Street in 1721 (IGI). Her parents had married in 1705 (VGMLA 14 February). Her father remarried in 1733 (VGMLA 15 March)

8. Poor rates St Giles-in-the-Fields, Holborn Library. Rateable value £18.

9. Or Middlesex, or the main national probate court (Prerogative Court of Canterbury).

10. *The Silver Society Journal*, no2 1991, p66.

11. IIRA.

12. Poor rates, St Anne's Soho, WAC. Rateable value £33 for house and stable.

13. The following details from his will PROB.11/1158/450.

14. *The Silver Society Journal*, no2 1991, p66; and HSQS v.53.

15. *The Gentleman's Magazine*, 1787 p937; Bryan's *Dictionary of Painters & Engravers*, London 1816; and *Dictionary of National Biography*, at the end of Charles Grignion's entry.

Harrache

A large family from Rouen, many of them silversmiths, some of whom came to London from 1682 onwards. This surname was subject to an unusual variety of spellings for several decades after their arrival, but the second generation, with whom we are mostly concerned, was quite consistent in the spelling Harrache, so it will be followed here except when quoting from contemporary documents.

Jean Harrache

Mark: Jean I: Grimwade 1360; Jean II: no mark known or possibly the same

(Map 2 nos 10 & 11)

Jean Harrache was endenizened on 16 December 1687.[1] His relationship to the others is still unclear, but he was godfather to Abraham's firstborn in 1704[2] so was probably quite closely related to him and to Peter II. He seems to have had only one child, Jean II, whose baptism on 13 January 1697/8 reveals that Jean's wife was Susanne Finet.[3] Jean I

appears in the rate books of St Anne's from 1703 (although he was probably there earlier) until 1712 in Little Newport Street, across the road from Peter II.[4] Grimwade records that he was in receipt of charity in 1722 at Riders Court and that his mark was entered as a smallworker on 22 June 1726 from the same address. However the mark had apparently been in use some three decades earlier, as it is found most often on small engraved spoons of circa 1690. It is also found on small boxes of the same period.**[10]**

There could be a confusion of generations here, as a 'John Herrach' is buried at St Anne's in May 1716, while Jean II gives testimony in a 1722 Chancery case as a 'jeweller living in Riders Court...near 25 years'.[5]

Abraham Harrache

Mark: not identified

(Map 2 nos 3 & 8)

Abraham Harrache is recorded as a silversmith in Rouen 1679–83 who arrived in London in 1686 via Rotterdam, although he was not endenizened until 11 March 1699/1700.[6] He was the brother of Peter II and, most probably, second cousin of Peter I. He married Marie Louis, daughter of Thomas Louis and Judy Bonivers, at the Petit Charenton church on Christmas Day 1703.[7] On the baptisms of their daughters Judith and Francoise in 1704 and 1706[8] he was said to be living in Compton Street, St Anne's, but he does not appear in the rate books there or anywhere else in St Anne's. By 1708 the family had moved to St Giles, probably to the house in Great St Andrews Street, Seven Dials, that was to be the family home until 1754. Five children were baptised between 1708 and 1717, including Francis in 1710 and Thomas in1717.[9] In his will,[10] proved on 19 November 1722, he said he was a 'silversmith ... of St Giles' and left everything to his wife Mary who was sole executor.

Mary remarried in 1724. Her second husband was Gaspard Soleirol of St James's, a bachelor of forty who had two years earlier inherited the estate of his cousin Michael, 'of Barnstable, gent' (presumably a retired merchant).[11] The Soleirols were mostly wine merchants, and fairly successful ones at that, but Gaspard is the only individual encountered in this whole study who had difficulty signing his own name, as both his marriage licence (signed G.Soleira in very poor writing) and the entry of his mark as smallworker in 1724 (Gorspor Soloro)[12] attest. Gaspard entered this mark from Great St Andrews Street so he must have done so on taking over Abraham's business as well as his household.

9 Snuffbox, silver, Jean Harrache, circa 1700
Width 5cm (2in)

Francis Harrache

Mark: [10], Grimwade 682

(Map 2 nos 3 & 6)

The son of Abraham above, baptised at St Giles-in-the-Fields 26 December 1710[13] and apprenticed to Isaac Cabane, silversmith of St Martin-in-the-Fields on 31 May 1725 for a premium of seven guineas.[14] On completion of his apprenticeship in 1732 he took his younger brother, Thomas, apprentice, describing himself as a 'snuff box maker'. In the same year he married Jane Grignon of St Anne's, the daughter of Jean Grignon and Hellenne LeSiure.[15] Jean

10

1.HSQS.18.

2. Rider Street HSQS.30.

3. Leicester Fields HSQS.29.

4. Poor rates, St Anne's Soho, WAC.

5. Burial registers, St Anne's. WAC, entry barely legible; and Town Depositions, PRO C24.1403.H in which he calls himself 'John' and shows extensive knowledge of the jewellery business and diamond trading.

6. C.G.Cassan, *Orfevres de Normandie*, Paris 1980 p217; Temoinages, Threadneedle Street HSQS.21 p136 'Abraham Haroche T.Rotterdam 22 August 1686' and 'Jeremie Haroche T.Rouen 16 September 1683'. Cassan records a silversmith 'Jeremy Harache' absent in 1683 but back by 1697. This is the only reference to him in London. Denization from HSQS.18.

7. HSQS.32 p39. His parents, 'defunt Pierre Arache et Elisabet Guerin' are the same as those given by Cassan (op cit and quoted by Grimwade p751) for Peter II. The suggested relationship with Pierre I from author's continuing research into this family.

8. Rider Street HSQS.30 and Savoy HSQS.26.

9. Baptismal Registers, St Giles-in-the-Fields, at church.

10. London Commissionary Court, Guildhall Library MS.9171/61.

11. BOLMLA 24 April and PROB11/585/146.

12. Grimwade no893. I am very grateful to Julia Clarke for bringing this entry to my attention.

13. Register of Baptisms spells the surname 'Arrict' on this occasion, having managed 'Hareche' for Abraham II 29 Jan 1707/08 and 'Harach' for Mary 8 Dec 1712, neither of whom survived.

14. Apprenticeship details from Robert Barker quoted in Grimwade, premiums from HRA.

15. Savoy 22nd March HSQS.26 p164 although licence(FOMLA) dated 24 March. Parents marriage at Petit Charenton 21 Dec 1701 HSQS.32 p7.

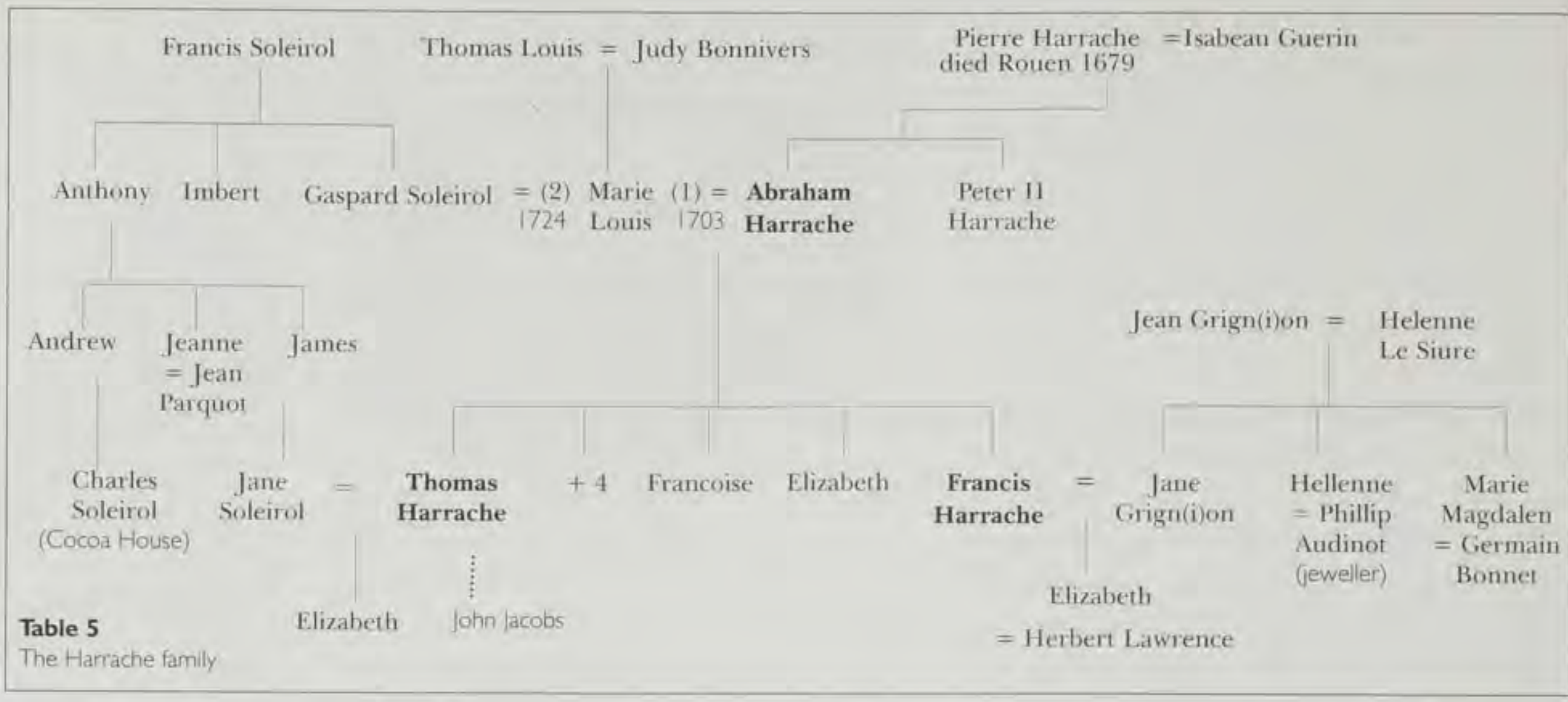


Table 5
The Harrache family

Grignon's trade or occupation has not been discovered. A native of Loudon in Poitou, he arrived in London in 1698 and married in 1701. He was said to be living in Hogg Lane near the Three Pigeons when his daughter, Hellene, was baptised in 1702,[16] but he does not appear in the rate books. Jane was baptised on 3 October 1708. She must have been related to **Reynolds Grignion** but was not his sister, as has been incorrectly suggested.[17]

Francis's marriage and the taking of his brother as apprentice, both in 1732, would suggest that he also became a partner with his stepfather, Gaspard Soleirol, in the family business in Great St Andrew Street in that year. The rate books show the latter's name until 1741, after which they show Francis's, so it was probably about this time that Gaspard retired and moved to St Marylebone whence he later wrote his will, styling himself 'gentleman'. Francis entered his first mark on 16 February 1737/8 as a smallworker describing himself as 'silversmith....att ye blackmoors head'.[18] His second mark, which would have been entered in the now missing register of smallworkers in 1739 in accordance with the 1738 Act, has long been accepted as the incuse FH crowned.[9]

From the evidence of this mark Francis Harrache must have been one of the most prolific manufacturers of chased snuff boxes in silver, silver-gilt and gold during the middle decades of the century. These boxes can occasionally be of quite light gauge and not always chased by the most distinguished hands,[19] so he probably catered partly to the more modest end of this luxury trade, supplying retailers and agents with goods for stock on a tight budget. His workshop also seems to have specialised in cast foliate teaspoons and sugar nips, of which a set in gold can be seen in the Gilbert Collection at Somerset House.[20]

The rate books show him in Great St Andrews Street until 1754 when he moved to larger premises nearby in Little Earl Street where he remained until his death in 1757.[21] His will, proved 7 August that year, left everything to his wife Jane, who was sole executor, for life and then to their surviving children John and Elisabeth. When Jane died the following year, her will only mentioned Elisabeth and stipulates that should she not reach twenty-one years of age, the estate was to be divided between Jane's two sisters. Should these sisters also die without children reaching twenty-one then the estate was to be divided between Thomas Harrache (her brother-in-law) and Reynolds Grignion, who were joint executors.

Thomas Harrache

Mark: not identified

(Map 2 nos 12 & 19)

The younger brother of Francis (above), Thomas was baptised in St Giles 29 November 1717[22] and apprenticed to his elder brother,

16. Rider Street 15 November HSQS.30 p6. She married Phillip Audinot, jeweler in Spitalfields, in 1724 (FOMLA 11th May) and they had surviving issue.

17. She was probably as closely related to Reynolds's wife through the latter's mother Magdalen Grignion. See also note 4 p61.

18. Poor rates, St Giles, Holborn Library; will PROB11/871/445; mark entry from Grimwade.

19. However, Richard Edgcumbe, *The Art of the Gold Chaser*, Oxford 2000, illustrates two gold boxes with chasing by Thomas Burges and describes two others similarly chased.

20. Illustrated Timothy Schroder, *The Gilbert Collection of Gold and Silver*, Los Angeles 1988, p295–7.

21. Poor rates as before; wills Francis PROB11/832/251 and Jane PROB11/841/296. Rateable values Great St Andrews Street £15 and Little Earl Street £25.

22. Baptism register gives parents as 'Abraham and Mary Lewis Orras'.

23. Poor rates, St Martin-in-the-Fields, Bedfordbury & New Street Ward, WAC.

24. VGMLA 24 January. Jane was only 18 so has the necessary consent of her father James. James was

'snuff box maker' in 1732 for a premium of £14. Soon after completing this apprenticeship he set up on his own in St Martin's Lane, where the rate books show him from 1741 to 1750.[23] It is not unusual to see a younger son start his own establishment soon after qualifying, as it would be accepted that the elder son would eventually succeed to the family business, but Thomas did so in some style. Although St Martin's Lane is just to the south of Seven Dials, in the parish of St Martin-in-the-Fields, it was a more fashionable and artistic area and his house commanded a considerably higher rateable value, at £24, than the family home in Great St Andrews Street at £15. Part of the explanation could lie in his marriage to Jane Soleirol in January 1741.[24] She was the daughter of James Soleirol, a prosperous wine merchant, and the grand-niece of Thomas's stepfather, Gaspard Soleirol. To these two potential sources of Thomas's capital can be added the third possibility that he had inherited a share of his late father's estate on reaching his majority. He described himself as 'silversmith' when taking John Jacobs apprentice in 1743, as 'snuff box maker' when taking William Danser apprentice in 1744 and 'silversmith' when voting in 1749.[25] These styles all suggest that he was a maker rather than a pure retailer during this period, and that he would have registered a mark as a smallworker in the now missing register at or near the beginning of his career in 1740. He registered another mark, or re-registered the first, as a gold worker on his move to Pall Mall in 1751 as he is so recorded in the 1773 Parliamentary Report. Neither of these marks has yet been identified, but it is hoped that this publication might encourage more people to look.

His move to 'The Golden Ball & Pearl' on the north side of Pall Mall, where the rate books show him from 1751 until his retirement in 1778, was a major step upwards as the rateable value of £45 clearly indicates.[26] It promoted him to the very top tier of fashionable shopkeepers and would have required a very considerable amount of capital to finance the stock alone. His trade card,[27] in which he called himself 'Jeweller, Goldsmith & Toyman' boasted that he

> makes and sells all sorts of jewelers work in the neatest manner, likewise all sorts of large and small plate in the grandest taste..[and]..all sorts of rich gold toys...likewise sells variety of old china, Dresden china, bronzes and India curiosities

That this was no idle boast is shown by Matthew Boulton going there in 1768 to look for the latest imported French ormolu goods to copy. During his visit he bought a 'transparent tortoiseshell box inlaid with stripes of gold' for seven guineas, a 'red varnished box with gilt inside' for £1-16s and a 'pair of vases for candles' for £5-15-6d.[28] The most likely source of the finance for this venture must have been Gaspard Soleirol, who died in 1761 leaving Thomas (his stepson) his sole heir and executor.[29] The source of his clientele is a little easier to understand. His cousin, Charles Soleirol, owned the 'Cocoa Tree' chocolate house just across the road on the south side of Pall Mall, where met the Ministerial Club, whose members were described by Gibbon as 'twenty or perhaps thirty of the foremost men in England in point of fashion'.[30] One of Thomas's closest friends was the sculptor Louis Roubiliac, whose work was probably sold in the shop and who bought bronzes there for his own collection.[31]

The shop was closed in 1778. The jewellery stock was sold by Christie's on 13 March and 9 May 1778 for a total of £2037,[32] the other categories of stock presumably having been run down or disposed of by different methods. Thomas then retired to Lambeth from where his will was written on 13 July of that year.[33] Given that at this period wills were usually written when the testator had reason to believe they would soon be needed, it is probable that his retirement was caused by ill health. He died in 1785, his will being proved on 24 November with **Elias Russel** and his wife acting as witnesses. Virtually all the estate was left to his only daughter Elisabeth, who had married Herbert Lawrence, an apothecary in the Strand, in 1764,[34] and to their children.

'wine merchant, Duke Street, York Bldgs' when he votes in 1749 (Westminster Poll Book), but 'wine merchant of Compton Street Soho' in BEWR mf68/1 n.2096. In his will, proved 23 September 1776, he leaves the interest on £1500 to his daughter Jane Harrache and her husband Thomas Harrache PROB11/1023/404.

25. Apprentices both for a premium of £20 HRA; vote from Westminster Poll Book 1749.

26. Poor rates, St James's Piccadilly, WAC.

27. Illustrated in Ambrose Heal, *London Goldsmiths*, Cambridge 1935, pl XXXVI.

28. Nicholas Goodison, *Ormolu*, London 1974, pp23,27,59&175.

29. Gaspard's will , proved 1 December, leaves a life interest to his wife Mary who was joint executor, but administration is granted to Thomas as 'sole surviving executor'. PROB11/871/445.

30. Hugh Phillips, *Life in Mid-Georgian London*, London 1964, p60.

31. For Thomas's relationship with Roubiliac see Tessa Murdoch, 'Louis Francois Roubiliac', *Proceedings of the Huguenot Society*, v24 p31.

32. I am very grateful to Harry Williams-Bulkeley of Christie's for a copy of this catalogue, which includes about £40 of porcelain and about £135 of watches, etuis etc.

33. Thomas's will PROB11/1135/555.

34. 26 April, St James's Piccadilly, WAC. Herbert's brother Montague Lawrence, stationer in the Strand, had married Mary Soleirol, Jane's sister in 1752 (Boyd's index). Jane's other sister, Mary, married Mr Duwill [J.F.Dwill] 'agent of Hesse-Darmstadt' 31 October 1754 (*The Gentleman's Magazine*). My thanks to Peter Cameron for details of the Lawrence brothers, who were both members of the Beefsteak Club.

Lagarene

It has not proved possible to trace the origins and first arrival of this family, possibly because there was some confusion about their surname. They went through a process of gentrification similar to the Labrosse and Lamerie families, starting as Cabaret and progressing through Cabaret de la Garenne to the anglicised Lagarene.[1]

Michael Cabaret Lagarene

Mark: not identified

The earliest record of Michael in London so far discovered is his marriage licence application of 7 September 1703. He was then living in St Martin-in-the-Fields, a bachelor aged 23 years, who intended to marry Morisette Le Rich, spinster, of the Liberty of the Tower.[2] They had four children baptised in St Martin's between 1706 and 1712 and one in St Paul's Covent Garden in 1714. Two of these, Catherine and Charles were still alive in 1732 as they were mentioned in their mother's will.[3] Michael does not appear in the rate books of either parish in which he lived, so it is probably safe to assume that he was not a shopkeeper.

The Victoria and Albert Museum has two gold boxes signed 'M.Lagarene London'.[4] The first is finely flat-chased[**11**], while the second is a plain oval with agate lid and base. Both are dated by Snowman as circa 1710. This form of signature could suggest that he was the retailer but his absence from the rate books would seem to contradict this. The signature could also suggest that he was a chaser but the second box would seem to contradict this as well. When he was naturalised in 1709 he was accompanied by **Paul Bertrand** and Antoine Rigal.[5] All three described themselves as goldsmiths of St Martin-in-the-Fields and they each acted as witnesses for the others. This suggests quite strongly that they worked together. While Bertrand's precise craft is as uncertain as that of Lagarene, Rigal was said to be 'metteur en oeuvre dans le Strand aux trios fleurs' when he married Catherine Gillon in 1704.[6] 'Metteur en oeuvre' roughly translates as mounter and/or assembler, but whether this implies that the skills of the other two lay in different areas of goldwork or that they all performed the same function is still not clear.

11 Snuffbox, gold, signed 'M. Lagarene, London; circa 1710 (Private collection)

In his will, written 3 August 1716, Lagarene described himself as 'gentleman' of Tavistock Street [Covent Garden].[7] This suggests that he had retired from trade by that date. He was buried in St Paul's Covent Garden on 26 June 1725.His widow's will, written in 1732 in St Martin-in-the-Fields, mentions property in Virginia Street near Ratcliffe Highway, so the family appear to have had some independent means.

1. See *The Silver Society Journal*, no10 1998, p13 for a full explanation of this process.

2. VGMLA, the spelling somewhat erratic 'Michel La Garaine' and 'Moorrissette'.

3. IGI and PROB11/670/76, proved in 1735.

4. Snowman pl 533.

5. 3 July, HSQS.35.

6. Savoy, 19 August, HSQS.26.

7. Archdeaconry of Middlesex records, London Metropolitan Archive AM/PBR/003 f119–24.

Lesturgeon

The Lesturgeons were a large, extended family or group of families from Dieppe in Normandy, many of whom fled to London after 1685, but some went to Holland and Germany. The town of Dieppe specialised in ivory carving and turning, horn and tortoiseshell work so it not surprising to find a snuffbox maker among the early arrivals in London.

Jean Lesturgeon (Jean I)

Mark: not identified

It is difficult to say when Jean I first arrived, but he seems to have settled in the Spitalfields area by 1687[1] and was endenizened with his sons Jean II and David on 8 May 1697. He took Roger Powell, son of William late citizen and merchant, apprentice in 1713 for a premium of £2, describing himself as 'of Spitalfields horn-

1. A Jean registers with the Threadneedle Street Church in August 1674 (HSQS.21). Jean II & Janne are mentioned there in 1687, 1689 and 1701 (HSQS.23 & 58). Denization HSQS.18.

12 Tobacco box, silver-mounted tortoiseshell, with squeeze action, circa 1710

boxmaker'.[2] He died in 1721 describing himself as 'of St Dunstans Stepney snuffbox maker' in his will,[3] in which he left everything to his wife Catherine who was sole executrix.[4] This last address suggests that he had retired, as Stepney was mostly a rural village and a popular retirement spot at the time. It is likely that much of his and his successors' output would have comprised oval tortoiseshell boxes with silver mounts and hinges, which have survived in great numbers from this period, as well as the larger 'squeeze action' tobacco boxes.**[12]**

Jean Lesturgeon (Jean II)

Mark: not identified

(Map 1 no4)

Son of the above, presumably Jean II was trained by and working with his father until about 1703 when the registers show him on his own in Glass House Yard, Blackfriars.[5] Jean II died in October 1721, administration being granted to his widow Jane, who died a few months later in January 1722/3. In her will she stated that she was a widow of St Anne's Blackfriars; she left all her worldly goods to her 'loving friend Aaron nephew of my late husband John'. This will was witnessed by **Jean Obrisset** and Isaac Levy.[6]

Aaron Lesturgeon (Aaron I)

Mark: not identified

(Map 1 no2 and no4)

The son of Aaron Lesturgeon, comb-maker from Dieppe, who had settled in Amsterdam in 1685 and there married Catherine Dupont in 1699. Aaron I was baptised on 5 March 1701/2 in the Walloon church of Amsterdam.[7] The church registers do not record his admission or his departure which must suggest that he left Amsterdam before reaching his majority and, given the wording in Jane's will (above), the most likely explanation is that he was sent to London to serve his apprenticeship to his uncle Jean II. Aaron certainly succeeded to the business when his aunt died in 1723 and he married Mary Anne Levy of St Anne's Blackfriars, the daughter of Isaac Levy, in the following month.[8] He is recorded as 'of Jacksons Court in Blackfriars near breakneck stairs, snuffbox maker' in the Bank of England ledgers,[9] the same address from which a fellow Dieppois, James Hervot, registered gold and silver marks

2. HRA

3. PROB11/582/223 proved December.

4. I have assumed that this is the father as he dies first, appears to have retired and his will is proved in the Prerogative Court of Canterbury suggesting his estate is more substantial than the other Jean's. He also leaves one shilling to any of his kindred who lay any claim to his personal estate "in full barr against all further claim".

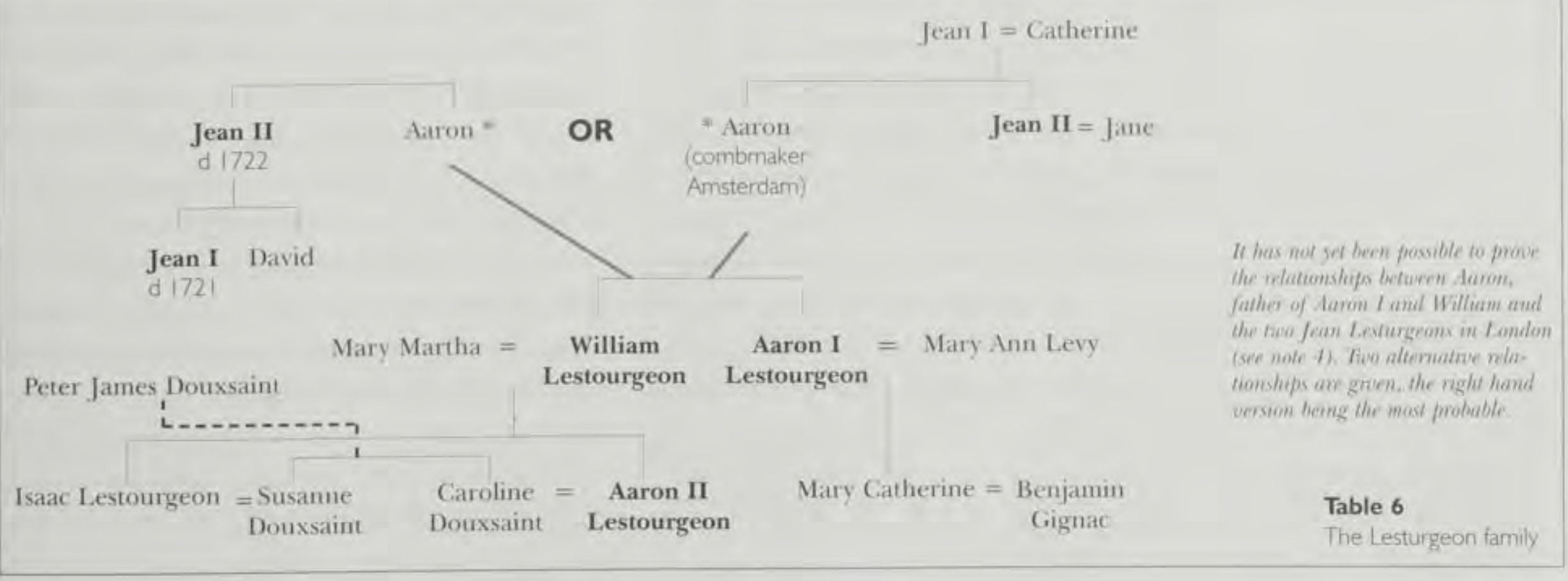
5. Until 1715, Land tax registers, Farringdon Within, Guildhall Library. Rateable value (£9) estimated at five times tax payable, ie 4s in the pound.

6. London Commissionary Court probate records, Guildhall Library, MS.9168.34 and 9171.61.

7. All information regarding the Lesturgeon family in Amsterdam from the records of the Huguenot church there, kindly supplied by Maijtje Sluis, Librarian of the Walloon Library, Amsterdam.

8. IGI and FOMLA 23 February. P. Phillips (John Obrisset, London 1931, p45) says Isaac Levy was from Dieppe .He was certainly a Huguenot and died in 1744, the year Aaron succeeds him in the rate books, administration granted to his widow Mary Anne, London Commissionary Court administrations, Guildhall Library MS 9168.39.

9. BEWR mf62/3 no.1275



It has not yet been possible to prove the relationships between Aaron, father of Aaron I and William and the two Jean Lesturgeons in London (see note 4). Two alternative relationships are given, the right hand version being the most probable.

Table 6
The Lesturgeon family

as a smallworker in 1722. Aaron does not appear in the rate books but Isaac Levy, his father in law (with whom we assume he was living), does (rateable value £13). Levy moved in 1742 to the house in St Martin's le Grand for which Aaron's name appears from 1745 to 1749. In 1749 Aaron voted as 'silversmith'. He died the following year and was succeeded by his partner and son-in-law Benjamin Gignac.[10]

Benjamin William Gignac was born and trained in Amsterdam. From the evidence of surviving pieces bearing his mark he was a holloware maker. He came to London in 1735 and married Mary Catherine, Aaron's only surviving child, on 7 February 1745.[11] In Aaron's will,[12] written on 17 July 1750 and proved the following month, he left Benjamin 'all my share of [the] partnership in the silversmith trade meaning silver money tools and work that is done up and all the household furniture situated in Great Deans Court St Martins Le Grand'. This venture did not prosper, alas. Aaron's widow Mary was admitted to the French Hospital in 1781 'tres infirme et incapable de gagner sa vie...est a charge a son gendre Gignac qui a aussi besoin de charite ayant une nombreuse famille'. She died the following year. Twelve years later Benjamin Gignac's widow died in the same institution.[13]

William Lesturgeon

Mark: Grimwade 63, 3227, 3893

(Map 1, no2)

Younger brother of Aaron I, baptised 1 December 1709 in Amsterdam and recorded as leaving for London on 1 September 1732. William would have arrived fully trained, but it has not yet been discovered where he initially settled, where he married his wife, Mary Martha, or when he entered (if indeed it was ever officially entered) the mark WL fish above (Grimwade 3893) which is commonly found on snuff and other small boxes and now accepted as his. The first recording of him is the baptism of his elder son Aaron II at St Bride's on 30 May 1742, when his address is given as Salisbury Court.[14] In 1745 he moved to St Martin's le Grand and is recorded when voting there in 1749 as 'snuffbox maker'.[15] In 1767 he moved to Clement's Inn Passage[16] and entered a new mark in partnership with his son Aaron II. The workmens' ledger of Parker & Wakelin shows them supplying quite a large range of goods in addition to snuffboxes at this time, including mustard pots, wine funnels and punch ladles.[17] The account was in the name of Aaron II alone from 25 June 1771. On the following days father and son registered separate marks, and William moved back to St Martin's le Grand. William only appears in the rate books until the following year and, as no will has been found for him, might have retired back to Amsterdam.

Aaron Lesturgeon (Aaron II)

Mark: Grimwade 58, 59, 63, 3474(?)

Son of William, as detailed above, Aaron II moved in 1773 to 49 High Holborn, a large shop on the corner with Brownlow Street.[18] Grimwade quotes a Sun Insurance policy of 1777 which gives this address as 'at Mr Douxsaint's (toyseller) 49 High Holborn' and he concludes that 'Douxsaints is obviously in error for Toussaint, partner of James Moriset'. It most certainly is not. Aaron had married Caroline Douxsaint in 1768 and his younger brother Isaac had married her younger sister Susanne in 1773.[19] The identity of Mr Douxsaint the toyseller, however, remains a mystery. The sisters' father, Peter James Douxsaint, a wealthy cloth merchant, died in 1759[20] leaving a widow and three daughters, two of whom married the Lesturgeon brothers.[21] The rate books show Aaron's name for the property in 1775, there being an unfortunate gap of seven years before that.[22] He moved to Bartlet's Buildings in 1790 where he described himself as a factor.[23] He eventually retired to Cambridge where his son and grandson became famous surgeons.[24]

10. Land Tax, Farringdon Within, St Anne's Blackfriars and Aldersgate Within, St Martins Le Grand, both Guidlhall Library; rateable value calculated as with Jean; Westminster Poll Book 1749.

11. Grimwade p749 and IGI.

12. PROB11/781/271 his horn working tools were left to his daughter.

13. HSQS.52 & 53.

14. St Bride's registers, Guildhall Library, but he does not appear in the rate books in this parish.

15. Rate books and poll book as Aaron I above, using the same method of calculating rateable value (£12).

16. Poor rates, St Clement Danes, Holywell ward, WAC.

17. V&A archives AAD/1995/7/8.

18. Land tax, Farringdon Without, Guidlhall Library, (rateable value £32). F.J. Britten, *Old Clocks and their Makers*, 1929, records a Thomas Lesturgeon, long case clockmaker, at this address 1760–75 but I have discovered no other reference to him.

19. Aaron's marriage at St George's Hanover Square according to ancestral file on www.ancestry.com. Not on IGI, registers not checked but marriage confirmed by wills and baptisms of children. Isaac's marriage 26 July 1773, St James's Piccadilly, WAC.

20. Will PROB11/851/392.

21. The third, Elisabeth died unmarried in 1792 leaving everything to her sisters, PROB11/1219/326.

22. Charles Tovey in 1767, Land tax records as above, including Bartlet's Buildings.

23. Rateable value £35. See *The Silver Society Journal*, no12 2000, p77, note 11. The genealogy referred to is actually in the Wagner collection and does not concern any of the Lesturgeons mentioned here, being devoted to the descendants of Jacques Lesturgeon.

24. W.D.Bushell, *The Two Charles Lesturgeons*, Cambridge 1936. Genealogical details in this book are hopelessly unreliable for the generations before Aaron II. He reveals that Isaac and Susanne had no surviving children, so Aaron's children eventually inherited the whole of Douxsaint's estate as well as that his wife Elizabeth Pain, the daughter of a wealthy brewer.

Molière

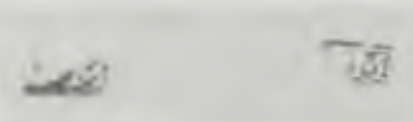
James Molière

Mark: **[14]**

Discovered to be a snuffbox maker too late to be fully researched for this paper and work is in progress. Molière is here represented by a summary of what has been discovered so far, mostly taken from Richard Edgcumbe's *The Art of the Goldchaser*, (p84–5) with special thanks to him for identifying the 1M mark **[14]** as probably Molierè's.

The mark is taken from a silver snuffbox **[13]** the lid cast and chased with a scene of 'Belisarius as a blind beggar' exactly similar to a plaque signed 'Moliere' recorded on an unmarked gold box which was probably remounted at a later date.[1] Edgcumbe identifies him as James Molière, a chaser in Clerkenwell made bankrupt in 1774 almost certainly due to the failure of one George Higginson, clockmaker, to pay him £236 (presumably for work done). He was the father of the silversmith John Moliere noted by Grimwade (no3663). He may be the Jacques Jacob Molière who was married to Jeanne Lombard and had three children baptised at the Artillery Church between 1736 and 1746.[2]

13 Snuffbox, silver, James Moliere, circa 1780. Width 7.8cm



14

1. Sotheby's London, 6 March 1997 lot 32 (illustrated).

2. IGI. No apprenticeships, marriage licences or wills appear to be recorded for this family.

Morisset

James Morisset

Mark: Grimwade 1521 and p367 (Map 2 no2)

One of the leading producers of enamelled gold work in London, and after the retirement of his erstwhile partner **Gabriel Wirgman** the dominant manufacturer in terms of both quality and quantity. James Morisset's life and work have already been dealt with in some detail by Claude Blair, whose research has recently been thoroughly revised and updated by Leslie Southwick.[1] There is very little that can be added to this splendid literature except to make a few points about Morisset's family circumstances and his possible training.

James's father, Peter Morisset, was described as 'gentleman of Golden Square' in the Bank of England registers on his death in 1741,[2] implying that he was retired from trade and living on the income from his capital by that time. He died intestate,[3] administration being granted to his widow Mary who remarried in 1746 when James was near seven years old. Consequently it can be assumed that James was not without reasonable expectations,[4] which he will have augmented handsomely by his marriage to a wealthy young widow, Janette Tadwell, in 1778.[5]

Southwick argues that Morisset was most probably trained by Louis Toussaint, who had married his elder sister Ann Rachael in 1748,[6] and with whom he was in partnership from 1764 until Toussaint's retirement in 1776. However, in the 1781 testimony quoted by Southwick, Morisset declared that he was a

> working Goldsmith, Jeweller and Enameller, and that he undertook all the branches of the Gold Business to a very great extent and that he had followed the said Business *in this Metropolis* for these seventeen years past[7] [my italics]

This could be interpreted to mean that he had previously worked elsewhere. Even if he had served his apprenticeship to Toussaint in London, these dates would allow for his having spent about four years after completion travelling in the Continental tradition of *wanderjahren*, furthering his education and acquiring extra skills before returning to London to enter into partnership with his brother-in-law and previous master.

1. Claude Blair, *Three Presentation Swords*, V&A London 1972 and Leslie Southwick, 'New Facts about James Morisset', *Journal of the Arms and Armour Society*, vol XV, no6, pp313-50.

2. BEWR mf64 pt3 no482.

3. PROB6/117 August.

4. He did, however, have at least one surviving brother, David, born 1736 and married to Ann Harrison in 1761, VGMLA 15 July.

5. For a Chancery case involving a loan of £3,000 due to her late husband see PRO C12.103.17 and C12.121.39.

6. When he was 27 and she 18,VGMLA 6 July .

7. Southwick (as note 1) pp315-6.

Obenhaus

1. 16 May, his name spelt Frédéric Wilhem Obénaus", HSQS.26 p100.

2. 'Manufakturist', Gustaf Upmark, Guld och Silversmeden i Sverige, Stockholm 1943.

3. The IGI shows a family of this name in Westphalia at the time, but there are no silversmiths of this name listed in Scheffler's volumes on this area.

Frederick Obenhaus

Mark: Grimwade 705

(Map 2 no16)

Frederick Obenhaus entered a mark as a small-worker on 17 July 1776, when at Dean Court near New Round Court, where the rate books record him from 1777 to 1781 (rateable value £9). However he was in London earlier as he is recorded in the registers of the French Protestant church of Les Grecs in 1773 when he acted as godfather to the daughter of Jean and Sara Elvius.[1] The latter is presumably the Johan Elvius who is listed in 1783 in Eskilstuna, Sweden as a silversmith.[2] Obenhaus was presumably a German,[3] possibly in London as part of his wanderjahren and prospering sufficiently to extend his stay; or possibly coming to London to practise his craft, failing to prosper and moving on after a few years. In any event, he was certainly a very competent box maker, as the diagonally hinged double-lidded example here, struck with his mark and a London lion passant, attests.**[15]**

15 Snuffbox, Frederick Obenhaus, circa 1780. Width 9.3cm (3 3/4 in).

Obrisset

1. Philip A S Phillips, *John Obrisset*, London 1931.

2. Op cit p64 and fig44.

3. Snowman (1990) illustrates an example mounted in gold not recorded by Phillips, pl 532.

John Obrisset

Mark: Phillips plate 95

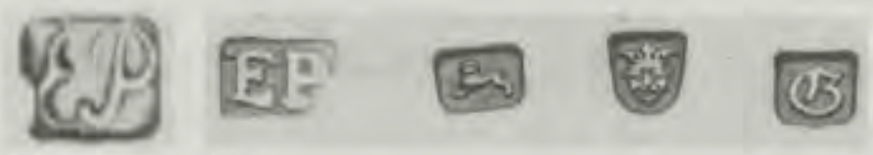
Undoubtedly the most familiar name encountered in this study, Obrisset was the subject of a book published in 1931[1] and his work has been illustrated and discussed in books on antiques ever since. He specialised in pressed horn and tortoiseshell boxes and was particularly adept at cutting dies to impress the lids with decorative effects and portrait busts. It is for the latter that he is most famous, with the head of Queen Anne in profile being the most frequently encountered subject. These plaques are usually signed with his initials OB cut into the die in which the tortoiseshell was pressed, but Phillips also illustrated a tortoiseshell box mounted with a silver portrait plaque so marked.[2] It seems reasonable to assume, therefore, that Obrisset was also a silversmith and was responsible for the silver mounts and hinges of his boxes.[3]

Phillips was not very successful in establishing details of Obrisset's life in London, especially where he lived and worked, so it might be a fruitful project to pursue this subject in future. However, there can be no doubt that he came from Dieppe and, given his witnessing of the will of **Jean Lesturgeon II**'s widow, he was probably a member of the Dieppois community based in Blackfriars.

Pars

Evert Pars

Mark: **[16 & 17]**



16 **17**

Evert Pars was baptised in Appingedam, in the Dutch province of Groningen, on 14 August 1698, the son of Jaques Pars and Agnis Hoorn who had married in the same town in 1689.[1] In the baptismal entry Jaques was said to be an architect ('bouwmeister') but he is recorded as a silversmith by van Rijen who also illustrates his mark.[2] Where Evert was trained and where he spent the first five decades of his life have not been established, but he was in London by 1751, when he is recorded by Heal as a silversmith in Wych Street. He never appears in the rate books for Wych Street (St Clement Danes), but a Sarah Gatliffe was there from 1743 to

18 Snuff or tobacco box, Evert Pars, London 1762/63. Width 10cm (4in)

1778 and 'Sarah Gattliffe, widow of William Gattliffe' was Evert's sole heir and executor when he died in 1768.[3] She was probably the Sarah Limbrough who married William Gatliffe in 1725,[4] who in turn might have been the goldsmith of that name recorded in Grimwade (no742) as entering a mark in 1703 and insolvent 1725.

Evert Pars took two apprentices in London; Peter Sherrett in 1755 for a premium of £30 and Thomas Fallows in 1760 for a premium of ten guineas. He was said to be a silversmith of St Clement Danes in the first and a snuffbox maker of St Clement Danes in the second.[5] Grimwade records unidentified EP maker's marks (nos3548–9) from London boxes and covers of 1754/55 and 1775/76. A very similar mark **[17]** is from a snuff/tobacco box of somewhat Dutch appearance hallmarked London 1762/63. Another EP mark, this time in script letters, **[16]** has also been found on boxes with pull-off covers and other component pieces from travelling toilet sets, sometimes with a London lion passant but not, so far, fully marked.[6] Given the uncommon initials, the dates, the objects and the stated occupation of Evert Pars, these marks can be ascribed to him fairly confidently.

All the pieces encountered with these marks have been quite plain except for engraved armorials or initials, which is a little surprising as Evert's younger brother Albertus, who had arrived in London by 1734, was a chaser.[7] **[18]**

Albertus Pars

Mark: not identified

Baptised in Appingedam on 6 August 1702 and presumably trained in Holland, Albertus had several children baptised in St Anne's Soho between 1734 and 1745[8] but does not appear in the rate books for that parish. From 1747 to 1758 he was in Nottingham Court, St Giles-in-the-Fields.[9] He appears next in Furnival's Inn Court in 1760 until 1766 when the householder was 'widow Pars' and she was succeeded in 1773 by their son William.[10] The Albertus Pars who was recorded in the 1773 Parliamentary Report as having a mark entered as a goldworker from this address, therefore must be their youngest son, born in 1745.

Edward Pars

Mark: possibly the same as Evert, above

Edward Pars, second son of Albertus I, born in 1739, may also have been a silversmith and have been apprenticed to his uncle Evert. This theory is based on three facts. Firstly Grimwade records the EP maker's mark on pieces hallmarked 1775/76 (nos3549–50), seven years after Evert's death, including a tea kettle, lamp and stand. Secondly, Edward had four children baptised in St Clement Danes between 1776 and 1782[11] without appearing in the rate books, so it could be assumed that he had succeeded to Evert's workshop and lodgings at Mrs Gatliffe's. And thirdly he is the only one of Albertus I's sons whose occupation is not definitely known.[12] Against this it has to be said that neither he nor Evert was recorded in the 1773 Parliamentary Report as having a mark entered, but nor was anyone else with the initials EP who might be a silversmith.[13]

1. All information on the Pars family in Holland kindly supplied by Andrew Milne, a descendant and family historian.

2. J.P. van Rijen, *Groningen Keur*, Groningen 1997, p273.

3. Poor rates St Clement Danes, Holywell ward, WAC. Will written 12 January 1764 and proved 6 February 1768, PROB11/936/78.

4. 1 February, St Katherine's by the Tower, IGI.

5. IIRA. The first 'Edward' rather than Evert, but the only Edward in this family was the son of Albertus, born 1739 and, therefore, only sixteen years old in 1755; so it must be in error for Evert.

6. I am very grateful to Peter Cameron for bringing these pieces and the mark to my attention.

7. Redgrave, *Dictionary of Artists* says Henry (his eldest son born 1734, see below) 'brought up in the profession of his father a chaser'. This is quoted by Edgcumbe pp143–144 in a passage which includes details of the subsequent careers of Henry, William, Ann and Albert. However, he has suggested that Henry and his siblings might be the children of one Edward, as he would have been unaware of Albertus I.

8. Henry 25 August 1734, Edward 17 October 1736 (buried St Paul Covent Garden 1737 per Boyd), William 17 June 1743, and Albert 12 May 1745. The surviving Edward was baptised in St Martin-in-the-Fields 25 January 1739. All IGI.

9. Poor rates, St Giles-in-the-Fields, Holborn Library. Rateable value £8.

10. Land Tax, Farringdon Without, Guildhall Library. Rateable value £18.

11. Edward -January 1776, William [Parrs] 2 October 1777, Ann 12 September 1780, and Sophia 5 August 1782. He and his wife Elisabeth also had a son Thomas Pars Pars [sic] baptised St Pancras 8 April 1770. All from IGI with thanks to Andrew Milne.

12. Andrew Milne, his descendant, says that Edward's eldest son, also Edward, born 1776 was a printer/compositor.

13. Edmund Price who entered a dual lobed mark as a goldworker in 1768 (Grimwade p282) and Elizabeth Poyntor, buckle maker, being the only ones with these initials.

Portal

Louis Portal

Mark: Grimwade 1957

(Map 1 nos 2 & 4)

In the early documents his name was usually spelt Portail, so Louis Portal may have been related to the Jacques du Portail 'de Paris, orfevre, St Martin's Lane, 68 ans' noted by Evans in the Bounty lists of 1715–17.[1] He was not related to the well-known goldsmiths Abraham and William Portal.[2]

Where and when he was born and trained have not yet been discovered, but he is recorded in the registers of Huguenot churches as a godfather in 1709 and 1714, on the second occasion with his first wife Ester (probably Nourtier).[3] They had a son baptised in the Threadneedle Street church in 1716[4] and another at St Anne's Blackfriars in 1719[5] (Louis and Lewis respectively), where Portal appears in the rate books until 1735 (rateable value £9). In 1724 Portal declared he was 'of St Anne's Blackfriars, snuffbox maker' in his allegation for a licence to marry his second wife, Mary Compigny.[6] Two years later he was 'of Blackfriars, boxmaker' when he took Stephen Stark apprentice for a premium of two guineas.[7] In 1735 he moved to St Martin's le Grand, voting in 1749 as 'snuff box maker',[8] and remained there until his death in 1772 when his will, proved in November, suggested that he had no living relatives and was of fairly modest means.[9]

Grimwade records that Louis entered a mark as a smallworker from St Martin's le Grand on 10 August 1758. He might have entered an earlier mark in the preceding missing register of smallworkers 1739–57, but it has to be admitted that we have no knowledge of the type of boxes he produced. It is impossible not to notice that his movements mirror those of the **Lesturgeon** family, so he may also have been a maker of horn and tortoiseshell boxes with silver mounts, which would have been virtually always unmarked.

1. PHS.14 p549.

2. For a reliable genealogy of this family see Sir William Portal *Abraham Portal* Winchester 1925, but treat the fevered imaginings of the Baron de Portal published in the 1860s as fiction, if at all. See also Christopher Portal, *The Reluctant Goldsmith, Abraham Portal 1726–1809*, Somerset 1993.

3. Wheeler Street, Spitalfields, HSQS.45 and Threadneedle Street HSQS.16 respectively.

4. HSQS.23.

5. IGI and Land Tax registers, Farringdon Within, Guildhall Library. Rateable value estimated at five times tax payable, i.e. 4s in the pound.

6. FOMLA 6 February 1724.

7. IIRA.

8. Westminster Poll Book and Land Tax, Aldersgate Within, Guildhall Library, rateable value assumed as above £11.

9. PROB11/982/417.

Roussel/Russel*

See the table of Bertrand and Roussel families p56.

Elias Russel

Mark: Grimwade 3551, 3553–5

(Map 2 nos 15 & 18)

Elie Roussel was baptised at the Savoy church on 25 May 1710, the son of Jean Roussel 'perruquier a Leicester Fields' and Ester Helot. His mother had died by 1715 when his father married Elizabeth LeMaitre, whose sister Mary had married **Paul Bertrand** two years earlier. Jean Roussel died in 1732, administration of his estate being granted to his widow Elizabeth who then removed to Paris with her two children, who were minors.[1] By this time Elias would have served his apprenticeship, reached his majority, received such entitlement as he had to a share of his father's estate and started to embark on his own career. Where all this happened and who was involved is still a complete mystery, as is the place and date of his marriage to Anne Massy.[2] The first definite reference we have for him in London after his birth is his appearance in the rate books of St Martin-in-the-Fields in 1739. Given this and the French character of the gold boxes attributed to him, it seems highly likely that he trained, practised and became established on the Continent before returning to London.

The rate books show him in Orange Street from 1739 to 1750.[3] He would have registered a mark in the missing smallworkers register on commencing business and this is most probably

*This family, originally from Metz, consistently spelled their name Roussel until the second generation returned to London circa 1740 whereafter it was equally consistently anglicised as Russel.

1. Baptism and marriages all at Savoy Church HSQS.26; Marriage license FOMLA 16 April; Jean's administration PROB6/108/Oct; Elizabeth's administration (PROB6/116 Nov) 1735 granted to William Hubert 'guardian of minors Mary and John now living in Paris'. Her sister Mary's marriage licence allegation of 9 December 1713 (VGMLA) stated that her mother and father were then living in Paris.

19 Snuffbox, gold, Elias Russel, London 1761/62. Width 7.6cm (3in) (Worshipful Company of Goldsmiths)

the unidentified ER recorded by Grimwade (no3551) on a snuffbox of 1739.[4] A Sun Insurance policy of 1746 recorded him as 'next door to Mr Nashs in Orange Street ...Goldsmith'. It covered him for his 'household goods and utensils in trade in his now dwelling house ... £200, and on his wrought and manufactured plate ... £100'.[5] The low value placed on his stock would certainly suggest that he was not a shopkeeper but a craftsman working with or on materials supplied by clients who were. He voted in the 1749 election and was recorded in the Westminster poll book as of 'Orange Street, Coachmaker' which might suggest that he had quite a heavy accent.

In 1750 he succeeded his cousin Peter in Suffolk Street[6] on the latter's marriage to Mrs Chenevix and would have registered the marks attributed to him by Grimwade (nos3553–4). These marks were taken from snuffboxes in gold and silver hallmarked 1761/62 **[19]** and 1777/78 respectively, both said by Mr. Grimwade to be 'in strong French taste'. Whether he was a shopkeeper in Suffolk Street or still basically a skilled craftsman is difficult to say. The premises, from their location and rateable value, were in a fashionable area and reasonably substantial; but they were at the northern end of the street well away from the southern junction with Pall Mall. Elias's dealings with Parker & Wakelin, on the other hand, suggest strongly that he remained a specialist manufacturer. The detailed accounts which survive for the period 1766–72 show him supplying a wide variety of gold work, some of which is noted as being for specific clients and others 'for shop stock'. Snuffboxes predominate but there are also brooches, buckles, lockets, the mounting of pictures and '6 twisted gold wine hoops...15s4d'. Most significantly, however, his account was usually settled partly in 'fine gold' and partly in cash – a clear indication that he was a contract supplier rather than producing for his own account.[7] He seems to have taken only one apprentice, James Francis, in 1758 for a premium of £20.[8]

Sadly, for such an important London goldworker, his story does not end on a happy note. He disappears from the Suffolk Street rate books in 1784, but another Sun Insurance policy of 1786 recorded him at

> Dukes Court, St Martin's Lane, silversmith...on his household goods in the now dwelling house.. £100, utensils and stock therein only...£50, wearing apparel...£50.[9]

By 1793 he had died without assets, let alone a will, as his wife was recorded as dying in the French Hospital with a serendipitously detailed entry 'Anne Roussel, fille de Nicolas Massy de Blois, veuve de Elie Roussel de Londres, fils de Jean Roussel de Metz en Lorraine refugie en Angleterre, age 74'.[10]

Louis Roussel

Mark: not identified

Said to be born in Metz, 'maitre' and 'marchand orfevre', the son of Louis Roussel and Anne Roupert, when he married Marie Le Jeune, daughter of Abraham (a jeweller from Le Havre) in Berlin on 6 October 1695. They had four children in Berlin between 1696 and 1701,[11] but had moved to London by 1704 when an unnamed child was baptised in Leicester Fields and Louis was said to be 'orfeure, dem in Suffolk Street a L'Egle d'Or'. This puts him quite close to Pierre Harrache I, whose daughter Anne was godmother. When Pierre was born two years later and baptised in Leicester Fields, 23 June, Louis was said to be living in Charing Cross by the clock.[12] He was obviously related to Jean, father of Elias, either a brother or cousin, as Jean was godfather to the child baptised in 1704 and his wife was godmother to Pierre.

Louis took Michael Chenu apprentice in 1713 for a premium of £20[13] and this is the last reference to him in London. Neither he nor his wife appear as godparents to the seven children of Jean born between 1716 and 1724. There are no records of any will or administration for him, or of his son's apprenticeship and marriage, so he probably left London around 1715.[14]

Peter Russel

Mark:**[20]**

(Map 2 nos 17 & 18)

The son of Louis above, born in London 1706

2. According to the record of her death quoted later she must have been born circa 1719 so she would have married around 1737 to 1742. No record of this marriage or a relevant licence has been found despite searching all potentially likely London sources, including the registers of St Giles-in-the-Fields where the Massy family lived.

3. Poor rates, St Martin-in-the-Fields, WAC. (Rateable value £12). Rateable values seem to vary quite widely from year to year in this ward (Suffolk Street) so should be treated as indicative only.

4. The unidentified mark recorded on a snuff box of 1751, no3555, is probably a variant or misreading of no3551, so also ascribable to Elias Russel.

5. Guildhall Library, MS 11936, vol 76 no105388.

6. Poor rates, St Martin-in-the-Fields, as above. Rateable value £40.

7. Parker & Wakelin workmen's ledger 1766–72, V&A Museum archives MS AAD/1995/7/8, pp95,134,165,174 &208.

8. HRA.

9. Guildhall Library MS 11936 v335, n514708.

10. HSQS.53.

11. W. Scheffler, *Berliner Goldschmiede*, Berlin 1968.

12. 'Cherin Kras, de la pendule', Leicester Fields registers HSQS.29. He does not appear in the rate books.

13. HRA 'Lewis Rousel, goldsmith'.

14. There were two Louis/Lewis Russel/Roussels in London during the following years, both in St-Giles-in-the Fields, one was a wine merchant who died in 1749 (PROB11/770/158) and the other a lawyer who died in 1761 (PROB11/898/153). Neither was related to the Louis above.

20

Courtesy the Metropolitan Museum of Art, New York.

21 Large snuffbox, gold, with cartouches chased and signed by George Michael Moser. Peter Russel, London 1741/42. Width 11.6cm (4 1/2in) (Courtesy Metropolitan Museum of Art, New York)

22 Snuffbox, gold, the interior set with miniature portraits of Frederick, Prince of Wales and his wife Princess Augusta, possibly made by Peter Russel and retailed by Paul Bertrand, circa 1738. Width 8.3cm (3 1/4in) *

but presumably trained, practised and initially established abroad. Peter reappeared in London in 1740 at the southern end of Villiers Street, a reasonably fashionable address which was probably not a shop. His Sun insurance policy of 1744 reads:

> Peter Russel, Goldsmith, for his household goods, utensils and printed books...in his now dwelling house...situated at the lower Golden Head on the east side of Villars Street, York Buildings, £200 and his wearing apparel in the said house only £100.[15]

This policy is remarkable both for the absence of any mention of stock in trade and the high value of his clothing. It suggests a fashionable man about town rather than a humble artisan and it is difficult to escape the impression that he had returned to London a man of independent means.[16] He must have entered a mark in the missing smallworkers' register on his arrival, as the 1773 Parliamentary report lists him as having a mark entered as a smallworker, and it is not in the surviving post-1757 books. This is probably the PR fleur de lys above found on the Vernon 'Scaevola' gold box in the Metropolitan Museum and ascribed to Russel by Francis Watson many years ago. The box, chased and signed by Moser[**21**], is discussed by both Snowman (pl 553–8) and Edgcumbe (p99–102). By any measure it is a magnificent specimen and can be compared to an unmarked gold box set with miniatures of Frederick, Prince of Wales and of his wife, Princess Augusta[**22**], also illustrated in Snowman (pl 559–60), which might be one of a group of gold boxes bought by Frederick from **Paul Bertrand** in 1738.

Peter Russel and Paul Bertrand were certainly very close. Bertrand was godfather to Russel's only child, baptised Bertrand in his honour 30 April 1747,[17] and they became brothers-in-law on Russel's second marriage, to Elizabeth Chenevix (née Deards) the sister of Bertrand's second wife Mary, in 1750.[18] Russel was also joint executor of Bertrand's will in 1755. After a brief move to Suffolk Street in 1748, where he was succeeded by his cousin Elias, Peter Russel took over Chenevix's toyshop on the corner of Cockspur and Warwick Streets opposite Suffolk Street, after his marriage to Elizabeth. This was arguably the leading and most fashionable toyshop of its day (the rateable value was £65), prominently sited on the thoroughfare linking Pall Mall to the Strand and much loved by Horace Walpole who called Mrs Chenevix 'the toy woman a la mode'.[19] It is not yet known when Elizabeth died but the rate books show that the business ceased in 1765. In 1768 Russel returned to Suffolk Street (rateable value £28–£32) and remained there until his death in 1773. In his retirement he seems to have devoted himself to the French Protestant School and The Gentleman's Magazine noted his death in May as 'Peter Russell Esq, Treasurer to St Martins

* *Fig 22*: Courtesy the late A. Kenneth Snowman author of *18th Century Gold Boxes of Europe* (Antique Collectors Club 1990)

15. Guildhall Library MS 11936 v71 p628. Rateable value £24.

16. He is listed as 'Peter Russel Gent.' in the subscribers to Jeffries's, *Treatise on Diamonds and Pearls*, London 1751, but 'goldsmith' when voting in 1749 (Westminster Poll Book).

17. St Martin-in-the-Fields, IGI, mother's name Hannah. I have not succeeded in finding any details of this marriage or Hannah's maiden name. Paul mentions his godson Bertrand Russel in his will PROB11/818/254.

18. St Martin-in-the -Fields 10 November, IGI, by licence FOMLA 1 November.

19. She will be dealt with fully in a future paper on the Deards family.

20. The school records a benefaction of £100 from Mr Pierre Roussel the following year HSQS. V2 p466.

21. PROB6/149/146 see also BEWR mf58/3 no.2684.

22. Russell-Barker, Records of Old Westminster, London 1928. Will PROB11/1305/289.

School'.[20] He died intestate, administration[21] being granted to his only child, Bertrand Russel, who had received a gentleman's education, going to Westminster School then Trinity College, Cambridge where he became a fellow and took holy orders, ending his days in 1797

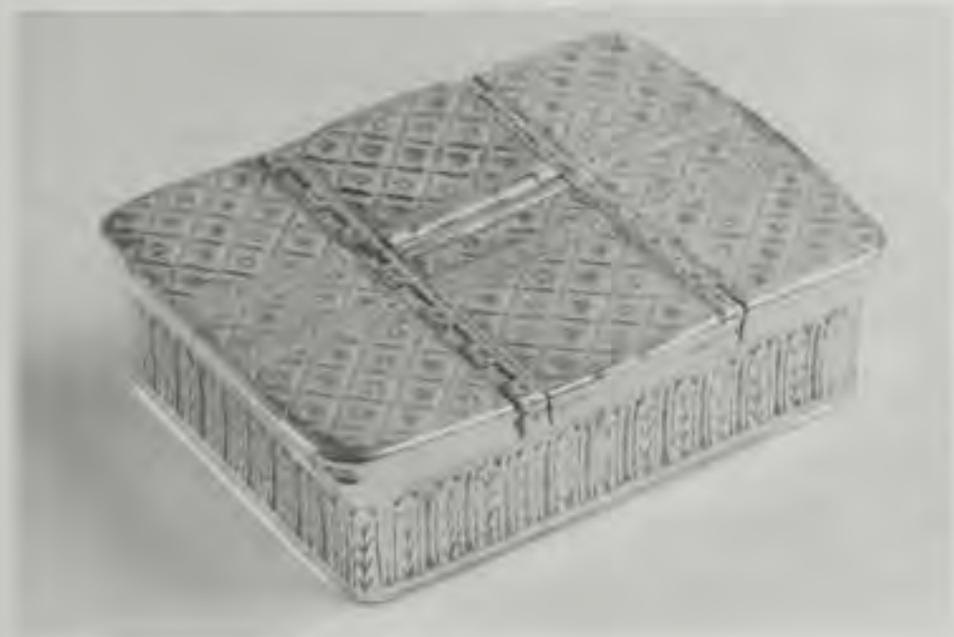
Wirgman

Peter Wirgman (Peter I)

Mark: **[23]**; Grimwade 2241, 3756

(Map 2 no14)

Born in 1684, the youngest of twelve children of a Swedish pastor, his next elder brother, Abraham (born 1680), became a goldsmith and alderman in Gothenburg. Peter probably followed Abraham's example in being apprenticed to a goldsmith in the same city and then spending some years travelling in Germany developing his skills. Family tradition says that he came to London in 1706,[1] but the earliest record seems to be his application for a marriage licence, 5 April 1710. In this he said he was living in St Martin-in-the-Fields, aged 27 years old, and intended to marry Martha Katherine of St James in 'the high German Chappell called Prince Georges Chappell in St James House'.[2] He first appears in the rate books at Windsor Court, Strand in 1712 and remained there until his death in 1751.[3] A Sun Insurance policy of 1723 described him as a silversmith and provides cover of £500 for 'his goods and merchandise in the said dwelling house'.[4] He took apprentices at this address in 1716, 1719,1726, 1738 and 1747 for premiums between £15 and £25, on each occasion describing himself as 'silversmith', but voted in 1749 as 'snuff box maker'.[5] His death was announced in the London Evening Post on 23 April 1751 'on Saturday last [20th], died of a Mortification in his Leg, Mr Peter Wirgman, an eminent Silversmith in the Strand'.



24 Snuffbox with four separate compartments, silver. Peter Wirgman, London 1740/41. Width 9.2cm (3⅝in)

All these references would suggest that Peter was a maker rather than primarily a retailer and that he specialised in making snuffboxes, but he did not enter a mark until 17 May 1738. He did this as a smallworker,[6] shortly before the now missing register was started in which all smallworkers were required to enter new marks in accordance with the 1738 Act. The unidentified PW in script mark **[23]** which is found predominantly and prolifically on snuffboxes in silver, silver-gilt and gold throughout the 1740s must have been so entered and, given the circumstances, be the second mark of Peter Wirgman. Grimwade illustrates this mark (no3756) from a snuffbox of 1744/45 and tentatively suggests it might be Peter Werritzer. This has subsequently been taken as a matter of fact by cataloguers who regularly ascribe the mark to Werritzer. However, there is no evidence that Werritzer was in London before 1750, when he entered a mark as a largeworker and produced hollowware such as cream jugs. Wirgman on the other hand actually described himself as a snuffbox maker in 1749 and the mark most definitely belonged to such a specialist, who produced boxes in a particularly wide variety of forms.**[24]**

Wirgman died without leaving a will, administration being granted to his widow Catherine in September 1751.[7] Peter and Catherine had five children baptised at St Mary-in-the-Strand, Peter 14 May 1718, John 24 May 1719, Catherine 22 September 1723, Mary 27 December 1724 (buried 5 November 1726) and George 23 July 1727.[8] The first two will be dealt with below. Of George the only reference discovered is his translation of a German medical book in 1755 for which he is said to be 'qualified both by his knowledge of the German Tongue, and his acquaintance with several branches of physic'.[9]

23

1. Early family history taken from Augustus Theodore Wirgman's autobiography, *Storm and Sunshine*, London 1922 pp5–8; and Wilhelm Berg, Genealogiska Anteckningar om Goteborgs-slakter, kindly supplied by the Landsarkivet, Goteborg and kindly translated by Riitta Szuhay. The only element not repeated from A.T.Wirgman is his claim that Abraham had to change his surname from Virgander to Wirgman because he had entered into trade. Abraham had been baptised Wirgman and the change had occurred several siblings earlier. As his father had been baptised Peter Wirgman Virgander in 1624,(IGI) it is much more likely that the change took place after an inheritance from a female relative.

2. VGMLA 5 April, the registers for this chapel do not survive before 1750.

3. Poor rates, St Mary-in-the-Strand, WAC, (rateable value£16).

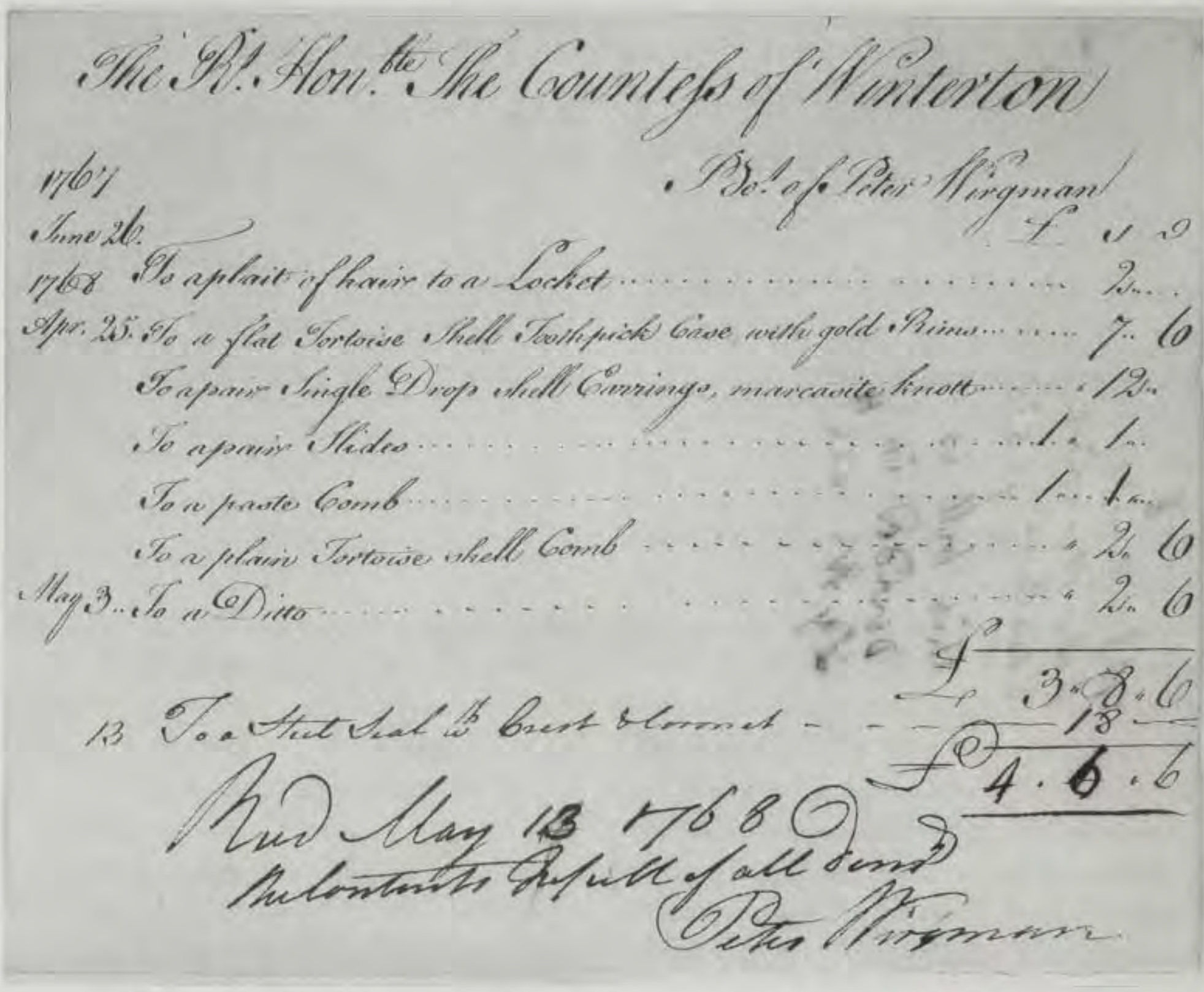
4. Guildhall Library , MS 11936, Vol 5 no29272.

5. John Hanger £24, Henry Hadden £15, Thomas Bureau £20, Mathew Loiseau £15 and Edward Deane £25, all HRA; vote in Westminster Poll Book 1749.

6. This, and all other details of marks, Grimwade.

7. PROB6/127/241. Catherine is probably his second wife as A.T.Wirgman (as note 1) says he married twice 'first a Dane and afterwards a Swede'.

8. Baptism register of St Mary-in-the-Strand, which is not in IGI, WAC.



The Rt. Hon.ble The Countess of Winterton

Bo.t of Peter Wirgman

		£	s	d
1767 June 26.				
1768	To a plait of hair to a Locket		2	
Apr. 25.	To a flat Tortoise Shell Toothpick Case with gold Rims		7	6
	To a pair Single Drop shell Earrings, marcasite knott		12	
	To a pair Slides		1	1
	To a paste Comb		1	1
	To a plain Tortoise shell Comb		2	6
May 3	To a Ditto		2	6
		£	3	8
13	To a Stat Seal w.th Crest & Coronet		18	
		£	4	6

Rec.d May 13 1768
The contents in full of all demands
Peter Wirgman

25 Invoice from Peter Wirgman to the Countess of Winterton, 1768 (Trustees of the British Museum)

Peter Wirgman (Peter II)

Mark: not identified

and

John Wirgman

Mark: Grimwade 1754

Peter II was sent to his relatives in Gothenburg in 1732 where he was apprenticed to J.C.Halek, goldsmith and jeweller of that city, for five years, after which he spent four years travelling through Germany and Holland on his *wanderjahren*, including two years living in Dresden.[10] He returned to London in 1741 and worked within the family firm at Windsor Court, although he gives his address as St Mary le Bon when he marries Elisabeth Breholt in 1750.[11] She was the daughter of a wealthy glass manufacturer in Greenwich and inherited over £1,000 under his will when she turned twenty-one in 1743.[12] Peter II consistently described himself as a jeweller after his father's death so it must be assumed that it was in this branch of the business that he had been trained. John was apprenticed in 1733 to Edward Feline,[13] a silversmith who made quite a large range of wares, including inkstands and candlesticks. John, therefore, must have acquired a broad knowledge of silver manufacture before returning to the family firm on completion of his training, but his repertoire does not seem to have included snuffboxes.

The two brothers worked in partnership after their father's death in 1751 moving later that year to larger premises on the corner of Castle Street and the Strand where the rate books record them as 'Messrs Wirgman'.[14] They parted company ten years later when Peter II moved to grander retail premises in St James's.[15] John's subsequent premises, 'Strand opposite Durham Yard' and Princes Street, Leicester Fields were presumably rented lodgings and workshop as his name does appear in the rate books for either but he continued to take apprentices at both addresses. He married twice without issue and died in 1772, but he

9. Laurence Heister, Medical, Chirurgical and Anatomical Cases etc, London 1755. George Wirgman is not mentioned in Wallis, 18th Century Medics, Newcastle 1988.

10. These details from Boswell's Life of Johnson, ed G.B.Hill revised by L.F.Powell, Oxford 1934, vol III p525, a footnote acknowledging A.L.Reade quoting Miss Emma Wirgman, then still in possession of Peter II's journal covering the years 1732–47. Where, oh where, is it now?

11. FOMLA 18 September.

12. See subsequent Chancery case concerning mother in law's marriage settlement PRO. C11.1651.10

13. For John's apprenticeship, freedom, marks and addresses see Grimwade.

14. Poor rates, St Martin-in-the-Fields, Strand ward, WAC, (rateable value £25).

15. Poor rates, St James's Piccadilly, WAC, (rateable value £30).

16. Grimwade; apprentices Rushforth Fendall 1749, John Holloway 1754, Charles Gray 1762, James Rigby 1766, William Stroud 1769 and James Haynes 1770 all from register at Goldsmiths Hall; marriages in IGI; will PROB11/974/32 witnessed by John Holloway.

17. Penguin edition p256.

18. All details from A.T.Wirgman (as note 1), supported by Peter's will PROB11/1357/276 proved 20 April. Neither marriage on IGI but both in registers of St James's Piccadilly, WAC, 11 October 1788 and 6 December 1799.

19. Wilhelm Berg, Genealogiska anteckningar om Goteborgs-slakter, kindly supplied by Landsarkivet, Goteborg and translated by Riitta Szuhay. The Peter Wirgman, goldsmith in Gothenburg, referred to in Grimwade is Gabriel's eldest brother from his father's first marriage to Anna Wallman, born in 1707.

20. IGI.

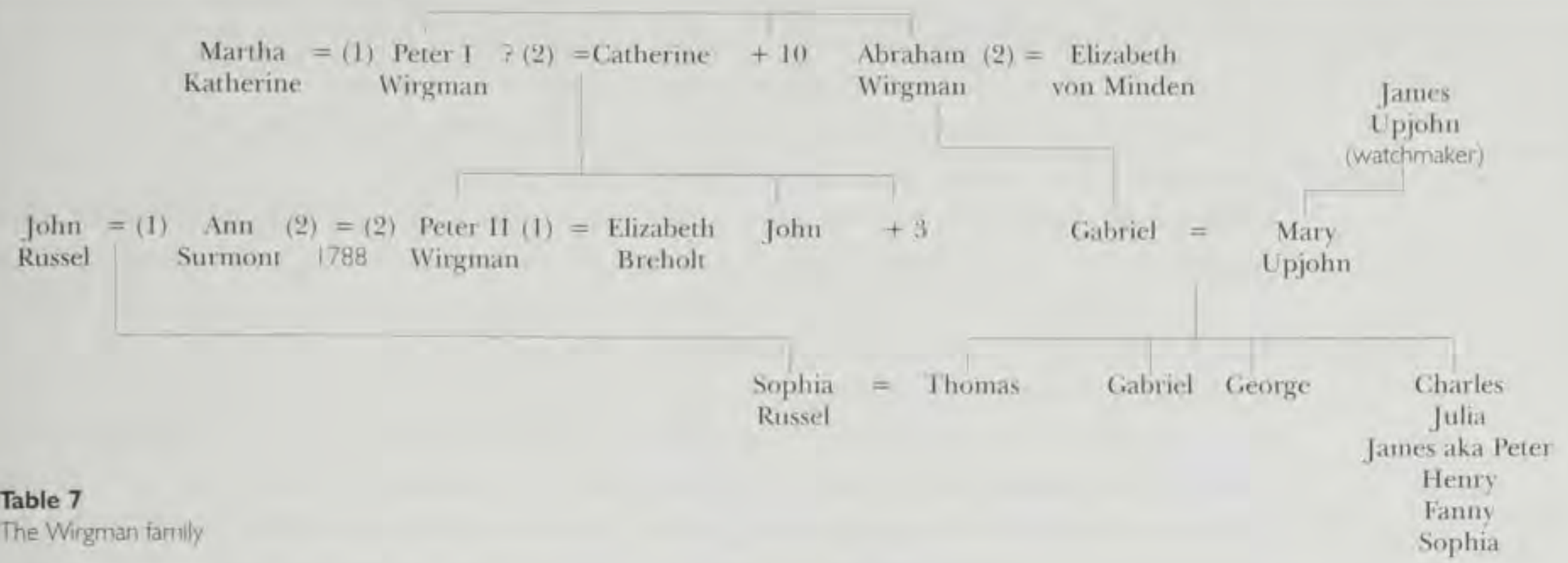


Table 7
The Wirgman family

seems to have remained within the family fold since his will was written in 1770 as 'goldsmith of St James'.[16]

Boswell mentioned 'Wirgman's, the well-known toy-shop, in St James's Street, at the corner of St James's' to which Dr Johnson had been directed by Mrs Thrales to buy some silver buckles as part of her campaign to improve his appearance in 1778. After making a pun on the word 'toy' to Boswell, he declared to Mr Wirgman 'Sir, I will not have the ridiculous large ones now in fashion; and I will give no more than a guinea for a pair'.[17] Peter II died in 1801 and was succeeded by Thomas Wirgman, second son of **Gabriel**, who had married Sophia Russel in 1799. She was the only daughter of Peter II's second wife by her first marriage and thus a double heiress, Peter having no surviving children of his own. Thus also Peter's first cousin once-removed became his stepson-in-law. Thomas is better known as the first translator into English of the works of the German philosopher Immanuel Kant, his publishing ventures apparently consuming most of his considerable inheritance.[18]

Gabriel Wirgman (Gabriel I)

Mark: Grimwade 922 and p362

(Map 2 no2)

The youngest son of Abraham, Peter I's elder brother, and his second wife Elisabet von Minden, born in Gothenburg 4 May 1738,[19] Gabriel presumably underwent a similar apprenticeship and period of Continental wanderjahren as his father, brothers and cousins. He probably settled in London for the express purpose of continuing the family business as neither of his cousins there had any surviving children. When he first arrived has not been established, but it was obviously before his marriage to Mary Upjohn in St Pancras 26 May 1768.[20] She was the daughter of James Upjohn 'wholesale watch maker' of 12 Red Lion Street, Clerkenwell.[21] Their first child, Gabriel II, was baptised in St John, Clerkenwell 28 May 1769,[22] but they were in Gothenburg in 1771 when their second child, Thomas, was baptised 14 April.[23] They were back in London the following year as Gabriel entered his fist mark on 22 June as a smallworker, 14 Red Lion Street, Clerkenwell. The entry of this mark so soon after the death of John (above) strengthens the impression of a family enterprise, as it continued the tradition of only one member having a mark entered at any one time.

From the moment of entering his mark, Gabriel became one of the leading goldworkers and enamellers in London and it could be said that he hit the ground running. His premises carried the substantial valuation for rates of £40.[24] He started appearing in London street directories immediately as a jeweller and goldworker[25] and from the outset he was producing important enamelled gold work such as the 1772/73 snuffbox illustrated by Snowman (pl 572).[26] In 1776 he moved to 11 Denmark Street, St Giles,[27] where he was briefly in partnership with Morisset for the following two

21. She was baptised 28 October 1746, St John Zachary,IGI. Trade and address of father from Universal British Directory 1793.

22. Another parish which is not on the IGI; registers on microfilm, with index, at LMA.

23. IGI.

24. Clerkenwell rate books at Finsbury Library. Gabriel's name does appear as the householder until 1774. Before 1772 he was probably living with his father-in-law at no12.

25. Lowndes *Directory* from 1772, Kent's from 1774.

26. Beatty Collection, sold Sotheby's London, 3rd December 1962 lot 163.

27. Poor rates, St Giles-in-the-Fields, Holborn Library, (rateable value £36).

28. For a very detailed discussion of the design and manufacture of this box see Tessa Murdoch and Michael Snodin, 'Admiral Keppel's Freedom Box', *Burlington Magazine*, June 1993 p403–10.

29. *Connoisseur*, April 1957 (vol 139) p165–7. I am extremely grateful to Hilary Young for bringing this article to my attention as it led to the discovery of the Swedish genealogical details quoted above.

30. Quoted by Claude Blair in *Three Presentation Swords*, London 1972, p35 n24.

31. PROB11/1209/448.

years. In 1779/80 he made the gold enamelled freedom box presented by the City of London to Admiral Keppel, apparently on a sub-commission from fellow Swede Andrew Fogelburg.[28] His output was by no means restricted to small wares, however, as he was also responsible for a substantial gold cup and cover commissioned by The Equitable Assurance Society from Pickett & Rundell for £528 in 1782.[29] From 1785 the rate books show him occupying no13 Denmark Street (rateable value £36) as well as no11. This could reflect both a growing business and a growing family. He died in 1791 and *The Gentleman's Magazine*, confusing him with his higher profile cousin, recorded 12 September,

> Mr Peter Wirgman, working-jeweller and goldsmith, of Denmark Street, Soho, one of the most eminent artists in his line, having distinguished himself in the finishing of the box presented to Lord Keppel, and in many other public exhibitions of skill. Mr.W has left a numerous family.[30]

Gabriel Wirgman (Gabriel II)

Mark:not identified

and

George Wirgman (George II)

Mark: not identified

In his will[31] Gabriel instructed that his eldest son Gabriel II should be his successor in the business in partnership with his brother George, who had been baptised at St Giles 17 July 1775[32] and was, therefore, still a minor. By 1793 the Wirgmans appear only at no11 and they left Denmark Street entirely in 1798 when they moved to Castle Street, Holborn where the Post Office Guide of 1800 recorded them as Gabriel & George Wirgman, jewellers.[33] In 1804 they went their separate ways, Gabriel moving to larger premises at 31 Castle Street and George to 8 Northumberland Street, Strand,[34] where Holden's Guide of 1808 lists them as working-jeweller & goldsmith and jeweller & goldworker respectively.

Their younger brothers, Charles and James, baptised St Pancras 1776 and 1780,[35] became merchants in Baltimore.[36]

32. Another parish not on the IGI, registers still at church, which also record a daughter Julia baptised 25 October 1778.

33. Rateable value £28. Poor rates as note 34 below.

34. Poor rates, St Giles-in-the-Fields (including St George's Bloomsbury) Holborn Library, and St Martin-in-the-Fields, Spur Alley Ward, WAC. Rateable values £40 and £32 respectively.

35. IGI, other siblings baptised here were Henry 1781(probably did not survive), Fanny 1784 and Sophia 1786.

36. The Maryland Historical Society has preserved their accounts and correspondence between the five brothers for those who might like to pursue this story MS 920 information kindly supplied by Peter Cameron. A.T.Wirgman, (as note 1),says Charles and James went to America, but these records say Charles and Peter. As there is no record of a Peter born to Gabriel , it must be assumed that the Baltimore Peter is the London-born James.

Acknowledgments

I am particularly grateful to the following, in strict alphabetical order, for their unfailingly patient, generous and learned help throughout the progress of this research:- David Beasley, Peter Cameron, Julia Clarke, Richard Edgcumbe, Charles Truman and Hilary Young; and I should also like to emphasise my thanks to all the individuals and institutions (and their staffs) acknowledged in the footnotes. Finally I must record my gratitude to Vanessa Brett for the maps and family trees and for her endless patience and countless helpful suggestions for improvements.

Abbreviations

BEWR	Bank of England Will Registers, Society of Genealogists.
BOLMLA	Bishop of London Marriage Licence Allegations, Guildhall Library.
CLRO	Corporation of London Record Office
Edgcumbe	Richard Edgcumbe, *The Art of the Goldchaser*, Oxford 2000.
FOMLA	[London] Faculty Office Marriage Licence Allegations, see VGMLA.
Grimwade	Arthur Grimwade, *London Goldsmiths 1697–1837*, 3rd edn, London 1990.
HSQS	Huguenot Society Quarto Series.
IGI	International Genealogical Index, on microfiche at Guildhall Library, Society of Genealogists and Westminster Archive Centre, also accessible on www.familysearch.com.
IIRA	Index of Inland Revenue Apprenticeship records 1710–74, Society of Genealogists, also on microfiche at Guildhall Library.
LMA	London Metropolitan Archive.
PRO	Public Record Office, Kew.
PROB	Prerogative Court of Canterbury Wills & Administrations, Family Record Centre
PHS	Proceedings of the Huguenot Society.
Snowman	Kenneth Snowman, *18th Century Gold Boxes of Europe*,2nd rev edn, Woodbridge 1990.
Truman 1991	Charles Truman,*TheGilbert Collection of Gold Boxes*, Los Angeles 1991.
Truman 1999	Charles Truman, *The Gilbert Collection of Gold Boxes*, vol II, London 1999.
VGMLA	Vicar General Marriage Licence Allegations, (Lambeth Palace Library, also Society of Genealogists on microfilm, with indices 1700–1800 on English Origins website, as are Faculty Office Allegations.)
WAC	Westminster Archive Centre.

Scottish goldsmiths' apprenticeships

HENRY STEUART FOTHRINGHAM

The Apprentice Registers (also sometimes unofficially called the General Register of Apprentices) record the monies received for registration of indentures by the Commissioners of Stamp Duties under the Act 8 Anne cap 5 of 1711 and subsequent statutes. The volumes became the property of the Inland Revenue when that department was established, and they are the first items deposited in the Public Records Office by that body, under the designation PRO:IR1. In addition to the sums received, the registers record the names and trades of the masters and the towns where they worked (in the case of London the addresses are given), the names of the apprentices and the date of the indentures. Until about 1752 the names, and sometimes the professions, of the apprentices' fathers are also usually given, but after that year such information is seldom included. In general, details tend to get sketchier as time goes by, suggesting a slight waning of enthusiasm on the part of the different transcribers. The first forty volumes refer wholly to apprenticeships registered with masters working in London, entered daily between October 1711 and September 1808. The present writer has not trolled through them for any apprentices who may have subsequently worked in Scotland. The 'Country Registers' begin with volume 41, covering everywhere outside London, including Scotland. They comprise entries, made in London, of indentures on which duties had been paid to district collectors and which were afterwards sent in batches to London by the collectors to be stamped. The last Scottish goldsmith's apprentice appearing in the registers is Matthew Metcalf in 1784 (vol 64), though entries for other professions, such as watchmaker, gunsmith, cabinetmaker, etc., continued until 1803 (vol 71).

The order in the register is approximately chronological, entered in batches as the indentures were lodged with the commissioners. It will be seen that some registrations are slightly out of sequence with the actual date of the indentures, presumably due to the delay between the collector receiving the payment and his sending it on to the commissioners. In the following tabulation the Edinburgh goldsmiths are given first, in the order in which they occur in the original, and then those outwith Edinburgh are likewise listed under the respective towns in which they were apprenticed.

This valuable source gives details of one hundred-and-thirty Scottish goldsmith apprenticeships, of which eighty-five are with Edinburgh masters and forty-five with masters in other burghs. Some are apparently not recorded elsewhere and some entries give additional information not found in other sources where the same apprenticeship is differently registered. In almost all cases, the actual date of the indentures is stated, something which is often omitted from the trade and burgh records in favour of the date of registration, which may be anything up to several years afterwards. There are a few anomalous dates which do not seem altogether to tally with information recorded elsewhere, but the variations are relatively insignificant.

The English idea of how to spell some Scots names and other words is sometimes rather curious. Such aberrations have been left as they stand, a note suggesting the intention if it is not immediately obvious. It must be borne in mind that the Register is a copy of a copy, written by a Londoner unfamiliar with Scoticisms, who did not know any of the protagonists; there was therefore plenty of room for error to creep into the result.