

# SILVER STUDIES

*The Journal of  
The Silver Society*

NUMBER 23

2008







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Our contributors

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Any opinions stated in this journal are those of the individual author. Every effort is made to maintain the highest standards but the Silver Society does not guarantee the complete accuracy of opinions or stated facts published here.



## From the editor

From small beginnings do great things grow. I hope that the extracts from the early records of the Society (on p7) will be of interest to readers. The Society began as a small group of collectors who met to chat about silver. It is easy to dismiss those pioneers as a 'dining club', as some did at the time, but there is no reason why the acquisition of knowledge cannot be fun – both serious and light-hearted in approach and relevant to occasion. Fifty years after its formation, the members of the Society are a very different mix from its original members. It is a more open and international forum, and the Society is now the foremost group in the world devoted to silver and gold. Its membership and journal subscribers comprise independent scholars, museum curators, private collectors, silversmiths, auctioneers, dealers and libraries. In other words, the Society has earned its spurs and become part of the mainstream of the decorative arts world.

There is, of course, still so much that we want to achieve and it is frustrating, at times, to be limited by the restraints of manpower and money. We would like to do more to increase awareness of our subject, the beauty of the material, and the place of silver in social and political history. Curators and librarians, usually under huge financial pressures, often understandably succumb to fashion – and so silver can be downgraded as they prioritise on acquisitions and journal subscriptions. Private collectors and auction houses, too, fall victim to the concept that silver is problematic, unfashionable and irrelevant. The Society's members know better, of course; we are the enlightened few. The committee is especially keen to increase the number of subscribers to *Silver Studies* and get it into college and museum libraries. Students, the future curators and collectors, must be encouraged to research silver and private individuals encouraged to think of silver, if they wish to buy contemporary art. The collecting of older silver must be encouraged, for the sheer beauty of much of it and for what we can learn through it of history and our forebears, and because auctioneers and dealers contribute so much to the public face of silver – we need them to stay in business.

And so, as we begin on the next half century in good heart, the Society's committee is asking itself and its members: what now? Where do we go from here? What, bearing in mind our charitable status and our constitution, should be our priorities and goals? How can we achieve them? Your views on all these questions are welcomed.

All this takes time and effort. Like me, my brother (writing on p12) is closely involved with what might be termed a small, special interest, society and a recent headline in their newsletter caught my eye: 'Urgent – help needed – is it your turn to volunteer?' and there followed the all too familiar plea for more assistance from members. 'We have reached a critical situation where we are relying on too small a group to run the Society ...'. Anyone who has ever had anything to do with running a small society, must empathise with this. One person who volunteered to help me was Michael Sherratt, who died earlier this year. He wrote to me out of the blue in 2003 when, for two years, we had been trying to adapt the layout of the Journal in response to complaints of eyestrain from readers, and to cater for the increase in the number of articles being contributed; I was also trying to keep up with new technology within our limited budget. As a recently retired printer and publisher Michael could see that I was struggling and volunteered to help with advice and to proof read. To say that I have been grateful for the many hours he spent working on the Journal, and on the telephone to me, would be a huge understatement. He put me in touch with people who could help us and was always available to discuss small problems. In addition to the annual Journal he cheerfully, and voluntarily, took on the additional task of the three special issues we produced between 2004 and 2006. The improvements to the Journal over the past few years, on which some of you have so kindly commented, are very largely due to Michael's self-imposed commitment. His death is a great loss to the Society.

Vanessa Brett

### In this journal

**Dates** are written in the following styles:

Calendar year pre 1752

1 January – 24 March

1563/4

Assay year (before 1975)

1563/64

More than one calendar year

1563–67

**Weights** are in grams and troy ounces unless otherwise stated. There are 20 pennyweights (dwt) to the troy ounce (oz). 1 troy oz = 31.103g; 100g = 3.2 troy oz (approx)

### Monetary values

referred to in this journal usually refer to the time before the United Kingdom converted to decimal currency on 15 February 1971; we give below pound Sterling values:

£1 (pound) = 20

shillings (s); 1 shilling = 12 pennies (d)

1 guinea = £1 1s

One third of a pound = 6s 8d; two thirds = 13s 4d.

Unless stated otherwise, all items illustrated are silver.

2008 bullion prices:

Sterling silver

May: £7.07 per oz

September: £5.86

22 carat gold

January: £364.78 per oz

September: £384.18



## *The stake project*



Some time ago, Rod Kelly approached the Society with an idea to support young silversmiths and help them acquire tools. He asked if the Silver Society would fund the cost of making patterns of stakes, which are needed to start in business but are hard to come by. Simon Davidson took up the idea and after an interval, during which we made initial enquiries about cost, I presented the plan to the Society's committee, as an excellent way to commemorate the Society's 50th anniversary. Bryan Savage, a silversmith and member of the Society, was very supportive of the idea.

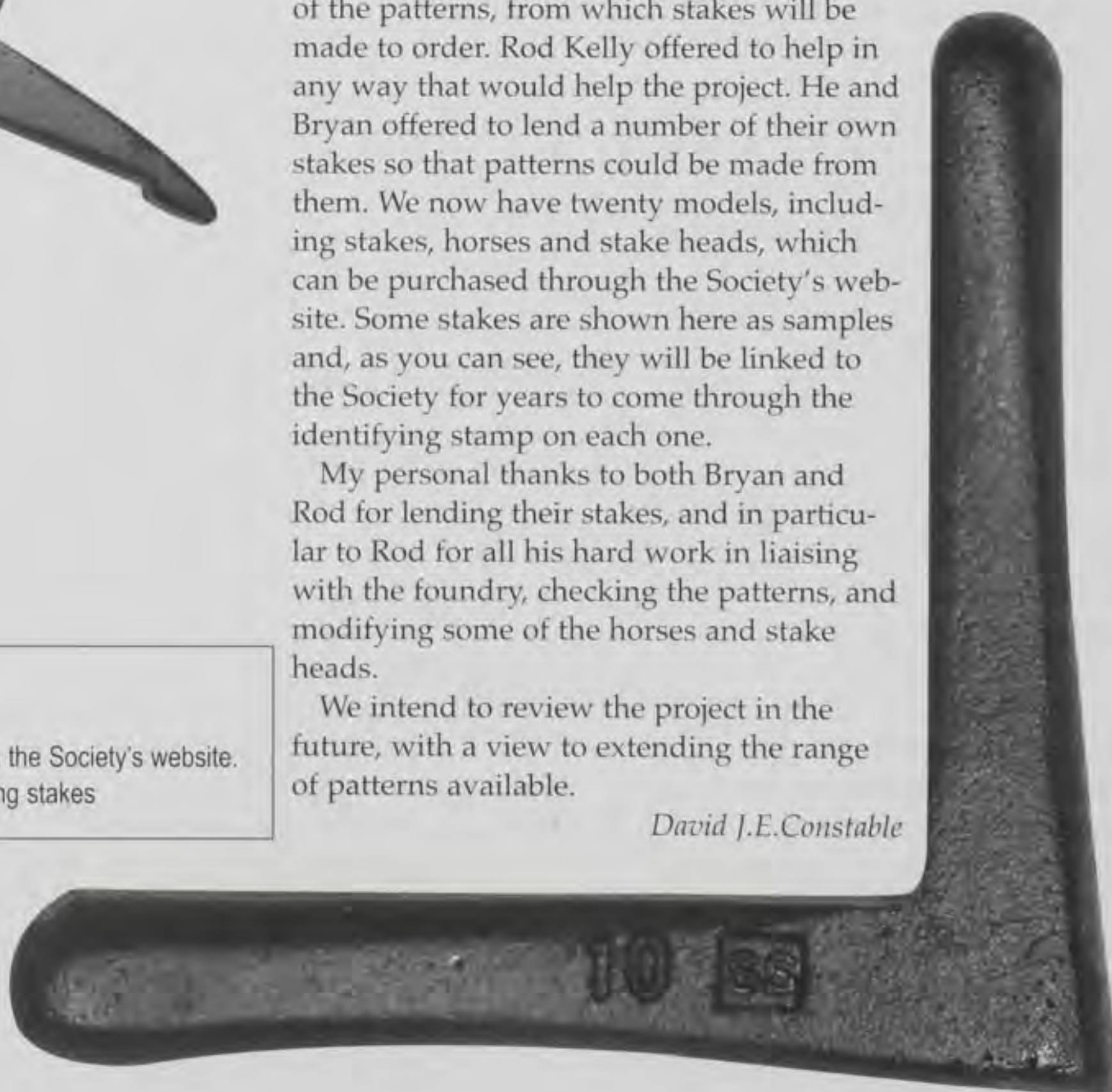
The committee agreed to fund the making of the patterns, from which stakes will be made to order. Rod Kelly offered to help in any way that would help the project. He and Bryan offered to lend a number of their own stakes so that patterns could be made from them. We now have twenty models, including stakes, horses and stake heads, which can be purchased through the Society's website. Some stakes are shown here as samples and, as you can see, they will be linked to the Society for years to come through the identifying stamp on each one.

My personal thanks to both Bryan and Rod for lending their stakes, and in particular to Rod for all his hard work in liaising with the foundry, checking the patterns, and modifying some of the horses and stake heads.

We intend to review the project in the future, with a view to extending the range of patterns available.

*David J.E. Constable*

The stakes are made of cast steel.  
Prices range between £55 and £150.  
They can be purchased ONLY through the Society's website.  
[www.thesilversociety.org](http://www.thesilversociety.org) ► silversmithing stakes





## *The commissioning of cups*

The Committee was keen to commemorate the 50th anniversary of the Society by commissioning a piece of silver. Gareth Harris is a former chairman of the Society and his firm, Smith & Harris, were asked to come up with a design.

The Silver Society was started in 1958 (as the Society of Silver Collectors) as a convivial group dedicated to furthering their knowledge of silver. After each meeting members had a good dinner, at which they drank from their own cups. For the 50th anniversary, an idea soon formed to create a tumbler cup bearing the legend 'The Silver Society' in punches resembling hallmarks. There would be an alternative version with a foot created by computer-aided design.

A lot has changed in the last 50 years, and a good deal of that has been due to computers. Much of what we use today, from cars to mobile phones, is designed with the aid of computers, and what have previously been prohibitively expensive programs are now within the reach of craftspeople. The process of designing the foot started with an anti design stance. String theory and chaos theory are at the frontiers of scientific thought. Computers are now able to render visual images of chaos (which look like a Romanesco-Veronica cauliflower). The original idea for the foot was to let the program loose on a single string-like wire bouncing off the parameters of a foot. Not surprisingly the result looked like a very untidy ball of string, and was given up. The next idea turned out to be a winner. A tumbler cup was placed on a touch sensitive pad linked to a computer; by rocking the cup, a series of differing arcs were scribed. The cup had designed its own foot.

To bring the idea to reality, Smith & Harris employed the services of Patrick Sieroslawski, a student at the Royal College of Art, who was able to include it as part of his course work. While the jewellery industry has taken up rapid prototyping of computer aided designs, the RCA is one of the few places in the country with the facilities to work to the scale required for the footed cup, and subsequently the Chairman's Cup. To create the foot a resin is 'grown' by 3-D stereo lithography using ultraviolet lasers. Essentially lasers 'fire' in the round into a vat of liquid



*Cup and cover, Dennis Smith & Gareth Harris, London 2008. The Chairman's Cup. (photo: Oliver Futter)*

resin. Wherever they meet the resin becomes solid and after many hours a 3-D rendering of the design is achieved; this can then be lost wax cast in silver.

The design of the cup reflects the changes in silversmithing that have taken place since 1958. The bowl of the cup is made as it would have been in 1958, or indeed in the seventeenth century, when this design was first produced. The foot, impossible to make by hand, could only have been made in 2008.

In addition to commissioning the cups that members could buy, this year's Chairman, Nicholas Shaw, suggested to David Constable (also on the committee) that the Society should have a loving cup. Not only should the cup be used at the Society's annual dinner, but it could be used

to promote the Society at exhibitions. The Chairman's Cup celebrates the first 50 years of the society. Its bowl is divided into 50 spaces engraved with the names of the first 50 chairmen. It has been given on the understanding that no further names will be engraved on it, but it is hoped that future chairmen will commission another cup at some time.

Given its size (30.5cm (12in) high), the design of the Chairman's Cup pushed available technology to its limits. As excitement grew about the design, it became increasingly difficult to find technicians willing to risk a considerable amount of time on growing the required resins. On a particular day Smith & Harris had a call from Nicholas Shaw asking 'well: can you make it?' and another from a technician saying 'if you think I am putting that in my tank for four days without any guarantee of success, you can think again'. The foot and finial follow the same pattern as the footed tumbler cups – chaos becomes symmetry as the foot meets the table, in honour of the many meetings called to order by the venerable names engraved above.

The Chairman's Cup was presented to the Society by Nicholas Shaw at the Society's 50th anniversary dinner, held at St Bartholomew's Hospital on 19 May 2008. The donors of the cup are all past chairmen: Peter Bentley, David Constable, Simon Davidson, Gerald Davies, Christopher Hartop and Nicholas Shaw.



*50th anniversary cup, Dennis Smith & Gareth Harris, London 2008. (photo: Stephanie Cripps)*



# The first fifty chairmen

## The Society of Silver Collectors

1958-59	Dr H.P. Hutchinson
1959-60	Dr E.O. Halliwell
1960-61	Mr G.S. Sanders
1961-62	Dr V.C. Medvei
1962-63	Mr N.C. Hurst
1963-64	Miss Jean Mitchell
1964-65	Mr Kurt Ticher
1965-66	Mr H.W. May
1966-67	Mr P.C. Gray
1967-68	Mr Derek Wilmot
1968-69	Mr Arthur Grimwade
1969-70	Mr Charles Oman
1970-71	Mrs Jocelyn Kellett
1971-72	Mr John Hayward
1972-73	Mr Geoffrey Barrett
1973-74	Miss Judith Banister
1974-75	Mr Richard Vander
1975-76	Canon Peter Hawker
1976-77	Lt Cdr P.P.R. Dane
1977-78	Mr Timothy Kent
1978-79	Mr Brand Inglis

## The Silver Society

1979-80	Miss Susan Hare
1980-81	Capt Sir Thomas Barlow Bt
1981-82	Sir Hugo Huntington-Whiteley Bt
1982-83	Mrs Ida Delamer
1983-84	Mr David Paterson
1984-85	Mr Keith Grant-Peterkin
1985-86	Mr Jap vaan den Bergh
1986-87	Mr John Salter
1987-88	Mr Roy Tiley
1988-89	Mrs Philippa Glanville
1989-90	Dr Gerald Davies
1990-91	Mrs Gale Glynn
1991-92	Miss Vanessa Brett
1992-93	Mr Timothy Schroder
1993-94	Mr Henry Steuart Fotheringham
1994-95	Mr Charles Truman
1995-96	Mr Peter Bentley
1996-97	Mr David Beasley
1997-98	Mr Brian Beet
1998-99	Mr James Lomax
1999-2000	Dr David Needham
2000-01	Mr John Culme
2001-02	Mr Simon Davidson
2002-03	Mr Christopher Hartop
2003-04	Dr Helen Clifford
[previously October-October; henceforth January-December]	
2005	Mr Ian Miller
2006	Mr Gareth Harris
2007	Mr David Constable
2008	Mr Nicholas Shaw

## Running the Society

The Society could not operate without those who have been willing to take on the work of day to day administration. Over the last fifteen years, during which the Society has greatly expanded its membership and broadened its interests, these are the people to whom we owe thanks:

<i>Secretary</i>	<i>Treasurer</i>	<i>and</i>
Richard Vander, with Susan Taylor (and previously Lorna Rossi)	Paul Rooney	Emma Woods
Keith Grant Peterkin	Beverly Cannon	Jane Ewart
Eileen Goodway	Miles Roberts	
Jonathan Gray		



## The early years

*The first Minute Book of the Society, kept by Dr Cornelius Medvei and covering the years 1958–64, has kindly been lent to us by his eponymous son. The records are hand written, with occasional sketches of objects that had been brought to meetings. The book opens with Dr Medvei's letter of invitation to the foundation meeting on 27 October 1958 – which we reproduced in Journal 10 (1998) on the Society's 40th anniversary, when we also included photographs of surviving founder members; it then goes on to record both meetings of members and minutes of Council [committee] meetings.*

Reading the notes fifty years on, and with the benefit of hindsight, it seems as though the Society got off to perhaps an over-confident and slightly rocky start. Mistakes were narrowly avoided (such as a proposal to call the group 'The Society of Collectors of English Silver') but other decisions caused problems from the outset. The fledgling Society seems to have had difficulty in finding its level, aiming high by expecting professional support, but then apparently shooting itself in the foot in its desire to be a small group comprising mainly amateur collectors. It has to be said that it took time to overcome what might now be thought of as a lack of foresight: some of these early decisions endangered the Society's reputation in some circles for many years, but are now, thankfully, in the past. The Society flourishes; on which I have written more on p3.

'The Council shall decide if necessary whether a member is a professional or an amateur member', professionals being 'those who make their living by trading in silver'; the ratio of amateur to professional was set at two-thirds and one-third. What a lost opportunity this was. In November 1959, for example: 'The case of Mr X was considered, but at present postponed, because of his youth [I calculate he was then thirty-one] and the fact that the number of professional members was already high.' It was bad timing, not age, that really foiled this leading member of the trade; a couple of others had got in just before him and the bar was not raised from fifty to eighty members until January 1961. What the Council failed to realise is that he would not apply again for another forty-five years – and the Society was the loser; although we do now rejoice in his company. When, in July 1962, Dr Medvei was finding the job of Secretary a bit onerous, he was asked to 'explore the field' and unsurprisingly failed in his search for 'the nomination of a vigorous younger, private member for the Secretary's office'. It would have smacked of desperation, though, if he had set his sights on young Christopher Batchelor, who was brought along to a meeting in January 1963 'aged 13 and already a collector of firearms and swords' – although to be fair, both John Hayward and Claude Blair were talking that night on his favoured subject!

Although the number of professionals in the Society was strictly controlled, it was nonetheless acknowledged that they were crucial to the Society. A request that 'the Wardens and Court of the [Goldsmiths'] Company will take an interest in the Society perhaps to the extent of lending it their patronage and support' was rebuffed in a letter from the then Clerk, Walter Prideaux, in April 1959 – clearly he had taken soundings about this new group and did not want to commit the Company. Nonetheless, there were successes: Charles Oman was made the first Honorary Fellow (rather than Honorary Member, as happens today) and reciprocal arrangements with the Amsterdam silver collectors (*Stichting Elias Voet*) were established. An achievement which today would surely be impossible was the publication of a two-column article in the *Manchester Guardian* (17 March 1959) highlighting the newly formed Society 'By our own Reporter'. In the light of Richard Vander's comments (see p17 of this Journal) it is worth quoting its opening paragraphs:

### COLLECTING SILVER AS THE LITTLE MAN'S HOBBY EVEN AT 2GN A SPOON

Buy a silver salver or a silver ashtray and it carries a 30 per cent purchase tax. Call the ashtray a pintray, or hollow it out, flute its edges and call it a bon-bon dish, and the purchase tax is only 15 percent. Such apparently wayward distinctions between utility and luxury articles are among the difficulties which the British silver industry has to face today.

Another is a scarcity of craft apprentices and the accompanying difficulty, reported by some jewellers and silver-smiths, in finding men to carry out jobbing and general repairs. Linked to the absence of servants to clean household silver, they might have been expected to spell the end of a tradition of craftsmanship which has been one of our national glories.

Instead there have recently been signs of a modest revival. Illogical as the present tax regulations may seem, the distinction between luxury and utility silver articles is at least an improvement on the period when all silver carried a 30 per cent tax. Prices are still formidable, but, with silver spoons and forks costing from two guineas or so upwards apiece, against the 17s odd of pre-war days, they find buyers, though they may no longer think in dozens, but build up their sets of table silver one piece at a time.





Members on an outing to Burghley House on 6 October 1962. Left to right: Jocelyn Kellett, John Hayward, Kenneth Blakemore, [?] [?], Jean Mitchell, Sheila Medvei, [?], Mrs Oliver, Tom Oliver, Margaret Grimshaw.

#### *The amateur approach*

At least they may take consolation from the fact that modern English silver is lower in price than the Danish equivalent, for which one may pay three or four guineas for a single piece and £800 or so for a complete set of table silver. Figures like these make modern silver a commodity strictly for the plutocracy. What gives hope for the future of the craft is the growing interest in antique silver and, in particular, the enthusiasm of the small collector, who must make up in taste and knowledge for what he lacks in means.

Such men and women are the back-bone of the newly formed Society of Silver Collectors ... For the present membership is limited to 50 – though there have been many more applications – but it is hoped that eventually branches in different parts of the country will spring from the parent society in London. One of the advantages enjoyed by members of the latter is to have expert knowledge on tap from the society's two honorary advisers, both members of celebrated firms of dealers, ...

The two honorary advisers were Mrs G.E.P. How (who resigned that role in October 1960, when Charles Oman took over) and Arthur Grimwade (of Christie's – an auctioneer, not a dealer – who maintained his interest until his death). The declared aim of provincial groups has not yet been achieved (although frequently considered), but in the early days, when the Society was small, at the suggestion of Jocelyn Kellett at least one meeting outside London was arranged. It took place in Leeds in May 1962 and Robert Rowe was the speaker; members were advised that 'The fastest train is the *Queen of Scots* leaving Kings Cross at 11.50am arriving 3.17pm'.

Some of the early talks were remarkably challenging. Mrs How spoke on 'Unmarked silver' in May 1959, when Dr Halliwell asked 'Was the habit of punching the maker's mark three times in reference to the Trinity?' Now who, today, would think to put it like that? At the same meeting Mr Cardew Wood 'suggested a discussion on hinges' – something we are still waiting for fifty years on.

The subject of unmarked silver cropped up again in April 1960 in questions following a talk by John Forbes. John Hayward asked 'What is the Hall's attitude to

unmarked silver?' Ans: 'Difficult to answer; prior to 1697 unmarked ware (and maker's mark only) is not an offence. But the sale of an unmarked piece is regarded as an offence.' Because of such strictures, a nervousness about some members is apparent. Mr A.H. Westwood, Master of Wrought Work, Birmingham (holding the office of Assay Master) was admitted, but Gerald Sanders was asked 'to intimate to him, that he should not use any knowledge or information acquired as a member of the Society for official purposes, eg prosecution under the Hallmarking Laws'.

7 July 1959. 'The establishment of a photographic library with brief descriptions and a cross index was accepted after some discussion. Its location and whether duplicates (for a 'lending library') should be made was left open for a later decision. Every member should be asked to give suitable photographs with brief descriptions whenever possible.' How wonderful it would have been if that initiative had been maintained. It does seem to have been begun: in May 1962 John Hayward reported that 'he had 200 photographs given to him' which were available to members at the Victoria and Albert Museum by arrangement. Whether he collected more is perhaps noted in later minutes – but the photographs are presumably buried somewhere in the Metalwork Department of the V&A, the reason for them being there probably long forgotten.

By the AGM on 19 October 1959 the Society had 38 full members and 10 overseas corresponding. The accounts (to 31 March 1959) reveal a balance of £42 with £7 17s 6d of subscriptions owing. Expenses had amounted to £13 5s 9d of which 10s was for a chequebook. The accounts for the year ended 31 March 1961 show that income from subscriptions had risen to £85 16s 2d and the Society's account showed a healthy balance of £124 6s 2d. In January 1961 family membership was introduced (at one guinea extra) and by the end of that year it was suggested 'that the early custom of wearing labels at meetings should be revived'. Clearly the increase in membership numbers was taking its toll on people's memory for names. In February 1962 the cost of suppers



at meetings was increased from 12s 6d to 17s 6d. These suppers were usually taken in the middle of a meeting, for the night was long, often lasting from 6.30pm until 10pm, usually with two talks before the break and handling and discussion of objects brought by members, afterwards.

It was not until November 1959 that the printing of talks was discussed. Arthur Grimwade edited the first issue, of which 50 copies were 'photostatically duplicated' at a cost of two guineas; members were charged 1s 3d per copy. Things began to change in May 1961 when Judith Banister became a member and agreed to be editor, being paid an honorarium which Mr Sanders offered to underwrite, and she was asked to produce the next (ie the second) issue as a trial. There were numerous discussions about what method of printing to use. By January 1962 it was agreed to print 250 copies (by then the membership was 51 plus 13 overseas) – resulting in a cumulative storage problem that persists to this day. The design of the cover, suggested by John Hayward [see p16], was accepted the following month 'with acclaim' and there was discussion as to whether 'the name Transactions should be continued or the word "Proceedings" should be adopted instead, or a heading should be dropped altogether'. They went with Proceedings.

The proposed publication of talks led the Treasurer, Derek Wilmot (who incidentally lived in a house called 'Pennyweights'), to review the Society's standing, and in January 1962 he proposed that the Society 'should become a limited company and then apply for permission to drop the word limited and become a society for the furtherance of the arts. This would enable the Society to remain exempt from taxation and also sell scholarly publications without difficulty'. After taking legal advice they decided against the idea, having been told that the only advantage would be in case a person sued the Society for libel 'but with reasonable care such an occurrence would be unlikely'. As your present Editor I have to admit that the possibility of a libel case has never before crossed my mind!

Inevitably the cost of publishing led to a review of finances. Initially, members paid extra for the Proceedings: no1 @ 3s 6d, no2 @ 7s 6d, with 'outsiders' being charged 10s 6d. From April 1963 membership fees were increased to three guineas for ordinary membership, family and corresponding members still paid one guinea, but in return a copy of the Proceedings was distributed free to members. This had been agreed at the previous AGM, when Derek Wilmot was already talking of the 'heavy burden' of being both Treasurer and Membership Secretary. He probably had a point, as it had been a busy year, with the already-mentioned trip to Leeds, and a visit to Burghley House in October 1962 that was attended by 52 members. One member asked at the AGM that payment of fees by banker's order be con-

sidered (which started in March 1964), and already some members were causing problems by not paying for visits or failing to turn up when they had booked a place. The end of 1962 also saw final agreement on the rules of the Society, which were duly printed.

Another cost was that of a stenographer. The tape recording of discussions had been thought of, but instead it was decided that 'Miss Banister should bring her secretary to take verbatim notes'. But Miss Hooker only lasted three meetings, perhaps wisely moving away from both her name and the Society by getting married. A replacement was soon found, but Dr Medvei continued his hand-written record, though the 'modern plated French hambone holder' that Judith Banister bravely brought to a meeting unsurprisingly did not merit one of his sketches.

On 19 December 1962 the chairman, Norman Hurst, wrote to Dr Medvei that he had 'received rather an unusual letter from Mrs How'. What she had written a week earlier was this:

The other evening the Silver Collectors had the privilege of receiving a very important Paper from Dr Strong and I cannot deplore too strongly the circumstances in which he was expected to deliver it. If we had to suffer quite such a tedious recital about the Portsmouth Chalice [by Cdr Dane] why did it not come after Dr Strong rather than before? As it was time ran out and one did not like to ask the many questions arising from Dr Strong's Paper when Members were quite obviously becoming hungry.

The Society should by now have been going long enough to have matured a little, if it is ever going so to do, and the Members should realise that if they are lucky enough to have someone such as Dr Strong to speak then it must be done properly with slides; it is not possible to listen to a Paper whilst photographs are being handed round and it is an insult to the speaker to expect his audience to do this thing. I cannot help feeling that the Society has rather drifted away from its original concept and that on the whole the Members' concentration is more taken up by their stomachs than their intellects.

Mrs How's frustration is understandable and goes to the heart of all societies such as ours: how best to appeal to a broad church. No slouch herself when it came to church plate and spoons, she recognised that on this particular evening they had a rare opportunity in what was minuted as an 'outstanding' talk on Roman silver by a British Museum scholar (Donald Strong). She thought it should have been foreseen that his talk merited more time and also a fuller discussion – it was on a subject few of them probably knew much about. The formula of two talks and a chat about members' pieces (mainly tablespoons) was however adhered to. The response to Mrs How's letter was predictable. The minutes of a meeting on 19 February 1963 record that 'Many members would welcome a friendly "Family meeting" once or twice a year, at a private room of a public house, without guests, an informal meeting which other clubs have under the heading of "Noggin and Matter". The



idea was accepted, especially as it falls in with Mrs How's letter.' They agreed to make an epidiascope available for lecturers and to have only one talk, not two, per meeting, although this does not seem to have been implemented by the end of this first volume of Minutes. Mrs How's enthusiasm for the Society waned. Differing opinions within the Society on what its aims should be still challenge us today.

Despite this setback, the quality of speakers was maintained and there is no disguising the fact that Arthur Grimwade's input was huge: he was researching and publishing the Althorp silver at this time (1963). Dr Penzer's list of steeple cups was published, Judith Banister was researching the basketmakers G.W.Scott, and they were negotiating with Eric Clements and Gerald Benney to give talks. Sidney Jeavons offered to talk on Midland church plate and Charles Oman spoke on silver collecting in England in the seventeenth and eighteenth centuries. Visits to Wentworth-Woodhouse (Earl Fitzwilliam) and Althorp (Earl Spencer) were planned; 28 members joined the former trip. The idea of a 'Commander How prize' for the best paper of the year read by an amateur collector, was discussed. Judith Banister requested in May 1963 to have two new issues of the *Proceedings* duplicated at a bureau, as 'Mr Saunder's staff justifiably revolted'. By now they had clearly seen the light over the age issue as 'Dr Halliwell warned the Council again not to put up the subscription too high, otherwise younger people will not be able to afford it, to become and remain members' – an argument that still concerns your committee, forty-five years on!

The reports of the post-supper discussions continued to produce some gems, for example it was asked (27 January 1964): 'What the life of a punch is, because so many silversmiths seem to have changed their marks?' To which Henry Vander replied 'that a punch lasts the

lifetime of any working silversmith; in fact, Goldsmiths' Hall used one of the original Britannia punches until very recently'. The reporting of discussions of objects handled at meetings began to cause concern. Mrs How made a written complaint that the *Proceedings* contained a report on a candelabrum brought to a meeting by John Hayward that she and others 'very strongly questioned'; and Mr Grimwade complained that an opinion he gave on a communion cup and cover was 'quoted and used a few days later outside the Society for business purposes'. It was rightly agreed that such occurrences were undesirable and 'must be avoided in the future if the Society's reputation is to be maintained ... a statement to that effect [would be made] at the next meeting'.

The number of members rose steadily; in October 1962 there were 58 members, 16 overseas corresponding members and 4 family members. Seventy members and guests visited Gerald Sanders' collection at James Walker Ltd in March 1964 – many more than concerns about safety of objects would allow us to consider today. Institutional membership was first discussed in May 1964, taking the status of corresponding members but with occasional attendance at meetings permitted. At the same time, corresponding membership was raised to £2 or \$6. That same month, printing costs for 250 copies of the *Proceedings* were £34. The formal accounts for March 1963 show income from subscription and entrance fees was £117 14s 5d and there was £128 11s 4d in the bank.

This first Minute Book finishes with the report of a Council meeting on 19 May 1964, ending the volume exactly to space available, signed 'V.C. Medvei 7 June 1964' at the very edge of the bottom right-hand corner on the last page.

Vanessa Brett



Members on an outing to Althorp on 19 June 1961.  
Left to right (not all have been identified):  
Helen Grimwade, Karel Citroen, Keturah Hain, Tom Wilmot (behind KH), Margaret Smith, Gerald Sanders, Arthur Grimwade (with pipe), Derek Wilmot (in front), Tom Oliver (half hidden), Mrs Oliver.







## St Dunstan's Day dinner

The Society's celebratory dinner was held in the Great Hall of St Bartholomew's Hospital, chosen because the Society's founder, Dr Cornelius Medvei, practised there. The hospital was founded in 1123, before the Goldsmiths' Company, and is a short distance from Goldsmiths' Hall and Cheapside, so many silversmiths must have been treated there. The walls of the Great Hall are filled with the names of donors, and it was appropriate that the name of Philip Rundell was immediately behind the Chairman's table at the dinner. The painter William Hogarth who was apprenticed to Ellis Gamble, an engraver of silver, was closely associated with the hospital and the first of the evening's speeches was by the wood engraver, Simon Brett. Here is his text.

Not many of you looked at the paintings on the staircase as you were coming in. I've been asked to talk to you about them and about William Hogarth (1697–1784) who painted them. Maybe I can persuade you to look more thoughtfully on the way out!

If you came here from St Paul's Underground station – St Paul's Cathedral, finished when Hogarth was twelve – you may have walked down Little Britain, where his sisters had their milliners shop, past Bartholomew Close where he was born and the church of Saint Bartholomew the Great where he was christened. If you came from Barbican, you came down Long Lane where he had his first shop, engraving trade cards and silver. If you came from Farringdon, you passed near St John's Gate where, when he was six, his schoolmaster father opened a Latin-speaking coffee house; it failed, predictably enough. And if you came from Blackfriars, you will have passed through the area occupied by the Fleet Prison, where Richard Hogarth was held for debt with his family; so that between the ages of ten and fifteen, Hogarth lived in prison. You will all have come into Smithfield Square, where the annual Bartholomew Fair was held, and through the Hospital's Henry VIII gateway, built with stone left over from the building of St Paul's. Cathedral, fair and prison are conventionally the parameters of Hogarth's youth.

By the time he came to paint these pictures, when he was thirty-four, Hogarth was living in fashionable Covent Garden. He offered to paint them for nothing, partly because this was indeed his parish but largely to stop a foreigner getting the job – one of the itinerant Italians who hoovered up most of the decorative painting commissions of the time.

The paintings are not necessarily better than an Italian would have done, but a lot more interesting. Hogarth's marriage of rococo rhetoric with his own plain observation does not always work. His sense of the ground is uncertain, his Christ is weak, his splicing of realistic heads onto art-school bodies unconvincing. But if you begin to view the pictures from where they were

designed to be seen first, from the bottom of the stairs, you are confronted, first, by *The Pool of Bethesda* and the tower of the sick and the maimed, painted with stunning and diagnosable realism, directly ahead of you; linked by the dog which peers down into the space of the staircase, to the story of Rahere, the hospital's founder, told in monochrome below; and then by Christ's gesture, which arrows down from the top corner of the room opening a great compositional V. In the centre of this V is the spark of indignation which always gets Hogarth alight: the poor woman being prevented from bringing her baby to the pool by the thug employed by the rich courtesan, on the right. She, in turn, leads the eye back down to the crippled man at the centre who has never been able to get to the Pool of Bethesda to be cured because there is no one to help him into the water.

By this time you have turned the corner of the staircase, with your back to the main painting, and have seen the second picture, *The Good Samaritan*. The chandelier which hangs in the centre was given by John Freke, former sergeant-surgeon to Queen Anne, superintendant of the hospital's anatomy museum and the man who appears as the presiding anatomist in Hogarth's *Stages of Cruelty*. Post-mortem dissections were not allowed till 1750 (the date of those prints) bang up-to-date as they were. From the top landing you see the curative meaning of both pictures and take in Christ's full gesture: 'Take up your bed', he says, 'and walk'.

And that is what Hogarth said to British art. In 1732 he had had his first major success with *The Harlot's Progress*. Now consider what else he was doing while the pictures on this staircase were being painted. The offer to paint them was made in February 1734. In July he was

appointed a Governor of the Hospital (so was the architect James Gibbs, with whom Hogarth devised the setting for the portrait of Henry VIII in the Great Hall. The significance of Henry VIII is that among the last acts of his reign he gave the Hospital to the City in perpetuity). In January 1735 Hogarth was involved in the





founding of the Beefsteak Club. In May Royal Consent was given to the Engravers Copyright Act which he had pioneered. Hogarth's Copyright Acts of 1734 and 1736 are the foundation of our copyright law; they began a network of Acts not replaced until 1911, which secured freedom to the artist. June 1735 saw the predictable pirating of Hogarth's new print sequence, *The Rake's Progress*, but also its secure publication under the protection of the Act. In October he founded the Saint Martin's Academy, England's first art school, the direct ancestor of Central Saint Martin's and the Royal College. That's 1735. In 1736 *The Pool of Bethesda* was finished and

installed. Hogarth at work on *The Good Samaritan*, in situ, was one of the sights of fashionable London until it was completed in 1737. In 1739, as a Founding Governor of the Foundling Hospital in Coram's Fields, he persuaded his colleagues to donate paintings to be on public view there, and so created the first public museum of British Art.

What took place on this staircase in the middle years of the 1730s, in the mind of a man who started out engraving silver in Long Lane, was nothing less than the creation of British art.

Simon Brett



© St Bartholomew's Hospital Archives



## The Journal

*The Proceedings of the Society of Silver Collectors* (vol II, nos7/8, 1972–74) has the following paragraph on the front page:

It is with the sincerest apologies that this issue of the Proceedings has been delayed for so unconscionable a time. This is in part due to our financial state, in part to the necessary change in the method of printing and production, in part to the business commitments and the dilatoriness of the Editor and, let it be said, sometimes also to the members who, having read their well-researched and interesting papers at meetings, are not always ready to submit them for publication. Our thanks are clearly due to a patient membership.

Some things change very little but other aspects of *The Proceedings of the Society of Silver Collectors*, *The Silver Society Journal* and latterly *Silver Studies: The Journal of the Silver Society* have, in the same way as the Society itself, evolved a great deal. Thanks to an efficient and conscientious editor, the Journal now appears regularly each year; the membership of the Society is no longer kept on tenterhooks wondering when it might appear.

The Journal is a smart, well-designed, richly illustrated annual production containing a great deal more than the texts of the papers read at meetings of the Society, reports on visits made by the Society, and of the AGM, as was the case with the earliest volumes. The volume of the Proceedings published in the spring of 1970, covering the years 1966–67, declares that it was the first to be printed. Prior to this the Proceedings were produced but by a variety of different methods and are not uniform in appearance. Rather than being a record of the activities of a small 'amateur society devoted to collecting and studying English silver', the horizons of the Society and its Journal have expanded dramatically. Both encapsulate the vast strides that have been made in the study of the decorative arts and of silver in particular. What is unchanged is that the contents are for the most part original, well-researched and reflective of a huge enthusiasm and passion for silver of all kinds and the related fields of its history, design and the craftsmen involved in its creation.

Over the past few weeks I have spent many hours looking back through the volumes of the Proceedings and the Journal and have constantly found myself being waylaid and diverted, intrigued by some piece of information or fascinated to be reminded that a piece of new research first appeared in their pages.

The Proceedings can make colourful reading; I recommend 'The Editor's Little Red Notebook' (vol II, nos7/8), an account of the Society's first overseas trip

made in 1973 to Leningrad and Moscow. One is left with the impression that the Soviet authorities must have been left reeling from the invasion of this extraordinary group of enthusiasts who demanded that they should be allowed to actually handle the silver in the cases in the Hermitage and Kremlin and were, eventually, permitted to do so. Food and drink were evidently nearly as important as the silver itself – the second paragraph is solely concerned with the quality of the food and the availability of alcohol! In the early days of the Society it would certainly seem to have been much easier to make arrangements to handle objects, particularly in museum collections. It is unfortunate that this has become an increasingly rare privilege. 'An Entertainment for All Foolfs' Day devised by Mr. Arthur Grimwade Being a True Account faithfully set down by the Society Chronicler of an Evening's Merriment attended by Severall Persons at a Houfe in London Aprill ye Firft, Ano. 1968' (vol II, no2) offers an amusing account of a quiz evening and illustrates the lighter side of the Society's activities. Although the reports of visits can be brief they are important records of collections which, in some cases, no longer exist such as that held at Century House, the headquarters of James Walker Goldsmith & Silversmith Ltd.

As far as I have been able to see the first article to deal with contemporary or modern silver is one by Susan Hare, 'English Silver Since the Fifties', (vol III, nos7/8/9) based on a talk given in 1987. This added a new dimension to the Society's interests which had hitherto been primarily concerned with 'old silver'. It introduced an important extension to the Society's activities, opening new avenues for research, visits and raising awareness and interest in the field of contemporary goldsmiths' work. Up-and-coming young silversmiths mentioned in this article included Jane Short and Rod Kelly, craftsmen who are now at the peak of their careers and whose work is in great demand. Subsequent articles concerned with contemporary silver have included those by Kevin Coates (1994), Rosemary Ransome-Wallis on modern art medals (1994), Joan Unwin on the Goodwin silver competitions (2007), Vanessa Brett on the Jerwood Applied Arts Prize for 2005 (2006) and on twentieth-century silver at Clarence House (2002), Louise Hofman on contemporary Judaica made in Britain and America (2006), Michael Lloyd (2005), Martin Ellis on contemporary silver at the Birmingham Museum & Art Gallery (2004), Christopher English on the Silver Trust (2001), and on Rod Kelly (1993). Contemporary silver perhaps remains under-represent-



ed in the pages of the *Journal* and the majority of articles are still concerned with the many aspects of 'old silver'. Nevertheless there have been occasional valuable interviews with working goldsmiths including one between Richard Hill and his father Stanley Hill (2005). The *Journal* also now includes a welcome regular feature on recently commissioned works.

It is surprising that more has not been published on the changes in the world of silver manufacturing during the twentieth century. The years since the Second World War have seen on one hand the decline, or closure, of many of the great manufacturing names of the past and on the other the rise of the designer craftsman. This would seem to present a largely untapped vein for research, particularly while craftsmen who worked for the old companies are still alive. Should one of the museums, such as Sheffield or Birmingham, or maybe the Goldsmiths' Company be establishing an oral archive of interviews with craftsmen who were involved in the industry?

The very first article published in the first printed volume of the *Proceedings* was by R. W. Lightbown, 'Christian van Vianen at the Court of Charles the First', based on a lecture given in December 1966 (vol II, no1). It describes the Auricular style and its introduction to this country by Christian van Vianen and the work that he carried out for the court of Charles I. Well-researched and well-illustrated, it set an extremely high benchmark for what was to come. This same volume also contains the record of the election of a new member, one Mr T.A. Kent. By my reckoning Tim has contributed more articles than anyone else since then – at least fifteen – as well as a volume of the *Journal* (no. 3 in 1993) which was entirely dedicated to his research on Salisbury silver. His varied interests have ranged from individual silver-smiths such as Edward Sweet and Gabriel Felling to the Masonic jeweller Thomas Harper, although his principal passion remains the silver of the West Country. He has made a significant and very important contribution to our knowledge of provincial goldsmiths and their work.

Special mention should also be made of Kenneth Quickenden who, over a number of years, has published an important series of detailed articles covering different aspects of Boulton and Fothergill's manufacturing concerns in Birmingham. These have added enormously to our understanding of this influential period of silver manufacture. His work has covered many aspects of the business including research on the individual silver-smiths and how designs were introduced to their manufacturing repertoire. His two articles on Elizabeth Montagu and the service that she commissioned from Boulton exemplify the high standards of work and research to have been published in *The Journal* and of which the Society is rightly proud.

Other major contributors have included Eric Smith, Henry Steuart Fotheringham, Timothy Schroder, John

Culme, Philippa Glanville, Anthony Dove, Anthony Sale, Arthur Grimwade, Judith Banister, John Hayward, Leslie Southwick, Helen Clifford, David Beasley, Tessa Murdoch and Gale Glynn, and many others have also offered regular and significant articles. As Vanessa Brett pointed out in the most recent volume (2007) it is only through such a wide-ranging body of work that the content of the *Journal* can remain pertinent and reflect the myriad facets of silver and its study.

It is exciting that the Society has been able to publish several special issues. Mention has already been made of the number on Salisbury silversmiths published in 1993 and the more recent volumes are *Silver and the Church* (2004) which has apparently now sold out, Judy Jowett's *The Warning Carriers* (2005) and *Rococo silver in England and its colonies* (2006). These have permitted wide access to new material and research which, were it not for the Society, would probably never have reached publication.

The *Journal* has grown immeasurably in stature while the number of magazines concerned with the decorative arts generally has declined. Our publication is now the obvious choice for serious articles involving new research in silver. Short articles which might not be substantial enough to merit a full-length talk to the Society can still be published. Pieces incorporating lists of names or hallmarks can be conveniently published in a suitable format in the *Journal* even though they would not be appropriate for a talk. Detailed appendices can also be accommodated. The current editor Vanessa Brett and her previous co-editor, John Culme, have been responsible for the introduction of valuable regular features such as lists of recently published books and exhibition catalogues connected with silver and lists of silver that has appeared on the market or entered into museum collections. The series 'Basics' is very useful; each issue visually follows the development and styles of different forms such as sauceboats or teapots. 'A visual approach to identification', another comparatively recent innovation, is also extremely helpful. Regular descriptions of different museum collections are invaluable to anyone planning a visit. I particularly enjoyed Philippa Glanville's recent profile of Nicole Cartier (2007); it is always fascinating to find out a little more about what drives someone with a passion for their subject. There is plenty of scope for further profiles of this kind. Another valuable introduction to the *Journal* has been articles giving the current state of on-going research, such as that on Nuremberg goldsmiths by Karin Tebbe (2006) or Eileen Goodway's work on David Willaume II and Ann Tanqueray (2004). The same can be said of the articles on 'Other Societies' which outline the activities of those whose activities in some way cross over or relate to those of the Silver Society.

In the history of what was to become the Silver Society there have only been three editors of the *Proceedings*



and the Journal: Judith Banister (1970–87), John Culme (1990–2002) and Vanessa Brett (since 1994). It is only thanks to their cumulative enthusiasm and perseverance that the Journal has grown into what it is today. Judith died in 1992 but it is appropriate that acknowledgement of her role in the initial publication of the Proceedings should be made here. Between 1987 and 1990 there was a gap in the publication of the Proceedings and it was decided at this time, when the society changed to become The Silver Society, that the format should be altered and made more widely available to non-members of the Society. It was John Culme

who initially shouldered the burden of editing the expanded Journal and of getting it published at regular intervals. It is now Vanessa who spends countless unpaid and largely unacknowledged hours in putting *Silver Studies: the Journal of the Silver Society* together which involves chasing authors, checking facts, dealing with printers, battling with computer problems and struggling with varying photographic formats. Without her boundless energy and passion for all aspects of silver, the Journal would not be what it is today and we, its readers owe her an extremely large vote of thanks.

Lucy Morton

The cover of the Proceedings was chosen by John Hayward in 1960. I once saw the engraving exhibited but stupidly failed to make a note of it, and I am grateful to Christopher Mendez and Peter Fuhring, who fortuitously had Sunday lunch together shortly after my enquiry, and who directed me to an image in the Victoria and Albert Museum. The V&A's copy (E1471-1485-1923 ref 95.B.67) has fifteen out of the full set of plates.

The engraving is the title page of a set of seventeen plates by M.P. Mouton, active circa 1670 (Guilmard p95 no36). *The Proceedings of the Society of Silver Collectors* replaced the original title which reads:

Livres de Desseins pour Toute Sorte d'ouvrages d'Orfèvrerie et ornements propres à plusieurs sortes d'arts Inventé et Gravé par le Sr MP Mouton Orfevre a Lyon matif de mons en hainault

It is unlikely that the museum's print was used for the Society's cover image, unless the image was doctored. Not only is the museum's copy a far better and more delicately printed pull, but above and below the lamb is engraved: VIGILAT ET CUSTODIT and FIET CAPVT ANGVLI. In the position of the Society's monogram is a large unidentified collector's mark RM.

The fifteen plates are:

- 1 Title page
- 2 Putti and scrolls
- 3 Ciborium chased with the Last Supper
- 4 Holy water stoup, headed by variant designs of coronets and rampant lions
- 5 Altar card holder
- 6 Chalice
- 7&8 Candlesticks
- 9 Panel of two putti and scrolls
- 10 Altar vase
- 11 Censer
- 12 Incense boat and altar cruets
- 13 Altar card holder
- 14 Crucifix base
- 15 Cresting, possibly for a frame or mirror



The Society's present logo, of a two-handled cup, comes from John White's trade card (reproduced in Journal no8 (1996) p469). It was used as a cover image when the Society's publication was relaunched and renamed in 1990 as *The Silver Society Journal*.

In 2004 we were advised that, in order to be accessed more easily by librarians and researchers in library catalogues and internet listings, it might help to add 'Silver Studies' to our title. Changes in printing costs led us, at the same time, to change the cover design to full colour.

VB



# People

## *Fifty years in the silver trade*

*Richard Vanderpump is an energetic and hospitable man, who played hockey for a Bromley team until he turned 57. He is both passionate and knowledgeable about the history of the trade. A member of the Court of Assistants of the Goldsmiths' Company, Prime Warden in 1997, Chairman of the Assay Office Management Committee a member of the British Hallmarking Council, and former vice-president of the BADA, he has unrivalled experience of all aspects of the silver world. Richard, a keen supporter of the Silver Society since soon after its inception, talked to Philippa Glanville about his 50 years from 1949 as a leading manufacturer in London and Sheffield, as head of C.J. Vander Ltd and as a dealer in antique silver.*

*How did your family become involved with the silver trade?*

My great-grandfather, Cornelius Joshua, bought an established London manufacturing firm, Macrae & Goldstein in 1886. The building, 17 Lisle Street (near Leicester Square), is now occupied by Chinese grocery stores. At much the same time, his brother John Vander bought the firm that has now reclaimed its old name, Tessier's, retailer jewellers in Bond Street.

A few years later C.J. Vander moved to an eighteenth-century house in Betterton Street off Drury Lane; I just recall visiting as a small boy, in about 1937. But the London Electricity Board wanted to build a substation, so C.J. Vander then moved to the ground floor of Messrs Saunders & Shepherd at 58-61 Fetter Lane. However this was bombed in 1940, and the factory staff who had not joined up moved to the top floor of Messrs Pringle & Co in Clerkenwell Road. After Fetter Lane had been patched up, a workshop was built behind the ground floor showroom. But the City of London bought the whole building and the Daily Mirror newspaper built a large new block on the site. We had to move again, and secured Dunstan House in St Cross Street, off Hatton Garden, in about 1960, which we effectively rebuilt. Saunders & Shepherd became our tenants on the second floor and eventually we purchased the freehold.

*Was history already an enthusiasm at school?*

I was educated at Tonbridge School and always had an interest in history. I was very happy to be allowed to join the family company.

*When did you start work?*

I started work in the family business, after National Service, in 1949. For two years I went to evening classes in silversmithing, to understand the craft. Essentially C.J. Vander was a manufacturing business, as well as selling antique silver to the trade, here and overseas. There were 60 to 70 manufacturing workshops and retail businesses in and around the City, Westminster and Southwark, completely different from today's situation, when the manufacturers have vanished and virtu-

ally no silver tableware is on view or even on sale in the High Street. We attracted a great deal of repair work too. Because of the purchase tax on new silver, there was a great demand for repairs and refurbishing. My father collected the orders in the City, and Arthur Vander in the West End. But that world has vanished; there is little demand for silver tableware and the custom of equipping brides with a service of solid silver flatware, made in the UK, has virtually died.

My cousin, Tony Vander, was concerned more with the Sheffield manufacturing business, particularly flatware. In the 1960s we began to spread into Sheffield. We started by renting premises from Frank Cobb & Son, who had absorbed Martin Hall & Co. We bought flatware

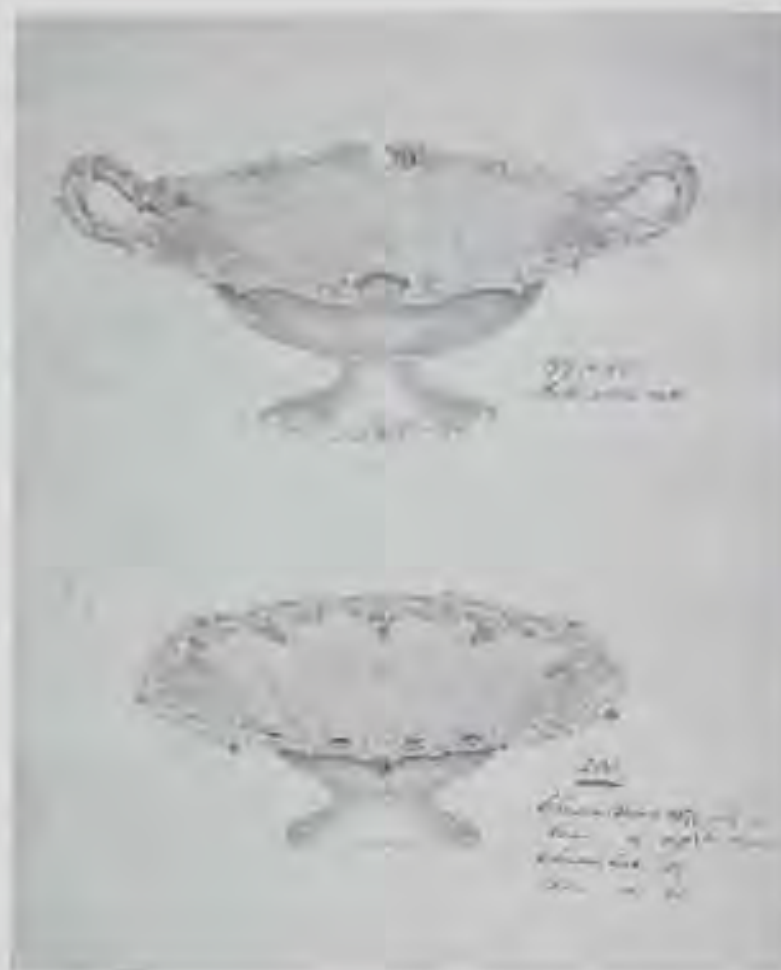


dies with the business of Atkin Bros and started to make silver and high quality EPNS flatware. We acquired tools from British Silverware Ltd when they went into liquidation, amounting to some 7,000 tons. We acquired premises with a unit for making spoons and forks, and another old Sheffield firm, John Biggins, which made knives. We also acquired Roberts & Belk, and kept that respected name when we built a new factory.

*You described to me once how you went regularly from the City to Knightsbridge, visiting silver retailers. Did you sell antique silver in the same way?*

Yes, we kept a stock of antique silver, acquired through the trade or at auctions. Purchase tax was not then levied on second-hand silver. Sotheby's and Christie's held frequent silver sales and there were many dealers, in London and across the UK, for whom we provided stock, such as Thomas Lumley and all the leading London retailers dealing in antique silver, Hancock's, Heming, Carrington, Collingwood, Wellby, Tessier's and some eight businesses in the City. We exported too, to antique dealers in New York, Boston and Toronto, where the tradition of collecting English silver flourished. Fewer people collect in the traditional areas of eighteenth- and nineteenth-century domestic silver now and only a few silver dealers have central London shops. Modern technology, the internet and eBay have had a significant effect on the antique trade.





*What was the main business of C.J. Vander? Did you use agents, or did you travel across the Atlantic?*

We had customers for our manufacturing business, 40 years ago, who ran large retail shops in Australia, New Zealand and South Africa and we supplied their carriage trade with flatware and tableware, just as we did in Britain. From the 1950s we were represented in New York by Royal Worcester China and through agents sold British style and design, including Elliott clocks and Stuart Crystal. The regular travel pattern across the Atlantic was to make two trips a year, spring and autumn.

Within the UK we had agents on the road who toured the regions, visiting county jewellers in a regular pattern, taking orders and making deliveries. They travelled around by car for a week at a time, showing samples and taking orders. One remarkable salesman was Ernie Lindus, who worked for Comyn's; we tempted him away from the formidable Bernard Copping. John Lowe of Chester was a major customer, a nice man.

In London, Hennell's, originally near Holborn, were regular customers for antique silver. Another long-established family firm is Levene's, still thriving opposite the Victoria and Albert Museum, founded in the 1880s. Colin Levene, and formerly his late father Maurice, deals in both antique and new silver. D&J Wellby in Garrick Street, with five directors, were the best retailers for us for many years; apparently my grandfather called there three times a day for orders.

*How did you come to produce hand forged flatware? I recall seeing your St Cross workmen producing meticulously struck spoons and forks, forming up the blanks and judging where to strike by eye. To my ignorant surprise, each fork and spoon was die-struck with its design but still flat when the hatch was sent for hallmarking, and then shaped up afterwards.*

My uncle, Arthur Vander, was encouraged by John Hodges, then boss of the Goldsmiths & Silversmiths Co. Ltd of 112 Regent Street (which later became Garrards).

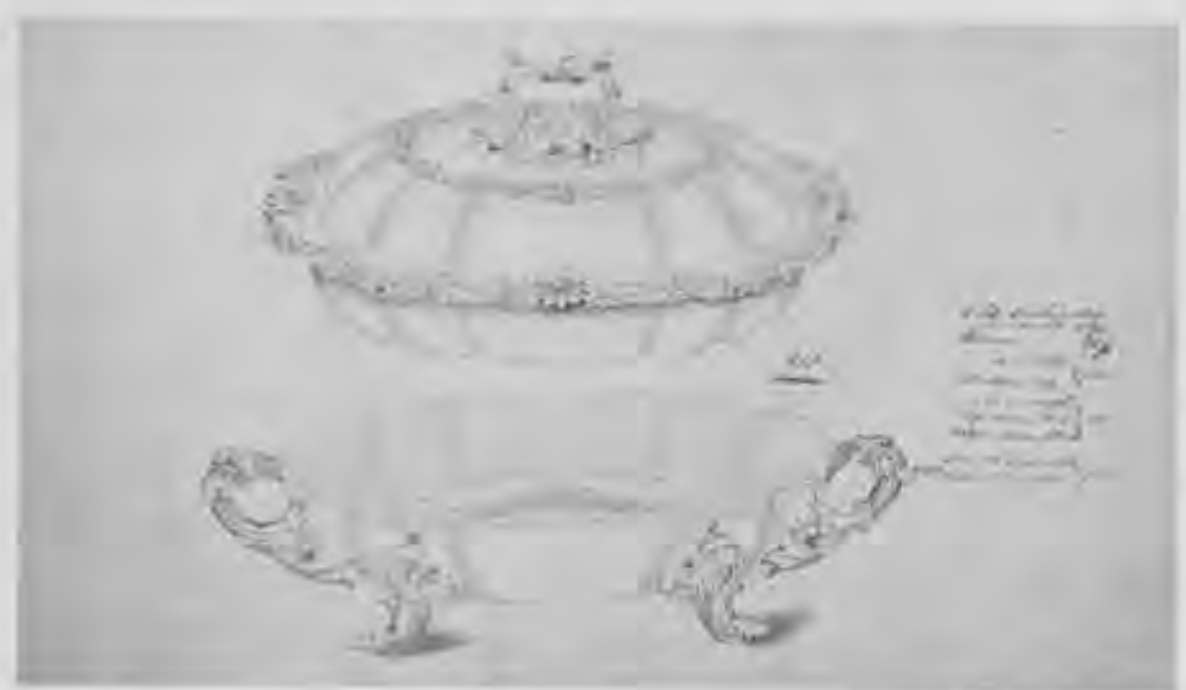
They had bought all the dies and tools of Francis Higgins when Higgins went into liquidation just before the Second War. Higgins had a small factory in Newman Street, off Oxford Street, making hand forged silver flatware in all the traditional early nineteenth-century patterns, but struggled to compete with the machine-made flatware from Sheffield and Birmingham, and the Goldsmiths & Silversmiths, as their largest customer felt an obligation to take on their stock and dies.

Mr Hodges asked several London manufacturing silversmiths: Comyn's, Wakely & Wheeler and Barnards, if they would set up a flatware workshop, but they all declined, so eventually in about 1955 we bought a large fly press, took on the remaining six craftsmen and the former manager, Donald Stonebridge, and started to make hand forged flatware. For many years we had full order books and a waiting list of nine to twelve months. Nobody else had the old dies and, although more expensive than the machine-made flatware, the hand forged flatware is very satisfying to handle and use. I am proud to say that we were asked by Gerald Benney to hand forge his distinctive textured flatware.

At Roberts & Belk in Sheffield we produced silver and high quality EPNS to private designs by Walter Belk, master cutler. The Roberts & Belk patterns he designed in the 1930s were considered the best in the UK; in 1936 Walter designed both flatware and hollowware for the first class dining saloon on the Queen Mary. The dies are now with one of our workmen, Geoffrey Francis, who is still running a workshop in Deptford, with an apprentice, thanks to his experience with Vander's and support from the Goldsmiths' Company.

*You spoke at the 50th anniversary dinner about the huge decline in the trade; is there a single factor? Did it become too costly, was it taxed too highly, were the designs old fashioned? Assay Office figures, published as an appendix in John Forbes's *Hallmark*, show that the silver trade was already at a very low point between the First and*





Five designs from a manufacturer's pattern book. A note inside the back cover of the book gives the source as Roberts & Belk, but there are no records to tell us whether it originated with one of the businesses absorbed by that firm in the twentieth century. Roberts & Belk was, in turn, acquired by C.J. Vander Ltd. The book is an example of how tools, patterns and other trade records are absorbed when manufacturers are taken over. Another example is the Barnard/Padgett & Braham archive (see *Silver Studies* no21 (2006). Courtesy of Richard Vander

Second World Wars. Tastes in luxury goods have changed, there are negative perceptions about cleaning silver and keeping it safely. The speculation in silver by Nelson Bunker Hunt in the 1970s, which drove up the price of the alloy, also undermined its standing.

After 1945 manufacturers faced purchase tax at 125% on luxury goods. In 1948 Sir Stafford Cripps, recognising the crippling impact on craftsmen, introduced the purchase tax exemption scheme, so that approved designs could be made up, in a run of not more than six, free of tax. This scheme was administered by the Design and Research Centre, appointed by Goldsmiths' Hall, and was funded by the trade.

For fifty years the Company has supported individual designer makers through organising competitions, exhibitions and commissions for them. But interaction with the retail trade was always difficult. Although in 1959 Norman Vanderpump suggested that every enquiry to the Hall about commissions should be passed to a retailer, this idea was not adopted. In 1960 twenty-one members of the trade and individual makers collaborated with the Company on an exhibition in New York, but trade discomfort with the privileged treatment of designer craftsmen was the outward expression of real concern about shrinking sales. In 1965 the Company acknowledged that it was in touch with only a handful of the known 174 manufacturing silversmiths, and that support for their interests was desirable. But the Company criticised the retailers' unwillingness to show modern domestic plate. The next thirty years saw little change in attitudes on either side.

*Did you employ designers?*

Reggie Hill was our principal designer, a meticulous draftsman who was the most admired silver designer in the UK in the late 1930s. He had a personal commission

from the Duke of Edinburgh after the Coronation for a gold chalice and paten, a present for the Archbishop of Canterbury, which we made.

*I remember you showed me a spectacular silver and gilt model of a mosque, in the early 1980s, for a Middle Eastern client.*

We looked for orders in the Middle East in the 1970s, as business shrank in the UK. In the last ten years of the firm, we depended on orders from the Islamic world, especially Brunei. When the Sultan married a second wife, through the British architect of her new palace we supplied all the silver and were commissioned to design a fountain. We took the extraordinary one made by Osler for the Great Exhibition as a starting point and made versions twelve feet tall in silver and glass, costing £1,000,000 each. However, we hit a problem with the water supply, which also fed the swimming pool and was chlorinated, so the silver blackened. We also made 12 versions of the mosque in the capital of Brunei, to be given away.

*What happened to Vanders eventually? The name is still cited as a mark of quality by sellers of flatware on the Internet.*

By the late 1980s; the economy was poor, and trade had declined so much in the UK that we had to go overseas for orders; the disadvantage was that those buyers expected long credit. A large US firm of silver manufacturers, which already had bought up most of the significant American businesses, bought C.J. Vander in 1996. I stayed for three years (one of which was when I was Prime Warden of the Goldsmiths') retiring in 1999. I have had no role in the business for many years now. The new owners moved out of Furnivall Street in the centre of Sheffield and into the suburbs, making large losses, losing the skilled staff and diversifying into importing inexpensive ceramics from Portugal.



*When did you first buy a piece of silver?*

I don't recall the first piece of silver I bought, but among interesting pieces we made were two platinum tumbler cups for a private trade client, to mark the first year of hallmarking platinum in 1973. Also for the Company's Millennium present to the Livery, I was on the Committee which chose a silver fountain pen designed by Anthony Elson.

*What was the highlight of your year as Prime Warden?*

I am proud of one innovation: I invited the four Service Chiefs for dinner at the Hall with their wives, as a tribute to the armed services.

*Which is your favourite Company acquisition in your time (historic or contemporary) ?*

Because I served as Prime Warden in 1998–99, I was directly involved with the Company's Millennium commissions. The great dish by Stuart Devlin, Jane Short's enamelled basin and Rod Kelly's gold box are wonderful objects, each expressing a different skill and technique.

*Turning to the early Silver Society meetings, who stands out?*

My father was an early member. We had some wonderful personalities in those years. Some were collectors, others dealers and curators: Dr Cornelius Medvei of Bart's, the leading antique dealers Mrs How and Thomas Lumley, Jimmy Sanders and Lorna Rossi, Derek Willmot, John Hayward (formerly at the V&A, then Sotheby's) and his wife Helena, who were both very knowledgeable about Continental objects. Also from the V&A, Charles Oman came, a tall, imposing, rather silent man. Hugo and Jennie Huntington-Whitely were always keen members and joined most of the trips. We met at the Institute of Directors, first in Belgrave Square and then down in Pall Mall; the format was a lecture followed by supper, which at Belgrave Square cost a guinea, and then discussed the objects brought by members. Almost everyone brought something and it was an enjoyable way to share our knowledge.

*Vander's generously hosted the Society secretariat for 25 years, something most members may not know. I recall coming to Council meetings in St Cross Street, in a room lined with showcases of silver; this was where the Society trips were meticulously organised. But this generosity must have been at some cost?*

Yes, the other directors were uncomfortable about the time involved; we reckoned that managing the Society took about two days a week. The Society had excellent connections; we even managed a visit to Wentworth Woodhouse before it was emptied of its treasures. I took the Society to Arundel Castle in my year as chairman and arranged overseas trips to Russia, France and elsewhere.

*Is there any hope of reviving an export business in silver? Are the skills still available?*

For traditional designs, and in the old Anglo-Saxon markets, no. However, as the present Prime Warden, Grant Macdonald, has shown, if you design items to local taste and are prepared to be at clients' beck and call over many years, business can be done in the Middle East.

We are in a minimalist culture with a different social agenda and the old style of dining and display will never return. The main hope for the silver industry is for a limited skilled workforce supplying commissions to private individuals and institutions. The Goldsmiths' Company is going ahead with a new institute, Eagle Court in Clerkenwell, probably the largest financial and administrative project it has ever undertaken. Recognising the effective disappearance of large workshops and the lack of apprenticeships, aggravated now by the Sir John Cass College joining up with City University, so that all training opportunities for 16-year olds have vanished, the Company will offer eight training places at the institute. There will also be forty workshop spaces for craft-based disciplines and scholarship support for designers exploiting modern techniques. We hope that all will come to fruition after building work has been completed in about two years. This huge and ambitious project redounds to the Company's credit.



## *The Society's website*

Over the past year we have been doing more work on the Society's website. We hope this work will be justified through greater use of the site. We want to develop it further and will welcome your ideas on what it might contain in the future and your views on how it works now.

There are several areas within the site already, some available to everyone who uses the Internet, other areas available only to members of the Society and regular Journal subscribers (through the tab 'log in').

The site contains:

- ☐ The complete index of the Journal.
- ☐ The contents of each issue of the Journal and sample articles.
- ☐ Events. A listing of current exhibitions and seminars, with links to relevant websites.
- ☐ Links to organisations with connections to silver. These include museums, cathedral treasuries, contemporary silver, assay offices, colleges and other societies.

*The future:* we hope to list other websites that are useful to those researching silver.

Please contact the Editor if you are interested in expanding this part of the site – we welcome your suggestions.

- ☐ An introduction to silver: 'Learn more about silver'.
- ☐ Aids to research silver. These include
  - ☐ Parker & Wakelin; database of the ledgers for 1767–1770 (on the public area of the website, under the tab 'Research Silver').
  - ☐ The Grimwade project; database of silversmiths' addresses from *London Goldsmiths 1697–1837* (available to members and subscribers only, via 'Log in').

*The future:* We believe that the website has the potential to become a useful resource for research of this kind and we invite those who are undertaking research to contact us. We already have plans for more research projects.

- ☐ The stake project. Silversmiths are able to purchase stakes via the site (see p4 of this Journal).
- ☐ Forms to purchase back issues of the Journal or take out a regular subscription. Payment can now be made online.

Members of the Society will receive further information on additions to the site via the Society's Newsletter. We hope that subscribers to *Silver Studies* will also see the website as a means of keeping in touch with the Society and the wider world of silver-related events and research.

Contact the Secretary if you need help in using the site: [secretary@thesilversociety.org](mailto:secretary@thesilversociety.org)

Contact the Editor if you are undertaking research into any aspect of silver or gold: [editor@thesilversociety.org](mailto:editor@thesilversociety.org)

**[www.thesilversociety.org](http://www.thesilversociety.org)**



## Corrections to previous issues

Joan Unwin, 'The Goodwin silver competitions', fig4, p70 [no22 2007]

Figs 3 and 4 were, wrongly, duplications of the same image. Fig 4, a flower holder designed by Wallace Smythe, Mappin & Webb, Sheffield 1960/61, should have been the image shown here.



Tessa Murdoch, 'Ducal splendour: silver for a military hero', fig9 p11 [no22 2007]

The caption to the right-hand mark reads *right to left*, not *left to right*.



Christopher Hartop, 'Norwich goldsmiths 1700–1800' [no21 2006]

Having had this image of a Norwich silversmith's shop, by Charles Catton, as his computer screen saver for some time, Christopher Hartop now suggests that it actually shows people looking at showcases *outside* the shop, on the street, not *inside*, as he previously thought. Clare Walsh's 1995 essay 'The design of London goldsmiths' shops in the early eighteenth century' illustrates one of these exterior 'show glasses' in a satirical print of the 1740s (David Mitchell (ed), *Goldsmiths, Silversmiths and Bankers: Innovation and the Transfer of Skill, 1550 to 1750*, 1995, p98, fig47).

## Letters to the editor

'Temp. Anne Boleyn. The cup in Cirencester parish church' [no22 2007]

Anthony Sale writes:

It seems that the famous cup at Cirencester church only became known as the Boleyn Cup in the nineteenth century. It was given the name by Cripps in 1877,<sup>1</sup> then used by J.T. Evans in 1906, and in twentieth-century church inventories. Evans noted that 'the cover is surmounted by the crowned falcon on a stump with a sceptre in the upraised dexter claw and a mount of roses standing before its breast being the recognised badge of the Boleyn family' [on which see Claude Blair, below – Ed] and gave the weight as 18oz 13dwt.

My article published in 1990<sup>2</sup> covered some history of the Master family and their link with Cirencester, and also pointed out that the cup was most probably in the possession of Cirencester church by 1614. This note is to provide the evidence for that date.

Fortunately the Vestry Book<sup>3</sup> of Cirencester church has three inventories of the church plate, the later two being unusually detailed for such church records. The 1673 inventory records two flagons and two cups with covers and their weights and also

One other lesser silver Cupp guilt with its cover on topp an Eagle Crowne.

The 1633 inventory has the same two flagons and two cups with covers and their weights and also

one litle gilt cupp with his cover & case & one Brazen Eagle which said litle gilt Cupp & Cover Carved in weight eighteen ounces eight peny-weight.

<sup>1</sup> W.J. Cripps, *Transactions of the Bristol and Gloucestershire Archaeological Society*, vol 2 1877, pp100–01; J.T. Evans, *Church Plate of Gloucestershire*, 1906.

<sup>2</sup> Anthony Sale, 'The Anne Boleyn Cup', *Gloucestershire*, January 1990.

<sup>3</sup> Gloucestershire Archives, P86 VE 2/1.



These clearly describe the famous cup's finial and furthermore the weight coincides, within a few pennyweights, with the weight given by Evans in 1906.

The 1614 inventory is typical of early church records, which are brief and lack any descriptive detail. It recorded that church silver comprised the two flagons and two cups with covers and

one other lesser cup of Silver and gilte with his cover serving likewise for the communion

This simple description does not mention the finial but there seems to be no reason to doubt that it is the cup recorded in the 1633 and 1673 inventories. It follows that the cover to the cup was assembled before 1633 and most likely before 1614. No records of the church silver exist before 1614. The two cups, Robert Taylboyes London 1570/71 and the two pot bellied flagons maker's mark RH conjoined, London 1576/77, would have been present at those dates.

The maker of the so-called Boleyn Cup, hallmarked for London 1535/36, had a mark that is poorly reproduced in Jackson (described as like an aquilegia by a horticulturist); shown more clearly here.



The fact that the finial is attached by an iron screw has been remarked upon in the literature, querying whether that attachment was original. In the churchwardens' accounts<sup>4</sup> there is an entry recording that, in 1776, 7s 6d was paid for 'mending communion plate'. This could possibly be interpreted as various repairs that included the crude reattachment of the physically vulnerable finial to the cup, with the iron screw. The rest of the plate extant at the time was robust. But this is speculation. The work might have been done by Jones Eycott, a Cirencester goldsmith.<sup>5</sup>

Without written evidence the history of the cup between its marking in 1535/36, and 1614, must remain a mystery.

#### Claude Blair writes:

A badge, in the words of the revised edition of W.H. St. John Hope's *Grammar of English Heraldry*,<sup>6</sup> is 'any device or figure assumed as a distinctive mark or emblem by an individual or family, and should be borne alone without any shield, torse, or other accessory'.<sup>7</sup> It is not strictly personal to its owner and his family in the way that his shield of arms and crest are – it is not, for instance, passed on automatically to his descendants – and can be worn by anyone he chooses, for example his servants or retainers.

Anne was the daughter, by Elizabeth, daughter of Thomas Howard, Duke of Norfolk, of Sir Thomas Boleyn (Bullen), K.G., Viscount Rochford, and Earl both of Wiltshire and Ormonde. The first and last of these titles, which had been granted to him in 1525 and 1529 respectively, had previously been held by the Butler family (the former as a barony), and, in consequence, Sir Thomas adopted their arms and crest. The latter was a falcon rising out of a plume of feathers, both argent, and this appears on the helm shown supporting his head on his brass in Hever Church, Kent.<sup>8</sup> There can be no serious doubt that the silver (white) falcon used for Anne's badge was derived from this, but the way it is represented is completely different, as, of course, was its purpose.

When her father became Earl of Wiltshire and Ormonde in 1529 Anne had adopted arms – displayed on a lozenge and without a helm and crest, as was normal for a woman – showing her descent through her mother from Edward I and the Earls of Surrey, her



1 Cup and cover, known as the Boleyn Cup, London 1535/36.  
(St John the Baptist Church, Cirencester)

Photographs were taken (except for the mark), courtesy the Worshipful Company of Goldsmiths, while the cup was in the exhibition *Treasures of the English Church*. (1 & 3: Richard Valencia; 2: Anthony Sale; 4–6: Timothy Schroder)

4 Gloucestershire Archives, P86a CW 2/1.

5 *Transactions of the Bristol and Gloucestershire Archaeological Society*, vol 108, 1990. Jones Eycott was the nephew of William Eycott, also a silversmith.

6 W.H. St. John Hope, *The Grammar of English Heraldry*, rev Anthony R. Wagner, Cambridge 1953, p48. For general discussions of badges see also *ibid.* pp48–50, and Thomas Woodcock & John Martin Robinson, *The Oxford Guide to Heraldry*, Oxford 1990, pp107–11, 197.

7 A badge should not be confused with a 'sipher'. This had exactly the same meaning in the sixteenth century as now, namely, a

monogram, that is a device formed of letters of the alphabet.

8 Illustrated in Eric Ives, *The Life and Death of Anne Boleyn*, paperback edn, London 2008, pl 49. For a better illustration of the crest see J.G. & L.A.B. Waller, *A Series of Monumental Brasses from the 13th to the 16th Century*, London 1864, repr London 1975, pl 56. Mrs Bury Palliser cites the brass in her *Historic Devices, Badges, and War-Cries*, London 1870, p281, for an erroneous identification of this 'assumed crest of Ormonds' as 'a demi-falcon volant ar[gent], issuing from a mound vert'.



9 This and most of the following information about Anne's heraldry is based on Professor Ives's excellent discussion of the subject (as note 3), pp218–24, 239–45, 249–50, 253–55, 398. But see also J.H. & R.V. Pinches, *The Royal Heraldry of England*, London 1974, pp143–46. Ives (p221) indicates that there is no evidence that Henry 'confirmed' (sic) on Anne, whether or not she married him, the right to display the "crowned white falcon badge" when he made her Marquess of Pembroke.

10 These were composed of six quarterings containing the arms of the principal families from which she was descended through her mother, but omitting the arms of her father. The supporters, though, were a leopard – which she also used as an alternative badge – and a male griffin, an heraldic beast which is also depicted under the feet of her father on his brass at Hever, referred to above.

11 Discussed in detail by Ives (as note 3), pp218–24.

12 Palliser (as note 3), pp380–81.

13 In his entry for the cup (no13) in the catalogue of the *Gothic Art for England 1400–1547* exhibition held at the Victoria & Albert Museum in 2003–4, Timothy Schroder describes the finial correctly, but suggests that it might not be original to it.

14 Its crude iron attachment appears to be a typical old parish repair by a local blacksmith or tinker, of which many other, though simpler, examples exist in the parish churches of this country. They are overwhelmingly represented by Elizabethan communion cups patched, destructively, with lead solder.

father's earldom of Ormonde and his earlier barony of Rochford. She also continued to use the Rochford badge, a black lion rampant.<sup>9</sup> On 1 September 1532, Anne was created Marquess of Pembroke in her own right, but she continued to use the Rochford badge, and the only change she made to her arms was to add a marquess's coronet above them. In January of the following year, she and Henry were married secretly, and it must have been either just before or just after this event that she was granted new arms<sup>10</sup> and, presumably, the falcon badge. The devices in it and its royal symbolism were very much in evidence, both visually and verbally, in the pageant put on by the City of London for her coronation procession on 31 May 1533,<sup>11</sup> so it was clearly well known some time before this event.

Before going further it will be helpful to give a formal heraldic description of the badge:<sup>12</sup>

A stump of a tree couped and erased or, thereon a falcon argent, with the royal [imperial] crown, and holding a sceptre proper, before him a bunch of flowers with both red and white roses issuing from the stump.

As already noted, there can be no serious doubt that the falcon was derived from the heraldic crest of the Butlers, earls of Ormonde. The London coronation pageant, however, identified the bird with Anne herself, and included a scene in which a white falcon swooped down to settle on red and white flowers issuing from a stump, to be followed by an angel who crowned it with 'a diadem imperial'. The red and white flowers clearly symbolise the union of the houses of Lancaster and York that had been brought about by the marriage of King Henry's father, Henry VII, with Elizabeth of York, and also carry the message that with the advent of Anne, who was already pregnant, life would again come forth from the apparently barren Tudor stock. The sceptre held by the falcon in the badge is, of course, like the crown, another symbol of royal authority.

There is a simple explanation for the allegedly irrational way in which the 'falcon device and its platform' are fitted to the cup. The latter is actually 'the stump of a tree couped and erased' that forms an integral part of Anne's badge, and so the goldsmith concerned would have had no control over its design.<sup>13</sup> The flowers in front of the falcon, incidentally, were possibly originally coloured (enamelled?) red and white, though, if they were, no traces of this have survived.

It is quite clear from all this that the badge was entirely personal to Anne, and that there is not the remotest possibility that it could have been used by anyone before her. It is also inconceivable that she would have allowed anyone else to use it on a piece of plate, since that would have indicated her personal ownership of it. The answer to the question of whether the Cirencester cup belonged to her, therefore, depends entirely on whether or not the finial on the cover depicting her badge is original to it.

Anthony Sale's evidence establishes that the cup was already part of the Cirencester plate by 1614 and that the finial-device was first recorded in 1633, but was never identified in the parish records as having any connection with Anne. This might mean that the parish officers did not think the connection important enough to record, but it appears to me to be more likely that they did not know about it. Whatever the reason, the discrepancy between the two inventories over the 'eagle' cannot be regarded as evidence that it was added between 1614 and 1633 without a supporting explanation of

See p123 for a further note on the family of Butler, Earls of Ormonde.



what possible reason there could have been for adding a secular badge, without the slightest religious significance, to a cup used in the most important Christian Sacrament. This is so improbable, that we can, I think, take it as certain that the badge was already there in 1614,<sup>14</sup> and that there is every reason to believe that the cup did belong originally to Anne Boleyn.

**Timothy Schroder writes:**

Claude Blair and I met together at Goldsmiths' Hall, where the cup was on view in the exhibition *Treasures of the English Church*. The following is a report of our findings when we examined the cup.

Prior to our meeting I had arranged for the cup to have an X-ray fluorescence examination at the Assay Office to determine whether the metal composition of the cup and finial were similar. This was unhelpful. Since I last examined the cup in 2002 it has been conserved; a wood base has been inserted to strengthen it and the finial has been fixed to the cover and can no longer be easily removed. It was therefore impossible to inspect the iron screw or to examine the underneath of the finial. For the same reason, and because it is gilded, it was not possible for the machine to take a meaningful reading of the finial. (The underneath of the foot, incidentally, which is not gilded, produced a surprisingly high reading of 98.25% silver).

Claude Blair and I carefully examined the cup. We agreed that it is not fair to say, as I did in my catalogue entry for *Gothic Art for England 1400-1547*, no13, that the finial 'is less well executed than the chasing of the cup'. I don't know why I took that view before: perhaps it was dirty at the time. In fact the finial is extremely well modelled and finished and far more refined than most cup finials of the period [figs 3-6]. We also agreed that the junction of the finial and cup – where the top of the cover is narrower than the base of the finial – is not illogical at all. Indeed, as it is, the base of the tree trunk is more legible than it would be if the top of the cover was the same diameter.

We concluded that, whilst there can be no absolute proof that the detachable finial is original to the cup (for such things were sometimes swapped around), there is no good reason to doubt it and the presumption, in the absence of evidence to the contrary, must be that it is. Equally, there is no reason to suppose that it is not of the same period as the cup, in which case it could only have been used by Anne Boleyn (her daughter Elizabeth being only two years old at the time it was made).



3



4



5

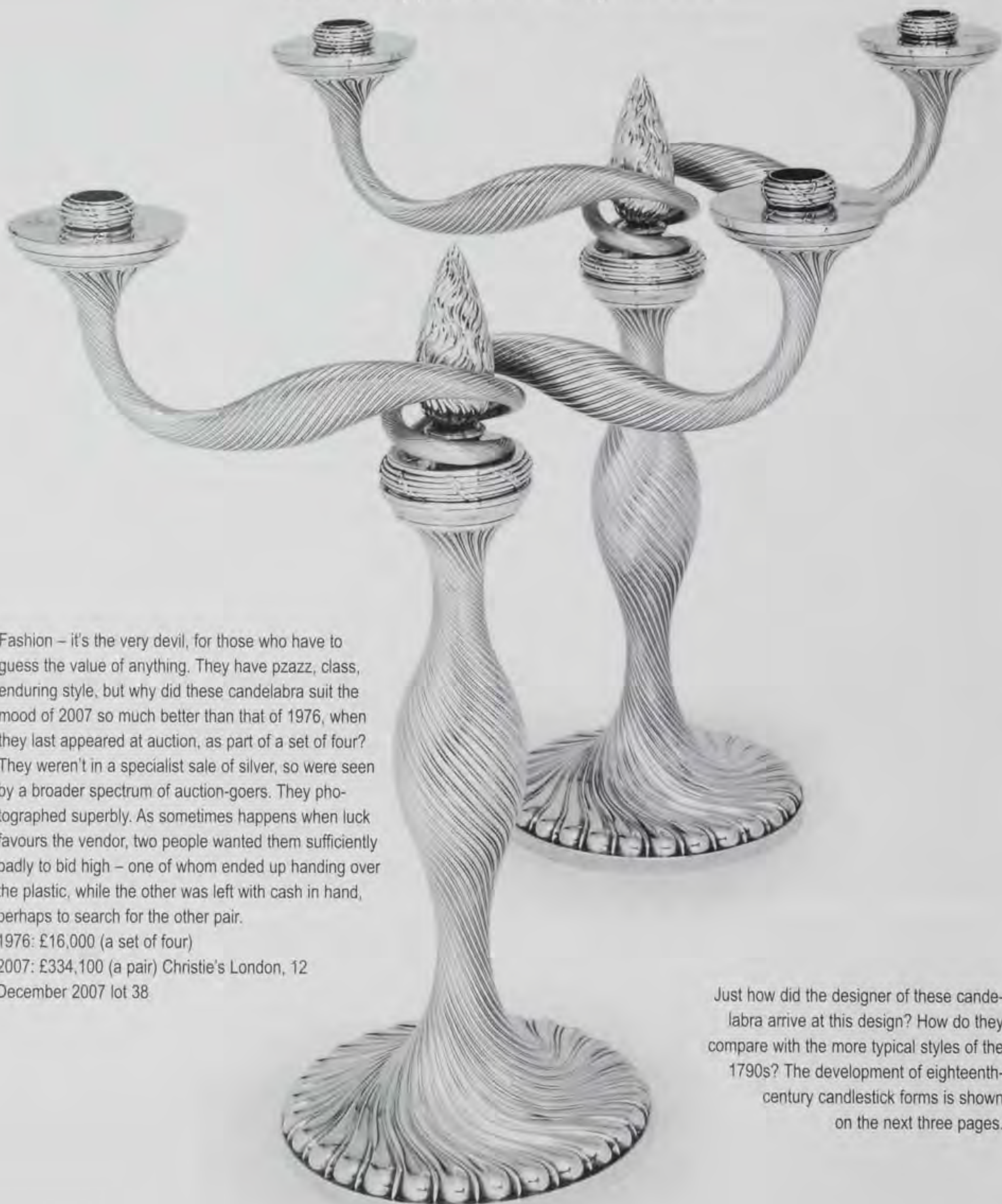


6



# Basics – English eighteenth-century candlesticks

## *A visual approach to identification: 6*



Fashion – it's the very devil, for those who have to guess the value of anything. They have pzazz, class, enduring style, but why did these candelabra suit the mood of 2007 so much better than that of 1976, when they last appeared at auction, as part of a set of four? They weren't in a specialist sale of silver, so were seen by a broader spectrum of auction-goers. They photographed superbly. As sometimes happens when luck favours the vendor, two people wanted them sufficiently badly to bid high – one of whom ended up handing over the plastic, while the other was left with cash in hand, perhaps to search for the other pair.

1976: £16,000 (a set of four)

2007: £334,100 (a pair) Christie's London, 12 December 2007 lot 38

Just how did the designer of these candelabra arrive at this design? How do they compare with the more typical styles of the 1790s? The development of eighteenth-century candlestick forms is shown on the next three pages.

*Pair of candelabra, John Wakelin & William Tayler, London 1792/93. Height: 42.5cm (16 3/4in). Weight: 5,510gr (177oz). The bases numbered and engraved with a scratch weight '2 40"3' and '4 40"11' one candle arm further numbered and engraved with a scratch weight '1 49-18' the other candle arm numbered '3'. Engraved with the crest of Paget for Henry, 9th Baron Paget and 1st Earl of Uxbridge (1744–1812). (Christie's)*





1 William Denny,  
1702/03



2 Indistinct maker's  
mark, 1702/03



6 Matthew Cooper, 1715/16



3 Matthew Cooper,  
1719/20



4 David Willaume I,  
1710/11



5 Pierre Platel, 1717/18



7 Paul de Lamerie,  
1726/27



8 Paul Crespin, 1727/28



9 Paul de Lamerie,  
1741/42



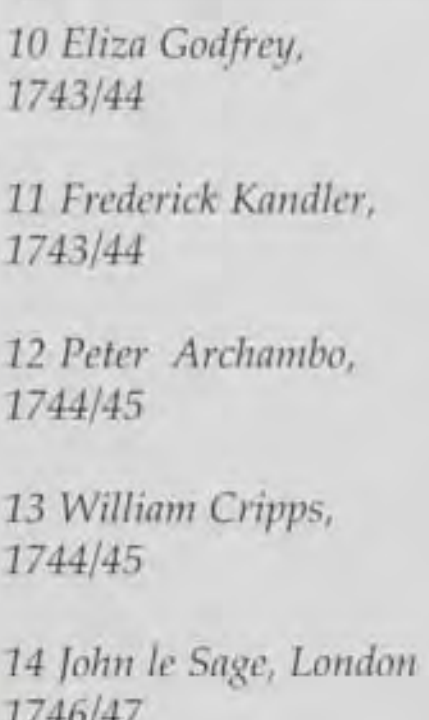
10 Eliza Godfrey,  
1743/44



11 Frederick Kandler,  
1743/44



12 Peter Archambo,  
1744/45



13 William Cripps,  
1744/45



14 John le Sage, London  
1746/47



14

#### Marking

Cast candlesticks should be marked on the base, the sconce and the detachable nozzle; very often only the base has the full set of marks. Branches should also be marked. It is desirable that the marks match. As many as 32 or more candlesticks could be provided for a household, but usually they were sold in sets of eight, four or a pair, and numbered accordingly. Many sets have now been split, but ideally the numbering should also match. Some also have scratch weights. Sometimes branches were added at a later date, and so marked, which is entirely acceptable.





15



16



17



18



19



20

15 David Willaume II, 1739/40

16 John le Sage, 1747/48

17 William Cafe 1765/66

18 William Cafe, 1757/58

19 John Carter 1772/73

20 Robert Makepiece & Richard Carter, 1777/78

21 (John Carter, 1771/72)



21

#### *Manufacture*

Up to the last 30 years of the eighteenth-century, the majority of candlesticks were cast. With the introduction of sheet silver it was possible to stamp the designs of each section, assemble the various parts and fill the stem and base with pitch for stability.

See *The Silver Society Journal*, no11 (1999) pp199, 201 and 203 for diagrams showing the many parts that made up a 'lyon-faced' candlestick of circa 1765–1815.





25 Paris 1774

*The design of this candlestick was also produced as a three-light candelabrum by Thomas Heming, 1768/69 (see Vanessa Brett, *The Sotheby's Directory of Silver*, London 1986, no981, p222).*

26 (right) Peter Desvignes 1775/76



28 Sheffield Plate, circa 1790

29 (right) John Parsons & Co, Sheffield 1790/91



22 Boulton & Fothergill, Birmingham 1773/74



23 John Carter, 1771/72



24 John Lambe, 1783/84



27 John Green & Co, Sheffield 1795/96



30 John Green & Co, Sheffield, 1799/1800

All illustrations courtesy Sotheby's except no 21 (Christie's) and no 28 (Brand Inglis)



## New work

London has played host in recent years to three annual fairs that have revealed the talents of many of those working in silver. In the autumn enthusiasts can go to fairs at Goldsmiths' Hall and Somerset House (previously at Chelsea Town Hall), and in January to the Victoria and Albert Museum for *Collect*. At the autumn fairs the makers look after their own stalls and sell direct; at *Collect* the stands are taken by dealers or other

intermediaries (such as Bishopsland). Each fair has its own identity, its own band of devotees, and they have become increasingly international. The UK has been for many years, and continues to be, a magnet for talent from Japan, Scandinavia and Germany, in particular, and it has been interesting to see the marketing of that talent develop as silversmiths commit themselves to a commercial gallery to sell their work.

*Illustrations courtesy Galleri Montan, Copenhagen.  
www.montan.dk*



*Bowls, 'Made in Denmark', Allan Scharf, 999/1000 silver. Heights 7cm (2¾in), 10.5cm (4¼in) and 11.5 cm (4½in). (Photo: Anders Bøggild)*

Allan Scharf was born in 1945 and trained with Georg Jensen Silversmiths. He has won numerous awards, been a visiting professor at the Royal College of Art, and been on the panels for many awards, including the Jerwood Applied Arts Prize in London. His work is in private and public collections in Europe and America, including HM Queen Margrethe II, Koldinghus Museum and the Museum of Decorative Arts, in Denmark.

Yuki Ferdinandsen was born in Japan in 1958, trained in Kyoto and then in Copenhagen, working at Georg Jensen Silversmiths (2002–06). Since 1996 Yuki has exhibited widely in Japan and Scandinavia.



*Candelabrum, Carsten From Andersen. Height 13cm (5¼in). (Photo: Ole Akhøj)*



*Party bag 'Arare', Yuki Ferdinandsen, width 19.5cm (7¾in). (Photo: Jesper Palm)*



It is of equal interest to see, at these fairs, the synergy that develops between different disciplines – objects by those who work in metals are shown alongside those of wood turners, potters, glassmakers and textile workers. While the range of their output is huge and disparate there is often an empathy in terms of style and ideas: a response to the prevailing mood and, in the younger silversmiths in particular, a response to the work of their tutors. It is the fashion of the moment.

But there will always be individuals who work outside such movements. Pétur Tryggvi is one such, and his work – reminiscent, perhaps, of the work of Ib Andersen

– rang out from the stand of Galleri Montan at *Collect* this year. The gallery, in Copenhagen, specialises in contemporary silverwork and has on its books silversmiths such as Allan Scharf, Else Nicolai Hansen, Carsten From Andersen and Leon Kastbjerg Nielsen; also Ane Christensen and Sidsel Dorph-Jensen, who have lived and worked in the UK. The owner of the gallery, Lasse Montan, seeks to promote the high standards of craftsmanship for which Denmark has long been known.

In future issues of *Silver Studies* we hope to feature other makers and other galleries.

Carsten From Andersen (opposite page) was born in Denmark in 1946. He set up his own workshop in 1989, having trained and then taught at the School for Precious Metals in Copenhagen. He has exhibited mainly in Scandinavia and the USA.

Pétur Tryggvi was born in 1956 in Iceland. From 1981 he trained in Denmark and had his own workshop in Gentofte, a suburb of Copenhagen, from 1992. He returned to Iceland in 2001. He is inspired by the tough, sensitive, landscape of Iceland, its weather and the varying length of day and night according to season. He works in an extraordinarily heavy gauge of silver – be sure to take in the dimensions of the pieces illustrated here and their weight.

*Above right: Nut bowl, Pétur Tryggvi. Height 23cm (9in), weight 1.5kg (48oz). (Photo: Ole Akhøj)*

*Right: Dish, 'Core', Pétur Tryggvi. Width 40cm (15¾in), weight 8kg (257oz).*





## Recent exhibitions

There have been some amazingly theatrical displays of silver this year, and we have been privileged to be able to visit these major exhibitions. It seems almost as though curators on both sides of the Channel and of the Atlantic all decided, no doubt independently, to knock us between the eyes with the sheer glamour of their displays. Visual delight was backed by sound scholarship and in each case the catalogues, or accompanying books, are excellent value. These books never illustrate the actual displays, so we show here a sample of what you may have enjoyed, or missed, concentrating on exhibitions to which the Society organised visits. We apologise to those curators whose exhibitions are not included for reasons of space – these have been listed on the Society's website over the past year.

The differences between Buckingham Palace and Versailles were particularly striking. Versailles put on a loan exhibit of objects (from several countries) intended to furnish rooms. The coup was the use of the state rooms in the chateau and the memorable lighting of those rooms by simulated candlelight.

In contrast the Ballroom at Buckingham Palace was laid for a state banquet, as it has been for most of the ninety-seven banquets held to date during The Queen's reign, but with truncated tables and fewer place settings than usual. This was not an historic recreation but a display of working court practice, and that is what the

accompanying book illustrates. The selection of bravura silver-gilt from George IV's Grand Service never fails to excite.

In Edinburgh it was the case of mazers that wowed all who saw it: the major surviving examples were all there. It was a stunning group and set the tone for an exhibition in which traditional scholarship embraced contemporary silver. The Society is pleased to have been closely associated with the successful seminar that was held in conjunction with this exhibition.

An exhibition that involves many loans is always particularly difficult to organise. One such was the exhibition of church plate at Goldsmiths' Hall, and because of uncertainty until the very last minute over whether loans would actually arrive (many objects are in regular use), it was not possible to include a list of exhibits in the accompanying book.

There have been many requests for such a list and the Society has decided to produce one. Fortuitously, the list of the previous church plate exhibition, held in 2004, which we published as no17 of the *Journal*, is now out of print. The Society's publication, which we will issue as *Silver Studies* no23 will, we hope, include not only an illustrated listing for the 2008 exhibition, but also a reprint of the 2004 exhibits. As such it will probably run to just over 100 pages and have some 300 illustrations.

Please go to the Society's website to order a copy.

## Sales by auction



The collection of Dr Carl Kempe.

Left: A parcel-gilt bowl, Tang Dynasty (8th–9th century). Sotheby's London, 22 May 2008, lot 54. £1,140,500.

On p39

Above: lot 2325, HKD 116,807,500 (£7,535,967)

Below: lot 2305 HKD 36,167,500 (£2,333,387) Sotheby's Hong Kong, 11 April 2008

The regular listing of sales by auction, for 2007–08, will appear in next year's issue of *Silver Studies*.



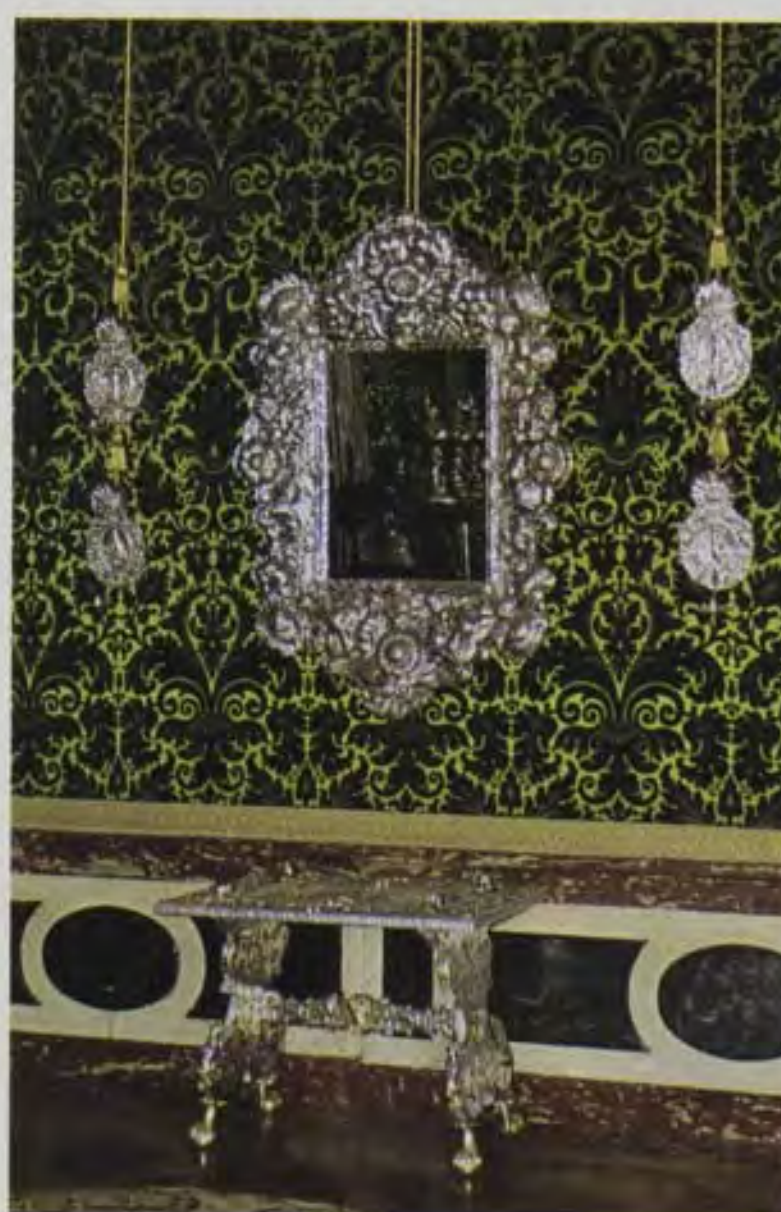


*Silver made in Scotland, National Museum of Scotland, Edinburgh, January – April 2008.*

*Left: The Galloway Mazer, James Gray, Canongate, engraved date 1569. Height: 20.7cm (8<sup>1</sup>/<sub>8</sub>in). (National Museums Scotland)*







*'Quand Versailles était meublé d'argent' (When Versailles was furnished in silver). Exhibition at the château de Versailles November 2007–March 2008. (© Château de Versailles / Jean-Marc Manai)*





*'For the Royal Table, Dining at the Palace',  
Buckingham Palace, London, July – September 2008.  
(The Royal Collection © 2008 Her Majesty Queen Elizabeth II)*







*Details of the Duke of Cambridge's sword scabbard,  
silver-gilt, John Linnit, London 1857/58.  
(Bonhams 1793 Ltd)*



*Box, gold, John Linnit, London 1816/17.  
(Victoria and Albert Museum 1963-1898)  
See p78*





Edward Villiers  
*Ripplingille, Choosing  
 the Ring*, oil on panel,  
 61x74cm (24x29in).  
 (The Worshipful  
 Company of Goldsmiths)  
 See p96



Charlotte Rothschild,  
*Self portrait with her  
 husband, Baron Anselm  
 Rothschild, and two of  
 their  
 children*, 1838, oil on  
 canvas.  
 (The Rothschild  
 Archive, London)  
 See p60





*Bottle, one of a pair, silver-gilt, maker's mark HW, London 1579/80.  
(Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg. Photo: Linder)  
See p135*





*A gold tripod vessel and cover, with liner, Ming dynasty, Xuande period (1426–35). Width: 18.5cm (7<sup>1</sup>/<sub>4</sub>in); 1.28kg.  
A gold ewer and cover, mark and period of Qianlong (1736–95), set with pearls, rubies and sapphires. Height: 13.3cm (5<sup>1</sup>/<sub>4</sub>in); 333g.  
(Sotheby's) See p32*





*Dish 'Bright', Pétur Tryggvi. Width 40cm (15<sup>3</sup>/<sub>4</sub>in), weight 4.8kg (154oz). (Photo: Ole Akhoj).  
See p30*



*Illuminated address, designed by J.B. Walker,  
made by several members of the Sheffield Artcrafts Guild, 1925.  
(Museums Sheffield K1939.36)  
See p47*



*Cross, silver, amethyst, rock crystal, Christoph Diemer, Lilienthal,  
2000–04. Height: 60cm (23<sup>1</sup>/<sub>2</sub>in). (Photo: Jürgen Nogai)  
See opposite, p41*



# Christoph Diemer's vessels for communion

## A legacy in his lifetime

PETER SCHMITT

Liturgical vessels, which in former centuries formed an important part of a silversmith's work, nowadays play only a minor role. In Germany, as elsewhere, the Catholic and the Protestant churches still commission liturgical vessels, but they are now rare compared to the immediate post-war period. Then, a great number of churches were built and furnished with objects necessary for the divine service, and there was widespread discussion as to what form these objects should take in a modern community.

When Christoph Diemer started to make a communion set in 2000 he had no commission – indeed it would probably have been impossible to obtain a commission for his idea. He finished the work in the autumn of 2004 and showed it a little later that year at the annual crafts fair at the Hamburg Museum of Arts and Crafts (Museum für Kunst und Gewerbe). It consists of a cross, twelve chalices [fig 1], a paten, and a jug for wine [fig 10]. The wine jug makes the set suitable for use in a Protestant service and, now, also in the Catholic mass, when communion is given to the faithful in both kinds, bread and wine. Though he himself is Protestant, Christoph Diemer did not bind himself to either Protestant or Catholic ritual; both use similar types of vessels, the main difference being the capacity of the bowl of the chalice.



1 Cross and twelve chalices, silver, gold, amethyst, rock crystal, Christoph Diemer, Lilienthal, 2000-04. Heights: cross 60cm (23<sup>1</sup>/<sub>2</sub>in), chalices 13.2–13.6cm (5<sup>3</sup>/<sub>16</sub>–5<sup>3</sup>/<sub>8</sub>in). (Photo: Jürgen Noga)

Clockwise from right of the cross:

St Andrew  
St James the Less  
St Bartholomew  
St Peter  
SS Simon and Jude  
Thaddeus  
St Paul  
St John  
St Thomas  
St Philip  
St James the Great  
St Matthew  
St Mathias





2 Sketch of chalices, ink on paper, Christoph Diemer, Lilienthal, 2003.

Christoph Diemer's work is a personal confession: it refers to an ecclesiastical tradition and is, at least partly, a heritage of his artistic education. He was born in 1942 in Demmin, East Prussia, and has lived in the small town of Lilienthal, near Bremen, since 1970. He started his career as a goldsmith with Franz Bolze (1902–74), a respected goldsmith in Bremen, who had been a partner of Bernhard Hoetger (1874–1949) in 1926 and had his first studio in the Paula-Modersohn-Becker-Haus, the famous museum building in the Boettcherstrasse that Hoetger built for the coffee merchant Ludwig Roselius in 1926–27. Diemer entered Bolze's workshop as an apprentice in 1961 and stayed with him as a journeyman until 1965. Then he moved to Nuremberg, where he became a student of Andreas Moritz (1901–83) at the Academy of Fine Arts. Moritz studied at Burg Giebichenstein in Halle (after the Bauhaus the most famous art school in Germany between 1918 and 1933), and in the 1930s spent some time at the Central School of Arts and Crafts in London, when he made a silver cross for St Margaret's Church, West Hoathly, Sussex. Moritz was appointed professor at the Nuremberg Academy in 1952 and soon became the most renowned and influential silversmith in West Germany; among his students who are still active, are Annette Diemer, Christoph Diemer, Wilfried Moll and Christina Weck.

Moritz believed that distinctness of form was the result of distinctness of thinking. His ideal was harmonious shapes of timeless elegance which did not follow changing fashion but were rooted in a renewed tradition of craftsmanship. The making of liturgical vessels, which he considered to be the most difficult challenge for a silversmith, was embraced by this ideal, especially in the 1960s when many vessels were commissioned by churches and new forms and symbols were vehemently discussed. Moritz was very sceptical of symbols, as he was convinced that 'sober forms could display the sacral dignity which should be the standard for all liturgical vessels'. For him these vessels could only represent their absolute, sacral, character without any symbolic ornaments and by their harmonic proportions and the subtle interrelation of silver and gold. He therefore returned to traditional forms to demonstrate that 'in order to give a modern appearance to a chalice one does not need either to exaggerate some of its parts in a grotesque way or to curtail them formalistically'. Diemer followed this maxim of his teacher despite the fact that after Vatican II (in 1962–65) the formerly strict regulations of the Catholic church were loosened; the Protestant church has never had such regulation. It was not Diemer's intention to create new forms: for him (and not only for him) the pre-eminent position of sacred vessels requires, besides the careful handling of precious materials, an unearthly language of form, free from fashion and hectic experiment.

Christoph Diemer had created liturgical vessels before 2004. In 1998 he made a chalice, paten and pyx for St Mary's Church in his home town of Lilienthal near Bremen, which he followed with a wine jug in 2007. In 1999 he made a chalice and paten for a Catholic priest [fig 3]. Referring to a simple, unadorned form of the early Middle Ages, which was considered a canonical model by the liturgical movement of the 1920s, both chalices can be regarded as direct forerunners of Diemer's 2004 pieces.

Diemer's seminal work began in the spring of 2000 when a stone merchant offered him a large, cut, Brasil amethyst. He knew imme-



3 Chalice with paten, silver-gilt, Christoph Diemer, Lilienthal, 1999. Height: approx 25cm (9 7/8 in). (Photo: Jürgen Nogai)



diately how he would like to use it. For some time, while re-reading the Bible, he had had the idea of making a cross and a chalice; the amethyst gave him the opportunity to realise this idea and it became the centre of the cross. Diemer started to make sketches first of the cross, then also for a chalice [fig 2].

### The cross

Until Vatican II it was prescribed that a crucifix was to be placed on the altar in Catholic churches; the new instructions only require a cross on or nearby the altar, large enough to be seen by the congregation, which corresponds to the custom in Protestant churches. The height of Diemer's silver cross is 60cm (23½in), a significant image on the altar [fig 4].

Christoph Diemer chose a simple form made of two rectangular bars, at the intersection of which he placed the oval amethyst within a smooth silver frame. The dimension of the stone – 5x6cm (2x2½in) – determined the proportions of the cross. An eye-catcher by its colour and shape, cut with facets, it marks the centre of the cross. The stem and arms are made of five large rock crystals cut as prisms, the ends of those neighbouring the central stone are curved to suit its shape. Diemer chose crystals with faults inside as a strong contrast to the clear amethyst representing Christ, and had them cut in Idar-Oberstein. Though the cross looks simple, its making required perfect craftsmanship. The most difficult part, the mounting of the rock crystals, could be done only with the help of an assistant, Caroline Krose.

Great pains were taken with the pedestal of the cross, which Diemer formed as a truncated pyramid. The cross is not mounted directly on the pedestal, but a small insertion makes it seem to hover above the ground, emphasising the symbolism of Christ's victory over sin and death. Diemer's intention becomes evident in comparison with a similar cross by Andreas Moritz, which has a flat foot [fig 5]. In this connection also the rock crystal prisms achieve symbolic value, refracting sunbeams and generating colours like a rainbow. As the rainbow is a sign of God's testament with mankind, the coloured light of the cross symbolises the New Testament.

### The twelve chalices

Besides being a necessary object for an altar, Diemer's cross, through its symbolic meaning, is closely connected with the twelve chalices. The chalices are of Sterling silver, in two cases with gilding. The bowls were either sunk or raised and joined with the stem. For this part of his work Diemer was assisted by Michael Haas, a student of Hildesheim College of Art (Fachhochschule Hildesheim).

The chalice, being the most essential of all liturgical vessels in which the wine is consecrated, caused Diemer to bring into his mind Christ's establishment of the Eucharist at the Last Supper with his twelve disciples. When he decided to make twelve chalices instead of one, Diemer gave symbolic value preference over practical use. Though it is possible to use them with a large congregation taking communion in both kinds, this use was not Diemer's main intention. In contrast to his teacher Andreas Moritz, who in 1971 had made a group of twelve chalices of equal shape for Christuskirche (Christ Church) Karlsruhe [fig 6], he decided to make twelve different chalices. The chalices represent the twelve apostles, men of different stature, origin and character, who are assembled



4 Cross, silver, amethyst, rock crystal, Christoph Diemer, Lilienthal, 2000–04. Height: 60cm (23½in). (Photo: Jürgen Nogai)

Colour illustration p40



5 Cross and two candle sticks, silver and rock crystal, Andreas Moritz, Nuremberg 1971, made for Ev. Christuskirche Karlsruhe. Height: cross 23cm (9in), candlesticks 12.5cm (4½in).

(Photo: Badisches Landesmuseum Karlsruhe)



6 Twelve chalices, tray, wine jug, and pyx. Andreas Moritz, Nuremberg 1971, made for Ev. Christuskirche, Karlsruhe.

(Photo: Badisches Landesmuseum Karlsruhe)





*Nine of twelve chalices, Christoph Diemer, Lilienthal, 2000–04. Heights 13.2–13.6cm 5<sup>3</sup>/<sub>16</sub>–5<sup>3</sup>/<sub>8</sub>in).*

*7 (top) Three chalices (left to right):  
SS Simon and Jude Thaddeus,  
St Andreas, St James the Less.  
(Photo: Hans-Jürgen Dehn)*



*8 (centre) Three chalices (left to right):  
St Philip, St Matthew, St James.  
(Photo: Jürgen Nogai)*

*9 (bottom) Three chalices (left to right):  
St Paul, St John, St Peter.  
(Photo: Hans-Jürgen Dehn)*



#### **The twelve apostles:**

Peter (also known as Simon Peter)  
James the Great  
John (favourite of Jesus, one of the evangelists)  
Andrew  
Philip  
Bartholomew  
Matthew (possibly an evangelist)  
Thomas  
James the Less  
Jude Thaddeus (joint chalice with Simon)  
Simon Zelotes (joint chalice with Jude)  
Judas Iscariot (no chalice)

#### **The chalices also represent:**

Paul (Saul of Tarsus; author of many epistles in the New Testament)  
Mathias: successor to Judas Iscariot





10 Wine jug, Christoph Diemer, Lilienthal, 2004. Height: 23cm (9in). (Photo: Hans-Jürgen Dehn)

around Christ, the central cross, making them one.

Taking the Last Supper as his starting point, Diemer found himself confronted with the problem of how to deal with Judas. It was unimaginable to have the wine consecrated and dispensed to the faithful in the chalice of the traitor. Diemer therefore desisted from an 'historical' representation of the Last Supper, which he understood to be the prefigurement of the Messianic banquet in the kingdom of God when all will be assembled together with the apostles and the saints. The number of the apostles had been fixed by Jesus himself: twelve. To maintain this number, after the betrayal and the suicide of Judas according to the *Acts of the Apostles* (1, 15-26) St Matthias was elected into the circle of the apostles. Later on, St Paul was named apostle, too, so strictly speaking there were thirteen apostles. Nevertheless ecclesiastical tradition has always spoken of twelve apostles. For artists this usually was no problem, because in pictures and reliefs in most cases a group of twelve men is represented, whereof only a few, usually St Peter and St John, can be identified. Diemer however had the intention not only to create twelve different chalices but to make each of them represent a certain person. Since he wanted to incorporate St Paul as well as St Matthias, he decided to give a common chalice to St Simon Zelotes and St Jude Thaddeus, whose common feast is 28

October. Then the question arose whether certain shapes or combinations of materials could be connected with a particular apostle. As only a few apostles have special characteristics in the Bible – they function mainly as human witnesses of the divine revelation, and are of less interest as individuals – Diemer had the maximum of artistic licence. He therefore created different shapes, but did not engrave names on each. The important thing for him is the number twelve, which has a symbolical meaning rather than an historical one. To demonstrate his mode of procedure it will be sufficient to detail five examples: SS Peter, James, John, Thomas and Paul.

The chalice of St. Peter [fig 9 right] looks somewhat squat because of its large bowl, which has the greatest volume of all. According to his rank, St Peter's chalice is the most massive but at the same time is unpretentious, emphasising the simplicity with which he is identified in popular piety. For the chalice of St James the Less [fig 7 right], Diemer chose a similar but smaller bowl, according to a disputed tradition in which the apostle was St Peter's successor as the head of the church in Jerusalem. The chalice of St John, the favourite disciple of Jesus [fig 9 centre], is the only one to be gilded inside, which was the rule for Roman Catholic chalices until Vatican II. The old rule was due to reverence of the holy sacrament, and Diemer followed this rule in the case of St John, who stood near the cross on which Christ shed the blood that is believed to be present in the Eucharist.

St Thomas was the sceptic among the apostles. His chalice [fig 1] is the most modern, the medieval form translated into stereo-metric forms: the stem is an obtuse cone, the spherical node is followed by a short cylindrical insertion which supports a semi-spherical bowl. The clear forms correspond to the character of the apostle.

For St Paul's chalice [fig 9 left] Diemer used gold for the rim of the bowl which might be understood as an allusion to the apostle's admonition concerning the reception of the Eucharist. The bowl is relatively flat and wide, its form suited to St Paul's endeavours to spread the message of the gospel throughout the Roman world.

Liturgical vessels are objects to be used and seen in the context of the divine service. To emphasise this Diemer completed his work with a wine jug [fig 10] and a paten. Whilst for the chalices he chose a traditional form, he gave the jug a modern conical shape enriched by an unusual spherical spout. The paten is in the form of a secular plate with a broad rim. This kind of wine jug and plate could also be used on a festal table. They represent one aspect of the Eucharist meal, the feast for which the community assembles. For the faithful it is, however, more than just a festal meal held in commemoration of Christ's Last Supper. Diemer shares this faith, and he expresses it in the central pieces of his work.



11 Maker's mark of Christoph Diemer



## Miscellany

I was given recently, by a friend, a copy of *The Complete Works of William Shakespeare*.<sup>1</sup> The most interesting feature of this edition which, not surprisingly is dedicated to Sir Henry Irving, is the number of photographs of actors of the day as they appeared in various Shakespearian roles. Two, both celebrated actor managers, caught my attention because of their family connections with the art metalworking and goldsmiths' trades.

The first is Frank Robert Benson (1858–1939), one of whose brothers was the designer William Arthur Smith Benson (1854–1924),<sup>2</sup> a successful manufacturer of stylish lighting fixtures and a wide range of domestic hollow-ware, mainly in combinations of brass and copper. In 1884 W.A.S. Benson became a founder member of the Art Workers' Guild and in 1896, following William Morris's death, was appointed first chairman of William Morris & Co. Decorators Ltd.

The other photograph is of the actor Lewis Waller (1860–1915), a grandson of Kensington Lewis (1789–1854),<sup>3</sup> the one-time bullion dealer who in 1822 opened a shop in St James's Street on the corner of Ryder Street. Here, with the Duke of York as his chief patron, he quickly established himself as one of the most fashionable retail goldsmiths of the day. Using the services of the working silversmith and chaser Edward Farrell, Lewis created a market for flamboyant decorative plate, often gilt, which drew its inspiration from seventeenth-century Dutch and German pieces. Following the death of the duke in 1827, Lewis diversified and began to speculate in Mayfair and West End properties. This ambitious venture ultimately ended in disaster and he died in prison, a fraudulent bankrupt.

John Culme

1 With a biographical introduction by Henry Glassford Bell, published by William Collins, Sons, & Co. Ltd, London and Glasgow, in 1899.

2 J. Culme, 'William Arthur Smith Benson,' *Oxford Dictionary of National Biography*, vol 5, pp206–07.

3 J. Culme, 'Kensington Lewis, a Nineteenth-Century Business Man,' *The Connoisseur*, September 1975, pp26–41.



F.R. Benson as Marc Anthony in his own production of *Julius Caesar*.  
(photo: Bassano, London, mid-1890s)



Lewis Waller as Brutus in Herbert Beerbohm Tree's production of *Julius Caesar*, Her Majesty's Theatre, London, 22 January 1898.  
(photo: Lafayette, London, 1898)



# The work and legacy of the Sheffield Artcrafts Guild

RACHEL CONROY

For around seventy years the Sheffield Artcrafts Guild played a key role in supporting and promoting the work of craftspeople in the city. The legacy of Guild silversmiths, such as John Walker, Joyce Himsworth, Helena Ibbotson, Sydney Wilkinson and James Havenhand, has undoubtedly contributed to the vibrant designer silversmithing community that exists in Sheffield today.

The Sheffield Artcrafts Guild was founded in 1894 by Charles Green (1836–1916).<sup>1</sup> Like many organisations of its type, the Guild brought together artists and craftspeople for meetings, activities and exhibitions of work [figs 1 & 2]. Its aims were<sup>2</sup>

the encouragement of skilled artistic handicrafts, promoting fellowship between artist craftworkers, disseminating information by means of demonstrations, exhibitions and lectures.



1 Guild members enjoying a trip to York Minster, 1920s.



2 A display of Joyce Himsworth's work at a Guild exhibition, circa 1930–40.

From the 1920s onwards, the Guild aspired to establish a Guildhall in the city to celebrate excellence in craft and design. Despite fundraising and local publicity campaigns, their ambition was never realised. Their endeavours to this end included the creation of a book intended to record the names of donors to the Guildhall fund, which was described as 'a wonder book which will be unequalled in the world. It will be the quintessence of the arts and crafts of Sheffield'.<sup>3</sup> It was designed by John Beresford Walker, but was only partly made before the project was abandoned due to

1 Charles Green was born in Chesterfield. He was a sculptor and designer, and designed large architectural pieces such as stove grates and church fittings.

2 As described in the 1932 Annual Report, Museums Sheffield Archive.

3 *Daily Herald*, 5 December 1930, Sheffield Archives, 1993/105 (unlisted collection).





3 Joseph Beeston Himsworth, circa 1910–20.

a lack of money and interest. Joseph Beeston Himsworth [fig 3] recorded that 'what had been so far produced of the book was put in a tin-lined case and deposited in a local bank for safety. To the best of my knowledge it is there today'.<sup>4</sup> It would be fascinating to discover if it survives.

The Guild embraced a wide range of artistic endeavours including silversmithing, leatherworking, sculpture, ceramics and textile design. This holistic approach was reflected in its broad membership. Guild members seem to have played a key role in the education of young craftspeople in Sheffield. A number of Guild members had links to Sheffield School of Art, as students or members of staff and some are known to have taught in other art schools across the region.

Membership was not restricted to independent craftsmen and many members were involved in Sheffield's manufacturing industries. The creative outlet that the Guild offered counterbalanced the daily grind of industrial production:<sup>5</sup>

Over a long period all the chief designers in the Sheffield stove-grate firms, as well as in the silver and plate trade, were members. There were also a number of independent free-lance men who testified to that independent spirit always so marked among those who disliked the restraint of factory life ... There was, at times, a Bohemian element in strong measure among the members, but it was largely kept in control by industrial demands with which they were in daily contact.

In the early years of the Guild membership was restricted to men, though later women were able to join. Both Joseph Beeston Himsworth and his daughter, Joyce, were active members. Formal application to join the Guild had to be supported by two existing members. Examples of work were submitted for consideration by the membership panel, to ensure they were of appropriate quality. It was also possible to apply for Associate Membership if you could demonstrate an active interest in arts and crafts but were not a maker.<sup>6</sup>

In 1953, the Guild changed its name to Contemporary Craftsmen Incorporated. Its original aims and ambitions largely remained, including the desire to establish a Guildhall, but interest seems to have dwindled and a letter in the Guild archive indicates that a resolution to disband the Guild was presented at the 1964 Annual General Meeting.<sup>7</sup>



4 Statuette, bronze, designed by John Walker, Elkington & Co., circa 1930. (Museums Sheffield 1991.309)



5 John Walker, circa 1930. The chain he is wearing could be the SACC chain of office.



### John Walker (1877–1948)

... a man of outstanding ability, experience and knowledge ... who brought with him ideas and ideals that appeared likely to help forward a revolution in the applied art life of Sheffield.<sup>8</sup>

John Walker was born in Edinburgh and trained at the city's School of Art before moving to Sheffield in 1898. He was a highly acclaimed designer, sculptor and craftsman in silver, gold and bronze, and was master of the Sheffield Artcrafts Guild from 1927 to 1928. While in Sheffield (where he worked freelance), Walker undertook important commission work including the creation of an Ascot Gold Cup, a Royal Hunt Cup, church plate for Ripon Cathedral and works for the Viceroy of India. Walker was appointed Designer and Supervisor of the Art Department at Elkington & Co. in 1928 and moved from Sheffield to Birmingham. On 4 June 1930 he was made a freeman of the Worshipful Company of Goldsmiths, by special grant; he joined the livery in November 1935. Walker retired to Paignton in Devon in 1932, but continued to keep in touch with members of the Sheffield Artcrafts Guild.

Unlike many older members of the Guild, Walker is said to have encouraged younger members to embrace the new artistic styles emerging in the early 1900s. The influence of Art Nouveau can often be seen in his own work. A news clipping, probably from the 1920s, critiques a local exhibition of work by Guild members. Walker's work is given a very favourable and eloquent review:

[His] work as a silversmith combines a perfect technical mastery of all sorts of processes used in the craft with that rare gift of producing an original, yet a good design. There is in all Mr. Walker's designs just that degree of balance between the traditional styles of ornament and the original and purely subjective ideas which come to every true designer, which constitutes first-class modern work.

Sheffield's Designated Metalwork Collection\* includes several pieces by Walker, as well as a number of designs on paper. They include an elegant silver chatelaine clasp of circa 1902 [fig 6] and a bronze statuette of a jester designed around 1930 and made by Elkington & Co. [fig 4]. It clearly was an important piece and a highly personal piece of work, demonstrated by its inclusion in a photographic portrait of Walker [fig 5].

In his biographical account of the Guild, Joseph Beeston Himsworth makes a special note of this piece:

... he produced a bronze statuette of a Jester with cap and bells, and this he considered one of his best works, having executed it just to please his own fancy entirely.

A hand-bound illuminated address [fig 7] was designed by Walker and created in 1925 by several members of the Sheffield Artcrafts Guild, including James Havenhand, Helena Ibbotson and Joseph Beeston Himsworth. It was presented by the Guild to Thomas Peters, who was a fellow and former master of the Guild. A silver panel on the reverse of the binding includes the initials SACG over the crossed arrows of the Sheffield coat of arms. Walker created the silver mounts set with lapis and jade and chased the ornate central plaque. The address gives an insight into why Walker chose to incorporate particular materials and symbols into his design:

The Personification of our wish to our Past Master and his wife, will be found embodied in the Symbolism, depicted in the design, materials &



6 Chatelaine clasp, John Walker, circa 1902.  
(Museums Sheffield L1902.63)

\*Since 1998, collections that are considered of national importance can be awarded Designated status by the Department of Culture Media and Sport (DCMS), if they are housed by a non-national museum.

4 J.B. Himsworth, *Biographical account of Members or Associates of the original City of Sheffield Artcrafts Guild and their associates, with Photographs*, unpublished monograph 1964. Sheffield University Library, B 709.42741 (H).

5 *ibid.*

6 Sheffield Archives, 1993/105 (unlisted collection).

7 *ibid.*

8 Himsworth (as note 4). See also G.R. Hughes, *The Worshipful Company of Goldsmiths as patrons of their craft 1919–53*, exhib. cat., London 1965, nos 295–97 for entries on Walker's work in 1928 and 1931.





7 Illuminated address, designed by J.B. Walker, made by several members of the Guild, 1925.  
(Museums Sheffield K1939.36)  
Colour illustration p40

stones, used in the compilation of this token. In the centre panel are two spiritual figures supporting the globe of Life in silver, (Purity) with monogram in gold (Truth) i.e. their life, which we leave in the hands of our Creator. The figure in the attitude of prayer and cherubs in the act of laying down garlands of roses. Our desire, that their future may be as on a path of roses, with footsteps light, each new day, as represented by the four carved ivory panels, Dawn, Noon, Even and Night, throughout the Seasons until Eternity. The Lapis and Jade corner stones, an attribute to their Art devotions and labours. The Leather and Vellum, our hope, for endurance against stern buffetings of Time. The Writing, an embodiment of the highest blessing bestowed upon mankind, fellowship, by universal communion in colour and form. The Craft Guild monogram and the Sheffield Arms, for remembrance of all that is best of the craftsmen within its call.

#### Joyce Rosemary Himsworth (1905–90)

Joyce Rosemary Himsworth was born in Sheffield [fig 8]. From an early age she worked with her father making small spoons and items of jewellery. She went on to study at Sheffield School of Art and became a member of the Sheffield Artcrafts Guild in 1925. Himsworth also taught at art colleges in Rotherham and Chesterfield.<sup>9</sup>

Joyce and her father registered a joint mark at Sheffield Assay Office in 1925, and she used this mark on work she produced as an independent designer silversmith, working mostly to commission in her own studio [fig 9]. Around 1935 she studied under H.G. Murphy at the Central School of Arts, London, and registered the mark JRH at both the London and Sheffield assay offices. After a successful career which included commissions for a pair of lily vases and two chalices for Westminster Cathedral, she retired in the 1960s. A retrospective exhibition of her work was held in 1978.<sup>10</sup>

Himsworth's stylistic influences were far reaching and included Egyptian and Celtic design. A trip with her father in 1934 to the Soviet Union, to view the decorative art collections held at the Hermitage Museum and Kremlin, appears to have had a lasting impression on her. She became a member of the British-Soviet Friendship Society and the British Peace Committee. In 1943, in response to the German invasion of Stalingrad, she was part of a group of makers involved in the creation of 'a stainless steel enamelled casket containing the signatures of Sheffield women on parchment ... sent to the women of Stalingrad commending their courage and sacrifice in face of overwhelming odds'.<sup>11</sup>



8 Joyce Himsworth (right), 1940s.



9 Joyce Himsworth's business card, circa 1930–40.





10 Design for a cup, Joyce Himsworth, circa 1936.  
(Museums Sheffield 1990.1053)

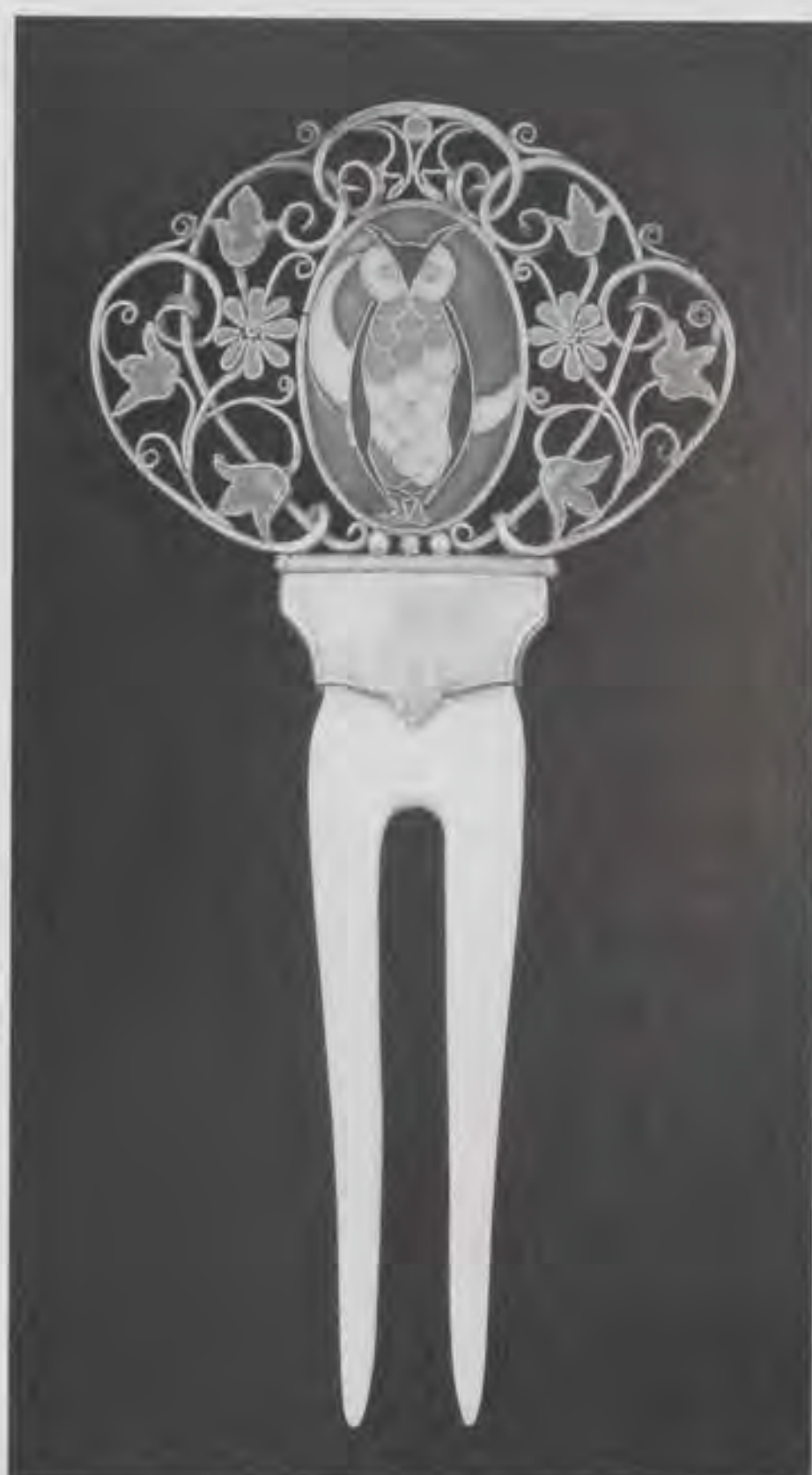


11 Cigarette box, silver and niello, Joyce Himsworth,  
Sheffield 1935/36. (Museums Sheffield 1990.1038)

Sheffield's Designated Metalwork Collection includes a number of objects, designs and archival materials relating to Joyce Himsworth. The cigarette box [fig 11] perfectly captures the modernist style adopted by Himsworth around 1935. It is an excellent example of the relatively affordable and fashionable personal items that must have contributed to her commercial success and longevity as a studio silversmith.

The hair ornament [fig 12] is a fine example of her talent as an enameller. The comb is carved from ivory and the decorative upper section is made from scrolling silver wirework and plique à jour. Much of Himsworth's work was decorated using enamelling techniques, which seems to have appealed from an early stage in her career, as she focussed on enamel work and jewellery manufacture while studying at Sheffield School of Art. In 1934 Himsworth received a first class City and Guilds certificate in Goldsmithing and Silversmithing and was awarded the highest mark nationally for her enamel work.<sup>12</sup>

The design for a drinking cup dates from around 1936 and was made to celebrate the coronation of Edward VIII [fig 10]. It is engraved with the royal cypher E:R and the date 1937. It was one of a number of different objects Himsworth designed to commemorate the coronation, including a set of napkin rings and several decorative spoons. Records tell us that, following the king's abdication, the cypher was changed to G:R in reference to the coronation of George VI in May 1937.<sup>13</sup> The cup was entered in the coronation competition organised by The Worshipful Company of Goldsmiths in November 1936, a few weeks before King Edward's abdication. A note states 'this design was approved by the Judges'. Himsworth submitted 24 designs for consideration, including two designs for drinking cups. One of these, numbered design 16, was described as a drinking cup with niello decoration, priced at £6, and probably refers to this design. Half of Himsworth's entries were approved as official 'Coronation competition' designs, the niello and engraved decoration being noted by the judges as a particular strength. She was one of just four designers to be granted a prize of £10.<sup>14</sup> Rather intriguingly, the designs were submitted in partnership with Leonard Beaumont, described in Joseph Beeston Himsworth's Guild biography as 'designer, etcher, colour prints, publicity



12 Hair ornament, silver, enamel and ivory, Joyce  
Himsworth, circa 1920–40.  
(Museums Sheffield 1974.657)

9 Anneke Bambery, *Joyce R. Himsworth Sheffield Silversmith*, exhib cat, Sheffield City Museums, 1978.

10 *ibid.*

11 Himsworth (as note 4).

12 Museums Sheffield Archive.

13 Information courtesy of The Worshipful Company of Goldsmiths, M.III 2 [b] 4 i-ii.

14 *ibid.*





13 Spoons, with enamelled finials, James Havenhand, Sheffield 1890–1910. (Museums Sheffield 1982.298 f-k)

artist'.<sup>15</sup> He was Guild master in 1935 and later relocated to London. I am not certain of the nature of their connection: perhaps Beaumont assisted or collaborated in the production of the designs for this competition?

To end on a more personal note, a bracelet [fig 14] was made as a gift for her father around 1940. The links are embellished with a stylised landscape, a cutler's grinding wheel (reflecting his involvement and lifelong interest in Sheffield's cutlery trade<sup>16</sup>), and a spade and pick, almost certainly symbolising his passion for archaeology.

In promoting and supporting the work of its members, particularly



14 Bracelet, silver-gilt, made by Joyce Himsworth for her father, circa 1940. (Museums Sheffield 1990.1037)

in metalworking, Sheffield's Artrcrafts Guild helped to lay the foundation for the varied and vibrant activities taking place in the city today and continuing excellence in the formal education, training and encouragement of young designer silversmiths. Establishments such as Sheffield Hallam University, Sheffield Assay Office, Starter Studios at Persistence Works and the newly founded Academy of Makers at Butcher Works, continue this legacy of skills and encouraging talent and creativity.

### Acknowledgements

This research formed part of the Designation Challenge Fund\* project *Living Metal 2006-2008*. I would like to thank my colleagues, Dorian Church, John Bradley and Emma Paragreen, for making the project so enjoyable. I would like to thank David Beasley, most sincerely for taking the time to comment on sections of my paper. Finally, I would like to extend my gratitude to the staff at Sheffield Archives, Sheffield Assay Office, Sheffield University Library and the Worshipful Company of Goldsmiths for allowing me access to materials and information.

All images are courtesy of Museums Sheffield.

\*Since 1998 all museums with Designated collections have been able to apply to the Designated Challenge Fund (DCF), which is administered by The Museums, Libraries and Archives Council (MLA) for funding for collections development projects.

Sheffield Galleries & Museums Trust has recently changed its name to Museums Sheffield. This embraces Graves Art Gallery, the Millennium Gallery, Weston Park and Bishop's House. Silver is primarily displayed in the Millennium Gallery.

<sup>15</sup> Himsworth (as note 3), p93.

<sup>16</sup> After leaving school he worked at his father's cutlery firm, B. Worth Ltd, and published *The Story of Cutlery* in 1953.



# Furnishing a late Victorian dinner table

ANN EATWELL

The Linley Sambourne papers<sup>1</sup> give a fascinating and often detailed account of the gradual accumulation of silverware for the family's dining table and drawing room. Edward Linley Sambourne (1844–1910), a black and white artist, worked as a cartoonist for *Punch* and for over forty years at least one drawing signed by him appeared in the magazine every week. He was an energetic and gregarious man with a wide circle of friends from all walks of life, particularly artists, literary types and sportsmen. In 1874 he married Marian Rogers and set up home at 18 Stafford Terrace, London. The area was newly built in 1871 on the Phillimore estate, just off Kensington High Street, with good transport links. The house had a kitchen in the basement, dining room and morning room on the ground floor and a drawing room on the first floor. Their joint income of about £2,000 a year placed the Sambournes in the lower ranks of the professional classes.

Linley Sambourne house is open for guided tours at weekends between March and December, and on weekdays by appointment.



1 The dining room at 18 Stafford Street.  
(Linley Sambourne House archive at the Royal  
Borough of Kensington and Chelsea)

The surviving papers include Marian's diary (from 1881 to 1914), a collection of menu cards, notebooks, recipes, an inventory dated 1 December 1877 and an *Old Silver Book* which lists the family equipment for the table including glass and ceramics. On 17 March 1876 the silver and jewellery sent to the bank consisted largely of flatware for eating and serving such as a soup ladle, 'one set of silver knife, spoons and forks', fish knives and forks, two gravy ladles and four pickle forks as well as a tea set, described as silver, of teapot, sugar basin and cream jug. This is exactly the type of silver tableware which household manuals of the time advised a young housewife to acquire.

1 Kensington and Chelsea  
Local History Library.  
*Inventory of Household  
Furniture*, 1 December  
1877, ST/1/6/18; *Old*

*Silver Book*, ST/2/5/1;  
there is also a later note-  
book of 1906, ST/2/5/12.





2 Cover of the inventory and valuation taken by James Willis & Sons, of the contents of 18 Stafford Terrace, in 1877.



3 Corkscrew, the handle with the crest of Sambourne, late nineteenth century.



4 Tea and coffee set, electroplated silver, Elkington & Co., 1873.



We would recommend families to have only table forks, spoons and teapot in silver and to be satisfied with other articles plated, which can be procured at a moderate expense, and look quite as well as if they were silver.

The manual<sup>2</sup> claimed in its introduction that it was aimed at young housewives in the middle ranks of society – like Marian Sambourne.

Silver spoons and forks and a tea service were the minimum requirements for the polite family. The 1876 list notes six 'electro' salt cellars which in 1879 were described as '1 set of six salt cellars in a box'. Boxed sets of salts were a favourite wedding gift, which makes this the likely acquisition route. Two napkin rings could similarly have come into the family this way. In addition, there was a silver cruet stand, one 'electro' crumb scoop and four silver mugs.

The family ownership of silver and electroplated goods greatly increased between the early lists of the 1870s and 1886, despite the occasional loss. In 1878 it was noted that of ten teaspoons two were missing, and the entry has been annotated 'ask nurse?'.<sup>3</sup> The list of 15 November 1883 in the *Old Silver Book* demonstrates three developments. Firstly, larger, more expensive silver and electroplate had entered the household, in the form of two silver baskets, two entrée dishes and a large tea salver, as well as less costly items like a small tea salver, a toast rack and butter dish. From the evidence of the 1877 inventory, some of these items may be electroplate, but the listing in the *Old Silver Book* does not always add that qualification. Secondly, the lists reveal that either the family inherited silver or were buying old as a conscious choice. The '2 old silver tea caddies' and '1 set of horn jug and goblets' could have been acquired in either manner.

Finally, new forms for silver and silver substitutes, which were presumably the height of fashion in the last quarter of the nineteenth century, began to appear in the family's documents. The revolving-cover dish is an example of this. In the Linley Sambourne *Old Silver Book* lists it is first described as '1 complete breakfast' in 1883 and later as '1 breakfast dish, electro' (1884) and in 1886 as a 'breakfast bacon dish'.<sup>4</sup> This supremely multipurpose, highly engineered object became a staple on Victorian and Edwardian breakfast sideboards and dinner tables from the 1870s, when they first appeared in silversmiths' catalogues. It is not known where the design originated, but the revolving cover and interchangeable internal strainers and dishes made it adaptable for more solid dishes like hash and kidneys as well as soups. This versatility was obviously valued as the dishes could cost twice as much as an ordinary entrée dish or soup tureen. Smaller versions were marketed for butter. The form continued to be sold until at least the Second World War.

Another object which appears in the Sambourne list of 5 August 1884 is the 'biscuit caddy' or barrel. The demand grew, from the 1860s, for sweet fancy biscuits to accompany the afternoon teas of middle and upper middle class life. By 1900 Huntley & Palmer were producing 400 different types of biscuit at a variety of prices to suit every pocket. The silver, or more commonly electroplate, biscuit barrel came in a number of shapes, from the round, engraved types, (also found in ceramics and glass) to the more complex shell or cylinder shapes with double sided or folding wings. These open out to fold flat and reveal pierced covers within to hold the biscuits in place elegantly. The biscuit barrel remained popular well into the



twentieth century, and so did the more highly constructed folding barrels. They were obviously used for storage, but their decorative designs suggest that they had a role in the drawing room and dining room, as well as in the kitchen, although biscuits – both plain and sweet – were generally served on plates at tea or on three-segment dishes (for cheese, butter and biscuits) at dinner.

A spoon warmer first appears in the inventory of 1877 as a plated 'shell spoon warmer' and then not again until the list of January 1886. These slightly mysterious objects are sometimes called 'gravy spoon warmers'. The most common design was that of a nautilus shell but Mrs Beeton illustrates one in the shape of a helmet and the objects came in a huge range of styles such as hunting horns and top hats. They were also made in ceramics and the Minton factory of Staffordshire registered a design of a boat in 1868. The purpose of the spoon warmer appears to have been to keep the gravy spoon warm throughout the meal although another suggestion is that the hot water prevented the fat from the gravy congealing on the spoon in an unappetising way. Comparatively short-lived equipment, such as the spoon warmer and revolving dish cover (which were mainly in vogue from the 1870s to the 1920s), were the result of both Victorian ingenuity and the manufacturer's search for novelty and greater sales.

The 1877 inventory, taken by the auctioneers and valuers James Willis & Sons, throws more light on the composition of the Sambourne's ownership of silver and electroplate as the goods are separately listed. The silver is, as previously described from the *Old Silver Book*, largely spoons and forks, including silver-gilt dessert spoons, serving equipment, salt, caddy, gravy, mustard spoons and one described as a baby spoon. However, a kettle-drum tea set, two silver-mounted horn beakers and matching jug, and a 'cruet stand and the cruets' stand out as larger items. The teaset was not very highly valued at £2 10s, whereas the horn beakers and jug,

were valued at £8 16s and the cruet stand at £7 15s. The cruet stand still survives and is on show in the dining room of Linley Sambourne House.

The inventory list of 'plated articles' contained a number of larger items such as two cover dishes valued at £4 15s, two entrée convertible dishes (£3 3s), two bread baskets (£3 3s) and one tea kettle on tripod at £2 2s. A dish cover is still in the collections of Linley Sambourne House and is marked for Elkington & Co. with a factory date letter for 1872. The highest valuation was reserved for a tea service of 'teapot, coffee pot, sugar basin and cream ewer' at £10 10s.<sup>5</sup> This is undoubtedly the service which has Linley and Marian's initials engraved on each piece. The teapot and sugar basin are on show in the drawing room of Linley Sambourne House. These pieces in electroplated nickel silver are obviously made of the best quality plated ware and were, like the dish cover, made and marked for Elkington & Co., with a date letter for 1873 on the coffee pot [fig 4]. The design is a Victorian expression of a neo-classical style in form and decoration. The date letters on the Elkington pieces suggest that they must have been purchased or given to the Sambournes at the time of their marriage in 1874.

A small number of knives, forks and spoons for the nursery and a boxed set of dessert spoons and forks, made by Mappin & Webb, are in the museum's reserve collections but, presumably, some of the Sambourne's silver is still with the family. Nevertheless, the house and its contents, with the evidence from the archives, are a unique and valuable survival that testify to the ownership of silver and electroplate in the last quarter of the nineteenth century.

## Acknowledgements

Illustrations 2–4 are by the author, courtesy of the Linley Sambourne House archive at the Royal Borough of Kensington and Chelsea. I am grateful to Reena Suleman for her assistance.

2 *Cookery and Domestic Economy for Young Housewives*, Edinburgh 1862.

3 Regular lists appear to have been made of silver sent to the bank for safe-

keeping while the Sambournes were on holiday every August or September. The reason for making some of the other lists in the *Old Silver Book* is not obvious. One list was taken by 'Lawrence' and

another by 'Emma Spears', neither of whom have been identified.

4 There is a reference to a plated 'omelet stand and cover' in the *Inventory of Household furniture etc, the*

*property of E. Linley Sambourne esq. 1st Dec. 1877 by Jas. Willis and sons auctioneers and valuers*, but I have never seen a revolving dish cover described in this way.

5 The valuations seem to us today to be erratic, particularly one silver teaset at £2 10s and another, electroplated, at 10 guineas.



## Miscellany

*In the year that a special exhibition of royal plate was displayed at Buckingham Palace, it seems appropriate to include some varied descriptions of meals from the nineteenth century in which silver sets the scene, both real and fictional, beginning with two extracts from the Letters and Journals of Reginald, Viscount Esher (London 1934):*

*24 November 1897*

We went straight in to dinner. Previously we had been shown our places upon a card by the Master of the Household, which card was placed by the Queen for reference. Gold plate, and beautiful Sevres. ... The Queen ate everything. No 'courses'. Dinner is served straight on, and when you finish one dish you get the next, without a pause for breath. Everyone talked as at any other dinner, only in subdued tones. The Queen was in excellent humour. After dinner the Queen rose, and we stood back against the wall. She went out and we followed. ... Coffee was brought and liqueurs. The Queen sipped her coffee while a page held the saucer on a small waiter.

*March 1896*

Yesterday I went to the Castle to see about some jobs for the Queen. I did not see her, but I saw her tea – such a queer little meal – being carried in. Just one cup and a plate of sandwiches! An old 'personal attendant' like Lord Palmerston in a white tie, and 3 gorgeous scarlet footmen to carry in this Belshazzar's feast!

(Previously printed in *Newsletter* 45)

Harriot G. Mundy, *The Journal of Mary Frampton from the year 1779 until the year 1846*, London 1886, p236.

Ball given for the Duke of Wellington, 22 July 1814:

The supper laid out in one room for the Queen was very handsome as the ornaments were quite beautiful. There were fifty covers and the plateau down the middle of the table was covered with exquisite groups in silver-gilt ... All was in gold or silver-gilt, which made the silver plate set out in the deep-recessed windows look cold and poor ... All of the rooms were studded with Ws in honour of the Duke of Wellington.

(Previously printed in *Newsletter* 39)

*Then two extracts from books by Robert Surtees:*

*Mr Facey Romford's Hounds*, ch XXXIV

The large richly chased Queen's patterned [*sic*] teakettle now came hissing into the room, with its corresponding teapot, sugar-basin and cream ewers, and simultaneously an antique melon-patterned coffee pot with similar

accompaniments alighted at the low end of the table. Honey, jellies, jams then took up positions at regular intervals in support of the silver cow-mounted butter-boats, and next long lines of cake, muffins, buns, toasts, filled up the interstices. A Westphalia ham, a Melton pie and a paté de fois gras mounted the plate-garnished sideboard.

(Previously printed in *Newsletter* 23; contributed by Arthur Grimwade)

*Ask Mama*, 1858, p147

The Major still adhered to the good old fashioned blue and red, and gold and green, crockery ware of his youth. Not but that both Mama and the young ladies had often represented to him the absolute necessity of having plate, but the Major could never fall in with it at his price – that of German silver, or Britannia metal perhaps.

We dare say Fine Billy would never have noticed the deficiency, if the Major had not drawn attention to it by apologizing for its absence, and fearing he would not be able to eat his dinner without; though we dare say, if the truth were known, our readers – or male readers at least – will agree with us that a good, hot, well-washed china dish is a great deal better than a dull, lukewarm, hand-rubbed silver one. It's the 'wittles' people look to, not the ware.

(Contributed by Christopher Hartop)

Anthony Trollope, *The Warden*, chVIII: 'Plumstead Episcopi'.

The breakfast-service on the table was equally costly and equally plain; the apparent object had been to spend money without obtaining brilliancy or splendour. The urn was of thick and solid silver, as were also the teapot, coffee pot, cream-ewer and sugar bowl; the cups were old, dim dragon china, worth about a pound a piece. The silver forks were so heavy as to be disagreeable to the hand, and the bread basket was of a weight really formidable to any but robust persons. The tea consumed was the very best, the coffee the very blackest, the cream the very thickest; there was dry toast and buttered toast, muffins and crumpets; hot bread and cold bread, white bread and brown bread, home-made bread and bakers' bread, wheaten bread and oaten bread; and if there be other breads than these, they were there; there were eggs in napkins, and crispy bits of bacon under silver covers; and there were little fishes in a little box, and devilled kidneys frizzling on a hot-water dish; which, by-the-by, were placed closely contiguous to the plate of the worthy archdeacon himself.



# The Waddesdon Bequest as a neo-*Kunsthammer* of the nineteenth century

DORA THORNTON

The Waddesdon Bequest is the name given to the *Kunsthammer* collection bequeathed to the British Museum by Baron Ferdinand Rothschild at his death in 1898.<sup>1</sup> Named after Waddesdon Manor in Buckinghamshire, where the collection was housed during Ferdinand's lifetime, the bequest is one of the most important in the history of the British Museum.<sup>2</sup> Baron Ferdinand (1839–98) was the grandson of Salomon Rothschild (1774–1855), the founder of the Austrian branch of the great Frankfurt Jewish banking house of Rothschild.<sup>3</sup> Ferdinand inherited from his father, Baron Anselm of Vienna (1803–74) the nucleus of a magnificent cabinet collection in 1874.<sup>4</sup> From his mother, Charlotte Rothschild (1807–59), who was English, he inherited a love of this country; he decided to live here from the age of twenty-one and was to marry his English cousin, Evelina, in 1865.<sup>5</sup> In public life in Buckinghamshire he was elected Justice of the Peace, member of the County Council, High Sheriff in 1883, and Liberal Member of Parliament for Aylesbury from 1885. He was also a major charitable donor and benefactor, not least in his work in the village of Waddesdon itself and in founding a maternity hospital in Southwark in memory of his wife, who died shortly after their marriage in 1866. This is in addition to his acknowledged role, alongside other members of his family, as a lay leader of the Jewish community of London, which included serving as Treasurer of the Jewish Board of Guardians from 1868 and 1875 and Warden of the Central Synagogue in 1870.<sup>6</sup> It is however Baron Ferdinand's role as creator of the magnificent neo-Renaissance French château at Waddesdon Manor, and his collecting and entertaining there, which is the best known aspect of his life.<sup>7</sup> It is marvellously evoked in a photograph from *The Red Book* [fig 3], an album of photographs made by Ferdinand in 1897 as a record of his life and achievements at Waddesdon, which was privately published in a small edition.<sup>8</sup> The photograph shows Baron Ferdinand in the Baron's Room at Waddesdon with his beloved dog, Poupon, at his feet. Note that the setting in this photograph of the Baron's Room shows him surrounded by a fashionable Edwardian recreation of an eighteenth-century interior, with Sir Joshua Reynolds' portraits of reigning beauties on the walls, Sèvres vases and a Louis Seize tapestry screen.<sup>9</sup> This is the kind of delicate, refined ambience in which Baron Ferdinand ordinarily lived and entertained.

Reminiscent of a German princely *Kunsthammer* of the Renaissance, the Waddesdon Bequest comprises 265 art objects of the highest quality, including in Ferdinand's own words 'plate, enamel, Bijouterie, carvings in boxwood, majolica, glass, arms and armour'.<sup>10</sup> Baron Ferdinand's ambition to possess a great room filled with precious objects, in the tradition of the Renaissance and Baroque courts of Europe, had been so successful that by the time of

1 This paper is based on an article I wrote for *The Journal of the History of Collections*, 13 no2, 2001, pp191–213, entitled 'From Waddesdon to the British Museum, Baron Ferdinand Rothschild and his cabinet collection' (hereafter Thornton 2001). That article was largely based on Baron Ferdinand Rothschild's then unpublished *Reminiscences*, particularly the section entitled *Bric-à-Brac*, which has since been published in full by Michael Hall, 'Bric-à-Brac. A Rothschild's memoir of collecting', *Apollo*, July–August 2007, pp50–77 (hereafter Hall 2007).

2 Charles Hercules Read, *The Waddesdon Bequest, Catalogue of the Works of Art bequeathed to the British Museum by Baron Ferdinand Rothschild*, M.P., 1898, London 1902, 2nd edn rev by O.M. Dalton, London 1927. Hugh Tait, *The Waddesdon Bequest, The legacy of Baron Ferdinand Rothschild to the British Museum*, London 1981. Also by Hugh Tait: *Catalogue of the Waddesdon Bequest in the British Museum*, 1. *The Jewels*, London 1986; *Catalogue of the Waddesdon Bequest in the British Museum* 2. *The Silver Plate*, London 1988; and *Catalogue of the Waddesdon Bequest in the British Museum*, 3. *The 'Curiosities'*, London 1991.

3 Michael Hall, *Waddesdon Manor, The Heritage of a Rothschild House*, New York 2002, pp22–24 (hereafter Hall 2002).

4 For Baron Anselm's collection in general, see Franz Schestag, *Katalog der Kunstsammlung des Freiherrn Anselm von Rothschild in Wien*, Vienna

1866, and 2nd edn, Vienna 1872. Franz Schestag, *Anhang*, rare printed supplement to the two editions of the catalogue of Baron Anselm's collection, undated but probably published in Vienna 1873–74. On Baron Ferdinand's inheritance, see Hall 2002 (as note 3), pp73–74; Thornton 2001 (as note 1), as well as the Introductions and specific entries indexed in Hugh Tait's catalogues of the Waddesdon Bequest (listed in note 2).

5 On Charlotte see Hall 2002 (as note 3), pp23–25; for Evelina see *ibid.*, pp33–36.

6 For these aspects of Baron Ferdinand's biography see Niall Ferguson, *The World's Banker, The History of the House of Rothschild*, London 1998, pp746, 778, 849–50.

7 Hall 2002 (as note 3); Thornton 2001 (as note 1); Hall 2007 (as note 1).

8 *The Red Book* was a privately printed record of the creation of Waddesdon Manor and some of its principal rooms and collections, complete with photographs. It has a brief introduction signed by Ferdinand and is dated 1 November 1897. Among surviving copies are one at Waddesdon Manor itself, and another in the Rothschild Archive in London. Photographs from *The Red Book* are analysed in detail in Thornton 2001 (as note 1).

9 Hall 2002 (as note 3), p105.

10 Quoted from Ferdinand's will of 20 October 1897, see Thornton 2001 (as note 1), p207.





1 Griffin claw cup, buffalo horn with silver-gilt mounts, Lorenz or Hans Faust, Mainz, mid-sixteenth century. Height: 38.5cm (15 1/10 in). (The Waddesdon Bequest, The British Museum)



2 Nautilus shell cup on silver-gilt foot, perhaps North Italian, mid-sixteenth century. Height: 26.1cm (10 1/5 in). (The Waddesdon Bequest, The British Museum)

his death he had more than trebled the size of the collection he had inherited from his father, Baron Anselm, and he was able to bequeath to the British Museum a collection that in most respects could have come straight from the *Schatzkammer* or treasure house of a German-speaking prince of the Renaissance.<sup>11</sup> The obvious models were the *Schatzkammern* or court treasuries of the courts of Dresden,<sup>12</sup> Munich,<sup>13</sup> Kassel,<sup>14</sup> Prague<sup>15</sup> and Vienna.<sup>16</sup> The relationship between the Waddesdon Bequest and the Dresden *Kunstammer* is explored at the end of this paper.

*Kunstammern* varied as much as the individuals or dynasties who formed them. Curiosities – works crafted from rare or exotic natural materials skilfully transformed into collectors' pieces – were an integral part of these collections from the mid-sixteenth century. Baron Ferdinand inherited few pieces of this kind from his father, who does not appear to have had much of a taste for this category of collecting. An exception is the particularly German trophy of the griffin claw cup [fig 1], made in Mainz in the mid-sixteenth century and marked for Lorenz or Hans Faust.<sup>17</sup> Through its maker this marvellous cup is linked with the collection of the great art patron Cardinal Albrecht of Brandenburg, a connection which would have added greatly to the attraction this artefact held for Baron Ferdinand. The cup was probably an heirloom from the noble family of von Greiffenclau, whose arms are engraved on a shield held by a griffin on the lid. The cup is made from buffalo horn but an inscription on the silver-gilt rim reads in German: 'A griffin's claw I am called; in Asia Arabia I am well-known'. Medieval legend told how only a holy man could get hold of a claw of this mythical beast in exchange for curing a griffin of some wound or sickness. Finely-mounted examples were made for dynastic rulers in the mid-sixteenth century, including a splendid example in Kassel dating from 1540–50, which was given to the Landgrave in 1557.<sup>18</sup> The slightly later griffin claw cup in the Schroder collection is marked for Brunswick and dates to around 1610. It bears the arms of the Garsenbuttel family of Luneberg. Like the Waddesdon example this one has a claw foot and is inscribed on the rim: 'I am known as a griffin's claw'.<sup>19</sup>

Baron Ferdinand greatly added to this part of his collection in the later part of his life, and the curiosities are still an outstanding element within the Waddesdon Bequest as we see it today. One excellent example is the Chinese carved nautilus shell cup with silver-gilt mounts attributed by Hugh Tait to Padua, late sixteenth century, on account of its curious claw foot [fig 2].<sup>20</sup> The shell probably derives from the South China seas and was then carved in a Chinese workshop in the mid-sixteenth century. The comparable example in the Schroder Collection is attributed to southern Germany around 1580–90, and the Chinese carvings here depict a Chinese procession rather than the delicate swirling dragons on the Waddesdon cup.<sup>21</sup>

The Waddesdon Bequest is arguably the finest example of a nineteenth-century *Kunstammer* to survive. It is typical of its time as a select collection of mainly Medieval and Renaissance objects, often precious and on a small scale, presented as a discrete entity within a fashionable interior. The revival of the *Kunstammer* was part of the early nineteenth-century interest in the art and culture of earlier periods which followed on the heels of the French Revolution and the Napoleonic Wars. There were three main forces behind the re-emergence of the *Kunstammer*, or the neo-*Kunstammer*, in this period.





3 Baron Ferdinand Rothschild in the Baron's Room at Waddesdon Manor. Photograph from *The Red Book of 1897*. (Waddesdon, The Rothschild Collection (The National Trust) © The National Trust, Waddesdon Manor)

First, the Revolution fatally compromised the image of the *ancien regime*, particularly associated with the Bourbon monarchy in France. As the Revolution became discredited and French people started to look back nostalgically to a more distant past, interest grew in earlier French dynasties such as the Valois, as represented by a splendid bust by Pilon in the Wallace Collection of King Charles IX, which belonged to the Duchesse du Berry by the 1830s.<sup>22</sup>

Second, this interest in the Middle Ages and Renaissance was partly literary in origin and was fuelled by Romantic authors such as Byron and Sir Walter Scott, and taken up in painting by Bonington and Delacroix.<sup>23</sup> One stock figure was the crabbed and curi-

ous antiquary made famous, for example, by Sir Walter Scott depicted with his collections by Bonington, in a painting in the Wallace Collection.<sup>24</sup> There was no problem of supply, for the French Revolution and Napoleon's upturning of the old European orders released onto the European market vast quantities of works of art of all types and all periods. Much of the best, particularly in the field of paintings, for which the English had a strong predilection, found its way to Britain, the great winner from the Napoleonic conflicts. Extraordinary quantities of silver, enamel and other decorative arts were, however, still to be found on the Paris art market. This kind of material was generally little understood – at least in the early days – and was there

11 Arthur MacGregor, *Curiosity and Enlightenment, Collectors and Collections from the 16th to the 19th Century*, New Haven and London 2007, pp9–17.

12 Recent publications include: Dirk Syndram, *Renaissance and Baroque Treasury Art, The Green Vault in Dresden*, Dresden 2004; Dirk Syndram and Antje Scherner, *In fürstlichem Glanz, Der Dresdener Hof um 1600*, exhib cat, Hamburg and Dresden 2004; Dirk Syndram, Jutta Kappel and

Ulrike Weinhold, *The Baroque Treasury at the Grünes Gewölbe Dresden*, Dresden 2006.

13 *Das Inventar der Münchner herzoglichen Kunstkammer von 1598*, Johann Baptist Fickler; herausgegeben von Peter Diemer in Zusammenarbeit mit Elke Bujok und Dorothea Diemer; vorgelegt von Willibald Sauerländer in der Sitzung vom 7. November 2003, Munich 2004.

14 Ekkehard Schmidberger and Thomas Richter (eds),

*SchatzKunst, Kunsthandwerk und Plastik der Staatlichen Museen Kassel*, exhib cat, Hessischen Landesmuseum, Kassel 2001.

15 Amongst recent publications on Rudolf II's Kunstkammer is Eliska Fuciková (ed), *Rudolf II and Prague: The Imperial Court and the Residential City as the Cultural and Spiritual Heart of Central Europe*, exhib cat, Prague Castle, London 1997, pp472–541.

16 For a recent introduction to this collection see

Wilfred Seipel (ed), *Alle Wunder dieser Welt, Die kostbaren Kunstwerke aus der Sammlung Erzherzog Ferdinands II*, Vienna 2001.

17 Tait 1991 (as note 2), no1 and p17.

18 Schmidberger and Richter 2001 (as note 14), no32.

19 Timothy Schroder, *Renaissance Silver from the Schroder Collection*, exhib cat, The Wallace Collection, London 2007, no69.

20 Tait 1991 (as note 2), no6.

21 Schroder 2007 (as note 19), no64.

22 Inv.S154. Robert Wenley, *French Bronzes in the Wallace Collection*, London 2002, pp24–25.

23 For a useful survey of this phenomenon in France, see Paola Barocchi and Giovanna Gaeta Bertelà (eds), *I Carrand e il Collezionismo Francese 1820–1888*, Florence 1989.

24 Inv.P672. Stephen Duffy, *Richard Parkes Bonington*, London 2003, pp74–77, no29.





4 Charlotte Rothschild, self portrait with her husband, Baron Anselm Rothschild, and two of their children, 1838, oil on canvas. (The Rothschild Archive, London)  
Colour illustration p37



5 Baby set given to Baron Ferdinand Rothschild following his birth in 1839, silver-gilt, Maurice Mayer of Paris, circa 1835–40. (The Rothschild Collection (The National Trust) © The National Trust, Waddesdon Manor)

for the picking for those with enough curiosity and determination. One commentator<sup>25</sup> recalled how, in the old narrow streets of 1830s Paris,

between the stagnant puddles and the heaps of trampled filth ... [were] boarded stalls where one could find, for nothing, cabinets and credence tables of the sixteenth century, marriage caskets, first impressions of Dürers and Rembrandts, armour inlaid with gold decoration, and, once in a blue moon, one of the four little ceramic candlesticks from the service of Henry II ...

Thus, Charles Sauvageot, who gave his collections to the Louvre in 1856, famously worked in the customs during the day and played the violin in the Opera orchestra in the evening.<sup>26</sup> Wealthier collectors would also increasingly be aware of what was in the old princely European collections, many of which had miraculously survived the Napoleonic upheavals relatively intact and access to which became progressively easier from the end of the wars. The Gotha *Kunstkammer*, for example, was opened to the public for the first time from 1825, and from 1850 the Green Vaults in Dresden introduced general guided tours. A surge of museum refurbishments in the German-speaking countries in the last decades of the nineteenth century – the re-opening of Ambras (near Innsbruck) in 1880 and the opening of the new Herzog Anton-Ulrich Museum in Brunswick in 1887 for example – would certainly have whetted the appetite of collectors of that period such as Ferdinand Rothschild or Sir Julius Wernher. We know the latter visited the new museum in Brunswick in 1900, just after having seen the newly opened gallery dedicated to the Waddesdon Bequest in the British Museum.<sup>27</sup>

Thus it was that from the 1830s onwards, a new pattern of collecting emerged among the very wealthy, the construction of fine collections of Medieval and Renaissance works of art, in many cases closely reflecting in their range the contents of the old European princely collections. This fashion lasted even into the twentieth century, as some of the new wave of American collectors around 1900 sought to emulate their European models. In the nineteenth century,

25 Cited in Anthony Burton, *Vision and Accident. The Story of the Victoria & Albert Museum*, London 1999, p61.

26 For Ferdinand's view of Sauvageot see Hall 2007 (as note 1), p57 and fig 8, also MacGregor 2007 (as note 11), p294. See also Burton 1999 (as note 25), pp59–60.

27 See a letter of 11 March 1900 from Julius Wernher

in Brunswick to Wilhelm von Bode in Berlin in which he says that the enamels in the Brunswick Museum 'are very beautiful and better than the collection of Ferdinand von Rothschild, now on view at the British Museum'; Friedrich Kunzel, *Verzeichnis des schriftlichen Nachlasses von Wilhelm von Bode*, Berlin 1995, p126.



the neo-*Kunstkammer* was a particularly Continental phenomenon. Ferdinand added that Austrian and German collectors had a taste for intricate craftsmanship and miniatures, criticising his father, who could have had the Austrian market all to himself, for the fact that 'his taste was limited to small range as he cared for minute articles only'.<sup>28</sup> A good example of Anselm's typically German taste is one of the several Flemish prayer nuts from the Waddesdon Bequest which contains two miniature scenes carved in deep and delicate relief, with the *Bearing of the Cross* above and the *Crucifixion* below, which dates to circa 1500 [fig 6].<sup>29</sup> This is the kind of object typically found in a European *Kunstkammer*. It is no surprise that the few major British collections of this type were almost all formed by foreigners, such as Anselm and Ferdinand Rothschild, Julius Wernher, or Sir Richard Wallace, brought up in France.<sup>30</sup>

There was also a Jewish element in this cultural revival, as has long been clear in the case of the Rothschilds in France, Germany and England. A recent exhibition on the cultivated German Jewish collectors, the Pringsheims of Munich, examined the way in which this idealised past, and the status of the aesthetic individual within it, was embraced by Jews keen to assimilate themselves into German society in the late nineteenth century.<sup>31</sup> Alfred Pringsheim, a famous collector of silver and Italian Renaissance ceramics, chose a neo-Renaissance style to display his collection, just as Wernher and Baron Ferdinand did, in his dining room of the Pringsheim Palace in Munich.

One fundamental difference between these collections and the Renaissance *Kunstkammer* they emulate is that many of the works of art in the Renaissance *Kunstkammer* were avowedly modern – its nineteenth-century successor was always, however splendid, in effect a pastiche. It also generally focused exclusively on European works of art of high intrinsic worth and did not share many *Kunstkammer*'s interest in the natural world or other world cultures. But in other respects, there are fascinating parallels between the two. The neo-*Kunstkammer*, generally part of a broader more conventional collection, was usually given extra status by being housed in a special room, the decoration and ambience of which was completely different from the rest of the house, and access to which might well be restricted. Waddesdon is perhaps the ultimate example of this, in the contrast between the fashionable eighteenth-century style of the Baron's Room, and the sober neo-Renaissance Smoking Room. The same goes for Sir Julius Wernher's Red Room at Bath House in London, kept for the display of his Renaissance treasures, which is in such contrast to his Randlord Millionaire's Pink Drawing Room.<sup>32</sup>

The cabinet collection which Baron Ferdinand inherited from his father in 1877 was first put together in Frankfurt, before Baron Anselm's transfer to Vienna to direct the Rothschild Bank after the revolutions of 1848. Baron Anselm's collection was made with the help of the Frankfurt Jewish artist, Moritz Daniel Oppenheim (1800–82).<sup>33</sup> Oppenheim also taught Baron Ferdinand's mother, Charlotte, to paint. Her charming portrait of her husband and herself with their first three children and nanny [fig 4] which she painted the year before Ferdinand's birth, in 1838, illustrates a few silver standing cups of early seventeenth-century style at the back right which bear some resemblance to silver documented in Anselm's collection catalogue of 1866.<sup>34</sup> The Bacchus figure seated on a wine



6 Prayer nut, boxwood, circa 1500. Length top to bottom when open: 10.2cm (4in). (The Waddesdon Bequest, The British Museum)

28 Thornton 2001 (as note 1), p193.

29 WB 235. On objects of this kind see essays by Frits Scholten and Reindert Falkenburg in *A Sense of Heaven, 16th Century boxwood carvings for private devotion*, exhib cat, The Henry Moore Institute, Leeds 1999.

30 For Sir Richard Wallace, see Peter Hughes, *The Founders of the Wallace Collection*, 3rd edn, London 2006, pp38–52.

31 Emily D.Bilski, 'Nichts als Kultur': *Die Pringsheims*, exhib cat, Jewish Museum

Munich 2007, especially p26.

32 Julius Bryant, 'The Wernher Collection at Ranger's House', *Apollo*, May 2002, pp3–9, fig6 for the Red Room at Bath House in London and fig8 for the Pink Drawing Room in the same house.

33 On Oppenheim see Thornton 2001 (as note 1), p192; Hall 2007 (as note 1), p56.

34 The portrait is now in the Rothschild Bank in London: Hall 2007 (as note 1), p54, fig3.



7 (left) Reliquary of the Holy Thorn, made for Jean de France, duc de Berry, circa 1405–10. Height: 30.5cm (12in). (The Waddesdon Bequest, The British Museum)

8 (below) Two cups, attributed to Reinhold Vasters of Aachen, before 1872.  
Left: Grapepicker heliotrope cup. Height: 22.6cm (8<sup>9</sup>/<sub>10</sub>in).  
Right: Saxon miner chalcedony cup. Height 22.9cm (9in).  
(The Waddesdon Bequest, The British Museum)



barrel by the Nuremberg goldsmith Meinrad Bauch the Elder, which is discussed later in this paper, can be made out here.<sup>35</sup> The picture therefore tells us that this figure was acquired before 1838, the date of Charlotte's painting. We know that Anselm was collecting silver in the 1830s and that he had built up his silver collection in particular before 1849, when he moved to Vienna. He made few additions in this area after 1866, when the first published catalogue of his collection appeared.<sup>36</sup>

Ferdinand's account of Oppenheim's activities as a dealer in the 1830s and 1840s on behalf of his father is interesting for his sense of the development of the art market<sup>37</sup>:

In those days there were no curiosity dealers in Frankfurt worthy of the name, but his work took the Professor into many private houses, where he occasionally discovered and picked up a fine old German cup, which he then brought to my father. I cannot describe the joy I felt when he unpacked some quaint Nuremberg or Augsburg tankard, or the figure of a man, a lion or a stag, which was weighed and bought by the weight. Oh! For those good old days when the artistic merit of a cup was of no account to its possessor, and he merely valued it according to the number of ounces it contained!

Between 1866 and 1872, the dates of the two editions of his collection catalogue, Anselm acquired an important group of four objects (of which two are shown in fig 8) now attributed to the faker Rheinhold Vasters, which can be securely dated to the period 1866–72.<sup>38</sup> Charles Truman has written on the beautiful rock crystal bowl with enamelled gold mounts of around 1880 by Vasters

in the Schroder Collection.<sup>39</sup> But it was not all about fakes: between 1872 and his death in 1874, Anselm acquired another eleven pieces of high quality, including the outstanding Holy Thorn reliquary, the single most important piece in the entire collection and one of the British Museum's greatest treasures [fig 7].<sup>40</sup>

Ferdinand's relations with his father, as documented in his recently published *Reminiscences*, tell us a great deal about his own formation and predilections as a collector. Handling his father's collection was an early source of inspiration as well as knowledge. Every summer, he writes<sup>41</sup>:

As soon as the swallows made their appearance my Father's curiosities were packed and stored away in a strong room, where they remained until the cold drove us back again from the [villa in the] country. It was my privilege on these occasions to place some of the smaller articles in their old leather cases, and then again in the winter to assist in unpacking them and rearranging them in their places ... Merely to touch them sent a thrill of delight through my small frame.

Ferdinand had a long apprenticeship complete with its attendant frustrations, until he inherited from his father in 1874, and some of what he says about his father's manner of collecting is critical or at least ambivalent, particularly when he recalled missed opportunities. In one case, he was able to make good the loss of an object which his father had earlier rejected for some reason, as in the case of the two Tucher cups (one of which is illustrated in fig 9, third from left). These





9 Four standing cups, left to right:  
 Michael Muller, Nuremberg, circa 1600;  
 Hans Petzolt, Nuremberg circa 1600;  
 one of the two Tucher silver-gilt cups, dated 1568,  
 Christoph Lindenberger, Nuremberg. Height: 37.5cm  
 (14 3/4 in);  
 Pressburg Cup, Hans Petzolt, Nuremberg, circa  
 1600. Height: 55.9cm (22 in).  
 (The Waddesdon Bequest, The British Museum)

were made in Nuremberg by Christoph Lindenberger (master 1546, died 1586) as a memorial to the rich merchant Leonhardt Tucher, who died in 1568.<sup>42</sup> Again, there is a link here to the Schroder Collection with its *Kunstkammer* character: the recent exhibition of that collection included a double cup half of which was made in Nuremberg around 1512 to commemorate the marriage of Leonhardt Tucher in that year.<sup>43</sup> Both of the Rothschild Tucher cups are now permanently reunited in the Waddesdon Bequest. Baron Ferdinand tells the story.<sup>44</sup>

My Father had a serious rival in my uncle Anselm who formed a fine collection of old German plate. Once a pair of beautifully chiselled cups dated 1568 were offered to my father. The value according to the then custom went as usual by the weight and as the cups were small the price was trifling. For some reason I have never ascertained my Father would purchase only one of the cups and persuaded his uncle to take the other. The Uncle bequeathed the whole of his plate to my uncle Lionel, and his cup went eventually to my Cousin Alfred, while my father's came into my hands. One day while deploring to my Cousin [Alfred, of Halton House] that the pair should have been divided he most generously pressed the acceptance of his cup on me, so that after a separation of more than fifty years the two have been united again.

What this story shows is that collecting among the Rothschilds was famously a family activity. It had developed from the antique business run by Anselm's grandfather, Mayer Amshel, in the Frankfurt ghetto and the nature of collecting as investment was always just beneath the surface. It is likely that the Pressburg Cup, which is marked for Hans Petzolt of Nuremberg (master 1578, died 1633) around 1600 (shown in *fig 9* on the extreme right), came via the banking network as bullion. A Hebrew inscription around the lip records that it belonged to a Jewish confraternity in Pressburg (Bratislava) in 1740, whence it is likely to have been acquired.<sup>45</sup>

35 Tait 1988 (as note 2), no41.

36 For reference see note 4.

37 Thornton 2001 (as note 1), p192; Hall 2007 (as note 1), p57.

38 Tait 1991 (as note 2) nos 31–33 and 41.

39 Schroder 2007 (as note 19), no74, discussed in Charles Truman's paper at the Wallace Collection study day in 2007.

40 Tait 1988 (as note 2), no1; Thornton 2001 (as note 1), p194 for letter of 1866 apparently referring

to this artefact when in the hands of Baron Alphonse in Paris.

41 Thornton 2001 (as note 1), p193; Hall 2007 (as note 1), p57.

42 Tait 1988 (as note 2), nos14–15 for this story.

43 Schroder 2007 (as note 19), no8.

44 Thornton 2001 (as note 1), pp193–94; Tait 1988 (as note 2), p116; Hall 2007 (as note 1), p56 (with cups illustrated).

45 Tait 1988 (as note 2), no43.





10 Automaton, silver-gilt, Joachim Fries of Nuremberg, circa 1620, St George and the Dragon. (Staatliche Kunstsammlungen Dresden)



11 Automaton, Wolf Christoff Ritter, Nuremberg, early seventeenth century, a huntsman. Height: 30.5cm (12in). (The Waddesdon Bequest, The British Museum)

I have mentioned some points of contact between the Waddesdon Bequest and other contemporary neo-*Kunstkammern* of the nineteenth century, such as the collections assembled by Baron Bruno Schröder, Sir Julius Wernher and Alfred Pringsheim. And I have demonstrated how particular categories or types of object in the bequest are also to be found in the great courtly *Kunstkammern* of the sixteenth- and seventeenth centuries in northern Europe. When a selection of objects from the *Kunstkammer* at the Saxon court in Dresden came to London in 2005, I found that there were telling comparisons between the Dresden collection and the Waddesdon Bequest.<sup>46</sup> The most important feature common to both is the fact that they were the work of several generations, in which creating a *Kunstkammer* might be regarded as a princely family project. Added to this is the common sense of classification in the groupings of different kinds of material which informs both collections. From this, and from the shared threads which run through both, it is evident that the Dresden collection, like those at Ambras, Munich and Prague, served as guides and touchstones to Barons Anselm and Ferdinand Rothschild in forming their cabinet collection. Ferdinand's obsession with provenance as a key to authenticity and historical value was rooted in his close interest in past collectors and in the surviving collections of the great European courts, which he clearly knew very well from direct study and from his reading.<sup>47</sup> Further to this is the way in which *Kunstkammern* demand distinctive, dedicated spaces in which they are to be displayed, studied and understood as discrete collections. Ferdinand's creation at Waddesdon, and the way in which he secured the future of his cabinet, reveals much about his understanding of his own, and his family's, role as actors in a process by which private collections were finally entering the public realm.

In the field of plate the comparisons are particularly rich and telling. Ferdinand inherited the palm nut fountain in fig 12 from his father. Made from half of a Seychelles palm nut, these were extremely rare in Renaissance Europe and they became some of the most highly-prized curiosities in the *Kunstkammer*. Fascinating too is the modern finial shown here, made after a sixteenth-century print by Jost Amman, which was made for Baron Anselm before 1866 to complete the object for modern display taste.<sup>48</sup> Only four pieces from such collections, including one in Dresden, can be compared with this one, which has remarkably fine silver-gilt mounts attributed to a Southern German goldsmith of the late sixteenth century.<sup>49</sup> The mounts compare well with those attributed to Elias Geyer of Leipzig on a coconut cup in Dresden, dating from the early seventeenth century.<sup>50</sup>

The Saxon electors, with their emphasis on technology, had a taste for automata first documented in the 1587 inventory. Again, this was a typical *Kunstkammer* taste. One of the most famous examples is the figure group of St George and the Dragon [fig 10] marked by Joachim Fries of Nuremberg and dating to circa 1620. A mechanism in the base would have propelled this sculpture across the dining table to stop in front of one of the diners, who would be expected to remove the horse's head and drink from the body.<sup>51</sup> Although automata of this kind were an Augsburg speciality, fine examples were also made in Nuremberg. A good example is the automaton from the Waddesdon Bequest marked by Wolf Christoff Ritter of Nuremberg, circa 1612–20, which takes the form of a huntsman





12 Seychelles palm nut fountain, silver-gilt mounts South German, perhaps Augsburg, late sixteenth century. Height: 40.6cm (16in). (The Waddesdon Bequest, The British Museum)



13 Table ornament, Meinrad Bauch the Elder, Nuremberg, circa 1600, Bacchus seated on a barrel. Height: 27.3cm (10 7/16in). (The Waddesdon Bequest, The British Museum)



14 Table ornament, Meinrad Bauch the Elder, Nuremberg, circa 1600, Bacchus seated on a barrel. (Staatliche Kunstsammlungen Dresden)

advancing with his spear [fig 11]. A diner would remove the head and drink from the hollow body. Most unusually, this example retains its original clockwork movement of steel in the base, which propelled it across the table.<sup>52</sup>

The same kind of contemporary German humour with regard to drinking customs can be seen in the drinking vessel from the Waddesdon Bequest, one of Anselm's acquisitions, which takes the form the drunken Bacchus, seated on a wine barrel, the silver-gilt figure modelled entirely in the round and the barrel inlaid with mother-of-pearl [fig 13]. Bacchus's head is removed in order to drink from the hollow figure. This table ornament is marked for Meinrad Bauch the Elder of Nuremberg, and dates to circa 1593–1602.<sup>53</sup> It has a close parallel in the Dresden *Kunstammer*. The Dresden example [fig 14] which is slightly smaller, is made by the same goldsmith and is documented in the *Kunstammer* as early as 1640.<sup>54</sup>

Much the same taste is revealed by the extremely rare figure of a grape-picker in the Waddesdon Bequest, which takes the form of a silver sculpture in the round, which is free standing. The figure bears the marks on the

pannier of Elias Lencker, master goldsmith of Nuremberg from 1562 until 1591.<sup>55</sup> Few silver sculptures of this kind, inspired by Italian Renaissance bronzes, survive and the closest parallels are the contemporary groups of figures of peasants in ivory and wood in the *Kunstammern* of Copenhagen and Brunswick.<sup>56</sup> Surviving parallels in silver include the figures in the stems of the Nuremberg grape cups, also in Dresden.<sup>57</sup> It seems that what we have here in the Waddesdon Bequest is a silver version of the genre figures in other less precious media which made up an important element in the Northern European *Kunstammer* of the late sixteenth and early seventeenth century.

These few illustrations of correspondences between the Waddesdon and Dresden collections – and there are many more – prove the point that the Waddesdon Bequest is a cabinet collection made on the European model of the *Kunstammer*. Ferdinand always considered his *Kunstammer* to have a discrete and separate identity, fully realised in the spring of 1896, when Ferdinand completed the arrangement of his New Smoking Room as part of the Bachelor's Wing [fig 15]. The model for the New Smoking Room as a display

46 Dirk Syndram and Antje Scherner, eds, *Princely Splendour, The Dresden Court 1580-1620*, exhib cat, Gilbert Collection, London, and Metropolitan Museum of Art, New York, 2005. This is an English translation of the German catalogue referenced in note 12.

47 Discussed in detail in Thornton 2001 (as note 1).

48 Tait 1991 (as note 2), no5.

49 Syndram 2004 (as note 12), pp26–27.

50 Syndram and Scherner 2005 (as note 46), no121.

51 Syndram and Scherner

2005 (as note 35), no132.

52 Tait 1988 (as note 2), no49.

53 Tait 1988 (as note 2), no42.

54 Syndram and Scherner 2005 (as note 46), no106. When Tait published his catalogue, there was no full

publication of the Dresden comparison.

55 Tait 1988 (as note 2), no48.

56 Herbert Beck and Bernard Decker, *Düres Verwandlung in der Skulptur zwischen Renaissance und Barok*, exhib cat, Frankfurt

am Main, 1981, nos106–09 and fig48 for a Copenhagen example of a dancing couple.

57 Syndram and Scherner 2005 (as note 46), no125.



15



15–18 Photographs from *The Red Book*, 1897, showing how Ferdinand Rothschild displayed his collection in the Smoking Room at Waddesdon Manor.

(Waddesdon, *The Rothschild Collection* (The National Trust) © The National Trust, Waddesdon Manor)



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piece for his art objects came from his French cousins, Adolphe and Edmond, who created Smoking Rooms in their Parisian *hotels* in the early 1870s.<sup>58</sup> The New Smoking Room, with its adjoining Billiard Room, were the only interiors at Waddesdon designed as attempts to imitate the French Renaissance style. Ferdinand and his advisers were therefore drawing a conventional distinction between the collection to be housed in the Smoking Room, and the paintings, bronzes, furniture and porcelain displayed in the other rooms against a backdrop of skilfully-adapted eighteenth-century panelling and textiles.<sup>59</sup> It was a distinction between the particular sense of history which the Renaissance museum was designed to evoke, and the world of fashion, elegance and modern ease which Baron Ferdinand was so keen to provide in the rest of the house.

We know that the Parisian restorer of jewels and enamels, Alfred André, was also employed by Ferdinand as an adviser in the making and installation of the room.<sup>60</sup> The New Smoking Room, as recorded in the 1897 list of objects in the room and in the photographs included in *The Red Book* of that year, document the collection and its arrangement in detail as one of Ferdinand's last and finest creations. The vertical case in *fig 18* is dedicated to glass, enamels and silver, sympathetically arranged on velvet shelves. Each object is clearly recognisable: they include the griffin claw cup on the lowest shelf at extreme right; the shell cameo cup on the centre of the third shelf; the Matthias Wallbaum ebony writing casket at the centre of the third shelf. Other silver cups stand on the open base of the case with the splendid mosque lamp standing on the top of the case. One has the strong sense that Ferdinand removed pieces to show off to visitors to the Smoking Room through wreaths of cigar smoke, as he is known to have done. The most delicate miniature objects such as the wooden rosary beads were reserved for a



table case near the window, while the bulk of the silver was reserved for specially designed shelves above the fireplace where the pieces would have reflected the firelight. The room presents a carefully orchestrated approach to the display of the whole collection in groups of similar material and scale, each placed so it could be handled with ease in the presence of the learned owner.

In an article on 'The Expansion of Art in the Nineteenth Century', published in 1885, he brought his views on collecting as a cultivated and private activity together with his sense of social responsibility and public service. The article has much to tell us about what he thought he was doing in his work at Waddesdon Manor, and his reasons for leaving his cabinet collection – the archetypal neo-*Kunstkammer* of the nineteenth century – to the British Museum.<sup>61</sup>

This development brings us back to the Schroder Collection and its formation, since I am sure that Baron Sir John Henry Schröder saw himself as a collector on the lines of Baron Ferdinand and Sir Julius Wernher.<sup>62</sup> When Baron Bruno Schröder and Baroness Emma Schröder were collecting in the 1920s, the Waddesdon Bequest, as displayed in the British Museum, was a valuable public resource for new generations of collectors interested in the model of the Renaissance *Kunstkammer* and its modern revival. It remains a key document for nineteenth-century collecting of a very special and rarefied kind.



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### Acknowledgements

I would like to thank Arthur Macgregor, editor of the *Journal of the History of Collections* (see note 1) for his encouragement in expanding upon work I originally published in his journal; also Professor Dirk Syndram of the Green Vaults in Dresden, and his assistant, Dirk Weber, for photographs of objects in the collection and permission to illustrate them here. Pippa Shirley, Curator of the Rothschild Collection at Waddesdon Manor, and Diana Stone also kindly provided me with images from *The Red Book* to illustrate here; and Melanie Aspey allowed me to reproduce the portrait by Charlotte Rothschild from the Rothschild Bank in London. I am also grateful to Judy Rudoe, Baron Bruno Schroder, Timothy Schroder and my husband, Jeremy Warren for their encouragement in putting this paper together.

The author spoke on this subject at a study day held at the Wallace Collection on 10 October 2007 to coincide with the exhibition *Renaissance Silver from the Schroder Collection*.

58 Mark Girouard, 'Instatiable and discerning, curiosity-hunting under the Rothschilds', *Apollo*, April 1993.

59 Hall 2002 (as note 2), pp146–47, for Ferdinand's taste.

60 Thornton 2001 (as note 1), p197.

61 Ferdinand Rothschild, 'The Expansion of Art in the 19th Century', *The Fortnightly Review* 37, 1885, p390, quoted in Thornton 2001 (as note 1), pp201–02.

62 See Deborah Lambert, 'The Schroder collection and its formation' in Schroder 2007 (as note 19), pp11–23.



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## Plate Powder

Half a pound of powder of Hartshorn<sup>1</sup>  
 Pewter spoon the size of a Shilling scraped<sup>2</sup>  
 Half an ounce of quicksilver<sup>3</sup>  
 Milled in a Marble Mortar – Mix this with water as you want it, about the thickness of cream, put it on [the piece of plate to be cleaned] & rub it dry with your hand

This is an entry from an English manuscript recipe book, date uncertain but probably late eighteenth/early nineteenth century. It has a number of names and addresses on the inside of the covers and flyleaves, from London, Cheltenham, Hull, York, Edinburgh and elsewhere, including 'D. Wilson Esq / No 37 Curzon Street / May Fair,' which refers to Daniel Wilson, who died about 1831, and the City of London bankers, Masterman Peters Mildred & Co, an ancestor of Kleinwort Benson, who in 1794 were at 2, White Hart Court, Lombard Street. The book is in several different hands, as if

passed around among a group of friends or acquaintances and the majority of the recipes are for drinks or food, including 'To make Carrot Wine' (contributed by Mrs Hurd), 'To make Indian pickle,' 'Gout Cordial' (General Gale), 'To make Potatoe Yeast' (Old Cook), 'Mock Macaroons' and 'An excelent [sic] thing for a Cough' (the main ingredients of which were vinegar, treacle and laudanum).

I found this recipe book in a second-hand bookshop in Scottsdale, Arizona. I do not recommend this method of cleaning silver.

John Culme

1 Literally the horn or antler of a hart or male red deer but in this context a distillation of shavings of hartshorn as a source of ammonia.

2 To produce rendered pewter similar to the finely powdered 100%

pure tin which is now a constituent of many toothpastes.

3 Mercury. This, of course, has an extremely bad effect on silver-gilt, making the gilding vanish into the silver, only retrievable by heating.

## TO CLEAN DISH COVERS

Every article of this description, whether of block tin or queen's metal, should first be washed and dried, then rubbed with pounded whiting or fine chalk mixed with a little oil; after which wipe it clean, dust some of the dry powder in a muslin bag over it, and polish with a dry soft cloth or leather.

## TO CLEAN PLATE

The best material for cleaning plate is finely-powdered whiting or prepared chalk. The plate should be constantly washed with soap and water, or occasionally boiled in water in which brown soap has been dissolved, then wipe it clean with a cloth; a brush may sometimes be required to remove any tarnish between the fluting or crevices, and if any dark spots remain, smear them with a little pounded whiting mixed with spirits of wine, gin, or turpentine; let it dry, then brush it well off, after which polish with a soft dry leather. Plate

that has long lain by, if treated in this manner, will resume its original polish immediately; always after being used it should be washed clean, then rubbed with a soft leather and a little of the powdered whiting or chalk.

From Dr R. Riddell, *Indian Domestic Economy and Receipt book, with Hindustanee Romanized names*, 7th edn revised, Calcutta 1871. Primarily a manual of cookery, the book also includes chapters on servants at Bombay, Bengal, Madras and Hyderabad. 'Miscellaneous Domestic Receipts' includes this advice on cleaning plate, how to 'restore your apparently ruined stock of plain engravings', cures for bites from a dog, a venomous snake, stings of scorpions; and there is a further section on 'out-door economy'. The challenge is to identify most of the recommended ingredients in English, let alone 'Hindustanee'.

Vanessa Brett



# A Canadian wine jug

DOROTHEA BURSTYN

You will see by the papers what narrow escape we had. None of the party will again be nearer their graves until they are placed in them. The people behaved well – the women heroically. I am none the worse of the trip.

*Letter from John A. Macdonald to his sister, Margaret Williamson, Toronto, 7 July 1859.*

While having a pleasant afternoon tea, my hosts showed me a Canadian-made wine jug. Of rather ordinary form and decoration, it has an intriguing inscription relating to the rescue of the steamer *Ploughboy* with a list of names headed by John A. Macdonald – a common name, but that of the beloved Canadian Prime Minister, father of the Confederation, who was voted in for six terms. A short search in *Google* ascertained that John A. Macdonald, then alderman of Kingston and member of the Macdonald / Cartier administration, had indeed been a passenger on the boat.

Presented to B. W. Smith Esquire, Sheriff  
Of the County Simcoe in Commemoration of his  
Adventurous expedition to Owen Sound which  
Resulted in rescuing the Passengers and  
Saving the STEAMER PLOUGHBOY from wreck on  
The SHORES of LAKE HURON during the tempestuous  
Night of 1st of July 1859

BY

Honble J.A. Macdonald	S. Derbshire Esqur.
Honble John Ross	Colonel Prince
Honble P.N. Vankoughnet	Angus Morrison Esqur. M.P.
Honble Sidney Smith	John Duggan Esqur.
Honble John Rose	D.B. Read Esqur.
Honble J.H. Cameron	A. McLean H.J. Gibb Esqur.

The wine jug was made in the late 1850s and is stamped on the upper rim with the mark of Robert Hendery, a pseudo lion passant and Georgian head, and the retailer's mark of J.E. Ellis, Toronto.<sup>1</sup> Wine jugs must have been popular presentation pieces, presumably because their form allows for big cartouches, where elaborate inscriptions were easily accommodated and seen when used. There are several jugs in the Henry Birks Collection by Robert Hendery, one of them almost identical in form and size to the B.W. Smith jug.<sup>2</sup> In style it is a typical representative of rococo revival: chased ornamentation of wine leaves and grapes, beaded rims and foot and equipped with a handle, formed naturalistically as a vine branch. Directly below the spout is a small cartouche showing an engraving of *Ploughboy*<sup>3</sup> a typical side-wheel steamboat.

The events of 1 July 1859 on board *Ploughboy* were related in several short articles in Toronto newspapers. A detailed report in two parts by a passenger, signed 'H.J.G.', was printed by *The Leader, The People's Paper*, on 6 and 7 July 1859. *The Northern Advance*, Barrie, 13



1 Wine jug, R. Hendery, retailed by J.E. Ellis, Toronto, late 1850s. (Private collection)

1 Robert Hendery emigrated to Canada from Scotland before 1837; he established his own business in 1840 and formed various partnerships with Peter Bohle. The firm became one of the leading silversmiths in Quebec, supplying many important retailers. J.E. Ellis came from England in 1848; from 1852 on he carried on a retail watchmaker/jeweller business at 30 King Street, Toronto.

2 Ross Fox, *Presentation Pieces and Trophies from the Henry Birks Collection of Canadian Silver*, National Gallery of Canada, Ottawa 1985, pp47–49. This jug, Birks Coll no25135, was given to Mrs James Sadlier by the St Patrick's Literary Association in Montreal when she moved to New

York City. Mrs Sadlier was a well-known author of about 60 novels dealing with Irish life, both in America and Ireland. Her husband was a partner in Sadlier & Co., the leading US Catholic book publisher.

3 The steamer *Ploughboy* was built at Chatham in 1851 by J.M. McDermott: 450 tons, 170ft long, 28ft wide, with a wood hull. In 1864 the ship was sold and renamed T.F. Parks; rebuilt as a wrecking tug 1869; on 3 June 1871 she burned while about 500ft from Sibley's Dock, Detroit river. The hull was raised and after boilers and engine were removed she was scuttled in deep water, October 1871. I am grateful to Bill McNeil for this information, email 6 June 2007.