



THE  
SILVER  
SOCIETY

Number 35 | 2019



# SILVER STUDIES

*The Journal of The Silver Society*

# **SILVER STUDIES**



**The Journal of the Silver Society**

Number 35

2019

## NUMBER 35 – 2019

*Silver Studies* The Journal of the Silver Society is published by the Silver Society which is a Company limited by guarantee registered in England no 7582798 and incorporating registered charity no 1143159

### *Registered office:*

c/o Wilkins Kennedy  
Bridge House  
London Bridge  
London  
SE12 9QR

ISSN: 1743-2677

Issues 1-15 of this journal were titled *The Silver Society Journal*  
ISSN 0960-8745

*Designed and produced by:*  
Wyeth Digital Ltd  
[www.wyethdigital.co.uk](http://www.wyethdigital.co.uk)  
01420 544948

The Silver Society  
P O Box 84  
Dartmouth  
Devon  
TQ6 6AX

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

---

# THE SILVER SOCIETY

## 2019

---

### *President*

Timothy Schroder

### *Chairman*

James Rothwell

### *Secretary*

Margaret Brooks  
Email: [secretary@thesilversociety.org](mailto:secretary@thesilversociety.org)

### *Treasurer*

Jonathan Ellis

### *Events Secretary*

Chiara Scotto Pasanisi dei Foscarini  
Email: [events@thesilversociety.org](mailto:events@thesilversociety.org)

### *Newsletter Editor*

Emma Paragreen

### *Journal Editor*

Lucy Morton  
Email: [editor@thesilversociety.org](mailto:editor@thesilversociety.org)

---

## FRONT COVER

Bartholomeus van der Helst, *Boy with a Silver Cup*, 1657, oil on canvas  
(Rothschild Foundation, Waddesdon, acc.  
No 12.2005. Image © National Trust,  
Waddesdon Manor)

## BACK COVER

Oak leaf candlestick, parcel-gilt, Edinburgh,  
2017, Malcolm Appleby.  
(Image courtesy of Philippa Swann)

# Contents

## **DORA THORNTON**

- "A long succession of magnificent provocative treasures for the collection at Goldsmiths' Hall". Designs and making of Louis Osman's Commissions for the Goldsmiths' Company 1966-85 5

## **JOHN ANDREW**

- A Sterling Renaissance: British Silver Design 1957-2018 21

## **PIERS PERCIVAL**

- Richard Hanberry, circa 1531-1608: Rogue or Entrepreneur? 25

## **DONALD L FENNIMORE**

- Men at Play: The Tale of an Armorial Silver Punch Bowl 37

## **JOHN ANDREW**

- Malcolm Appleby: 50 Golden Years in Scotland 54

## **STEPHANIE SOUROUJON SINAI**

- A Gift from George Lambert: the Golden Jubilee Steeple Cup in the Goldsmiths' Company Collection 60

## **JAMES ROTHWELL**

- Recusants and Race Horses: the Silver of Coughton Court, Warwickshire 69

## **CHARLES TRUMAN AND PIPPA SHIRLEY**

- A Rediscovered Cup by Christian Van Vianen and the Collecting of Alice de Rothschild at Waddesdon Manor 83

## **THE SILVER SOCIETY VISIT TO SWITZERLAND**

99

## **THE SILVER SOCIETY PRIZE FOR SILVERSMITHING**

107

## **BOOK REVIEWS**

- Paul Bromberg, *Thai Silver and Nielloware* 108

- Alistair Grant and Angus Patterson, *The V&A, Elkington and the Electrical Revolution* 110

- Natalia Abramova, *English Silver of the 16th-20th Centuries: the Collection of the Moscow Kremlin Museums* 114

- Martain Plouvier, with Arnaud de Chasse, *Les Orfèvres de Picardie. La Monnaie d'Amiens* 118



# *Notes*

## WEIGHTS

The weights given in *Silver Studies* are in troy ounces unless otherwise stated, followed by the metric weight. There are 20 pennyweight (dwt) to the troy ounce (oz)

1 troy oz = 31.103g

100g = 3.2 troy oz (approx)

## MONETARY VALUES

Those referred to in this journal usually refer to the period prior to the date when the United Kingdom adopted a decimal currency, 15 February 1971.

12 pennies (d) = 1 shilling (5p)

20 shillings (s) = £1 (100p)

£1 1s = 1 guinea (105p)

## DATES

Dates are written in the following styles:

Calendar year prior to 1752: 1 January – 24 March 1563/4

Assay year prior to 1975: 1565-66

## JOURNAL CONTENT

This Journal is not peer-reviewed

Any opinions stated in this publication are those of the individual authors. 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 herein.

All items are silver unless otherwise stated.

# “A LONG SUCCESSION OF MAGNIFICENT, PROVOCATIVE TREASURES FOR THE COLLECTION AT GOLDSMITHS’ HALL”

## DESIGNS AND MAKING OF LOUIS OSMAN’S COMMISSIONS FOR THE GOLDSMITHS’ COMPANY 1966-85 DORA THORNTON



FIG 1  
Louis Osman at Canons Ashby  
(Image courtesy of the Goldsmiths’ Company)

“Magnificent, provocative treasures”: so Graham Hughes described the extraordinary commissions made by the maverick architect, artist and designer Louis Osman (1914-96) for the Goldsmiths’ Company Collection at Goldsmiths’ Hall in London.<sup>1</sup> As Art Secretary and then Art Director at the Company from 1951-81, Graham Hughes was one of Osman’s outstanding supporters, friends and patrons as part of his drive to create a

postwar renaissance of British silversmithing and jewellery.<sup>2</sup>

Correspondence between the two men preserved in the Company’s Archive reveals Osman’s continual problems with costings and deadlines as well as Hughes’ attempts to protect him

from grosser charges of mismanagement.<sup>3</sup>

**Archival note:** All archival references below are to documents in the Goldsmiths’ Company Archive at Goldsmiths’ Hall.

1. Graham Hughes, obituary of Louis Osman, *The Independent*, 17 April 1996. The main sources for Osman now is Jenny Moore, *Louis Osman (1914-1996), The Life and Work of an Architect and Goldsmith*, Tiverton, 2006. See also Graham Hughes, *Modern Silver throughout the World 1880-1967*, London, 1967 p 242 and figs 411-417, 422, p 142; Graham Hughes, ‘Contemporary Silver’, in Claude Blair (ed) *The History of Silver*, London 2000, pp 213-224, pp 216-217; John Andrew and Derek Styles, *Designer British Silver from studios established 1930-1985*, Woodbridge, 2015, pp 356-363.
2. Tanya Harrod, obituary of Graham Hughes, *The Guardian*, 9 November 2010. For his role at the Company, see Peter Jenkins, *Unravelling the Mystery*, London 1988, vol 1, p 451.
3. Graham Hughes, *Gerald Benney, Goldsmith, The story of fifty years at the bench*, London, 1998, p 69.
4. Letter from Graham Hughes to the Duchess of Devonshire, 8 February 1980. Louis Osman, A.II.3 Freedom file.

Hughes often made efforts to temper or explain in Osman what others saw as profligate, intransigent, unreliable or uncouth. It might involve promoting Osman behind the scenes as well as through important commissions, as when Hughes wrote perceptively to Deborah, Duchess of Devonshire in 1980:

He is the most creative person I know, and has unique characteristics (which have caused him all sorts of troubles). He has a most impressive sensitivity to old art, coupled with an extraordinarily original new creative imagination.<sup>4</sup>

Photographs taken of Osman at Canons Ashby in Northamptonshire, where he set up his workshop between 1970 and 1980, show something of his forceful personality as well as his strong sense of medievalism as a designer: one

particularly telling photograph shows him against the brooding backdrop of the Dryden family seat, now a National Trust property. The other presents him seated, holding one of his works, with his ostrich egg cup and a mounted piece of porcelain by Lucie Rie in the background. Over his head are improvised funerary achievements like those over the tomb of the Black Prince at Canterbury Cathedral or Henry V at Westminster Abbey [Figs 1 and 2]. The daring combination of old and new was typical of the man. It was in his workshop at Canons Ashby in 1969 that Osman used a relatively new and then experimental process, electroforming in gold, to make the crown which the Goldsmiths’ Company had commissioned to be presented to H R H The Prince of Wales at his investiture in Caernarvon Castle.



FIG 2  
Louis Osman at Canons Ashby  
(Image courtesy of the Goldsmiths’ Company)

When H M The Queen asked, after the delivery date had passed, whether the Crown would arrive on time, she was told:

Certainly, Ma'am...It will arrive at the very last moment, and it will be a work of high genius, but the artist may be covered in straw, and the floor of his van may be covered in cowpats.

When Garter King of Arms complained about the delay, Osman sprinkled straw from his Land Rover demonstratively on the ground and said:

Go, feed your unicorns.<sup>5</sup>

Beyond eccentricity, irreverence and downright rudeness, not everyone in the Company appreciated Osman. The fact that he had been selected to carry out some of the Company's most high-profile commissions, as a designer outside the mainstream. Osman always worked to commission, was sometimes said to be a cause of antagonism or envy.<sup>6</sup> Hughes however wrote of his friend after his death as

an outstanding creator of modern times. At Canons Ashby in Northamptonshire from 1970 till 1980, he and his craftsmen made a series of amazing creations in silver and gold which had much the same impact on established standards as Roger Fry's exhibitions of Post-Impressionist paintings at the Grafton Gallery before the First World War.<sup>7</sup>

Hughes' judgement is powerfully demonstrated in a series of Osman's design drawings for Company commissions which were acquired by the Goldsmiths' Company in 2018 from the artist's estate.<sup>8</sup> Strongly drawn in pen, ink, pencil and crayon, and often embellished with gold leaf, his drawings have long been recognised as works of art in their own right. Studied alongside

the correspondence and the finished objects preserved in the Company's collection, they suggest how Osman thought and worked; how he transmitted his ambitious design concepts to the specialist makers who realised his intentions. Taken together, the varied sources illuminate the unique streak of fantasy and medieval imagination controlled by modernist rigour which characterised Osman's best work.

Hughes, as Art Director, and the great designer-silversmith Gerald Benney, a liveryman of the Company, were formative influences on Osman's career as a goldsmith. Born in 1914, he had trained as an architect at the Bartlett School, followed by a year of life-classes at the Slade, before setting up his own practice in 1937. The pattern according to which self-belief and boundless creative imagination was rarely checked by financial realism was set from the beginning. On the outbreak of the Second World War he served in the Intelligence Corps as an expert analyst of air reconnaissance photographs, which earned him the rank of Major, and introduced him to his wife, Dilys Roberts, who later worked alongside him as an artist in enamel.<sup>9</sup> After the War, Osman remodelled the bomb-damaged Convent of the Sisters of the Society of the Holy Child Jesus at 11-13 Cavendish Square in London [1948-53], where he commissioned Jacob Epstein to make a huge bronze Madonna sculpture for the façade.<sup>10</sup> When Gerald Benney signed the lease for his new house and workshop in Grosvenor Place, the condition set by the Grosvenor Estates was that Osman should remodel the building. The result was a spectacular modern house at which Benney launched his 'Chelsea-pattern' cutlery in 1960, but, leaving aside other problems, the door furniture, specially designed and cast in bronze, apparently cost more than the estimate for the entire house.<sup>11</sup>

5. Graham Hughes, op cit, see note 1; Jenny Moore, op cit, see note 1, p 109.

6. Peter Jenkins, Clerk of the Goldsmiths' Company, 1975-1988, Preface to Moore, op cit, see note 1, p 6.

7. Graham Hughes 2000, op cit, see note 1, p 216.

8. Acquired on behalf of the Goldsmiths' Company by James Morton of Morton & Eden Ltd from the sale of *Jewellery, Watches and Objects of Vertu to include the Personal Archive of Louis Osman*, Dix Noonan Webb Ltd, London, 27 March 2018, lots 287, 292, 300, 302, 306. Only the design drawings for Company commissions are illustrated and discussed here.

9. Jenny Moore, op cit, see note 1, pp 13-26; John Andrew and Derek Styles, op cit, see note 1, p 356.

10. Jenny Moore, op cit, see note 1, pp 35-44; Bridget Cherry and Nikolaus Pevsner, *The Buildings of England, London 3 Northwest*, London 1991, p 636.

11. Graham Hughes, op cit, see note 3, p 69.

FIG 3 —  
The Bacchus Cup, Sir  
Henry Tizard's Court cup,  
silver and gold, 1957, by  
Louis Osman  
(Image courtesy of the  
Goldsmiths' Company)



of Bacchus, the god of wine. Osman sculpted the tumbler in wax, which was then cast in silver to make a quirky piece of table sculpture. It is engraved with Sir Henry's arms and those of the Company, and with an inscription recording the commission around the rim, all picked out in gold.<sup>16</sup> According to Hughes, Tizard did not like it much, but declared it might be

'useful to throw at people in committee meetings'... Osman, himself impatient in committees, liked that.<sup>17</sup>

It illustrates Osman's

overtly handmade, larger-than-life style, overflowing with boldness and warmth... with its frequent allusions backwards into myth, history and tradition.<sup>18</sup>

#### LORD RUNCIMAN'S UNICORN HORN BALANCE

Osman was chosen in 1963 to pioneer another new form of Company patronage: the first Prime Warden's Commission. The idea was that each Prime Warden would commission their chosen artist to make a centrepiece to commemorate their year of office; a piece for the collection which would represent the very best in contemporary design and making.<sup>19</sup> The first patron was Walter Leslie Runciman, 2nd Viscount Runciman of Doxford [1900-89], a prominent member of a well-known Newcastle ship-owning family. Although Runciman was heir to the family business and became its Chairman he was, beyond being a major figure in shipping and air transport, an accomplished pilot and yachtsman.<sup>20</sup> As a student at Cambridge University he had shown artistic leanings as an actor, marrying as his first wife the novelist Rosamond Lehmann. He shared the bookish tastes of his younger brother Stephen, who was to become a famous Byzantinist.<sup>21</sup> His choice of object for

Benney however continued to admire Osman's work and invited him to judge an annual silversmiths' competition at Goldsmiths' Hall in 1956. When Osman allegedly poured scorn on the design submissions, Benney urged his friend to try his own hand as a silversmith and artist maker.<sup>12</sup>

The potential of working in metals immediately caught Osman's imagination, and he discovered a special affinity with gold.<sup>13</sup> He registered his mark with the London Assay Office at Goldsmiths' Hall in 1957 and was one of the first makers to be chosen for a new scheme: to furnish members of the Court of Assistants with Court cups for use in dining at the Hall.<sup>14</sup> The then Prime Warden, Sir Henry Tizard, who had been a scientific adviser to the government in the Second World War, selected Osman to make his cup. Its handmade, experimental feel and roughly-textured surface sets it apart from others made later in the series by other makers [Fig 3].<sup>15</sup> Known as The Bacchus Cup, it takes the form of a heavy tumbler, supported on the spread-eagled drunken figure

12. Jenny Moore, op cit, see note 1, p 52; John Andrew and Derek Styles, op cit, see note 1, p 358.

13. To culminate in the exhibition, *Louis Osman, goldsmith, jeweller, artist, architect, retrospective works 1957-1970, New Works in Gold 1970-1971*, held at Goldsmiths' Hall, 16 February -11 March 1971.

14. Peter Jenkins, op cit, note 2, vol 1, pp 282-4.

15. On Court Cups, see Dora Thornton, 'Talking points', *Silver Society of Canada Journal* 2019, pp 31-41.

16. Louis Osman 1971, see note 14, cat 97; Rosemary Ransome-Wallis, *Treasures of Today, Silver from the Goldsmiths' Hall*, London, 1980-2008, London 2008, cat 171; John Andrew and Derek Styles, op cit, see note 1, p 358; Jenny Moore, op cit, see note 1, pp 55-56.

17. Graham Hughes, obituary of Louis Osman, op cit, see note 1.

18. Peter Jenkins, Preface to Moore, op cit, see note 1, p 6.

19. Peter Jenkins 1988, op cit, see note 15

20. <https://collections.rmg.co.uk/collections/objects/14461.html>

21. Minoo Dinshaw, personal communication to the author, 21 June 2018. On Stephen Runciman see Minoo Dinshaw, *Outlandish Knight: The Byzantine Life of Steven Runciman*, London, 2016.



FIG 4 —  
The Unicorn Horn Balance, Lord Runciman's Prime Warden's Commission, narwhal tusk, silver-gilt, rose quartz, gold, enamel, pearls, precious stones, London, 1966, by Louis Osman  
(Image courtesy of the Worshipful Company of Goldsmiths)

his Company Commission showed a learned curiosity and imagination worthy of a Renaissance princely collector. He decided that his Commission should be constructed around an emblem of the family business, which had long profited from Arctic whaling; a splendid spiralling tusk of the common narwhal, *Monodon Monoceros*, which was 57in (147cm) long.<sup>22</sup> On 7 March 1965 Hughes wrote to Runciman:

I am delighted at the possibility of your giving the Company a unicorn's horn as your Prime Warden's piece for the collection of modern plate here. As I see it the piece is too big for normal general display. You suggested installing it in a permanent architectural setting ... in that case, I think its setting would have to be by an architect ... Would you consider trying Louis Osman, who has designed plinths for lots of sculptors? Alternatively, are you sure a horn is too big for showing on a table, like a sword for instance? I think a suitable mount, something like a mace rest, might make the horn an object of beauty and charm, and this is one of the few buildings where the tables and rooms are big enough to be in scale.<sup>23</sup>

Runciman replied:

I think the best thing I can do is to come armed with it [the tusk] to the Hall and we can then discuss its

possible use. Personally I like the idea of Louis Osman having a go but your suggestion that it might be made into something resembling a mace rather than a piece of architecture seems to me attractive.<sup>24</sup>

Osman approached the commission with enthusiasm, writing to Hughes with costings for mounting the horn at £1,500.

I've been thinking about the fairness of this product vis à vis the next P[ri]me/Warden - and I can't help thinking that complete inequality of value might express the varying personalities of the succeeding P[ri]me/Wardens best and produce the varied series of objects that the scheme ought to promote. Anyway I think this could be a superb addition to the Goldsmiths' very personal objects. Anyway I'd like to make it.<sup>25</sup>

Osman's concept was clear from the start: to mount the narwhal tusk in fine and white gold, platinum and silver-gilt with enamelled and gem-set ornaments as

the symbol of purity set as a unicorn's horn, unicorns being the supporters of the arms of the Worshipful Company of Goldsmiths.<sup>26</sup> [Fig 4]

As a balance, reference would also be made to assaying and hallmarking, as carried out at the Assay Office at Goldsmiths' Hall from 1478.

22. On narwhal tusks as collectors' objects and their significance around 1600, see Jonathan Bate and Dora Thornton, *Shakespeare: Staging the World*, London, 2012, pp 242-3.

23. Graham Hughes, letter to Lord Runciman, 7 March 1965. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. File, Lord Runciman's Narwhal Tusk.

24. Lord Runciman, letter to Graham Hughes, 6 April 1965. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Lord Runciman's Narwhal Tusk.

25. Osman, letter to Graham Hughes, 7 March 1966. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Lord Runciman's Narwhal Tusk.

26. As described by Osman himself in Louis Osman, goldsmith, jeweller, artist, architect, 1971, op cit, see note 13, cat 6.



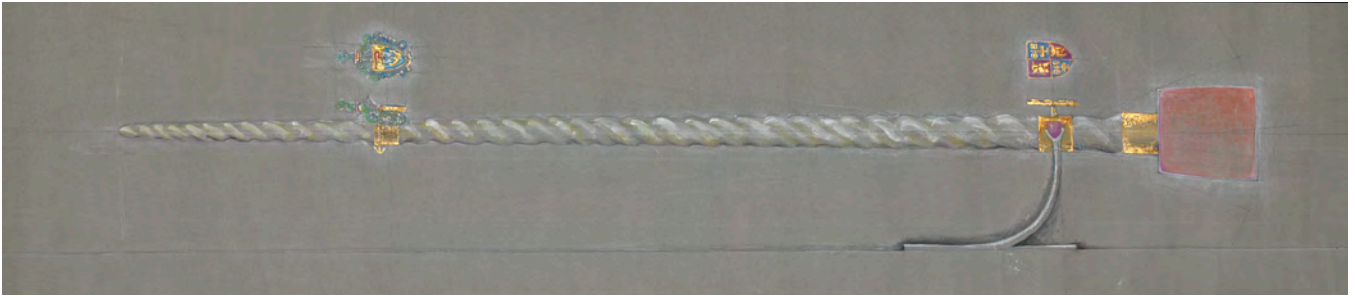


FIG 5 —  
Presentation drawing of the Unicorn Horn Balance, pencil, watercolour and gold leaf Louis Osman  
(Image courtesy of the Goldsmiths' Company)

FIG 6 —  
Detail of the presentation drawing for the Unicorn  
Horn Balance [Fig 5], showing the counterweight

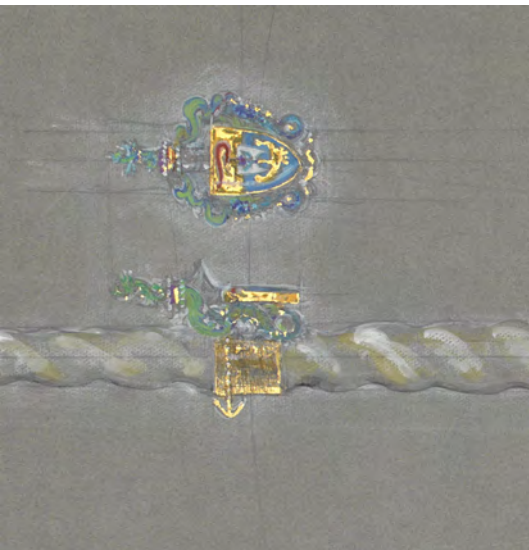
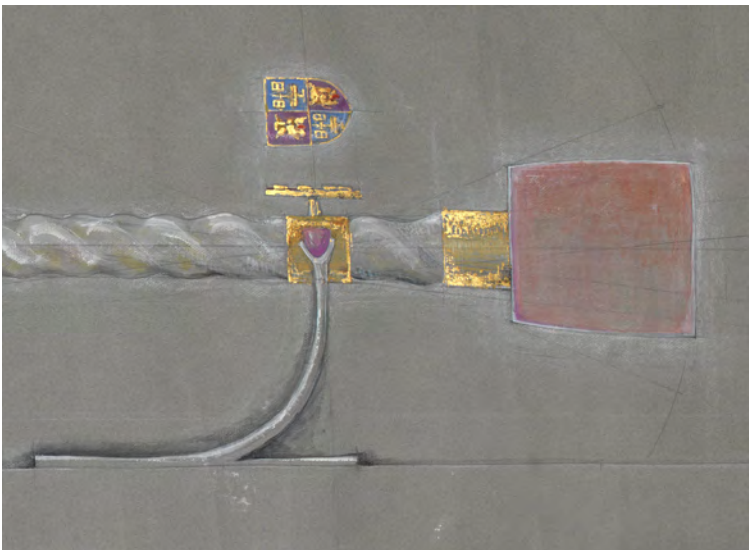


FIG 7 —  
Detail of the presentation drawing for the  
Unicorn Horn Balance [Fig 5], showing the arms  
at the fulcrum



27. Listed by Osman in a letter to Graham Hughes, 5 September 1967: Malcolm Green and Christopher Philipson as silversmiths; Marit Aschan for enamelling; George Diamond of Charles Matthews as lapidary; Hilary Clarke of Cameo Corner as supplier of antique seed pearls; Patrick White for jewel-setting; N Giles of Pierpoints for gilding; Johnson Matthey for Britannia standard silver. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. File Lord Runciman's Narwhal Tusk.

28. Dix Noonan Webb 2018, op cit, see note 8, lot 300.

The tusk was to rest horizontally at a perfect point of balance on its fulcrum, with a weight at one end and a moveable counterweight at the other which would allow the angle and motion of the tusk to be altered. It was a complex job requiring advice from the engineer Dr A R Flint for calculation of the balance weighting and absolute precision in its making. Flint was one of a team of nine specialists involved as silversmiths, gem-setters, enamellers, gilders, suppliers of antique pearls and Britannia silver, and jewel-mounters.<sup>27</sup> The presentation drawing of the piece shows the scope of Osman's ambition.

The drawing is on grey paper, chosen to set off the coloured details highlighted with gold leaf and the watercolour rendering of the narwhal tusk itself [Fig 5 and Fig 6, detail of counterweight and Fig 7, detail of arms at fulcrum]. It shows a full-size side elevation, to be laid out on a table to give a sense of the sculptural whole as a centrepiece for display at Goldsmiths' Hall. The drawing shows a Britannia standard silver-gilt wishbone stand. The tusk is set into a great cube of rose quartz which, according to this drawing, was to be held by a simple gilded collar.<sup>28</sup>

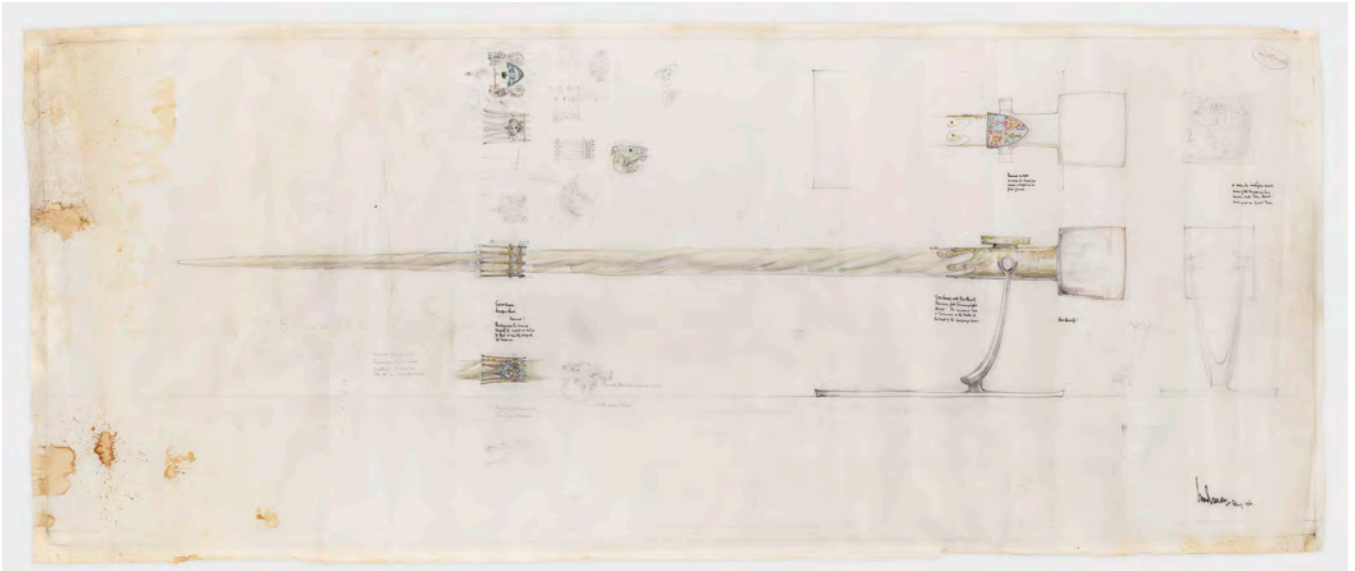
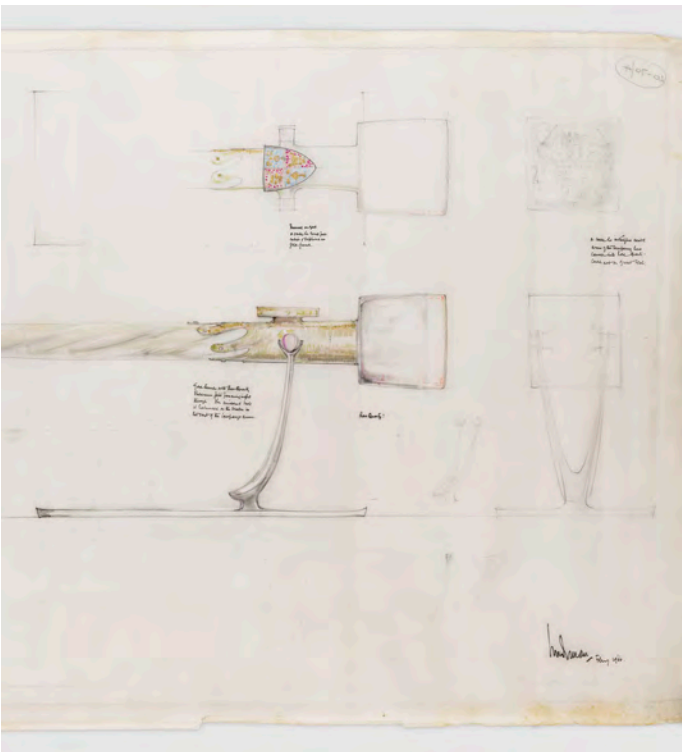


FIG 8 —————  
Working drawing for the Unicorn Horn Balance,  
pencil, ink and watercolour on tracing paper,  
Louis Osman  
(Image courtesy of the Goldsmiths' Company)

FIG 9 —————  
Detail of the  
working drawing  
for the Unicorn  
Horn Balance [Fig  
8], showing the  
ferrule and arms



A working drawing on tracing paper [Fig 8] with liberal coffee stains in one corner, which is signed and dated February 1966, indicates that this was not sufficient to support the quartz, and the collar was redesigned with medieval-style tongues to the ferrule which could

be attached with ruby-set nails into the curves of the tusk for better grip [Fig 9].<sup>29</sup> The drawing is annotated at this point:

The unicorn's tusk is balanced as the scales in the crest of the Company's arms.

29. Loc. Cit.

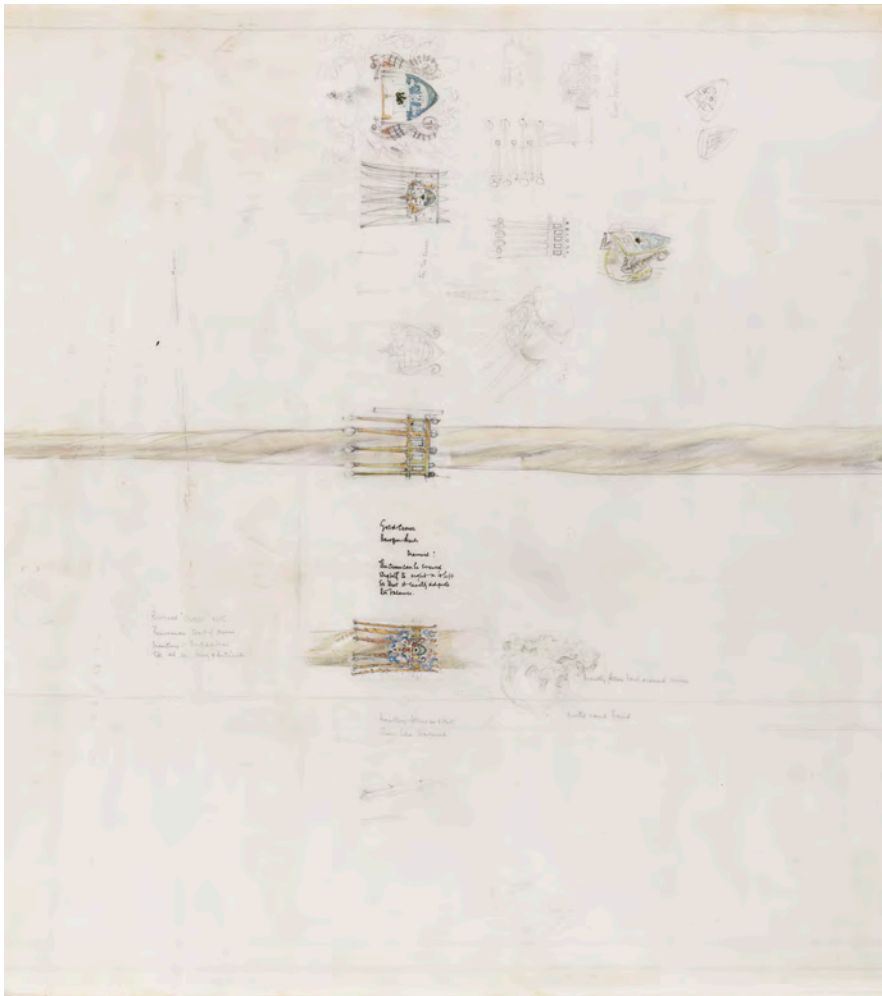


FIG 10 —————  
Detail of the working drawing for the Unicorn  
Horn Balance [Fig 8], showing the counterweight

30. Graham Hughes, *Marit Guinness Aschan, Enamellist of our time*, London, 1995, p 44 [illustrated].

31. Osman, letter to Lord Runciman, 31 August 1966. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Lord Runciman's Narwhal Tusk.

32. Osman, letter to Lord Runciman, 3 October 1966. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. DFile Lord Runciman's Narwhal Tusk.

At the point of balance was to be a three-dimensional representation of the Goldsmiths' Company arms in gold and enamel, designed by Osman and enamelled by Marit Aschan as a key element of its heraldic splendour.<sup>30</sup> The tusk was to be balanced by a fanciful movable counterweight in the form of a viscount's coronet, with curved strakes set with seed pearls, formed in gold, aquamarines and rubies. On one side, designed to rest on the upper surface of the tusk, was to be an enamelled shield with Lord Runciman's arms, exactly rendered with crest, escutcheon, and motto, with on either side as supporters, 'a Seahorse Or gorged with a Chain pendent therefrom a Grappling Iron Azure' [Fig 10].

The grappling irons, looking like anchors, hang on pendant chains on either side of the tusk in the presentation drawing, showing exactly how Osman intended the piece to be seen and used. The drawing [Fig 6] explains:

The crown can be screwed slightly to right or to left so that it exactly adjusts to the balance...all very tiny and intricate.

Given its complexity, it is hardly surprising that the making of the 'unicorn's horn' was vexed from the start, from accurate pricing [the final cost was £750, of which Lord Runciman paid £250] to finding the right materials and appropriately skilled specialists. As Osman wrote to Lord Runciman:

I have only today received the lapidary's [George Diamond of Charles Matthews] estimate of cost and weight of the Rose Quartz for the "Unicorn's tusk". It is considerably more than I had guessed. It's been a long job finding a piece of the size required.<sup>31</sup>

Runciman must have baulked at the cost, prompting Osman to write:

I am loath to abandon the Rose Quartz. I did think that silver or silver gilt might replace it and made a model up but it had a far more prosaic and far less fanciful quality. Also if the piece were solid of the weight required as a counterbalance the cost worked out at roughly the same.... One of the difficulties about the Rose Quartz is that one can't see it until it is cut... in this size even a pale coloured piece will build up to quite an intensity [of colour].<sup>32</sup>

The size and weight of the rose quartz could not be determined without the precise weight of the counterweight being known: the jewelled gold crown in the form of Lord Runciman's crest.



Osman wrote to his patron to explain:

I am completely held up on the 'Unicorn' completion as I have not got the details of your arms. This must be made and added to the 'Crown' before I can assess the weight & size of the Rose Quartz sufficiently accurately to be able to have it finally cut... I also have to so adjust weights that there is greater weight below the centre line and the point of balance than above it or the tusk will not balance and move properly. I therefore need precise details of the shield, helmet, mantling, torque, crest supporters & motto in order to get the work completed.<sup>33</sup>

The rose quartz could then be cut and on 15 May 1967 Osman reported:

I thought you would like to have news of the Unicorn's Horn. A magnificent piece of rose quartz arrived from Germany some time ago and, thank goodness, exactly balanced. The only thing that now remains is the setting of the stone in the Coat of Arms—which is jeweller, mounter and stone setter work—and the enamelling, red and blue, of the gold Quarters of the Goldsmiths' Coat of Arms. Then finally the gilding. It should, therefore, only be a week or two now for completion depending on how quickly these three or four craftsmen work.<sup>34</sup>

Then it was the gem-set coronet that raised problems. Osman asked Hughes if De Beers might donate

7 Baguette diamonds possibly coloured for use in the piece if they realise it's going to be in your permanent collection...if not I shall use something to keep within the money but nothing like as exciting.<sup>35</sup>

A month later Osman explained to Lord Runciman that Patrick White had made

the settings 'beautifully' but that three aquamarines had been chipped during setting and had to be re-cut and re-set

because I do not think that there should be any flaw. If this goes right this time there will only be the gilding before completion. I thought you would like to be kept in the picture.<sup>36</sup>

The unicorn horn balance was finished on 5 September 1967 and Osman drove it up to the Hall where it was seen by Peter Jenkins, later Clerk of the Company [1975-88] who recalled that he was as attracted by Osman's

energy and enquiring mind

as he was by

the imaginative design and superb craftsmanship

of the piece.<sup>37</sup>

Osman however complained that the Assay Office mistreated the counterweight during hallmarking, so that the stakes of the crown had been bent and over-zealously scraped for assay, and that, as a working part, it did not require assaying anyway. As he explained to Hughes:

A very minute alteration to the weight of the balance crown makes a very great difference to its position. It was balanced before the nonsense over the Assay and the Assay Office were so energetic with their scraping that they removed sufficient metal to unbalance the crown. I am therefore remaking the screws with heavier heads to restore the weight & having them regilded. Is there any time limit?<sup>39</sup>

Once the piece was finally completed, and following its display as a key piece in the retrospective exhibition of his work at the Hall in 1971, Osman continued

33. Osman, letter to Lord Runciman, 2 December 1966. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. File, Lord Runciman's Narwhal Tusk.

34. Osman, letter to Lord Runciman, 15 May 1967. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. File Lord Runciman's Narwhal Tusk.

35. Osman, letter to Graham Hughes, 7 November 1966. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Lord Runciman's Narwhal Tusk.

36. Osman, letter to Lord Runciman, 15 June 1967. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. File Lord Runciman's Narwhal Tusk.

37. Peter Jenkins, Preface to Jenny Moore, op cit, see note 1, p 5.

38. Osman, letter to Mr Forbes at the Assay Office, 6 November 1967. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Lord Runciman's Narwhal Tusk.

39. Osman, letter to Graham Hughes, 12 June 1968. British Craftsmen Individual Louis Osman 1239 LV2.



FIG 11  
Bog Oak Bowl, Professor Edward Hall's Prime Warden's commission, bog oak and silver-gilt, London, 1988, by Louis Osman  
(Image courtesy of the Goldsmiths' Company)

to have strong views as to how it was shown, objecting in 1983 to the Curator, Rosemary Ransome-Wallis, about it

showing in a somewhat phallic manner in the Hall case which was not the symbolism intended. The point about the Virgin (with or without a Unicorn in her lap) in the Company's arms is that her balance [should] balance, so that the weighting when at rest is strictly horizontal... it does exactly balance if you adjust it properly.<sup>40</sup>

A month later he offered to alter the counterweight:

I would like to be allowed to make the balancing Coronet bit accurately adjustable which I know is difficult with the spirally twisted slippery ivory of the Tusk... I do feel strongly about it being absolutely horizontally balanced when dormant.<sup>41</sup>

Osman's continuing concern for the piece extended to the design drawing,

which was a good one,

which he suggested in 1988 should be bought by either the Company or Lord Runciman:

but G[raham] H[ughes] said 'No'. Runciman said his loo wasn't big enough and the V&A said they'd love to have it if Lord Runciman gave it to them! ... Quite apart from me personally the design drawing went out of fashion after the First War with direct carving without drawings being the in thing with Epstein & Picasso followed by all the art schools in theory---which explains the low creative standards with much modern work.<sup>42</sup>

## PROFESSOR HALL'S BOG OAK BOWL

Louis Osman's second Prime Warden's Commission, the Bog Oak Bowl made for Professor Edward Hall [1924-2001] in 1988, shows a similarly medieval imagination at work. [Fig 11] Like the Unicorn's Horn Balance, the piece is entirely appropriate for its patron. Professor Hall was a distinguished archaeological scientist and head of the Research Laboratory for Archaeology and the History of Art at the University of Oxford from 1955-89. He was pioneer in the technique of radio-carbon dating and used this to date the Turin Shroud to between 1260-1390 in 1988.<sup>43</sup> The Bowl originated with a piece of ancient East Anglian bog oak from Methwold Fen which Osman acquired in 1983 from the Ministry of Agriculture at Cambridge. In order to prevent it cracking, he sealed the wood with wax and drilled a hole through the centre so that he could suspend it from the roof of a garden shed, allowing it to dry slowly over two years. Observing that Professor Hall was an expert on carbon dating, he wrote to Hughes to ask if he could get his bog oak tested.<sup>44</sup> After a first refusal owing to a large programme of work at the Oxford Laboratory, the oak was tested and was found to be nearly 5,000 years old: dating to 2800 BC.<sup>45</sup> Professor Hall then asked Osman to use the bog oak for his Prime Warden's Commission. Osman made up the oak into a medieval-style mazer bowl, turned on a lathe by Jacques Barraclough, with a Britannia standard silver interior bowl with turned over top rim raised by Peter Musgrove. Osman did the mercury gilding on the rim himself. Michael Knight engraved the inscription inside the bowl with the full story of its making, surrounded by symbols of the carbon-dating process:

THIS BOWL COMMISSIONED BY  
PROFESSOR EDWARD THOMAS  
HALL TO COMMEMORATE HIS

40. Osman, letter to Rosemary Ransome-Wallis, 21 June 1983. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Lord Runciman's Narwhal Tusk.

41. Osman, letter to Rosemary Ransome-Wallis, 22 July 1983. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Sir Edward Ford.

42. Osman, letter to Peter Jenkins, 28 April 1988. Osman's Freedom file A.I.3.

43. Robert Hedges and Michael Tite, obituary of Professor Hall, *The Independent* 26 August 2001.

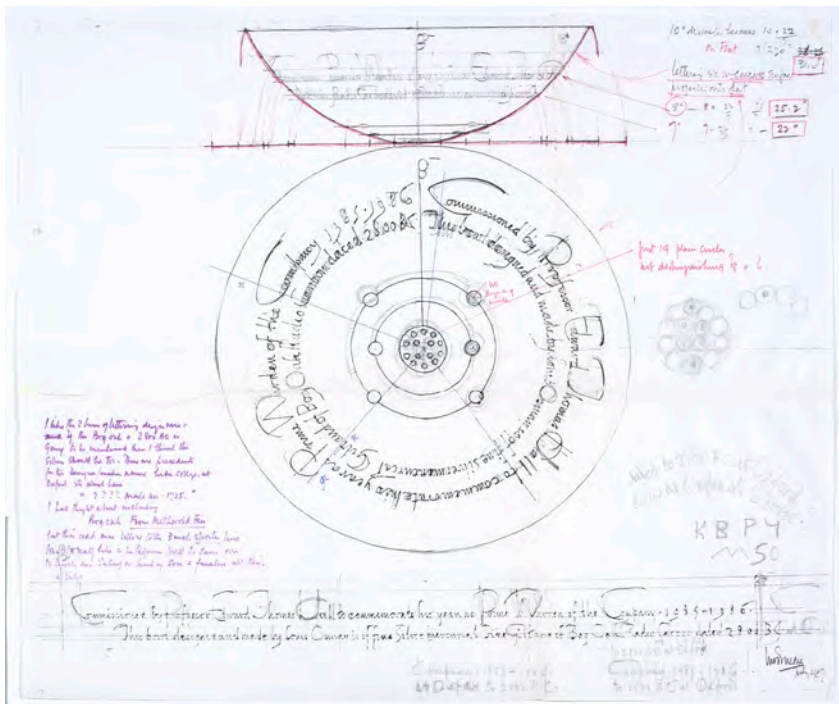
44. Osman, letter to Graham Hughes, 25 September 1985. Osman's Freedom file A.I.3.

45. Letter dictated by Professor Hall to Louis Osman, 18 October 1985. Osman's Freedom file A.I.3.

FIG12—  
Design drawing for the Bog Oak Bowl, ink and  
pencil, Louis Osman  
(Image courtesy of the Goldsmiths' Company)



FIG 13 —————  
Design drawing with annotations for the Bog Oak Bowl, ink and pencil, Louis Osman  
*(Image courtesy of the Goldsmiths' Company)*



YEAR AS PRIME WARDEN OF THE  
COMPANY 1985-86 IS OF FINE  
SILVER MERCURIAL FINE GOLD FIRE  
GILDED AND OF BOG OAK FROM  
METHWOLD FEN RADIO CARBON  
DATED AT OXFORD AS 2800 BC.

The design drawings for the Bowl, acquired by the Company in 2018, show Osman's thinking process, with one drawing signed and dated 1987 indicating the profile of the Bowl and its bog oak core, and a view looking down into the Bowl with its encircling inscription and central design [Fig 12]. The full inscription is laid out below in lower case italic on ruled lines. A second signed drawing with similar views [Fig 13] is annotated lower left with Osman's scribbled comments, addressed to Hughes at the Hall, suggesting that the silver should be mentioned as well as the dating of the oak and its origin,

but this adds more letters with 3 inch shorter line. What I and Dilya [his wife] [would] really like is for Professor Hall to come over to lunch one Saturday or Sunday soon and finalise all this.<sup>46</sup>

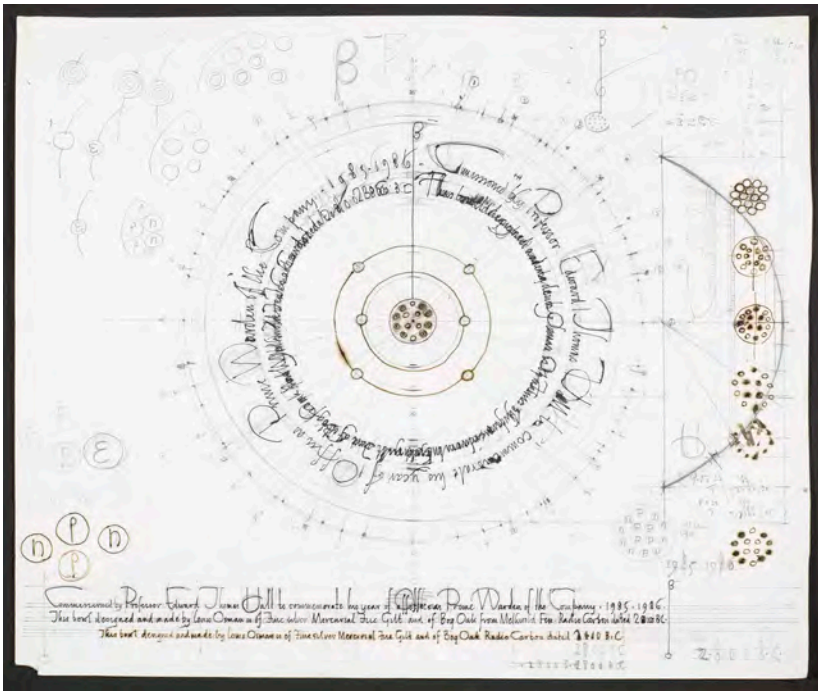


FIG 14 —  
Design drawing for Osman's Bog Oak Bowl  
focusing on the inscription and interior of the  
bowl, ink and pencil, Louis Osman  
(Image courtesy of the Goldsmiths' Company)

A third drawing [Fig 14] is entirely concentrated on how the inscription and engraved design in the silver bowl would work; while a separate design of the inscription measured out in ink in a straight line must have been Michael Knight's working pattern. A design drawing acquired by the Company in 2018 for an Osman medal which they commissioned to mark the European Architectural Heritage Year in 1975 exemplifies the care taken over layout and

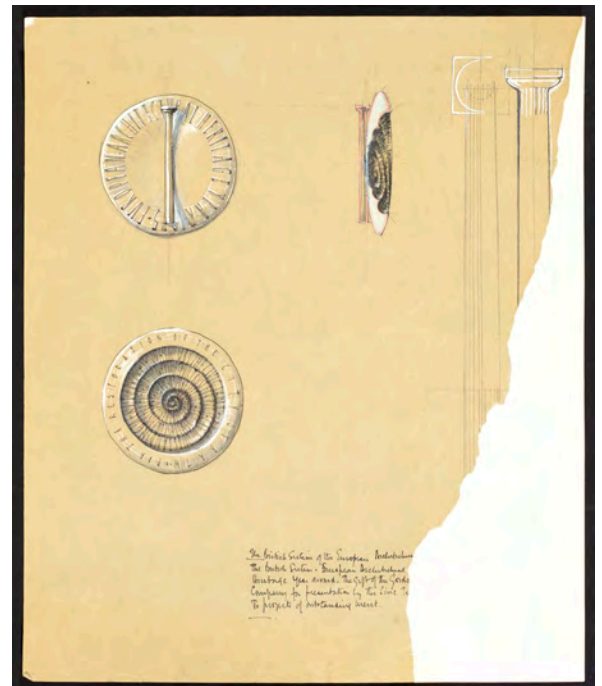


FIG 15 —  
Design drawing for the  
European Architectural  
Heritage Medal, ink, pencil  
and watercolour, 1975, Louis  
Osman  
(Image courtesy of the  
Goldsmiths' Company)

exact placing of text. A section drawing shows the inscription curling around the inside ridges of an ammonite-like spiral, designed to be cast by the lost wax process in bronze [Fig 15].<sup>47</sup>

The Clerk, Peter Jenkins, brought the finished Bog Oak Bowl to Goldsmiths' Hall following a visit to the Osmans.

He wrote to them about his pleasure at being

able to see for the first time and to take away with me the famous Maza [sic: Mazer] Bowl. This I felt at the time to be absolutely stunning and am thrilled to be able to report to you that it has been very well received by all my colleagues here including those who are usually anti Osman! I am longing to be able to show it to Professor Hall... Louis, I am looking forward to hearing from you with plans for a bowl for myself.<sup>48</sup>

When Jenkins retired as Clerk in 1988, the Company commissioned a bowl for him from Osman, which was completed

47. Dix Noonan Webb 2018, op cit, see note 8, lot 306.

48. Peter Jenkins, letter to Louis Osman, 29 February 1988. Osman's Freedom file, A.1.3.





FIG 16 —  
Cigar box [closed], Sir Edward Ford's Prime Warden's Commission, Britannia silver, silver wire, gold, enamel, rock crystal and cedar wood, London, 1985, by Louis Osman  
(Image courtesy of the Goldsmiths' Company)

in 1991 by Michael Knight and Dilys Osman and recently sold on the London art market. Osman described it as being

in the medieval tradition but completely contemporary in feeling

a judgement which would also suit the bog oak bowl.<sup>49</sup>

Osman promoted his design drawings as works of art in their own right. In 1988 he wrote to Peter Jenkins to ask if

the Goldsmiths' want to buy the drawing [for the Bog Oak Bowl] as you suggested---if they don't then I think [Professor] Hall personally should.<sup>50</sup>

When Professor Hall offered £100 for the drawing Osman replied:

I'm so glad that you liked the results of co-operation. You say that you'd have liked it for yourself. Why not commission a twin ... The design drawing market for all but painting & sculpture is a comparatively new one but is creeping into fashion. I'm afraid that you have missed the cheap market for mine at the kind of figure you mention ... the price level has gone up about 400% at the Bond St Gallery (200% direct) over the last couple of years. I liked your idea of [showing it in a ] a laboratory: quite

a number of professional people and industrialists and societies and Trusts are beginning to like using the design drawing for the thing they have engendered as suitable and interesting office decoration ... The art market is very queer. The Sackler Foundation of New York commissioned a medal from me once a year for an international top chap, the first one to go to Henry Moore. They rejected mine because it was "too modern", but [then] bought the design drawing for 1000 dollars. For all my gold biffing time I've been trying to induce the Goldsmiths to treat Gold and Platinum and Silver (pure & not adulterated) work as "Fine Art" and then to convince the rest of the Art Establishment ... Tate Gallery?<sup>51</sup>

He urged the Goldsmiths' Company to build

a drawings collection paralleling and complementing their object collection and library.... You have some of mine [drawings] in the basement which could be paid for--And it would be setting a standard which the 1980 students can emulate and surpass!<sup>52</sup>

With the acquisition of key Osman designs in 2018 his vision is being realised, and they are being used to teach the next generations of makers at the Goldsmiths' Centre.

#### SIR EDWARD FORD'S CIGAR BOX

Osman's third Prime Warden's Commission for the Company, for which the design drawings have also been recently acquired, was a cigar box for Sir Edward Ford [1910-2006] to commemorate his year as Prime Warden in 1979-80 [Fig 16]. Sir Edward served as Assistant Private Secretary to George VI and then to the present Queen until his retirement in 1967.<sup>53</sup> He

49. *Sale of Jewellery, Watches and Objects of Virtue*, Dix Noonan Webb, London, 26 March 2019, lot 312 [with designs].

50. Osman, letter to Peter Jenkins, 28 April 1988. Osman's Freedom file A.I.3.

51. Osman, letter to Professor Hall, 5 June 1988. Osman's Freedom file A.I.3.

52. Osman, letter to Peter Jenkins 26 July 1979. Osman's Freedom file A.I.3. At that time the Company had no Osman design drawings.

53. Tom Corby, obituary of Sir Edward Ford, *The Guardian*, 28 November 2006.



FIG 17  
Cigar box [open], Sir Edward Ford's Prime  
Warden's Commission, 1985 by Louis Osman  
(Image courtesy of the Goldsmiths' Company)

liked cigars and was Osman's neighbour in Northamptonshire, not far from the designer's workshop at Canons Ashby.<sup>54</sup> For this commission, Osman transformed a cigar box into a piece of ceremonial plate. It comprises a casket expertly cast in Britannia silver by Jacqueline Stieger from a textured wax model with Osman's fingerprints all over it. Around the lid of the box is an inscription which Osman described as being

cut in reverse into the mould so that it "reads" standing out & giving a grip to the fingers opening the box.<sup>55</sup>

The letters were formed separately and forged in Britannia silver wire then soldered and pegged by Wally Gilbert into the recesses cast into the outer edge of the lid. The box is lined with cedar wood; inside the lid, the coat of arms of the Company with its unicorn supporters and crest is worked in silver, gold, platinum wire and carved rock crystal. [Fig 17] The arms in fine gold and crest are set against a ground of 375 ermine skins which were cut in silver by Gilbert and worked by Dilys Osman in white tipped in black in champlevé enamel. Gilbert also made the Britannia silver unicorn supporters with gold manes and

hooves, while Dilys Osman enamelled their blue eyes and white manes. The demi-Virgin of the Company's crest is modelled in gold with a woven platinum wire ruff, again by Gilbert, and enamelled hands, face and torso. She emanates from a hand-carved rock crystal cloud.<sup>56</sup>

The origin of the commission is recounted in a letter from Osman to Jenkins of May 1981 which reveals much about his relationship with the Hall.

Some time ago I suggested to Graham [Hughes] a gold enamelled "animalistic" object I'd like to be asked to make for the Goldsmiths' before I die. Graham said 'wonderful for Sir Edward's present; go ahead at a £2000 limit' (regardless of the fact that there would probably be more bullion content than that!) 'but it must be usable.' Last December he said 'Sorry the drawing's lost: someone must have taken it off my wall!' and there we stuck. When we met you talked of quite a different Sir Edward object—a cigar box—fine, and a separation of design and making I couldn't agree: in my opinion this is a major cause of much poor achievement nowadays—but I'd love to make it, and especially for Sir Edward.

He added that he could

guarantee the design and pricing within two weeks of the commission, and completion six months after that.<sup>57</sup>

Three weeks later he wrote to the Curator responding to the

nice clear 'brief': it's designed already and to include a major enamelling job for Dilys ... do the Company want to 'see' or do I go straight ahead?<sup>58</sup>

The first design drawing, in pencil and

54. Rosemary Ransome-Wallis 2008, op cit, see note 16, cat 273.

55. Osman, letter to Peter Jenkins, 25 August 1981. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Sir Edward Ford.

56. Based on Louis Osman's own description, 10 January 1985. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Sir Edward Ford.

57. Osman, letter to Peter Jenkins, 19 May 1981. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. File Sir Edward Ford.

58. Osman, letter to Rosemary Ransome-Wallis, 6 June 1981. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Sir Edward Ford.

FIG 19  
Detail of the lid of the cigar box  
(Image courtesy of the Goldsmiths' Company)



FIG 18  
Design drawing for the cigar box [Figs 16 and 17],  
ink, watercolour and gold leaf, Louis Osman  
(Image courtesy of the Goldsmiths' Company)

59. Peter Jenkins, letter to Louis Osman, 15 June 1981.

60. Peter Jenkins, letter to Louis Osman, 15 July 1981.  
C.II.2 (i) C, 'Modern silver in the Company Collection  
by Designer' Box II, O-Z. Sir Edward Ford.

61. Based on Louis Osman's own description, 10 January  
1985. C.II.2 (i) C, 'Modern silver in the Company  
Collection by Designer' Box II, O-Z. Sir Edward Ford.

62. Osman, letter to Peter Jenkins, 19 May 1981. C.II.2  
(i) C, 'Modern silver in the Company Collection by  
Designer' Box II, O-Z. File Sir Edward Ford.

63. Osman, letter to Rosemary Ransome-Wallis, 6 June  
1981. C.II.2 (i) C, 'Modern silver in the Company  
Collection by Designer' Box II, O-Z. Sir Edward Ford.

64. Letter from Fitchett & Woollacott Ltd, Timber  
Importers, to Louis Osman, 19 March 1982,  
enclosing the wood; Rosemary Ransome-Wallis  
letter to Osman, 17 May 1985, requiring a new cedar  
lining to be fitted. C.II.2 (i) C, 'Modern silver in the  
Company Collection by Designer' Box II, O-Z. C.II.2  
(i) C, 'Modern silver in the Company Collection by  
Designer' Box II, O-Z. Sir Edward Ford.

65. Osman, letter to David Ella at Johnson Matthey, 29  
December 1982. C.II.2 (i) C, 'Modern silver in the  
Company Collection by Designer' Box II, O-Z. Sir  
Edward Ford.



watercolour on brown paper, is signed  
and dated July 1981 and was probably  
the one requested for approval on 15  
June 1981 [Fig 18].<sup>59</sup> It shows the way in  
which the inscription should be laid out  
and applied; how the hinges work; with  
an inscription noting that the

shutting edge [should be] ground to  
perfect fit and bright polished.

Much the most attention is given to  
indicating how the enamelling inside  
the lid might look, with detailing of the  
design. The box is perhaps the finest  
collaboration between Osman and his  
wife, Dilys, as a specialist artist in enamel.

Sir Edward Ford liked the design but  
wanted

more space between each of the  
words of the inscription which would,  
he feels, make it easier to read.

Osman was asked to alter the wording,  
which needed a revised drawing

and confirmation that you can make  
the cigar box for £2500 excluding  
VAT.<sup>60</sup>

The wording continued to be a cause  
of confusion, with different variants in  
circulation at the same time, despite  
Osman pointing out that

I'd like to get on and the inscription  
has to be cut in reverse into my wax  
[model for the lid] as one of the first  
operations: instead of the usual last.<sup>61</sup>

As he explained to Sir Edward Ford

if one wants to keep the freshness of  
lettering (important here) one mustn't  
labour the design drawings too  
hard...I did think of perhaps starting  
the inscription well in from the hinge  
side but rejected this as spoiling the  
design. [drawing]<sup>62</sup>

Osman finalised the wording in January  
1984 so that the patron's name features  
at the centre front of the box.<sup>63</sup>

Osman made his usual forensic search  
for the right raw materials, including the  
cedar [*cedreta odorata*] which he would  
cut for the box, though the end result  
was criticised as looking

as if it were gauged out with a  
penknife.<sup>64</sup>

Sourcing fine platinum wire was also a  
problem. It was needed to weave the  
mesh for the ruff of the demi-Virgin crest  
inside the lid [Fig 19] and for

experimenting with transparent  
enamel colours which are  
unobtainable over silver or over gold.<sup>65</sup>



FIG 20 —  
Working drawing for Osman's  
cigar box showing the stop,  
pencil, watercolour and ink,  
Louis Osman  
(Image courtesy of the  
Goldsmiths' Company)



66. Osman, letter to Rosemary Ransome-Wallis, 23 January 1984. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Sir Edward Ford.
67. Dilys Osman, letter to Rosemary Ransome-Wallis, 20 February 1984. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Sir Edward Ford.
68. Osman, fair copy of an undated letter to Bernard Munsteiner, 1983. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Sir Edward Ford.
69. Osman, letter to Rosemary Ransome-Wallis, 23 January 1984. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Sir Edward Ford.
70. Rosemary Ransome-Wallis to Louis Osman, 15 September 1982; and his reply, 13 September 1982. The Wardens placed a strict limit of £4,500 on 28 February 1984. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Sir Edward Ford.
71. Osman, letter to Rosemary Ransome-Wallis, 30 October 1984. Louis Osman's Freedom file, A.II.3.
72. Rosemary Ransome-Wallis to Louis Osman, 17 May 1985, reporting other failings which needed to be put right before the final bill was paid. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Sir Edward Ford. C.II.2 (i) C, 'Modern silver in the Company Collection by Designer' Box II, O-Z. Sir Edward Ford.

He needed this for the turnbacks on the ermine mantle inside the box lid:

the silver won't enamel the orchid pink/magenta I (& Dilys!) wanted; so far only pure platinum will achieve this.<sup>66</sup>

Unsurprisingly, Dilys Osman's invoice increased to £1,500 from the £250 which her husband had originally quoted.<sup>67</sup>

Finding a specialist hardstone cutter to carve the rock crystal element on the demi-Virgin crest was also an issue. Osman wrote to Bernard Munsteiner in 1983 as

A special cutter of Hardstone and as one who works, or can work, in a sculptural way

to ask if he could find someone

who can deal with the carved 'clouds' in smokey & milkey [sic]

Quartz and give me a price for the work.<sup>68</sup>

Munsteiner supplied the cut quartz which was

beautifully cut apart for a flat at the base where it fits with the shield which he had got rounded but is really dark brown smokey Quartz ... rather than an 'Espresso thundercloud' ... whereas I had asked for slightly smokey Quartz with varying striation markings quite clear to darker [drawing] saying it was up to him to chose the right bit.<sup>69</sup>

Faced with delay and increasing costs, the Company made strenuous attempts to push the commission forwards with promises of sending photographers from *The Times* to record an artist-craftsman at work on one of their commissions, and putting a strict limit on costs to £4,500, which was in fact to be the final total paid on 25 June 1985, as opposed to the original estimate of £2,500.<sup>70</sup> Osman continued to explain the difficulties he faced with materials and makers:

I am still hoping for the Box to be finished before Christmas!

he wrote, adding that Jacqueline Stieger was coming over to

go into the special problems of costing in the precious metals and particularly the high caratage ... which present[s] special problems ... as they do with enamelling. I conduct a kind of Post Grad training establishment plus research laboratory ... & nobody pays!<sup>71</sup>

Once the box had been made up Osman had to modify the stop on the back to prevent the box falling over when opened, as altered by Gilbert.<sup>72</sup> A sketch in the archive [Fig 20] shows the thinking process for this but the addition led to problems with the Assay Office.



They accused Osman of adding,

without authority, some metal to a box which had already been hallmarked. This was Sir Edward Ford's Prime Warden's Commission, and you added the metal to prevent the box tipping over when opened... the Wardens take a most serious view of these two flagrant breaches of the law, and are particularly disappointed that they were committed by a freeman of the Company, and by a goldsmith of your status and experience. Bearing in mind your previous good record they have decided not to initiate legal proceedings against you, and to warn you that any further breaches will not be treated so leniently.<sup>73</sup>

It was not Osman's first charge from the Assay Office, who had earlier drawn from him a typically-worded confession:

the trouble with us is that we artistic fellows tend to forge ahead with gay abandon, though without intention to deceive.<sup>74</sup>

These difficulties aside, the cigar box was one of Osman's most distinctive and impressive creations. In the words of the silversmith, Peter Musgrove, who worked for Osman so intensely:

the detailing of the heraldry bursts out of the box, as if the animals were alive.<sup>75</sup>

It emanates an entirely characteristic vigour and energy.

Osman's vivid design drawings, his correspondence and his completed commissions prove that working for 'the Hall' to build a contemporary collection was a central concern for him as an artist. He saw himself as part of a great tradition of making new art objects

for the Hall's modern collection

which had

affinities with such Renaissance and Roman pieces as [are] in the Medici Pitti Palace Collection.<sup>76</sup>

Designing for enlightened patrons and friends who appreciated his talents (and who were prepared to pay him accordingly) offered relative freedom of expression with plenty of scope for technical and artistic experiment. It justifies Terence Mullally's claim that, in Osman's mission

to transform British craftsmanship ... One thing was all important. It was his relationship with the Worshipful Company of Goldsmiths.<sup>77</sup>

**Acknowledgements:** special thanks to Wally Gilbert and Peter Musgrove for their comments and generous support; to Eleni Bide, Sophia Tobin and my team at Goldsmiths' Hall for their help in putting this paper together.

*Dr Dora Thornton is Curator of the Goldsmiths' Company Collection. She was for many years Curator of Renaissance Europe and of the Waddesdon Bequest at the British Museum. She has published widely on Renaissance culture, including glass, ceramics, silver and jewellery, and on the history of collecting from the Renaissance to the nineteenth century. Her two most recent books are: A Rothschild Renaissance: Treasures of the Waddesdon Bequest, [London, 2015] and with Pippa Shirley as co-editor, A Rothschild Renaissance: a new look at the Waddesdon Bequest in the British Museum [London, 2017; available online].*

73. Professor Hall, letter to Louis Osman, 4 March 1986., Osman's Freedom file, A.II.3. File on hallmarking offence, Louis Osman, 2/06/1.

74. Osman, letter to Dr Bennett of the Assay Office, 14 November 1985. Louis Osman's Freedom file, A.II.3., File on hallmarking offence, Louis Osman, 2/06/1.

75. Peter Musgrove in conversation with the author, 21 August 2019.

76. Osman, letter to Professor Hall, 14 April 1986. Louis Osman's Freedom file, A.II.3.

77. Terence Mullally, obituary of Louis Osman, The Guardian, 30 April 1996.

# A STERLING RENAISSANCE

## British Silver Design 1957–2018

6 OCTOBER 2018 – 12 MAY 2019, SFO MUSEUM,  
San Francisco International Airport, Departures, Pre-Security  
JOHN ANDREW

Thanks to my good friend Margo Grant Walsh, a prominent US-based interior architect of international repute, I was introduced to SFO Museum (SFOM) three years ago. During her retirement Margo concentrated on her collection of twentieth-century silver: it comprised some 800 pieces from twenty-one countries and was exhibited in around a dozen museums in the United States. Over the last few years it has been dispersed, together with a host of other twentieth-century metalwares.

throughout the terminals which display a rotating schedule of art, history and cultural exhibits. The terminals have a throughput of fifty-eight million international travellers a year.

In March 2017 I received an e-mail from Timothy O'Brien (Tim) the SFOM's Assistant Director of Exhibitions and I then spent three weeks of my vacation in Marrakech exchanging emails on various ideas as to the structure of a proposed exhibition of pieces from The Pearson Collection. The Collection was allocated a 'gallery' in the International Terminal Main Hall comprising twenty vitrines arranged in two rows of ten facing each other. The footfall forecast for the period of the exhibition was upwards of six million and possibly up to eight million as the display period covered the Thanksgiving, Christmas and Easter holidays. Such figures were mind blowing.

Tim, together with Blake Summers, SFOM's Director and Chief Curator, arranged to visit London in August 2017 to view the Collection and make their selection. Thankfully I had consolidated the storage from three vaults to just one, which improved the logistics. Given the Collection's size I had never seen it assembled together. The vault is at the Goldsmiths' Centre and arrangements were made to hire the Centre's exhibition space for four days: one for unpacking, two for the selection process and one for repacking. With a team of friends all this was achieved. At the Centre's suggestion we held a one hour viewing for staff members of the Goldsmiths' Company, curators of metalwork, and silver specialists from the auction houses. For the first time, I together with all the others, was able to appreciate the depth and breadth of the Collection.



FIG 1  
Vitrine of objects by Chris Knight made between 1991 and 2001, with the check-in and the billboard advertising the exhibition in the background  
(Image courtesy of SFO Museum)

I am curator of The Pearson Silver Collection which is devoted to post World War II silver and contemporary British designer silver. In December 2016, at a New York party hosted by Margo, I was introduced to a consultant to SFOM. The museum is located within San Francisco's International Airport and began in 1980 with just one gallery. It was accredited by the American Alliance of Museums in 1999 and it is the first and only accredited museum located at an airport. It now has over thirty galleries

FIG 2  
Goblet, silver parcel-gilt, Edinburgh, 2017,  
Rowan Berry. Born in 1996 Rowan Berry was the  
youngest exhibitor  
(Image courtesy of Rowan Berry)



Tim had read my book *Designer British Silver from Studios Established 1930-1985*<sup>1</sup> in great depth and had a clear idea of what he wanted. Each vitrine was to be devoted to just one maker, meaning that only twenty makers would be shown. I suggested to Tim that this was not necessarily the best approach as work by many talented smiths would be excluded but he was adamant that visitors like a “named theme”. I responded that if you asked the British public to name six silversmiths they almost certainly would not be able to do so; the chances are that a non-resident of the UK would not be able to name even one. I quietly advised Blake that with an international

audience we needed an exhibit that was visually driven to create a real impact. With the chance of exposure to such a large international audience, however, I was not going to rock the boat at this stage.

In November while I was attending the exhibition *Elements in Edinburgh*, the list of the final selection was sent through to me. The timing was good as I could

share my concerns with two friends from the Incorporation of Goldsmiths: my main problem was that the selection mostly included post World War II silversmiths, whose work was shown in my book, but nothing from any of the next generation of silversmiths who have established their studios since 1985. I was determined that the exhibition was not only going to

be about dead or retired craftsmen but that it should demonstrate that the UK is a thriving centre of excellence for both the design and crafting of silver in the twenty-first century. Standards are currently so high in Britain that young silversmiths have come here from overseas to study and train and many have stayed.

Mary Michel, Director of the Incorporation suggested that when a master craftsman had mentored an outstanding young talent we could include an example of his or her work in the master’s vitrine. The Incorporation had recently announced the winner of the 2017 Outstanding Student Award. The winner was Rowan Berry, a second-year student at Glasgow School of Art. Her design was for a goblet for the Incorporation’s modern goblet collection and her prize was the opportunity of working alongside the master silversmith Michael Lloyd while she made it. Such a one-to-one master class is invaluable for a young smith’s career development and the Incorporation met all the costs and expenses. I identified two further silversmiths in the exhibition who in the past had given unofficial apprenticeships to individuals who have subsequently gone on to establish successful careers in the craft but the number of designers/makers in the exhibition was still only twenty-three.

I emailed Tim with my concerns and some suggestions and the following week we had a conference call. He immediately agreed to two vitrines being devoted to the ‘next generation’ and the idea of adding three pieces by the mentored to their mentors’ vitrines was welcomed. The negotiations continued but I thought that my last idea was probably pushing it too far: a joint vitrine for Rebecca de Quin and Toby Russell on the basis that Asprey had commissioned pieces from each maker for an exhibition in the mid 1990s. Tim liked this as two stunning objects were

1. John Andrew and Derek Styles, *Designer British Silver from Studios Established 1930-1985*, Woodbridge, 2015.

added but we now had twenty-eight vitrines planned and only twenty were available to us. With a view to a visually led display I knew which had to go by the wayside and Tim agreed: the number of designers/makers was now thirty-seven.

When I first saw the exhibition in the flesh, there was no doubting that the impact was astonishing. SFOM was delighted with the result, adding that the pieces “made them pumped up” (ie filled with energetic excitement and enthusiasm). The feedback from the public was very positive too. Prior to the official opening I was showing the city’s Consul General the exhibition when one of my helpers intervened saying that a gentleman would like a quick word. I looked at the Consul General and he nodded; a man came forward to say

I am only an oil-rig worker but I wanted to thank you for bringing all this fantastic silver to San Francisco. I must shake your hand.

One morning at 3.00 am there were fifty people in the gallery looking intently at the vitrines.

This was the biggest exhibition of modern British silver in the United States and it gave these pieces the largest exposure ever to an international audience. The estimates of footfall after the exhibition closed was that four and a quarter million people had walked through the gallery while 700,000 stopped to engage with the pieces. It has been many years since modern British silver has been displayed in the United States and it is clear that those who saw it were more than pleasantly surprised.



FIG 3  
John Andrew (centre) and the Consul General (second left) and party viewing the Malcolm Appleby vitrine  
(Image courtesy of John Andrew)



FIG 4  
Raptor jug, London, 2016, designed and patinated by Anthony Elson; raised by Norman Bassant and chased by Richard Price, all of whom were in their early eighties when it was made; they were the oldest exhibitors  
(Image courtesy of The Pearson Silver Collection)



FIG 6

Approximately eighty per cent of The Pearson Collection was laid out on tables running along the four sides of the exhibition space at the Goldsmiths' Centre, with tables also projecting towards the centre of the room (Image courtesy of John Andrew)



I am now looking at the possibility of an exhibition in continental Europe. It is still one of our best-kept secrets that we design and make superb contemporary silver.

A pdf of the catalogue, *A Sterling Renaissance: British Silver Design 1957-2018* (size 7.4MB) is available from: [curator@pearsonsilvercollection.com](mailto:curator@pearsonsilvercollection.com)

The Goldsmiths' Company made a generous grant to cover the launch party and sundry expenses; it also kindly lent four pieces to the exhibition.

*John Andrew started collecting antique silver in his late teens; he was introduced to the pastime by a coin collector who was mentoring his interest in numismatics. Although he gave up collecting coins for silver, numismatics continued to be an interest and he wrote for specialist publications in five countries spread over four continents. In the mid-1980s he interviewed Stuart Devlin who had designed the Australian decimal coinage and through him was introduced to contemporary silver, the design and craftsmanship of which appealed to him enormously, and he started to buy at auction.*

*During the 1990s he became fascinated by the stylistic changes in pieces made after World War II. As the Millennium approached John began to sell his collections of antiques including thirty pieces of Fabergé and instead concentrated on British silver design from the post World War II period together with contemporary silver. His collection is now the largest of its kind in private hands.*



It is impossible to assess the impact that such an exhibition has on those who saw it. In many ways it is a little like throwing a stone into a pond: one is never sure where the ripples will go. I can recount one story: in May 2019 I attended the Scottish Gemmological Association's Conference as a speaker and on the opening night an American delegate asked me what I was interested in. I replied "Post World War II and contemporary British silver"; he responded with great knowledge on the renaissance of British silver post 1945 and said that today this country is producing fantastically well designed and crafted silver. I congratulated him on being so well informed to which he replied

Oh there was this fantastic exhibition at San Francisco Airport recently.

That was music to my ears.

FIG 5

Vase, Britannia standard, London, 1997 by Toby Russell. Made using Russell's characteristic techniques involving the scoring, folding and soldering of sheet silver (Image courtesy of SFO Museum)

# RICHARD HANBERRY, CIRCA 1531-1608: ROGUE OR ENTREPRENEUR?

PIERS PERCIVAL



FIG 1 —  
Detail of a memorial brass at St Mary's church, Datchet, depicting Richard and Alice Hanberry and their two daughters. The inscription includes the date of Alice's death, 5 September 1593, and the marriages of their daughters. Space was left for the date of Richard's death: this was not added.

(Image courtesy of the Churchwardens and PCC of St Mary's Church, Datchet, photography by Tom Stein)

GCCB: Goldsmiths' Company Court Book

1. Hanberry's will shows liberal monetary bequests, his various estates and income from mining, he seems to have left a five-figure fortune. See *Appendix*.
2. Piers Percival, 'Patrick Brewe: an Elizabethan goldsmith with theatrical connections', *Silver Studies, the Journal of the Silver Society*, 2015, no 32, p 73.
3. *Ibid*, p 69, note 12.
4. *Visitation of Worcester 1569*: Harleian Society, London, 1888, vol 27, p 68; *Burke's Peerage*, 2003, vol 3, p 3807. Note that dates are not completely accurate as the stated year of birth for Richard Hanberry is 1533, yet by his father's second wife Elizabeth (née Bradley), Fortune was born in 1533 as well as Philip b 1545, Richard of Elmley Lovett b 1548, Joyce and Robert b 1549. The 1516 date is also suspect. An improved record is given by J W Hansborough in *History & Genealogy of the Hansborough family*. He includes Richard's sister Alice, and baptism dates of half-sisters Elizabeth b.1547, Joyce b.1549, Fortune b.1553 as well as Francis b.1542.
5. *Calendar Patent Rolls Edward VI*, vol IV, p 261: 16 October 1652 appointed to the office of King's Goldsmith with a fee of 12d a day to be paid quarterly.

Richard Hanberry (Hanbury) an eminent goldsmith was one of the grandees of the Goldsmiths' Company but how did he become so wealthy?<sup>1</sup> Numerous goldsmiths during the Elizabethan period held interests outside that of plate-working: as shown recently the Manxman Patrick Brewe was involved with the playhouse of Philip Henslowe.<sup>2</sup> Hanberry was no exception: he had mining interests in Wales and there is evidence that he may have been an MP. His career certainly merits further investigation not least because there is also evidence that some significant Elizabethan silver which is still extant (see below), may have come from his stable.

## EARLY LIFE AND BACKGROUND

Richard Hanberry was sworn to the Goldsmiths' Company's ordinances on 22 April 1555. At this time there was a requirement of a minimum age of twenty-four for a man to obtain his freedom of the City<sup>3</sup>, so he may well have been born circa 1531. He was the only son of John and Elizabeth (daughter of John Brode) Hanberry of Elmley Lovett, a small agricultural hamlet in Worcestershire. He may have been educated at nearby Hartlebury where the school was granted a royal charter in 1566.

An ancestor John de Hanbury was living at Middle Bean Hall in 1324; he was a first cousin of Guy de Hanbury who held the land at Hanbury. The line of the Hanberrys of Bean Hall continued but a second son John (fl 1440-1505) of Feckenham held a quarter of a knight's fee. His grandson Richard (born 1480) was leasing the Crown Estate of Elmley Lovett by 1524 and his son John (the father of the subject of this article) was born in 1516.<sup>4</sup>

A search of wills at the Consistory Court of the Bishop of Worcester shows subsequent Hanberrys: Anthony (died 1558) and Francis (died 1562) still living at Bean Hall, Feckenham, and that John Brode of Elmley Lovett (probably Richard Hanberry's maternal grandfather) died in 1529.

It is not known when Richard arrived in London but five years after obtaining his freedom from the Goldsmiths' Company he married Alice, daughter and heiress of Jasper Fisher, goldsmith to the Queen<sup>5</sup> so quite a catch! Alice would then have been aged twenty-three. They went on to have two daughters: Alice (born 1564) and Elizabeth (born 1568) [Fig 1].

Jasper Fisher was born circa 1510 and became free of the Goldsmiths' Company in 1534; his only surviving daughter was born in 1537. He is known to have had several apprentices although before Court Book K (commenced in 1557) presentments were rarely recorded to so their details are not known. He entered the livery in 1549 and in 1552 became Jeweller to the Crown. He lived in Lombard Street and became a churchwarden in 1551/2. He was Upper Warden for the years 1556, 1567, 1570 and 1576 and was one of the six Clerks to the Court of Chancery. Circa 1573 he purchased from Martin Bowes (died 1573) six gardens off Bishopsgate, now

TABLE 1

## KNOWN APPRENTICES OF RICHARD HANBERRY

CB: Court Book

AR: Apprentice Register

NAME	PRESENTATION	FREEDOM	REFERENCE	COMMENT
John Wetherall	26 September 1558		CB K63	? son of John Wetherall, UW 1573
Roger Barbor	13 October 1559		CB K99	
Nicholas Wheeler	3 October 1561	23 October 1570	CB K166, L45	
Philip Hanberrie	16 June 1564	6 July 1571	CB K255, L70	Stepbrother, born 1545
Edmond Wheeler	6 May 1569	6 September 1574	CB K441, L208	Paid for by Hanberry but to be apprenticed to Mr Fisher, later Hanberry's business associate
Simon Cage	18 January 1571/2		CB L99	
Antony Couper	20 September 1574		CB L210	
Bartholomew Petyugall	Feast of St Bartholomew 1581	11 April 1600	AR 34, CB O111	Later his clerk
Anthonie Pearman	Michelmas 1583	7 February 1593/4	AR 52, CB N29	
Francis Wright	26 October 1584		AR 57	
John Couper	Michelmas 1586		AR 71	
Robt Rawsonne	Christmas 1587	26 November 1596	AR 77, CB N100	
Harry Best	Candlemas 1590		AR 85	Son of stepsister who married Thomas Best
John Hanberrie	7 December 1593	13 January 1603/4	AR 95, CB O319	Son of Richard Hanberry late of Elmley Lovett deceased and "prentice to uncle Richard". Executor of his uncle's will of 1608
Edmund Leadbetter	9 November 1594		AR 102, CB N53	
William Halsall	1 April 1595		AR 109, CB N74	
Willm Glasbrooke	Christmas 1600	20 January 1608/9	AR 133, CB O607	Witness to Richard Hanberry's will of 1608
Philip Hanbury	Michelmas 1601		AR 136	Son of Richard Hanberry's stepbrother Richard of Elmley Lovett, yeoman

Devonshire Square, and built a huge mansion there which included a chapel, bowling alleys and pleasure gardens. It became known as Fisher's Folly: it was so extravagant and the running costs were beyond his means.

#### GOLDSMITHS' COURT

After obtaining his freedom the first mention of Richard Hanberry comes in November 1556 when

Manasses Stockedon the aprentes off ffancis Eton sett over to Rychard Hanbere to serve him for to lerne hys occupation ffor the terme off vii yeres.<sup>6</sup>

Young goldsmiths were not normally allowed to take apprentices for the first three years after obtaining their freedom and then they were only permitted to take one at a time until they were chosen for the livery.<sup>7</sup> It is not known to whom Richard was apprenticed but it seems it was to a senior member of the Company (possibly Jasper Fisher whose daughter he later married), and that this person would have arranged for the promising young Hanberry to have an assistant at an early stage of his career. The fact that by October 1559 he had two apprentices again suggests friends in high places. He entered the livery in May 1567 and a list of his apprentices is shown in *Table 1*.

6. GCCB I, p 259. Manasses became free in 1563; he was presented by Henry Hanberrie in 1566 (GCCB K, p 326).

7. GCCB K, p 233.



FIG 2  
Communion cup and paten,  
London, 1570-71, maker's mark  
a bunch of grapes  
(Image courtesy of the JG  
collection)



FIG 2a  
Detail of the marks from the communion cup [Fig 2]  
showing the maker's mark: a bunch of grapes,  
London, sterling and the date letter for 1570-71  
(Image courtesy of the JG collection)

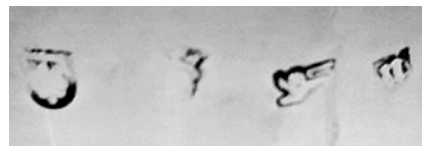


FIG 2b  
Detail of the marks from the paten [Fig 2]  
showing the date letter for 1570-71, sterling,  
London and the maker's mark: a bunch of grapes  
(Image courtesy of the JG collection)



Richard Hanberry initially lived at the house of a widow Isotson at the sign of the Coney, on the south side of Cheapside<sup>8</sup>. He later moved to a house in Wood Street and was churchwarden at St Peter's church, Westcheap in 1570. He was an active plate worker and retailer and by 1566 appears to have been running two shops, the Coney and the Maidenhead<sup>9</sup>. To add a degree of smartness he paid in May 1563 7s for

paving before his shoppe.<sup>10</sup>

By March 1571/2 he also had a gilding house at the top of his house. This was not, however, successful as the Wardens thought it to be hurtful to the main house underneath, had it surveyed, and after thirty-one months of dispute, Hanberry agreed to take it down at his own expense.<sup>11</sup> In October 1574 he had the lease of his dwelling house on Cheapside renewed to complete the full twenty-one years paying twenty marks (£13 6s 7d) for the lease and sealed by the Company 4 months later.<sup>12</sup>

Another record of 1574 is the retailing of false rings, when

Thomas Brouke a maker of gold rynges called puffedes .... weighed hollowe before they be stuffed with wax & chalke he hath made such for Mr Hanberie Mr Eccleston & Richard Foxe.<sup>13</sup>

In 1575 Hanberry was fined for having a light before his desk in the evening: this may sound innocuous, but it was well known that candlelight would not show off goods to their best advantage, which is why the Court of the Goldsmiths' Company did not approve.<sup>14</sup>

Hanberry's plate making covered a wide range: known pieces included a taster, covered salts, spoons, jewellery, corals and other small items.<sup>15</sup> Holloware may have included simple wine or communion cups such as that in Fig 2.

8. GCCB K, p 464, 2 September 1558: "Goldsmiths now on the South side of Chepe". An annotation "Wood Street" for Richard Handbery is in a different hand and would have been added later.

9. GCCB K, p 462, June 1566: "Goldsmiths now in Chepe" and GCCB L, July 1569, p 469. Both show Richard Hanbere at the Maidenhead, and at the Coney next door but one to Richard Marten at the Harp.

10. GCCB K, p 221.

11. GCCB L, pp 105, 136, 211.

12. GCCB L, pp 211, 215, 224.

13. GCCB L, p 181.

14. GCCB L, p 219.

15. GCCB K, pp 26, 208, 326, 370, 402, 427, GCCB L, pp 8, 141.



FIG 3  
Standing salt and cover,  
silver-gilt, maker's mark R D  
in monogram  
(Image courtesy of the  
Parker Library, Corpus  
Christi College, Cambridge)



FIG 4  
Pedestal salt, London, 1587-88, maker's mark a  
bunch of grapes?  
(Image courtesy of the Museum Fine Art, Boston)



FIG 4a  
Detail of indistinct marks from the salt [Fig 4],  
clockwise from top right: maker's mark a bunch of  
grapes, sterling, date letter for 1587-88 and London  
(Image courtesy of the Museum of Fine Arts,  
Boston)



16. GCCB L, p 8.

17. Helen Clifford, 'Archbishop Matthew Parker's gifts of plate to Cambridge', *Burlington Magazine*, January 1997, fig 2. Listed in an inventory as "one greate Salte wt cover of silver & whole gilte weyeing XXXoz". The cover holds a pepper box; in the 1591 Corpus Christi College inventory, the whole was valued at £40.

18. Erasmus Hornick of Antwerp is said to have been a lead contributor in the changes to mannerist ornamental design. Continental designs, pattern books and lead plaquettes made from original reliefs were available in London for journeymen to then copy. See J F Hayward, *Virtuoso Goldsmiths 1540-1620*, London, 1976, pp 12, 61, 114, 303.

In 1569 a number of pieces were found not to have been assayed; these included

a large square salt parcel gilt with a cover, burnished and weighing 27oz (scant), of silver 26dwt worse than standard.<sup>16</sup>

This, because of its weight, would have been a substantial piece measuring perhaps 11in (28cm) high or more. It can be compared in size with the great Parker salt [Fig 4] of 1562-3.<sup>17</sup>

Such a salt, if it had the intricate chasing that would be expected on such a large piece, may have been made by one of his stranger journeymen. Strangers were accepted at this period for English goldsmiths were often not attuned to the ornamental designs and high quality chasing skills of craftsmen from cities such as Antwerp and Brussels.<sup>18</sup>

Hanberry realised the advantages of employing strangers from the Continent and by 1567 he had two working for

FIG 5 —  
Wine bowl or tazza, silver-gilt, London, 1567,  
(Image courtesy of Southampton City Art Gallery)



FIG 5a —  
Detail of the interior of the wine bowl [Fig 5] depicting the meeting of Isaac and Rebecca<sup>21</sup>  
(Image courtesy of Southampton City Art Gallery)



FIG 5b —  
Detail of the marks from the wine bowl [Fig 5]:  
sterling, London, date letter for 1567 and maker's  
mark a bunch of grapes (Image courtesy of  
Southampton City Art Gallery)



19. GCCB K, p 370.

20. David Mitchell, *Silversmiths in Elizabethan and Stuart London*, 2017, p 52; facing this page is the salt by Simon Gibbon belonging to the Goldsmiths' Company, also made of silver-gilt and rock crystal for comparison.

21. P R Braithwaite, *Church Plate of Hampshire*, 1909, p 302, fig 9: "one of the most beautiful pieces of silver work belonging to the Elizabethan period that exists in England". The bowl is elaborately embossed to depict the meeting of Isaac and Rebecca, with the latter descending from her camel (Genesis 24:64); the underside is beautifully chased with clustered jewels, fruit and flowers and the rim is engraved with foliated scrolls enclosing small animals and insects of German influence; the foot is repoussé with marine monsters.

him: Aymery le Boucq, who had letters of testimonial dated 21 July 1566 from the town of Valenciennes, and John Holteman who was sworn in 1567 and paid 3s for his oath<sup>19</sup>.

Le Boucq is known to have made a white salt with a crystal body in 1573 for Nicholas Lardenois who then disputed the price needed for "fashion". The Wardens of the Goldsmiths' Company judged that he should pay the 4s per oz asked for fashioning; this alone

implies that le Boucq must have had a considerable skill in plate making.<sup>20</sup> Both le Boucq and Holteman are likely to have been responsible for making some magnificent cups while working with Hanberry; possible examples are the 1567 Southampton wine bowl or tazza [Fig 5]<sup>21</sup>, the 1568-69, Florence Calldwell Cup belonging to the Company of Armourers and Brasiers [Fig 6] and the 1569 Parker Cup belonging to Corpus Christi College, Cambridge [Fig 7].<sup>22</sup>



FIG 6

The Florence Calldwell Cup, London, 1568-69, maker's mark a bunch of grapes  
(Image courtesy of the Worshipful Company of Armourers and Brasiers)



FIG 6a

Detail of the foot of the Calldwell Cup [Fig 6] showing the quality of the chasing of a swag of fruit which is also repeated on the cover  
(Image courtesy of the Worshipful Company of Armourers and Brasiers)



22. The Parker Cup is another triumph of mannerist virtuosity in repoussé work which includes lions' masks, fruits and masks. The three cast female busts applied to the sides of the bowl almost certainly represent Persephone as they are set within cast ovals representing her pomegranates. Symbolically the seed denoted fertility for all who drink from the cup. The bowl has a smooth interior. For other details see Oliver Rackham, *Treasures of Silver at Corpus Christi College*, Cambridge, 2002, pp 74-77.

23. GCCBL, p 88.

Hanberry had another silver-gilt salt that had apparently not been assayed and was put on sale in 1571 in Bristol by William Wortley: it was found to be 10dwt (15.55g) worse than standard and he was fined 10s<sup>23</sup>. This would have been a smaller piece, perhaps like the

salt in Fig 4 which, although it replicates the highly fashionable pictorial chasing seen on the salt in Fig 3, is of rather coarser construction. The scroll feet appear to be replacements of earlier figures or 'horses'.



FIG 7 —  
The Parker Cup, silver-gilt, London, 1569-70, maker's mark a bunch of grapes.<sup>22</sup> This "grete standinge cup wth the cover of silver and duble gilte weyinge liiii oz" was commissioned in 1569 by Archbishop Matthew Parker, Master of Corpus Christi College, Cambridge as a New Year's Gift to the College. The cup is inscribed under the foot "+ MATTHAEVS . CANTVAR DEDIT . COLLEO . CORPORIS . CHRI . CANTAB . lo . IAN' . Ao . DNI . 1569"  
(Image courtesy of the Parker Library, Corpus Christi College, Cambridge)

FIG 7a —  
Detail of the marks from the Parker Cup [Fig 7]: maker's mark a bunch of grapes, London, sterling and date letter for 1569-70  
(Image courtesy of the Parker Library, Corpus Christi College, Cambridge)



In the same year an "acorn pepperbox" by Hanberry was seized at the Stourbridge fair by the Wardens who found it 12dwt (18.66g) worse than standard.

One other event is worth noting: in June 1562 Hanberry sold a ring with an 'onycle' (onyx perhaps) for 53s 4d to Francis Bernard (possibly his brother-in-law, see Appendix) which subsequently changed hands twice for 27s and 30s.

He apparently gave wrong information thereof at ye wainryage (weighing)

but was let off lightly and agreed to make up the shortfall for his client.<sup>24</sup>

By the late 1560s and early 1570s Richard Hanberry clearly had a successful business with a large output. It does seem to have been marred by those hints of underhand behaviour although, in all probability, it was no worse than that of many of his colleagues. He now turned his attention to iron and the financial opportunities offered by new blast furnaces.

### PIONEER IRONMASTER

Richard Hanberry would soon be producing the best iron in Britain: Osmond (or wrought) iron [Fig 8]. The lead needed in the smelting came from William Humphrey, also a liveryman of the Goldsmiths' Company, and Assay Master at the Royal Mint in 1561. Humphrey had brought over Corslett

24. GCCBK, p 186.



FIG 8 —  
Ball of Osmond iron [see note 25]  
(GNU Free Documentation License: courtesy of  
the Museum of Burg Altena. GFDL)

25. H R Schubert *History of the British Iron and Steel Industry*, London 1957, pp 298-301. Osmond iron was made by melting pig iron in a narrow hearth deeper than that at a standard English forge. Balls of Osmond were produced by a special process using a charcoal fire with powerful bellows and the result was a more malleable iron than that available elsewhere in England; it was ideal for wire drawing.

26. Many were goldsmith liverymen. Richard Martyn (Marten) was knighted in 1588, became Lord Mayor of London in 1589 and was Master of the Mint from 1582 until his death in 1516/17. He was Upper (Prime) Warden in 1579, 1583, 1587, 1592 and 1596. His London shop, the Harp, was next door but one to the Coney. Andrew Palmer was Upper Warden in 1588 and 1593.

27. M B Donald, *Elizabethan Monopolies: the History of the Company of Mineral and Battery Works*, Edinburgh, 1961, p 98. John Wheeler, another goldsmith, entered the livery in 1573 but died two years later. His will (PROB 11/57/429) makes no mention of the Wheeler brothers, only "my brother Edmond Brode". He was, however, possibly related to the brothers John and Edmund Wheeler, both of whom were goldsmiths (GCCB N pp 31, 84) who were also related to Hanberry (see *Appendix*).

28. *Ibid*, pp 107, 109.

29. H R Schubert, *op cit*, see note 26, pp 177-9; improved quality came from ore mined at Cwmavon containing 1.03% manganese protoxide plus a trace of sulphuric acid and discovered in 1577 (see p 299).

30. J R Dasent (ed), *Acts of the Privy Council*, HMSO, 1904, vol 12, p 309.

Tinkhaus, an expert iron maker from Westphalia, Germany who introduced the necessary equipment. He arrived in 1567 and the following year erected a new blast furnace and forge near Tintern in Monmouthshire.<sup>25</sup> Two years earlier in 1566 Humphrey had brought Christopher Schütz over from Saxony to improve wire making in the country and the first English wire-works powered by water, was erected at Tintern Abbey. The Company of Mineral and Battery Works, a mining monopoly created by Elizabeth I in 1565 (based on a patent granted to William Humphrey), became a joint stock company in London in 1568.

William Humphrey, Richard Martyn and Andrew Palmer were among the early shareholders.<sup>26</sup> The company then took over the works at Tintern and used the nearby furnace for the production of fine iron wire, which was primarily used for wool carding. In 1570 they leased the wireworks at Tintern to Andrew Palmer and John Wheeler.<sup>27</sup>

Hanberry could see the exciting potential of the enterprise: in March 1570/1 he bought half of Palmer's interest for £6 13s 4d (the other half went to John Eccleston). Then as a legatee of John Wheeler, who died in September 1575, he bought the whole of Wheeler's interest from his widow Margaret. He now had sole control of the wireworks ("Eccleston meddled not") and soon realised how he could manipulate his monopoly of the situation, as the wireworks was wholly dependent on the supply of both Osmond iron and timber for charcoal which he then sought to control.<sup>28</sup> By the end of 1576 Hanberry had acquired large tracts of forest, between the rivers Ebbw and Usk, which included iron mines, from the Earl of Pembroke and had built furnaces at Pontypool and Trosnant. He also took possession of most of the woods within 10 miles (16.1km) of Tintern and the best mines in Monmouthshire. By

1580 he was operating four furnaces with forges and selling the best quality iron to merchants in Bristol and Birmingham for personal profit.<sup>29</sup>

From 1583, for the next fifteen years, the wireworks at Tintern were leased to Richard Martyn and Humphrey Mitchell. Hanberry agreed to supply them with Osmond iron but in due course neglected this obligation when seeking greater profits elsewhere. Conflicts arose which resulted in a short period of imprisonment and it is of interest to see the wording noted by the Lords of the Privy Council. The first complaint against Hanberry was made in January 1580/1 for the spoiling of woods in Monmouthshire, and an order was given to prevent him felling so many trees.<sup>30</sup>

Later, in 1595 came

pittiful complaints by the poore workmen at the wyreworkes at Tintorne greatlie greived and almoste utterly undone throughe the hard dealing of one Richard Hanbery, the cause to be in the badness of the iron they are forced to worke with loss of income.

This was followed by a letter of June 1596 from their Lordships to Hanberry concerning the bad quality of his iron, his obstinacy in refusing to deliver iron at a proper price despite the fact that a bargain had been struck with the governors of the Mineral and Battery Works, and a direction for gentlemen in the county to trial the quality of the iron. They noted that a great number of people were dependent on good wire from Hanberry's mines having for five years no other means of provision. Hanberry, who was described as of Wood Street, London, and a goldsmith, then appeared before the court at Greenwich.<sup>31</sup>

The agreement dated 26 March 1595 was a price of £12 per ton of Osmond



iron. By 1597 Hanberry was working with his son-in-law Edmund Wheeler who said he had £400 worth of Osmond, which the Company was refusing to buy; the reason for this was that Hanberry and Wheeler were asking for 26s 8d more per ton than the agreed price and were accused of providing only bad iron. On two occasions a warning was sent by the Lords of the Privy Council that failure to deliver 160 tons yearly at £12 a ton would result in punishment for contempt.<sup>32</sup>

The conflict continued and Hanberry was committed to the Fleet Prison, a dreaded place with sides awash with sewage from the river. Death from the stench and putrid vapors was never far away.

By July 1598 the wireworks was without iron

leaving the company hindered, the  
poore workmen utterly beggered  
and undone, the realme unfurnished  
with wyre

and the Privy Council ordered that all workhouses, watercourses, coal mines and woods owned by Hanberry in the county plus any ready-made iron should be sequestered. This threat resulted in Hanberry's submission and Hanberry and Wheeler agreed to pay the company £100 a year for nine years and to deliver 15 tons of Osmond iron at £12 a ton without delay.<sup>33</sup>

A further recorded event was a petition of February 1596/7 from one Francis Stockton concerning a wrong committed by Hanberry and Wheeler in procuring the fraudulent administration of the goods of his father worth £1,894: a matter "cunningly entangled". A letter from the Privy Council asked Robert Beale and William Fleet to investigate and bring the offenders to account.<sup>34</sup>

#### LATER LIFE

Despite his mining interests Richard's

business in Cheapside continued although perhaps on a smaller scale than before. He presented nine apprentices during the 1580s and 1590s who included two nephews; a third was presented in 1601. Bartholomew Petyugall began his apprenticeship in 1581 and although it was initially for eight years, he stayed for nineteen. He may well have acted as a foreman and helped to run the shop in Hanberry's absence; he was named in the latter's will as his clerk, and received a legacy of £30, plus a gown, and ring worth £5.

Richard Hanberry rose through the Court of Assistants of the Goldsmith's Company to become Upper or Prime Warden in 1591 but thereafter he attended irregularly, his last meeting being in 1607. He was also chosen as a juror for the Trial of the Pyx in the Star Chamber for 1599 and 1601.

It is thought he was MP for Minehead in 1593.<sup>35</sup>

During the 1580s Hanberry made enormous profits from his iron works and must have left the plate-working and retailing side of his business to Bartholomew Petyugall and others (his wife died in 1593). It was in 1586 that he leased Riding Court Farm at Datchet from the Crown and extended the mansion named in his will as

my mansion house called Readinge  
Court.<sup>36</sup>

For anyone considering present or future connections with royalty this would be an ideal location as it was on the road from Windsor to London and there was a ferry close by, operated by the Crown, which went from Windsor to Datchet. In 1572 his elder daughter Alice married William Combe MP but she died in 1608. His daughter Elizabeth married Edmund Wheeler in 1578; Wheeler became Hanberry's business associate and was later knighted.<sup>37</sup> His niece Rose

31. Ibid, vol 25, pp 317, 433-5, 450.

32. Ibid, vol 27, pp 233-5, 316-8.

33. Ibid, vol 28, pp 409-10, 592-5, 611-2.

34. Ibid, vol 26, p 511.

35. P W Hasler, *The House of Commons 1558-1603*, London, 1981, Pt II, members D-L, p 245.

36. The 1604 survey of the manor of Datchet indicates that in 1589 Richard Hanbury held "a big farm called Ridding Court, a large and beautiful dwelling house of nine buildings (meaning 9 bays under one roof) three barns, three stables, orchard, garden, dovecote and yard".

also lived in Datchet with her husband Richard Budd who became an Auditor of the Royal Revenue in partnership with his nephew Philip.

By 1606 Hanberry, who was by this time in his seventies, appears to have been concerned with his legacy for the goldsmith members of his family. In February he sought to augment the lease of his house and in May he wanted the lease of an alley in Jewen Gardens that led to the Goldsmiths' Common Garden, offering a fat buck and 20s in payment.<sup>38</sup> Unfortunately a Mr Gosson also wanted this and so the suit was put to the vote: the first ballot ended in a tie and the decision was deferred but Hanberry persevered and, fourteen months after the initial request, won the most votes so was then able to enjoy the garden at the Company's will.<sup>39</sup>

He was buried on 26 May 1608 leaving the lease of his house in Wood Street to his nephew John Hanberry and his mansion at Datchet to his daughter Elizabeth. The genealogical tree (see Appendix) shows pecuniary bequests to various surviving members of his family.

#### HANBERRY'S MAKER'S MARK.

There are no surviving touch-plates with manuscript keys for his period so any attribution of a mark to Hanberry can only be tentative. I would, however, like to repeat the following suggestion:<sup>40</sup> that the sponsor's mark 'a bunch of grapes' belongs to Richard Hanberry. The reasons for this are that the mark is only found on holloware dating from 1567 to 1604 (*Table 2*), a date span which is covered by Hanberry's plate working period. The absence of extant items between 1587 and 1600 can be explained by his preoccupation with his mining interests, which probably surpassed those of plate working during this period. His apprentices [*Table 1*] date from 1559 until his death and in 1608 William Glasbrooke and Philip

Hanberry were both working for him: they are mentioned in his will, the former was a signatory, and the latter although not free at the time was to receive £100 on reaching maturity.

There are very few goldsmiths whose working period spans the years 1567 to 1604, indeed the only three from those that entered the livery before 1576 are Richard Hanberry, Richard Marten (active 1555 to 1609) and Christopher Wase (active 1561 to 1605).

The height of the goldsmith's production, as judged from the dates of extant pieces, was between 1567 and 1572, a time when Hanberry was known to be employing journeymen from the Continent. Aymery le Boucq had become independent by 1572<sup>41</sup> so by this time may have had a mark of his own: by 1571 he had moved to live in Bridge Ward. John Holteman is more difficult to trace but by 1574 was working with Nicholas Smith.<sup>42</sup> Items 1, 2 and 4 (*Table 2*) are of exceptional quality being made in the fashionable Renaissance style. Is it just fortuitous that 1567-69, the dates of these items, were the very years that these skilled journeymen were known to be working under Hanberry?

The most compelling reason of all however, is the rebus: it is not hard to see that a bunch of grapes could be a handful of berries. The scribe of the Court of the Goldsmith's Company, probably with knowledge of the maker's mark even spelt Hanberry 'handberrie' with a 'd' on more than one occasion.<sup>43</sup> It may also be noted that items 15 and 16 are covered with berries [*Fig 9*].

It should be emphasized that the wine bowl or tazza in Southampton Museum and the Parker Cup are both outstanding pieces from the Elizabethan period both for their design and elaborate decoration. The riddle of its three cast female busts applied to the body of the latter has now been solved:<sup>22</sup> the Cup

37. In December 1584 Wheeler was chosen to wait at "a greate dynner called the Renters dynner"; he rose to prominence being a Renter Warden in 1594, Touch Warden in 1599 and Upper Warden in 1607; he was knighted in 1615.

38. *GCCB O*, pp 438, 447.

39. *GCCB O*, pp 454, 530.

40. Piers Percival, *The Finial*, 2012, 23/01, p 6; David Mitchell, *op cit*, see note 20, p 67, note 2.

41. *GCCB L*, p 120, when a ring was taken from an apprentice "wt him unbound".

42. David Mitchell, personal communication, 2018.

43. *GCCB K*, pp 100, 464, L, p 398.

44. Philippa Glanville, *Silver in Tudor and Early Stuart England*, London, 1990, p 72.



FIG 9 —  
Steeple cup and cover, silver-gilt, London 1604-5, maker's mark a bunch of grapes  
(Image courtesy of the Zilkha Collection)

was commissioned by Archbishop Parker as a New Year's gift for his college and, judging from the price of double gilt plate of about 7s 8d per oz with 10d per oz extra for fashion,<sup>44</sup> the cost would have been at least £22.

### CONCLUSION

Richard Hanberry, whose maker's mark was very probably a bunch of grapes, apart from being a plate-worker, was clearly an energetic retailer. With two shops recorded for 1566 and 1569, he appears to have been selling anything from cheap 'puffs' to top of the range 'high fashion' holloware. He was early in foreseeing the potential in employing specialist journeymen from the Continent and, more importantly, the value of blast furnaces in iron production. At times he may have been a rogue but he should also be remembered as one of the Goldsmiths' Company's greater entrepreneurs.

### ACKNOWLEDGEMENTS

I am most grateful to Eleni Bide for her help in offering facilities that include the use of the database at the library of the Worshipful Company of Goldsmiths', to Dr David Mitchell for some detailed comments, to Anthony Phillips of Christie's for an initial list of items recorded with the bunch of grapes mark, and to Janet Kennish historian, for some

details concerning the history of Datchet.

*Piers Percival has been a member of the Silver Society for over twenty years and has a particular interest in the lives of goldsmiths in Tudor London and also in any rebus that may be pertinent to their marks. Research within the City has led to the names of several individuals being assigned to marks. Now retired, he previously worked as an ophthalmic surgeon; his clinical research into the design of lens implants brought international respect and a number of honours worldwide.*

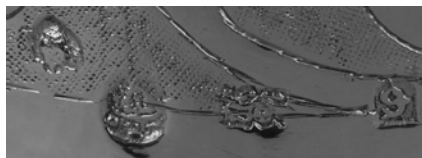


FIG 9a —  
Detail of marks from the cup [Fig 9]: date letter for 1604-5, sterling, London and maker's mark a bunch of grapes  
(Image courtesy of the Zilkha Collection)

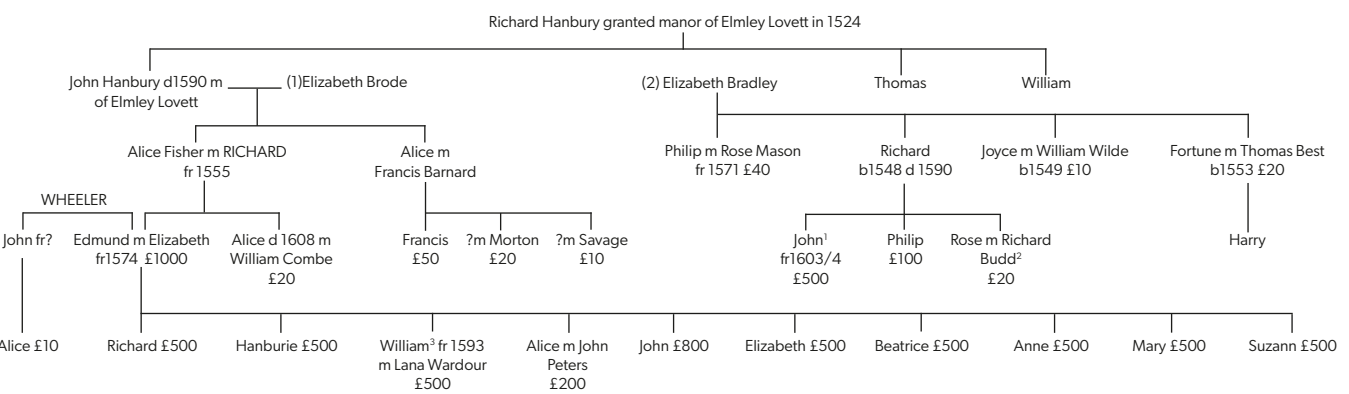


**TABLE 2**  
ITEMS MARKED WITH THE MAKER’S MARK OF A BUNCH OF GRAPES

	DATE	ITEM	PROVENANCE
1	1567	Wine bowl or tazza, silver-gilt, chased with Isaac and Rebecca and set with gems etc (Fig 5); height 5¾in (14.6cm), weight 23oz 1dwt (718.4g) <sup>21</sup>	Sale, Christie’s, 24 June 1969, lot 211; Southampton City Art Gallery.
2	1568-9	Florence Calldwell Cup and cover, silver-gilt (Fig 6); height 12½in (31.7cm) 18oz 5dwt (567.6g)	The Worshipful Company of Armourers and Brasiers
3	1569-70	Communion cup and paten; height 7½in (19cm)	Sale, Christie’s London, 5 July 1927, lot 50
4	1569	Matthew Parker Cup and cover silver-gilt (Fig 7); height 21¼in (54cm), weight 53oz (1,648g) <sup>22</sup>	Corpus Christi College, Cambridge: a New Year’s gift, dated 1 January 1569
5	1570-1	Communion cup; height 6¾in (17.5cm) 7oz 18dwt (245.7g)	Sale, Christie’s London, 12 July 1928, lot 39; 21 July 1967 lot 85
6	1570-1	Communion cup; height 6¼in (15.9cm)	Sale, Christie’s London, 30 April 1930, lot 91
7	1570-1	Tigerware jug, silver neck & cover; hight 8½in (21.6cm)	Sale, Christie’s London, 7 December 1955, lot 42
8	1570-1	Communion cup and paten (Fig 2); height 6½in (16.5cm) 7oz 6dwt (227g)	Private collection
9	1571-2	Tigerware jug, silver-gilt mounts, height 7½in (19cm)	Sale, Christie’s London, 14 April 1915, lot 360
10	1572-3	Tankard silver-gilt, straight sided, like a small flagon, engraved with moresque banding, foliage, flowers and fruit; height 8½in (21.6cm)	St Michael’s Church, Teffont Evias, currently on loan to the V&A
11	1574-5	Tigerware jug, silver-gilt mounts; height 9½in (24.1cm)	Sale, Christie’s London, 7 June 1910, lot 72
12	1574-5	Tigerware jug, silver mounts; height 9in (22.9cm)	Sale, Christie’s London, 23 July 1937, lot 77
13	1576/7	Revelstoke tazza or wine bowl; height 5in (12.7cm) 11oz 4dwt (348g)	Sale, Christie’s London, 14 December 1938, lot 104
14	1587-8	Square pedestal salt (Fig 5); height 4¾in (12.4cm) 9oz 6dwt (289g)	Sale, Christie’s London, 23 March 1917, lot 254; Museum of Fine Art, Boston
15	1600-1	Cup and cover, silver-gilt, pear shaped, flat-chased with foliage and bunches of grapes; height 14½in (36.8cm)	Sale, Christie’s London, 27 November 1935, lot 144
16	1604-5	Steeple cup and cover, silver-gilt, flat-chased with ornament very similar to that of 16 above (Fig 9); height 15¼in (38.7cm) 19oz 9dwt (604g)	Sale, Christie’s London, 26 May 1905, lot 62; Christie’s London, 2 December 1964, lot 30; the Zilkha Collection

APPENDIX

Genealogical tree derived in the most part from will of Richard Hanbury (PROB 11/112/173).  
£= legacy bequeathed; fr= freedom of The Worshipful Company of Goldsmiths



1. Executor, together with Sir James Pemberton. John Hanbury entered the livery on 23 March 1609/10. He inherited the lease of his uncle’s garden and dwelling on Cheapside and appears to have renewed these in 1621 and again in 1648 when fines of £50 and £200 respectively were offered (GCCB P2 p 489, X f 194v).

2 Of Datchet in 1625: Auditor of the King’s revenue and from his will appears to have been in partnership with his brother-in-law Philip.

3 Apprenticed to his uncle John Wheeler; he entered the livery in 1609/10 and bought the manor of Datchet from Charles I in 1631 through a complex net of royal auditors and estate surveyors some of whom lived at Datchet.

NOTE: in addition to the £6,800 itemised, other bequests amounted to £2,840 with a further £250 to be spent on gifts of rings, gowns etc. £5,000 of continuing profits from the iron works were to be paid: one half to his daughter Elizabeth’s children, the other half to other kindreds’ children.

# MEN AT PLAY: THE TALE OF AN ARMORIAL SILVER PUNCH BOWL

DONALD L FENNIMORE



FIG 1 —  
Robert Dighton, *The Court of Equity or Convivial City Meeting*, 1779, mezzotint on paper. The walls of the meeting room are lined with the coats of arms of the members (Private Collection)

Author's note: the silver punch bowl which is the subject of this article was made by John Burt in Boston circa 1740. It is one of the earliest recorded American-made examples and has long been admired in print. John Marshall Phillips, Director of the Yale University Art Gallery, wrote in 1949

Unfortunately the circumstances of [this bowl's] origin are unknown but it is to be hoped that through a study of the engraving its early associations can be discovered.<sup>1</sup>

When the bowl was purchased by Winterthur (accession no 2004.0052), from the collection of Mr and Mrs Walter M Jeffords at Sotheby's in New York on 29 October 2004, lot 679, I became intrigued with pursuing its story with a view to addressing Mr Phillips's lament and my own curiosity. Since then I have explored and woven the several threads of its commissioning and use with mixed success: even though I have not answered every question to my satisfaction, I have determined to commit to print at this time with the caveat that this is a work in progress and I am sure readers will find it interesting. Perhaps some will even join me in pursuing further research on this most intriguing punch bowl and the men associated with it.

## MEN'S CLUBS

Beginning in the late seventeenth and throughout the following century men's social clubs proliferated in England and its American colonies. The members of these clubs gathered in coffee houses and taverns, at fixed days and hours. One such was the Fellowship Club which met

at the Sun Tavern, or such other publick House in Boston [Massachusetts], as the Society shall agree on, the first Tuesday in every Month, at Six o'clock in the Afternoon.<sup>2</sup>

Alternatively, some clubs gathered at the houses of members, each of whom took a turn hosting the group as opportunity, circumstance and inclination allowed [Fig 2]<sup>3</sup>. In either instance, club membership usually consisted of less than fifteen or twenty men who were bound by a common interest, be it politics, business, sport, civic or military affairs, religion, craft, profession, gaming or debate.

Among the best known of these clubs, in an early American context, was the Junto Society, also titled the Leather Apron Club. This club was initiated by Benjamin Franklin (1706-90) in 1727 for the high-minded purpose of mutual betterment. Membership was limited to twelve, all of whom met on Friday evenings to discuss matters pertaining to morals, politics, and natural philosophy for the purpose of improving themselves and the world around them. The fruits of their gatherings were numerous and significant, as with the Library Company of Philadelphia, founded in 1731; Philadelphia's first volunteer fire department, founded in 1736; the American Philosophical Society, founded in 1743; the Pennsylvania Hospital,

FIG 2 —  
George Roupell, *Peter Manigault and His Friends*, 1757-1760, ink on paper, Charleston, South Carolina (Image courtesy of Winterthur Museum, Library & Garden)



1. John Marshall Phillips, *American Silver*, New York, 1949, pp 75 and 76.
2. Broadside of the rules and orders of the Fellowship Club, Boston, Massachusetts, 1 June 1742, Massachusetts State Archives.
3. Pierre-Jean Grosley, *A Tour to London; or, New Observations on England, and its Inhabitants*, London, 1772, vol 1, pp 146 and 147.

founded in 1751, and the University of Pennsylvania, also founded in 1751. In light of such impressive organisations that sprang from the Junto Society, few could or would argue the beneficial purpose and productive merit of this men's club.

On the other hand, there was another well-known group styled the Tuesday Club, whose seven initial members first gathered in Annapolis, Maryland, on 14 May 1745. During the course of its eleven-year history (their last meeting took place on 10 February 1756), its membership grew to fifteen but their every-alternate-Tuesday meetings, which took place in the homes of members, were typically larger as they included honorary members and out-of-town guests. The tenor and tone of their meetings were the diametric opposite of the Junto, consisting of

merry, droll, facetious, Jocose,  
good humored, risible companions,  
punsters, comical story tellers [and]  
Conundrumifiers...

whose sole intent was to have a good time in each others' company, as recorded by one of its founding members, Dr Alexander Hamilton (1712-56)<sup>4</sup>. Here we have a men's club, the members of which were lawyers, clerics, judges, and other public servants, whose gatherings produced only laughter, as facetiously recounted by Hamilton.

Hamilton, a prolific writer, also penned a travel-log in which he recorded his wanderings throughout the northern colonies in 1744. When in Newport, Rhode Island, he wrote about another club, noting that on

Monday, August 20 [1744] I made a tour round the town this morning with Dr [Thomas] Moffat (ca. 1702-1787), I dined with him and, in the afternoon, went to the coffee house...at 7 o'clock I went with one Mr. Scat to a club which sits once a week upon

Mondays called the Philosophical Club; but I was surprised that no matters of philosophy were brought upon the carpet. They talked of privateering and building of vessels only.<sup>5</sup>

The club to which he referred was a group of about twenty men who formed the Society for the Promotion of Knowledge and Virtue, also known as the Literary and Philosophical Society, in 1730

to converse about and debate some useful question in Divinity, Morality, Philosophy, History, &c.<sup>6</sup>

Here we have another instance of the clubbing phenomenon that spread throughout the American colonies during the early eighteenth century. In spite of Hamilton's apparent criticism, the Literary and Philosophical Society did ultimately produce a lasting legacy, the Redwood Library and Athenaeum, founded in 1747, and still a viable organisation.

These four clubs, the Fellowship Club in Boston, the Junto Society in Philadelphia, the Tuesday Club in Annapolis and the Literary and Philosophical Society in Newport, a mere sampling of the dozens, possibly hundreds of men's clubs organised in the American colonies, are suggestive of their widespread popularity and varied nature at the time.

While men's clubs were geographically extensive, Boston proved to be one of the more active urban venues for these social groups, not all of which have left material evidence of their existence. A few that have left records, although maybe meager, are the Merchants' Club which met at the British Coffee-House (renamed the American Coffee-House after the Revolution) on the north side of State Street between Change Avenue and Merchant's Row; the Whig Club that met at the Bunch of Grapes tavern on the south-east corner of State and

4. Robert Micklus (ed), Dr Alexander Hamilton, *The History of the Ancient and Honorable Tuesday Club*, Chapel Hill, N Carolina, 1990, vol 1, p 72.

5. Carl Bridenbaugh (ed), *Gentleman's Progress - The Itinerarium of Dr. Alexander Hamilton, 1744*, Chapel Hill, N Carolina, 1948), p 151.

6. George Champlin Mason, *Annals of the Redwood Library and Athenaeum*, Newport, RI, 1891, p 13



FIG 3  
Punch bowl (detail), porcelain, Jingdezhen, China, 1764-1770, depicting a group of men enjoying themselves drinking punch from a punch bowl  
(Image courtesy of Winterthur Museum, Library & Garden)

Kilby Streets, and the Masons who gathered at the Green Dragon tavern on the west side of Union Street north of Hanover Street.<sup>7</sup> At the same time the York Fire-Club (a volunteer fire department in Boston) met at various venues on the first Wednesday of May, August, November and February, as directed by its Clerk or Secretary.<sup>8</sup>

The club phenomenon in Boston proved to be so popular that it became the subject of newspaper commentary. One such, a harsh criticism, appeared in the 19 February 1726 issue of *The New-England Courant*; its anonymous author directed his lengthy diatribe toward

THE CLUBS, The Set Clubs, that assemble at the Taverns almost every Night in the Week [which he grouped into] three Species or Denominations [the first being] the Senior Club, consisting of Gentleman of Honor, Probity, Temperance.

The critic observed that the members of these clubs, all older men of standing in the community, should be spending time at their homes with their wives and families instead of frequenting clubs and drinking and smoking. By tavern haunting they were setting a bad example for the younger generation and the community at large. The second group he identified as

the *Young Club*, or the *Club of Rakes*,

who spent whole nights drinking and gaming at their parents' expense. He chided them for the prodigious quantities of liquor and expensive meals that they consumed, as well as their endless card playing for money. The third

Club is the *Tippling Club*, made up of Men who Drink for Drinking sake ... while their Wives and Children want Bread and other Necessaries at Home.

He admonished them for failing to meet their family obligations to the distress and detriment of their families [Fig 3].

The zealous nature of this critic's discourse against clubs suggests overstatement: in which he lumped all clubs, good, bad, productive, benign or destructive, into the same undesirable groups. His censure was without doubt oversimplified and unfair. Nevertheless, his commentary does provide a sense of the widespread popularity of men's clubs in Boston. Furthermore, it clearly links these nightly gatherings to the consumption of alcohol, often in great quantity. Alcohol appears to have been an important impetus that brought clubbing men together and the binder that facilitated their free-spirited interaction.

## PUNCH

Of all the varieties of alcoholic beverages available to clubbing men at the time, punch was by far and away the most popular. Unknown to the English-speaking world prior to the seventeenth century, punch was first introduced to England in about 1630 when sailors of the British East India Company arrived in London from the East Indies, specifically the Indian subcontinent, Indonesia and Batavia but also China. Its popularity grew quickly and it was soon being consumed throughout Britain and its American colonies. The beverage traditionally consisted of five canonical ingredients: water, lemon or lime juice, sugar, spice and, all-importantly, alcohol. The earliest of the alcoholic ingredients in punch was Batavia arrack, a potent fermentation and distillation of molasses which used red rice as the catalyst. The names and the ratio of the five ingredients were recorded by an early

7. Samuel Adams Drake, *Old Boston Taverns and Tavern Clubs*, Boston, Mass, 1917, pp 38 and 39; Free Masons meeting notice, *The Boston Post-Boy & Advertiser*, 25 June 1764.

8. Broadside of the rules and orders of the York Fire-Club, Boston, Massachusetts, 1 May 1760, Massachusetts State Archives.



writer as follows:

To a quart of boiling water, a half pint of arrack is [mixed], to which one pound of sugar and five or six lemons, or instead of them as many tamarinds as are necessary to give it the true acidity, are added: a nutmeg is likewise grated into it.<sup>9</sup>

Molasses was, and remains, the principle ingredient of Batavia arrack. Arrack (variously spelled arach, arack and arak) was generically made from different ingredients depending on where it was distilled; India used coconuts, Indonesia sugar cane, while China used rice and Mongolia used mare's milk. Beyond this, the formulation of punch became historically fluid as it rose in popularity, branching into many differing ingredients in varying ratios.

While Batavia arrack was initially the sole alcoholic ingredient in punch in Britain, it was supplanted by rum (a distillation of sugar cane) before the beginning of the eighteenth century, as trade with the Caribbean islands (the West Indies) grew. William Dampier noted this in *A New Voyage Round the World*, published as a record of his circumnavigation of the globe in the 1680s, stating

Ships coming from some of the Caribbe Islands are always well stored with Rum, Sugar and Lime-juice to make Punch...<sup>10</sup>

Rum supplanted arrack for several reasons; it was more pleasing to British tastes, it was cheaper and its source, the West Indies, was much closer and it was, therefore, more readily available, than arrack from the East Indies.

The rise of rum and the innovative variability of punch formulations is apparent when considering the recipes drunk by a broad swath of enthusiasts. The recipe for Fish House punch, drunk by the members of the State in Schuylkill,

a fishing club founded in Philadelphia in 1732 (and still in existence) consisted of:

1 pint (568ml) lemon or lime juice  
10 pints (5.68l) water  
4 lb (1.81kg) best loaf sugar  
½ pint (284ml) Jamaican rum  
¼ pint (142ml) Cognac brandy

Members of the Quoit Club (founded in Richmond, Virginia, in 1788) imbibed their punch while playing quoits every other Saturday from May to until October. Quoit Club punch consisted of:

An oleo-saccharum of the peel of 12 lemons  
2 cups of light finely grained raw sugar  
16 oz (4563g) of strained lemon juice  
750 ml (26.3fl oz) of Jamaican rum  
750 ml (26.3fl oz) of VSOP cognac  
Rainwater Madeira  
Ice

Yet another formulation was advocated by Billy Dawson (aka Bully Dawson), a gambler, braggart and self-proclaimed authority on mixing punch, who lived in London during the 1650s. He used:

12 lumps sugar  
1 pint (568ml) hot water  
The juice and peel of 2 lemons  
2 gills (284ml) old Jamaica rum  
1 gill (142ml) brandy  
½ gill (71ml) porter or stout  
A dash of arrack

A final anonymous recipe will serve to underscore the freely adapted approach to mixing punch, sometimes bordering on the bizarre. This variation contained:

Juice and finely pared rind of 2 lemons  
Juice of 2 Seville oranges  
1 pint (568ml) old rum  
1 pint (568ml) brandy  
½ lb (568g) powdered lump sugar  
1 pint (568ml) of infusion of green tea  
1 quart (1.13l) boiling water  
1 pint (568ml) calve's-foot jelly (optional)<sup>11</sup>

9. Peter Osbeck, *A Voyage to China and the East Indies*, London, 1771, p 318.

10. William Dampier, *A New Voyage Round the World*, London, 1717, p 86.



FIG 4 —  
Punch bowl, tin-glazed earthenware, Liverpool, 1750-60, depicting a group of inebriated men around a table drinking punch from a punch bowl. The original painting *A Midnight Modern Conversation* from which it was copied is by William Hogarth, 1733

11. The recipe for Fish House punch is found in David Wondrich, *Punch*, New York, 2010, pp 241 and 242; the recipe for Quoit Club punch is on p 244; forty other punch recipes are listed on pages 105 to 271. The recipe for Billy Dawson's punch is in Henry Porter and George E Roberts, *Cups and Their Customs*, London, 1863, p 38; the anonymous recipe is on pp 44 and 45; seven other formulations for punch are listed on pp 46 to 49.

12. Horse race announcement, *Boston Gazette*, 22 May 1721.

It is apparent from these and the many other recipes for punch formulated during the eighteenth century that it was a communal drink. Punch was not intended for the solitary drinker but it served as a desirable adjunct to gatherings of individuals. The mindset of club gatherings was a typically free-wheeling enjoyment of the moment, spurred by wit and thriving on jocose exchange. Glasses or mugs were held high as toasts hatched in the minds and flew from the mouths of the participants to the King, the Royal Governor, a good friend, a successful commercial venture, a clever retort or for any reason whatsoever. While stemmed wine glasses and handled mugs were used during these exchanges, it was the punch bowl that held pride of place on the tables of the revelers.

## PUNCH BOWLS

If punch was the lubricant of conviviality, punch bowls were the vessels that enabled it to flourish. Punch bowls were a ubiquitous and essential presence at the gatherings of men's clubs; they were the purpose-made containers that held and dispensed the precious liquid that encouraged the free-flow of uninhibited commentary, be it insightful, caustic, complimentary, pugnacious, light-hearted, ribald, lofty or scurrilous [Fig 4].

The punch bowls around which club members celebrated their like-mindedness were fashioned from a number of materials. Ceramic bowls were perhaps the most common, consisting of tin-glazed earthenware, salt-glazed stoneware, creamware, pearlware and hard and soft paste porcelain. Others were made of glass, wood, brass, pewter and silver-plate. The most sought after and desirable were, however, silver, as with the

Silver PUNCH BOWL, value Ten Pounds

awarded to the winner of a three-mile horse race on Boston's Cambridge Common on 2 June 1721.<sup>12</sup> This bowl was assuredly used by the winner and members of his racing fraternity (essentially a club, though not necessarily named as such) to celebrate victory in the race and subsequent celebratory gatherings [Fig 5].

Punch bowls were also made in varying sizes, determined by the number of club members and the enthusiasm with which they drank punch. Bowls might be as small as half a pint and could graduate through one pint, one quart, two quarts, three quarts, one gallon, two, three, four and five gallons. Occasionally, they were even larger, as recorded in a history of the State in Schuylkill written by one of its members. He proudly proclaimed that

An elegant china punch bowl, of mammoth size, exhibiting

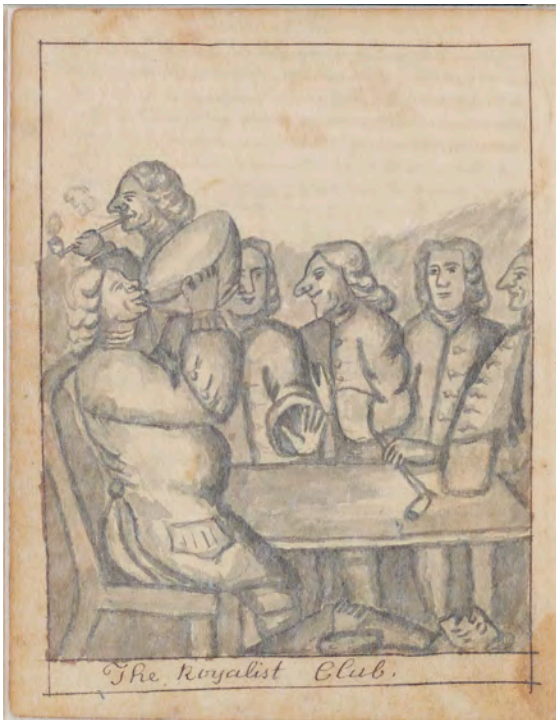


FIG 5 —  
Dr. Alexander Hamilton, *The Royalist Club*, 1750-1756, ink on paper, Annapolis, Maryland. The Club members are drinking from a punch bowl which is being passed amongst themselves (Image courtesy of The John Work Garrett Library, the Sheridan Libraries, the Johns Hopkins University)

emblematic devices of the staple commodity of the [Delaware] river [shad, sturgeon and perch], around its capacious interior, containing nine gallons, made expressly to order in Canton China], for the Company, and brought thence by a valued, highly esteemed member, the late Captain Charles Ross, was generously presented by him, and forthwith christened the Ross bowl. Its delicious contents [Fish House punch] were no less attractive than the splendid vessel itself.<sup>13</sup>

This bowl appears to have been in use in the Club prior to 1744; in that year a guest from Virginia recorded that members entertained him with

a Bowl of fine Lemon Punch big enough to have Swimm'd half a dozen young Geese.<sup>14</sup>

He was clearly impressed with the bowl's enormous size and, without doubt, its contents.

While punch bowls were a predictable presence on the tables of men's clubs, few of them bear evidence of an association with a specific club although decorative features incorporated into some bowls occasionally allow a speculative connection, as confirmed above with the bowl used by the State in Schuylkill, a fishing club; it was decorated with fish. Another instance might be a porcelain bowl that pictures hunters on horseback giving chase. Such a bowl can reasonably be presumed to have been owned and used by a fox hunting club, though the name of the club or club members are absent. Similarly, a bowl picturing ships and related nautical

scenes probably saw use on the table of a mariner's association.

Occasionally, although frustratingly rarely for those interested in social history, some punch bowls incorporate more specific imagery and information that allows identification of the individuals and the association for which they were created and used. One such is a 9  $\frac{7}{8}$  in (25.1cm) diameter silver punch bowl made by the Boston silversmith William Homes (1716/17-83). It is engraved with military trophies and the inscription

The Gift of the Field Officers and Captains of the Regiment of the Town of Boston to Thomas Dawes Esq. for his past Services as Adjutant to said Regiment Sept 13, 1763.<sup>15</sup>

It takes little imagination to envisage Dawes and members of his regiment gathered around this bowl celebrating his contribution and enjoying its contents. Another is an 11 in (27.9 cm) diameter silver punch bowl fashioned by Paul Revere (1735-1818) engraved with the names of fifteen Boston men (a secret Revolutionary War group that called its members the Sons of Liberty) around its lip in conjunction with political, patriotic and Revolutionary-war imagery. Additionally, it is engraved with a lengthy inscription celebrating the vote by members of the Massachusetts House of Representatives in 1768 not to rescind a letter written to the English Parliament protesting taxes on goods imported from England. This punch bowl undoubtedly saw duty at the gatherings of this group of fifteen men as they plotted their strategy in pursuit of independence and likely continued in use celebrating the successful prosecution and conclusion of the war.<sup>16</sup>

#### THE JOHN BURT ARMORIAL PUNCH BOWL

The Boston silversmith John Burt (1692/93-1745/46) was born in Boston,

13. William Milnor, *An Authentic Historical Memoir of the Schuylkill Fishing Company of the State in Schuylkill*, Philadelphia, 1830, p 61.

14. Eric Felten, 'What America's Oldest Club may Quaff', *Wall Street Journal*, 20 March 2009.

15. This punch bowl is pictured and discussed in Kathryn C Buhler, *American Silver 1655-1825 in the Museum of Fine Arts Boston*, Boston, Mass, 1972, vol 1, pp 275, 276.

16. Ibid, vol 2, pp 408 and 409.





FIG 6 —  
Punch bowl, Boston, Mass, circa 1740, makers  
mark of John Burt  
(Image courtesy of Winterthur Museum, Garden  
& Library)

the youngest of William and Elizabeth Burt's four children. His father died when John was not quite two years old and his mother did not remarry (Thomas Lawler) until he was fifteen, so he spent virtually his entire youth being raised solely by his mother. He probably commenced his apprenticeship to learn the craft of silversmithing when he was fourteen years old in about 1707. The name of his master is unknown, but authorities have speculated it was probably John Coney (1655/56-1722) or Henry Hurst (circa 1666-1717/18). The first record of his silversmithing is in 1718 though he would have completed his seven-year apprenticeship and entered into business in about 1714. He appears to have enjoyed a productive career based on his talent as a craftsman, his business acumen and connections throughout the community. He further enjoyed the distinction of having trained three sons, Samuel (1724-54), William (1726-52) and Benjamin (1729-1805) to his chosen craft.

All three went on to pursue successful careers, conferring a dynastic place for the Burt surname in eighteenth-century Boston. Many examples of John Burt's silver survive to this day; 185 are listed in *Colonial Massachusetts Silversmiths and Jewelers*, in addition to six pieces of gold.<sup>17</sup> The pieces include beakers, candlesticks, canns, chafing dishes, cream pots, cups, flagons, pepper boxes, porringers sauce boats, tea and table spoons, tankards and teapots: a representative grouping of the kind of silver in demand by affluent householders and church goers at the time. There is also one punch bowl on the list [Fig 6], which is the subject of this essay.

Weighing slightly under 15oz (466.5g), this moderately deep hemispherical bowl was raised to shape. It is 7 <sup>9</sup>/<sub>16</sub> in (19.1cm) in diameter, 7 <sup>1</sup>/<sub>2</sub> in (19cm) in height, 3 <sup>1</sup>/<sub>8</sub> in (7.8 cm) deep and holds 4 <sup>1</sup>/<sub>2</sub> pints (2.55l). Hurd stamped his mark [Fig 7] on the inside of the bottom

17. Patricia E Kane, *Colonial Massachusetts Silversmiths and Jewelers*, New Haven, CT, 1998, pp 246-260.





FIG 7  
Detail of John Burt's mark from the punch bowl [Fig 6].



FIG 8  
Detail of one of the three 'horsebone' feet on the punch bowl [Fig 6]

of the bowl after completing it circa 1740: the death date of one of the club members was 1742 so it cannot be later than that. There are two singular features that separate this punch bowl from all its counterparts made or used in America at the time. The first is its three, substantially cast, curved legs with hoof feet [Fig 8] which stand in striking contrast to foot rims: the standard and universal support used on punch bowls as well as sugar, slop and other bowls. It is likely that Burt's decision to use these instead of a foot rim was driven by style; he made them as a newly fashionable feature that would set this bowl apart. They are identified as cabriole legs today but were termed 'horsebone' feet in early Boston. The cabriole leg, most historically prominent in furniture design and characterized by an S-shaped profile, was an innovation in Boston, and elsewhere in America, as early as 1730.<sup>18</sup> Ultimately deriving from designs developed in continental Europe, specifically Italy and France, its immediate source of inspiration in Boston sprang from Britain as the S-curve assumed increasing importance in the minds of fashion-conscious designers and craftsmen. Among its most significant proponents was the

English artist, designer and social critic William Hogarth (1697-1764) who wrote an influential 153 page epistle on the subject that he entitled *The Analysis of Beauty* in 1753. In the book he explored and pontificated on the importance of the S-curved line (that he called the serpentine-line) and its proper use to maximize the visual appeal of artifacts.<sup>19</sup> Given the importance of the cabriole leg at this time, it is somewhat surprising that this is the only Boston-made punch bowl currently known that uses it. This support was however incorporated into a few other contemporary examples of silver made in Boston, including two chafing dishes, one by Jacob Hurd (1703-58) and the other by Thomas Edwards (1701-55). In addition Thomas Dane (1726-59), another Boston silversmith, used them on a sugar bowl.<sup>20</sup>

The second unique feature is the wide belt of six coats of arms, with associated names, engraved around the bowl's circumference. While it is not unusual to find the coat of arms of an individual, the owner, engraved on early Boston silver tankards, teapots, coffeepots, mugs, canns, salvers and other pieces of personal silver, it is typically a single coat of arms, they appear rarely, if ever, in multiples as on this bowl. The presence of these coats of arms on this punch bowl indicates the ownership of the piece, by the six individuals in a communal context, evidence that these men had formed a club. Their club, though it is as yet unnamed and the details of its circumstances unknown at present, existed at a time and place, like all clubs, where these six men could gather unto themselves, a locus that belonged to them and them alone, separate and apart from all others, a rendezvous that those who did not belong might know about but to which they were disallowed unless invited.

Their decision to identify this punch bowl as a club accoutrement, actually

18. Benno M Forman, *American Seating Furniture 1630-1730*, New York, 1988, p 287.

19. William Hogarth, *The Analysis of Beauty*, London, 1753, pp 48-67.

20. The Jacob Hurd chafing dish is pictured in Kathryn C Buhler and Graham Hood, *American Silver Garvan and Related Collections in the Yale University Art Gallery*, New Haven, CT, 1970, vol 1, p 123; the Thomas Edwards chafing dish is pictured in Kathryn Buhler, op cit see note 15, vol 1, p 175; the Thomas Dane sugar bowl is pictured in Patricia E Kane, op cit, see note 17, p 94.

the principle accoutrement, by having coats of arms engraved on it bespeaks a phenomenon that quickly overtook Boston's rising merchant and artisan classes at the end of the late seventeenth century. As noted by Patricia Kane, the practice of having an individual's coat of arms engraved on a piece of personal silver blossomed after Charles II (1630-85) reclaimed the British throne for the Stuarts in 1660.<sup>21</sup> All things monarchical became fashionable, especially the pomp, circumstance and regalia of the royal tradition. Coats of arms, strongly associated with royalty and aristocracy, had a highly venerated place extending back to the Middle Ages. They were a coveted feature that those aspiring to status assumed and used on personal possessions including household silver, book plates, seals on documents, and the doors of their carriages. While upwardly mobile individuals throughout the colonies placed armorial imagery on their personal possessions, nowhere in British North America did the use of coats of arms, as expressions of self and one's stature in the community, flourish more vibrantly than in Boston.

Individuals who claimed a coat of arms typically did so because they were upwardly aspiring and wished to proclaim their illustrious lineage. A display of coats of arms could also serve another purpose, as illustrated in the house the merchant William Clark (1670-1742) built on Garden Court Street in Boston about 1713. The walls of its reception room were

burdened with armorial bearings, which were intended to illustrate the alliances of the family

thereby not only stating Clark's social position, but also confirming his place within a tightly-knit, coherent group of similarly ranked individuals, each one of whom was identifiable through his coat of arms.<sup>22</sup>

The College of Arms in London, though granted the power to regulate the use of coats of arms by the Crown, experienced increasing difficulty enforcing control of their use at locations that were distant from the city and this was especially true for the North American colonies, separated from London by three thousand miles of ocean. Numbers of colonials who were upwardly mobile chose to proclaim their elevated status by assuming a coat of arms, even though they may not have been entitled to them. As noted in 1928 by G Andrews Moriarty, of the Committee on Heraldry at the New England Historic Genealogical Society in Boston,

during the eighteenth and nineteenth centuries, the appropriation of arms by persons with no right to them has gone on practically unchecked

resulting in the creation of many coats of arms without authority that persist in our democratic society to this day.<sup>23</sup> This trend was facilitated at an early date by the availability of pictorial compilations and descriptions of coats of arms such as William Smith's *Prumptuarium Armorum*, a large compendium of about 4,500 English coats of arms that is believed to have been present in Boston as early as the 1660s. Another was John Guillim's (1565-1621) *A Display of Heraldry* which was published in six ever-larger and more detailed editions in London between 1610 and 1724. At least one copy is known to have been present in Boston and used by the silversmith Nathaniel Hurd (1729/30-77), it is likely that he inherited it from his father, the silversmith Jacob Hurd (1702/03-1758).<sup>24</sup>

### THE SIX CLUB MEMBERS

Identifying the six men whose names are engraved just under the lip of this punch bowl, and revealing the details of their lives, would seem to be straightforward. They are after all very specific and anchored in place

21. Patricia E Kane, 'Artistry in Boston Silver of the Colonial Period', Patricia E Kane, op cit, see note 17, p 50.

22. Horace E Scudder, 'Life in Boston in the Provincial Period', Justin Winsor (ed), *The Memorial History of Boston*, Boston, Mass, 1882, vol 2, p 451.

23. G Andrews Moriarty, 'A Roll of Arms Registered by the Committee on Heraldry of the New England Historic Genealogical Society', *The New England Historical and Genealogical Register*, 82, whole number 326, April 1928, p 148.

24. Both of these compendia are owned by the New England Historic Genealogical Society.

and in time by the name of the punch bowl's maker about whom a great deal is known. This, however, has proved to be challenging for three reasons. The first is that although these men organised themselves as a club, they did so informally as a semi-secret group apparently without formal rules, regulations, meeting minutes or written records of any sort. The second is that their given names were common and assigned to numerous individuals within a single generation as well as over multiple generations. Thirdly the bowl was communal property (some have suggested it may have been a tontine) and, therefore, does not appear in any decedent's personal inventory.<sup>25</sup> For

these reasons I have had to exercise interpretative judgement in my findings and the identities of these men are offered as my best guess, after reviewing the genealogical, historical, anecdotal and associated material at hand. I present my findings and conclusions as follows with the caveat that further work is needed to confirm these men with assurance.

#### JONATHAN MOUNTFORT JUNIOR

There were four men named Jonathan Mountfort living in Boston during the era when this punch bowl was made. They were: (a) Jonathan Mountfort (1678-1750), (b) Jonathan Mountfort (1708-37), (c) Jonathan Mountfort (1714-post 1784) and (d) Jonathan Mountfort (1746-85). All four men were related; (a) was the uncle of (b) while (c) was his son and (d) his grandson. (b) was a shopkeeper by trade, while (a), (c) and (d), father, son and grandson, all apothecaries. (c) and (d) both bore the patronymic 'Junior'. Consideration of their dates in conjunction with the patronymic eliminates (a), (b) and (d) as club members, if the date of 1740 is used as the approximate date that the bowl was commissioned. This means that (c) Jonathan Mountfort Junior must have been the club member.<sup>26</sup>

FIG 9 —  
Stone slab over the Mountfort family burial vault (tomb no 59), Copp's Hill Burial Ground, Boston, Mass, carved with the Mountfort arms.



FIG 10 —  
Detail of Jonathan Mountfort Junior's name and coat of arms engraved on the punch bowl [Fig 6].



25. The wills, administrations and inventories of the following individuals have been surveyed and found to not contain any direct or indirect reference to a silver punch bowl. I am grateful to Jeanne Vibert Sloane of Christie's for the observation that this punch bowl might have been a tontine and also for so generously sharing her research in this matter.

26. A search for this man's portrait was unsuccessful but a portrait of his son as a boy painted by John Singleton Copley, circa 1753, is in the Detroit Institute of Arts, accn no 58.360.



FIG 11  
Detail of Lemuel Gowen's name and coat of arms engraved on the punch bowl [Fig 6].



Mountfort's immediate ancestry traces back to his grandfather Edmund Mountfort (1629-90), the first of his line to arrive in Boston in 1656. Edmund and his wife Elizabeth named the last of their eight children Jonathan (1678-1750) who married Hannah Nichols in 1702. The couple had twelve children the sixth of whom they named Jonathan Junior (born 11 January 1714/15). The Rev William Welsted officiated at his marriage to Sarah Bridge on 25 November 1742, at the New Brick or Second (Congregational) Church, Boston. The couple had four children, one of whom they named Jonathan Junior, who was born on 3 June 1746.

Family lore states that the Mountforts were entitled to a coat of arms, which dates back to their ancestor Hugh de Montfort (sic) who joined William the Conqueror at the Battle of Hastings in 1066 and that the arms were granted by William II to his descendant Robert de Montfort in 1159. Subsequent generations of the Mountforts continued to use the same arms and continued to use them when they travelled to the New World; they are carved into the stone slab which covers the family burial vault created in 1724 by Jonathan Mountfort (a) at Copp's Hill Burying Ground in Boston

[Fig 9].<sup>27</sup> The same arms are engraved under Jonathan Mountfort's (c) name on the punch bowl [Fig 10].

#### LEMUEL GOWEN

There were at least two men who bore the name Lemuel Gowen living in Boston at this time although there were other men of that name elsewhere in New England. The family seat was at Kittery in Maine from the time the first member of the family, William Gowen (1640-86), emigrated from Ireland. He and his wife Elizabeth (née Frost) named their first child Lemuel Gowen (1680-1727) who, and upon attaining his majority, became a merchant and moved to Boston which is where he met Sarah Mountfort, Jonathan Mountfort Junior's aunt. They were married on 5 January 1709 in the First Church Boston (Congregational) and the Rev Benjamin Wadsworth officiated.

They went on to have three children, the youngest of whom they named Lemuel (1718-post 1763); he and Jonathan Mountfort Junior were first cousins. This is the Lemuel Gowen whose name is engraved on the punch bowl; he was a brazier and merchant by profession. He died, as noted, at an undetermined date after 1763, apparently intestate.<sup>28</sup>

27. Marion Monks Chase, *A Memorial of the Mountfort Family of Boston*, Boston, Mass 1938, pp 1, 9, 35, 36.

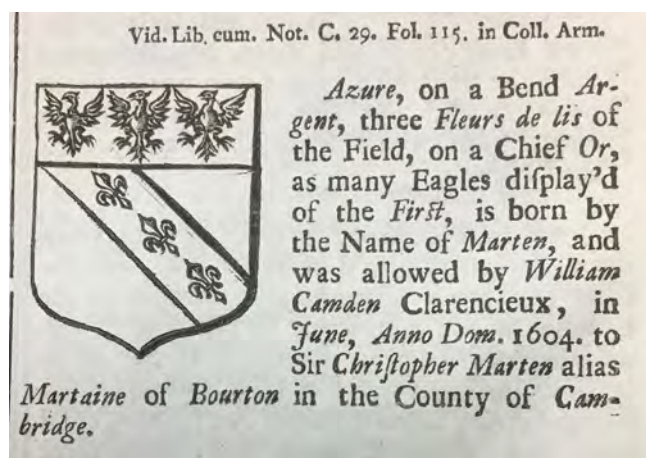
28. Yvonne Margaret Gowen, *Gowen Family Genealogy*, Surrey, BC, 1986, n. p. In addition to the Mountforts, the Gowens were well acquainted with the Winslows, as recorded in Patricia E Kane, *op cit*, see note 17, p 968.





FIG 12 —————  
Detail of Samuel Martain's name and coat of arms engraved on the punch bowl [Fig 6].

FIG 13 —————  
Coat of arms of Sir Christopher Marten, alias Martain of Cambridge, England



There is no evidence to support Lemuel Gowan's right to the coat of arms which appear on the bowl [Fig 11]. It would, therefore, appear that the wealth his father accumulated as a merchant coupled with his family connections to the Mountfort family motivated him to assume a coat of arms. As noted previously there was no apparent

stigma attached to claiming a coat of arms belonging to a related but separate familial line or simply creating a new one, if you had the wealth and proper connections. Inasmuch as the surname Gowen is a homonym with the word gowan, a flower of the field, it was apparently a logical image for

Lemuel Gowen to adopt in creating and assuming a personal coat of arms: gules, a fess argent between three gowans proper.

#### SAMUEL MARTAIN

(Martyn, Marten and Martin) was born to

Nathaniel and Hannah Martain in Boston on 18 October 1716. Details of his early life and ancestry beyond his parents have yet to be discovered, but he died young, aged only twenty-six, and intestate, in Boston on 11 December 1742. Like Lemuel Gowen he was also a brazier by profession and apparently unmarried, since his brother, Nathaniel, a sadler, was appointed as the administrator of his estate as announced in the *Boston Weekly News-Letter* of 10 February 1743. Martain's body was interred in lot B-73 at the Granary Burial Ground in Boston.

Evidence indicates that Samuel Martain may have been entitled to use this coat of arms that appear on the bowl [Fig 12]. In *A Display of Heraldry*, John Guillim records that these arms were borne by the Marten family and had been awarded to

Sir Christopher Marten alias Martaine of Burton in the County of Cambridge

England, in June 1604 [Fig 13].<sup>29</sup> A link between Samuel Martain of Boston and Sir Christopher Martaine of Burton has yet to be found but, if discovered, it would confirm the former's right to this coat of arms but in the meantime it must be presumed that he claimed them without authority through coincidence of surname.

#### JOHN GREENLEAF

There were at least three men who bore the name John Greenleaf living in Boston at the time the punch bowl was in use. (a) was born on 3 January 1692 (died 1774), the son of John and Elizabeth Greenleaf. (b) was born on 10 December 1714 (died 1779) to Samuel and Martha Greenleaf and (c) was born on 8 November 1717 (died 1778) to Daniel and Elizabeth Greenleaf: (a) and (c) were first cousins twice removed and unrelated to (b). The profession of (a) is unknown; (b) was a leather dresser and (c) was an apothecary.

29. John Guillim, *A Display of Heraldry*, London, 1724, section III, p 214.

FIG 14

Joseph Badger, *Dr John Greenleaf*, oil on canvas, circa 1750.  
(Image courtesy of Northeast Auctions).



FIG 15

Detail of John Greenleaf's name and coat of arms engraved on the punch bowl [Fig 6].



John Greenleaf (c) was the club member [Fig 14]. His father, Daniel, was a Congregational minister who divided his time between Yarmouth, his birthplace, and Boston. He was also a physician and apothecary, and his son John took over the business in Cornhill which his parents had established. He subsequently moved to

1760, visited the College of Arms to obtain a copy of the family's coat of arms [Fig 15], which he had the Boston silversmith Nathaniel Hurd engrave for his bookplate [Fig 16].<sup>32</sup>

As with the Mountfort coat, there is a difference in the tinctures of the chevron and leaves between Fig 15 and Fig 16:

the Sign of the Unicorn, near the Town-House

(State House) close to the intersection of Washington and State Streets from which he dispensed

Bateman's Drops, Hooper's Female Pills, Boden's and Darby's British Oyl, Doctor Lockyer's Pills

and all sorts of drugs and medicines in large and small quantities.<sup>30</sup> Family lore holds that his customers conferred the title of 'Doctor' on him but he is said never to have actually practiced medicine. Following his death, his remains were interred in the Brattle Street Church Yard (Congregational) where his father had preached periodically.<sup>31</sup>

A Greenleaf family genealogy records that John's younger brother William (1725-1803), while in London in about

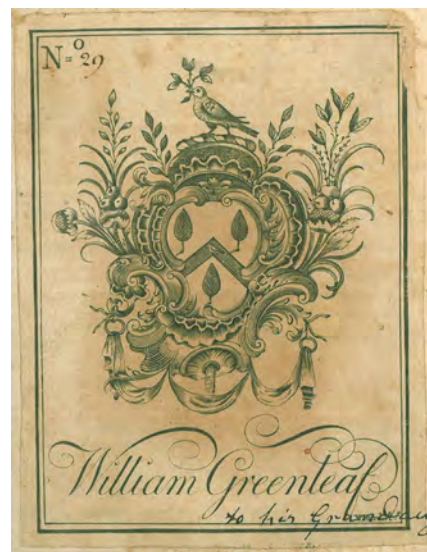


FIG 16

Nathaniel Hurd, armorial bookplate engraved for William Greenleaf, 1760-77, ink on paper. Hurd's signature is just visible in the lower right corner under the pen and ink inscription.  
(Image courtesy of Northeast Auctions).

30. *Boston Evening-Post*, 14 May 1746; *Boston Post-Boy*, 4 June 1750.

31. His father is buried in King's Chapel Cemetery, Boston.





FIG 17 —————  
Detail of Joseph Grant junior's name and coat of arms engraved on the punch bowl [Fig 6].

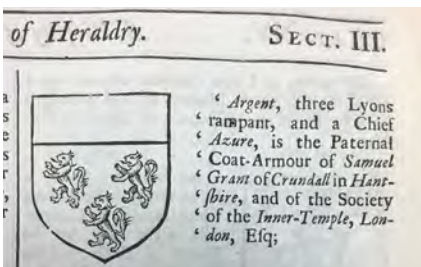


FIG 18 —————  
The arms of Samuel Grant of Crundall, Hampshire and London

32. James Edward Greenleaf, *Genealogy of the Greenleaf Family*, Boston, Mass, 1896, p viii.

33. I am grateful to Henry L P Beckwith for this information.

34. Verne Grant, *The Edward Grant Family and Related Families in Massachusetts, Rhode Island, Pennsylvania, and California*, Apollo, PA, 1997, p 16.

35. *The Boston-Gazette and Country Journal*, 27 February 1758.

36. John Guillim, op cit, see note 29, section 3, p 182. A framed watercolor and ink drawing of the arms (circa 1810) was offered at auction, Sotheby's New York, 19 January 2019, lot 1059.

37. William H Whitmore, 'Boston Families of the Eighteenth Century', Justin Winsor, *The Memorial History of Boston*, Boston, Mass, 1881, vol 2, pp 551, 552.

In the former the leaves are silver and the chevron is purple, whereas in the latter they are all green. The execution of the tinctures on this and the other five coats of arms on the bowl is imprecise and in some instances incorrect, which led Harold Bowditch (1883-1964) an authority on armorial matters, to opine in 1941 that the tinctures lack accuracy, an opinion that I share.<sup>33</sup>

### JOSEPH GRANT JUNIOR

There were at least three, possibly four men named Joseph Grant living in Boston at about this time and they were all descended from Edward Grant (born 1632) who emigrated to Boston from Scotland before 1656.<sup>34</sup> They were (a) Joseph Grant (1660-1705) born to Edward and Sarah (née Ware) Grant, his son (b) Joseph Grant (1691-1756) and his grandson (c) Joseph Grant (1716-79). There may have been a fourth Joseph Grant who would have been Joseph Grant (b)'s first cousin but this has yet to be confirmed. Both Joseph Grant (b) and (c) (father and son) bore the patronymic 'Junior'; either one could have been the club member. Joseph Grant (b) followed in his father's profession as a boat builder and married Dorothy Allen on 16 October 1714 at the Second Church (Congregational) when Cotton

Mather officiated. Like his father and grandfather he was interred in Copp's Hill Burial Ground, Boston. Joseph Grant (c) was born on 7 June 1716, and was an upholsterer and merchant in Boston; the Boston newspapers record that he went bankrupt in 1758.<sup>35</sup>

Joseph Grant's coat of arms [Fig 17] are recorded in John Guillim's *A Display of Heraldry* as belonging to Samuel Grant of Crundall, Hampshire and London, [Fig 18].<sup>36</sup> He may have been a kinsman of the Joseph Grant Junior who is recorded on the bowl.

### KENELM WINSLOW

Of the six surnames engraved on this bowl Winslow is unquestionably the most famous. The Winslows were amongst the first families to arrive at and settle Massachusetts Bay and they went on to achieve social, cultural, economic, political and religious supremacy in Boston and its environs for generation after generation. Yet, as one city historian has observed,

various members of the Winslow family were prominent in Boston affairs during the provincial period [and] although much has been written about the Winslows, little can be found in print about the Boston line.<sup>37</sup>

This has proved problematic in documenting which Kenelm Winslow was associated with the bowl as numerous Kenelm Winslows lived in the greater Boston area circa 1740, including in Scituate, Barnstable, Rochester and Marshfield. The most likely to have been associated with the bowl lived in Marshfield, Plymouth County, Massachusetts. He was born to Nathaniel and Faith (née Miller) Winslow in 1675 and is recorded as a gentleman. He married his first wife Abigail Waterman circa 1703; she bore him seven children including a namesake son in 1716. Following her death in 1729 he married



FIG 19 —————  
Detail of Kenelm Winslow's name and coat of arms engraved on the punch bowl [Fig 6].



FIG 20 —————  
Winslow coat of arms carved into a stone panel in the Winslow family vault (lot C-T8) in King's Chapel Burying Ground, Boston, Mass, marking it marks the grave of John Winslow (1597-1674), Kenelm's great uncle.

38. David Parsons Holton, *Winslow Memorial*, New York, 1877. A variant of the Winslow arms as engraved on the bowl is pictured as the frontispiece facing page i and is also on the genealogical fold-out chart facing p 94.

39. I am grateful to Henry L P Beckwith for kindly informing me of this quote. I am also grateful to him for his help and valued insights on the subject as I sorted my thoughts on these six men and their coats of arms.

40. Patricia E Kane, op cit, see note 21, p 83.

his second cousin Ann (née Winslow) Taylor of Boston in 1730. He died in 1759.

It must be acknowledged that his son, his namesake, might have been the Kenelm Winslow (1716-80) associated with the bowl, but the absence of the patronymic Junior, present for both Joseph Grant and Jonathan Mountfort, suggests that it was the father and not the son who was the club member. It is noteworthy that the elder Kenelm Winslow had two second cousins, Joshua and Isaac Winslow, who were successful merchants in Boston; this coupled with his second wife's Boston roots offers some support to the conclusion that he was probably the club member.

The Winslow coat of arms [Fig 19] is one of several variants, differing in their tinctures and the number of lozenges, used by branches of the Winslow family in America, all of which stem from those used by the brothers Edward (1595-1655), John (1597-1674) and Kenelm Winslow (1599-1672), the first of that surname to settle in New England [Fig 20].<sup>38</sup> It is interesting to note, however, that Edward was accused by his peers in Massachusetts of

vaingloriously using arms to which he

had no right

a pertinent bit of information that complicates, and enlivens, the study of the use of coats of arms in early Boston.<sup>39</sup> I suspect those who made that statement did so out of pique or jealousy.

### CONSIDERING THE ENGRAVING

Each coat of arms is surmounted by a helm in profile which supports the crest. In addition, all six arms are enclosed within a mantling of stylized acanthus leaves and scrolls framing reserves of scales. While the helms are all the same, there are two versions of the mantling: three have extensively shaded and convoluted acanthus leaves (Mountfort, Gowen and Winslow); they contrast and alternate around the bowl with three that have outlying acanthus leaves which rise to scimitar-like points (Martain, Greenleaf and Grant). These mantlings seem to be fairly standard designs that appear with a degree of regularity in early Boston armorial engraving. It has been observed that the artisan who engraved these particular coats and their embellishments used hurried strokes, creating a rather casual and imprecise appearance.<sup>40</sup> This can be seen in the irregular spacing of the lines indicating shading of the leaves, the rudimentary shaped and widely spaced semi circles indicating imbricated scales and the over-extended ends of many of the engraved lines, all of which, in conjunction with the incorrect tinctures, suggest an unmethodical execution. This approach is significantly different from the armorial engraving of Boston's best known and most celebrated specialist engravers of the period, Nathaniel Morse (circa 1688-1748), Peter Pelham (circa 1697-1751) and Thomas Johnston (circa 1708-1767). An illustrative armorial bookplate by the last of these men is pictured in Fig 21.

A critical comparison of the six vignettes engraved on the punch bowl with this





FIG 21 —————  
Thomas Johnston, armorial bookplate engraved for William P Smith, 1750-1760, ink on paper. (Image courtesy of Winterthur Museum, Garden & Library).

bookplate, engraved and signed by Thomas Johnston for William P Smith (1723-1801), reveals obvious differences in execution and finesse. It is apparent that the engraver of the punch bowl possessed a degree of manual dexterity, but lacked Johnston's mastery of design, evidenced by the cursory execution of his compositions that contrast strikingly with the precise details of Johnston's execution. This engraver, whose work also appears on other silver made by John Burt, as well as Jacob Hurd, William Simpkins and George Hanners, has been noted by previous writers but he has yet to be identified.<sup>41</sup>

With a view to pursuing the identity of this engraver, another armorial bookplate

FIG 22 —————  
Nathaniel Hurd, armorial bookplate engraved for Lewis De Blois, circa 1745, ink on paper. (Image courtesy of Northeast Auctions)



engraved and signed by Nathaniel Hurd (1729-78) for Lewis De Blois (1727-79) is pictured in Fig 21 and it bears a teasingly close connection to the engraving on the bowl. The bookplate is affixed to the inside front cover of a leather-bound book bearing De Blois' name and the date 1756 but it was probably engraved during the late 1740s, before the Baroque style in which it is executed was replaced by the Rococo, seen in the Hurd bookplate that post-dates 1760 pictured in Fig 16. The De Blois bookplate evidences a more accomplished execution than that of the arms on the punch bowl but there are suggestive connections, as with the design, details and execution of the helms and shaded areas to each side, as well as the scaling. The character of the helms on the bowl is similar to that of the De Blois bookplate, though the latter is admittedly more assured in its execution. Likewise, the nature of the shading that flanks the helm on the De Blois coat is essentially the same as that on the Mountfort, Gowen and Winslow coats. The imprecise execution of the scales on the bookplate also correlates with that

41. Ibid.

on the punch bowl, particularly in the two reserves flanking the flower at the base of the shield. While these features suggest a connection, Hurd was not yet a teenager at the time the bowl is believed to have been made (1740-1742), so attributing that engraving to him would be ill advised. He was just too young. Even so, these features offer a hint as to the identity of the engraver, perhaps the individual who taught Hurd to engrave, who has not yet been identified.

### CLOSURE AND A UNRESOLVED QUESTION

I close this essay with a comment and a call for further research, not only on the identity of the engraver, but also what brought these six men together to celebrate each others' company on a regular basis and commemorate their gatherings with this expensive silver punch bowl. Family, church, profession or geographic proximity are typically the influences from which groups like this spring, although other types of motivation could come into play, as previously noted by Benjamin Franklin's Junto Club (good works), Dr Alexander Hamilton's Tuesday Club (fun) and the York Fire Club (fire fighting). From one or more of those influences, these six men found matters of common interest that drove them to seek out each others' company around this punch bowl.

Family appears not to have been a factor since only two of the club's members were related: Mountfort and Gowen were first cousins. There appear to be no other family connections.

A church may or may not have been a coalescing force as we know that three of the club members: Mountfort, Gowen and Greenleaf were associated with the Congregational church, but the religious affiliations of Grant, Martain and Winslow are presently unknown.

Profession was clearly not a connecting factor as two of the men were apothecaries (Mountfort and Greenleaf), two were braziers (Gowen and Martain), one was a boat builder (Grant) and one a gentleman (Winslow) with no profession.

Geographic proximity may have been a motivating force for five of the six; Mountfort, Gowen, Martain, Greenleaf and Grant were all resident in Boston but available information indicates that Winslow lived, or at least spent most of his time in Marshfield, Plymouth County. The quest to find the coalescing force that brought these men together lies ahead with further research. Their club may have evolved from some purposeful formal gathering or simply been the result of a serendipitous meeting. In either case this silver punch bowl serves as an eloquent and evocative record of these men, their joyous gatherings and times past.

I am grateful to Patricia Kane, Curator of American Decorative Arts at the Yale University Art Gallery and Ann Wagner, Metals Curator at Winterthur for reading the manuscript and giving me the benefit of their insight.

*Donald L Fennimore is currently Curator Emeritus at the Winterthur Museum in Wilmington, Delaware, U S A. He served as Curator of Metalwork at Winterthur for thirty-four years prior to retiring. Since that time, he has devoted his professional time to research and writing about early American metalwork, particularly silver, brass and clockwork.*

# MALCOLM APPLEBY

## 50 GOLDEN YEARS IN SCOTLAND

JOHN ANDREW

From 27 February to 30 March 2019 the Scottish Gallery in Edinburgh staged an exhibition to mark the fiftieth anniversary of Malcolm Appleby establishing his studio in Scotland. The following article takes the opportunity to look at his remarkable career.

Although Malcolm is a long-standing member of the Scottish silversmithing community he was in fact born in Beckenham in 1946 and lived at Coney Hall near West Wickham, Kent. Today, and particularly in the 1950s, trees from the ancient woods and diverse ancient common land are reminders of rural Kent. His father was a good shot and fur and feather in the form of rabbit and pigeon formed part of the family's table and Malcolm and his siblings were encouraged to forage for berries, nuts and herbs.

He formed an interest in working with metal from an early age, the catalyst being a family friend, John Wilkes of the long-established firm of gun makers which bore his name. It was the intricate engraving with which bespoke firearms are traditionally decorated that attracted the young Appleby.

Malcolm's goal was to be a designer-artist and he progressed through various art schools but two significant events occurred while he was at the Central School of Arts and Crafts. The first was that he started as a 'mock apprentice' with John Wilkes as a gun engraver and then the Goldsmiths' Company awarded him a travel scholarship and he chose to visit Scotland and fell in love with its natural beauty. He studied engraving at the Royal College of Art (RCA) from 1966-68. Afterwards Malcolm was certainly in demand: the silversmith Stuart Devlin liked his free creativity and suggested that he might like to work with him whilst Louis Osman, an architect and self-taught silversmith, also recognised his skills as an engraver and engaged his services.

Osman had received a commission from the Goldsmiths' Company to make the crown for the investiture of H R H Prince Charles as Prince of Wales on 1 July 1969. The Prince made it clear that he wanted a contemporary crown and Louis Osman obliged. It is the only crown of a contemporary design to have been made in the twentieth century. Malcolm's task was to engrave the Prince's attributes on the orb surmounting the crown's arch including the Welsh dragon, garbs (stooks of corn) representing the earldom of Chester and the Prince of Wales' feathers. Malcolm placed small animals around the garbs. He revealed with a smile

Many people think they are harvest mice, but they are in fact rats.

One should always look carefully at Malcolm's engravings as it is not unusual to find something surprising!



FIG 1 —  
An autumnal view in the Appleby nature reserve  
(Image courtesy of Philippa Swann)

FIG 2 —  
The Appleby home, studio and workshop at  
Grandtully by Abberfeldy  
(Image courtesy of John Andrew)





FIG 3 —  
*Colliding Galaxies*, beaker, 22ct gold, Edinburgh, 2018, Malcolm Appleby,  
hammer raised and engraved  
(Image courtesy of Philippa Swann)



FIG 3a —  
*Colliding Galaxies* beaker, detail  
(Image courtesy of Philippa Swann)



The same mischievous sense of humour appears in many of his other pieces. The Goldsmiths' Company was delighted when it received a bowl that it had commissioned to mark the 500th anniversary of the London Assay Office, until it was noticed that it had been hallmarked in Edinburgh as opposed to London! Prince Charles loved Malcolm's design for a cigarette case in which the feathers in his heraldic badge were replaced with three smoking cigarettes and his motto 'Ich Dien' with a HM Government health warning. He commissioned the case.

Less than three weeks after the investiture of the Prince of Wales, Louis Osman

gave Malcolm a totally unreasonable four days to engrave a spherical model of the moon in hard steel from which gold copies could be made. These were to be made to commemorate Neil Armstrong and Edwin Aldrin's landing on the moon on the 20 July 1969. Working at a workshop in his parents' home during the early hours of the morning he can remember his father shouting up the stairs that Neil Armstrong had taken his first step on the moon. Malcolm has never forgotten this Herculean task, which he describes as a

feat of endurance bending hard steel punches under the strain.





FIG 4 —  
Malcolm Appleby demonstrating the use  
of a hammer and chisel at the silversmithing  
symposium held in his workshop during the  
summer of 2019  
(Image courtesy of Miriam Hanid)

FIG 5 —  
*Harlequin Hammer beaker, 22ct gold,  
Edinburgh, 2018, Malcolm Appleby, hammer  
raised and engraved beaker, 2018*  
(Image courtesy of Philippa Swann)



Gradually the aggressive commercialism  
of the capital became wearisome:

I saw this sort of pressure building up  
all around and I didn't really like it. I  
didn't feel that the essence of what  
I was doing was in the suburbs of  
London. I got an opportunity to move  
to Scotland for a year and I took it.  
I've been in Scotland ever since.

Despite the physical move to Scotland  
much of his work continued to emanate  
from London. The Prince of Wales  
gold cup, made for the exhibition  
of 100 pieces by Louis Osman, held  
at Goldsmiths' Hall, was the first  
significant piece to be engraved at  
his railway station home at Crathes.  
The cup is an astonishing example of  
creative engraving and an article in the  
*Illustrated London News* of 13 February  
1971 reporting the exhibition, devoted  
over half of the article to this one piece.  
Malcolm's craftsmanship certainly  
eclipsed that of Louis Osman.

The cup was described in the article as

The most important and beautiful  
object in the exhibition, surely

destined to become a historic one ...  
It exhibits the extraordinary skill of this  
25-year old genius, who invests the  
conventional lion, unicorn, dragons,  
harp, feathers of the Prince of Wales  
and the Black Prince, and so on with a  
strange, fantastical quality all his own.

The technique is exquisite, ranging  
from extremely fine stippling, for  
instance on the lion's coat, which  
looks as if someone had gently  
breathed on the gold, to crisply  
incised lines with facets which sparkle  
like jewels.<sup>1</sup>

Christine Rew of Aberdeen Art Gallery &  
Museums described visiting the station as

like stepping into another world, with  
a magical fairy-tale quality.

The chaser Rod Kelly, who was mentored  
by Malcolm at Crathes in 1980, prior to  
going to the Royal College of Art, says  
the magic did not emanate from the  
building, but from Malcolm,

a larger than life affable character with  
a good sense of humour.

The magic was probably a combination  
of the two, but the indisputable fact is  
that during the 1970s and 80s while no  
trains entered the station, commissions  
flowed into it with regular abandon from  
the great and the good.

While Crathes Station was ideal for  
Malcolm's purposes, it could never  
be a family home and by the 1990s  
changes were afoot. Land was acquired  
at Grandtully, by Aberfeldy in Perthshire,  
the county that has some of Scotland's  
finest scenery. He knew that people liked  
visiting Crathes and his objectives were  
to build a home, studio and workshop  
that people would like to visit as well, as a  
place where he would like to live. When  
I first saw the result, I was an immediate  
fan. Malcolm dislikes travelling and  
as with his station home, he wanted



FIG 6  
*Logsplitter Series, Bowl III*, Britannia silver,  
 Edinburgh, 2018, Malcolm Appleby.  
 (Image courtesy of Philippa Swann)

to be surrounded by the things that inspire him, which is basically nature but while the station barely had one acre, Grandtully boasts twelve.

While the great French impressionist Monet had his gardens and lily pond for inspiration, Malcolm Appleby has his own nature reserve. He has made his studio surroundings as naturally beneficial as possible for wildlife. Philippa Swann, his wife and partner, brought oak saplings from the Scottish Borders while Malcolm planted Scots pine. He muses

At ground level I encourage ants, but we have no wood ants, so I need to plant more pine to encourage them. We have a lot of jays that plant our forest, while the roe deer come along and so nature's pruning to open out the trees. Of course, people object to jays as they rob other bird's nests, but all birds do something. Sparrows mainly eat grain, but they feed their young on insects. No one beastie is

to blame.

I was impressed that they grow Scandinavian, English and Scottish apples to help counteract the effects of cold and hot years and even more so that some apples were left on the trees for the blackbirds. The red squirrels particularly love the nuts from the planted hazel and the Kent cobs.

Malcolm has always brought variety to his work. Some crafts people adopt a certain style that is immediately recognisable as 'theirs'. His objective is to create a body of work that cannot be immediately categorised or pigeon-holed as 'Appleby'. He works with gold, silver, platinum, iron and steel and of course gemstones, albeit his preference is for stones with 'character'. His main preoccupation is combining surface quality and form. An expanse of plain highly polished metal is not part of his repertoire, while engraved, textured or hammered surfaces are his forte.

Employing a diverse range of raw materials and a cornucopia of techniques results in an eclectic output as was captured in his 2019 exhibition *Malcolm Appleby 50 Golden Years in Scotland* at the Scottish Gallery.<sup>2</sup>

Of course, I have this little trick up my sleeve called engraving which can add this extra lustre to anything....

is one of Malcolm's often repeated quotes. He excelled with the "extra lustre" in *Malcolm Appleby 50 Golden Years in Scotland* with two 22-carat gold beakers because it was in 1969 that the Prince of Wales gold cup was his 'ticket' to settling in Scotland. Both drinking vessels are masterpieces, but they are completely different: the first beaker *Harlequin Hammer* uses a new technique employing an elliptical hammer to create twists around the vessel which are then finely engraved with ultra-fine shading resulting in a dazzling brightness of gold.

1. *Illustrated London News*, 13 February 1971, p 29



FIG 7  
Malcolm Appleby wearing “that darned jumper”  
(Image courtesy of Philippa Swann)



FIG 6  
Oak leaf candlestick, parcel-gilt, Edinburgh,  
2017, Malcolm Appleby  
The first of the *Logsplitter* series were made  
from Britannia sheet silver. Malcolm asked one  
of his occasional assistants, Callum Strong, to  
work over the sheet with the rusted edge of a  
steel log splitting wedge which gave a satisfying  
subtle line texture. The flat sheets were then sunk  
into wooden formers then raised and fluted by  
Callum. To make the texture stronger and more  
distorted when striking into the silver, Malcolm  
made similar tools to fit his large fly press and  
deep struck the texture further; these were made  
into a series of candlesticks and bowls.  
(Image courtesy of Philippa Swann)

The intense colour of the interior is also  
achieved by engraving. The approach to  
the second beaker *Colliding Galaxies*,  
was conceived as an analogy to the  
current global political climate and  
the result is a world-class example of  
engraving and an also an outstanding  
work of art.

Noting an original commentator who  
described Henri Matisse’s 1940s ‘cut-  
outs’ displayed in Paris as

the work of a deranged old man

Malcolm thought he would invent the  
silversmithing equivalent and has created  
the *Logsplitter* bowls and candlesticks  
series. The exhibition also continued to  
explore his collaborations with Jane Short  
who specialises in enamel. He gives her

verbal cues such as *Wild Fire* or *Spectrum*  
and she enamels in response. They have  
a mutual appreciation of each other’s  
work and in Jane’s words,

We don’t need massive verbalisation.

The jewellery captures components of  
Philippa’s and Malcolm’s nature reserve  
in precious metals and delights both  
the wearer and the viewer. The metal  
vocabulary that Malcolm possesses is  
infinite!

Malcolm Appleby has been described  
in many ways. Primarily he is known  
as a master engraver, but he is in fact  
a designer and multi-skilled craftsman  
whose work ranges from small silver  
buttons through to large steel and gold  
fired sculpture.

2. Malcolm Appleby 50 Golden Years in  
Scotland, exhibition catalogue, the Scottish  
Gallery, Edinburgh, 2019.



FIG 8 —  
Spectrum beaker,  
fine silver (999) and  
enamel, 2016, by  
Malcolm Appleby in  
collaboration with  
Jane Short  
(Image courtesy of  
Phillippa Swann)

He excels as a teacher and via his intensive workshops has inspired generations of silversmiths to make items that appeal to themselves and their clients, rather than catering to popular trends. He is an enthralling speaker and has an enquiring mind that results in innovative techniques. Both his peers and clients hold him in high regard. He has been referred to as, “the Saint of Silversmithing”, a magician, while locally he is known as “the man with the darned jumper”. Originally a hand-knitted gift from his mother, Malcolm has been darning and embellishing it with small examples of his work for over fifty years.



FIG 9 —  
Wild Fire beaker,  
Brittannia standard  
and enamel, 2017,  
by Malcolm Appleby  
in collaboration with  
Jane Short  
(Image courtesy of  
Phillippa Swann)



# A GIFT FROM GEORGE LAMBERT: THE GOLDEN JUBILEE STEEPLE CUP IN THE GOLDSMITHS' COMPANY COLLECTION

STEPHANIE SOUROUJON SINAI



FIG 1  
The Golden Jubilee steeple cup  
and cover, silver-gilt, London,  
1886-87, maker's mark of Robert  
Stocker  
(The Goldsmiths' Company  
Collection. Image ©The  
Goldsmiths' Company)

In 1887 George Lambert, an eminent retail silversmith and Prime Warden of the Goldsmiths' Company, gave an unusual steeple cup to the Goldsmiths' Company for its collection. The traditional design of the silver-gilt cup and cover, which sits on a detachable ebonised wood base, is reminiscent of late sixteenth- and early seventeenth-century English steeple cups [Fig 1]. On closer inspection, however, one notices engraved wording that fills every available space. The chased floral and strapwork decoration serves as an elegant background to the fine but dense engraving, listing the key events of the life of Queen Victoria, prominently featured on the upper body is the Goldsmiths' Company's coat of arms [Fig 2]. The cup is a commemorative piece made to celebrate Queen Victoria's Golden Jubilee and the key events of her life are also all recorded on a printed vellum scroll which was bequeathed with the cup and has always been kept inside it. The dedication inside the cup reads:

This Cup and Cover on which is recorded the principal events which have occurred during the 50 years reign of H.M Queen Victoria is most respectfully presented to the Worshipful Company of Goldsmiths by George Lambert who had the honour to fill the position of Prime Warden during the Jubilee Year May 21 1887/8.

The cup is a manifestation of the euphoria that swept the country in 1887 and is an important and well-executed piece of commemorative plate donated by a prominent silversmith-dealer who had a deep appreciation of the Goldsmiths' Company and the City of London. The following article will examine the status and significance of the Golden Jubilee cup as the model for a historicist design

FIG 2  
Details of the engraving of the steeple cup [Fig 1]  
(The Goldsmiths' Company Collection. Image  
©The Goldsmiths' Company)



which Lambert went on to successfully promote in the trade. It also aims to shed light on George Lambert's significant role in championing the formation of a silver collection at the Goldsmiths' Company. In the first instance the circumstances for the gift, and Lambert's role in forming the Goldsmiths' Company Collection, will be discussed. It will then look at photograph albums, previously owned by George Lambert's firm, and today in private hands, with the aim of a better understanding of the prominent role that photography played in the popularity of historicist silver. These albums explain the basis of the business model that the successful retail silversmith pursued and specifically his practice of commissioning a prototype and subsequently commercialising it as a form bearing his maker's mark. A steeple cup in the French Hospital in Rochester, also donated by Lambert in his capacity as its Director, and the Kelvin Cup, in the collection of the Clothworkers' Company, are later examples of steeple cups marked for George Lambert. The article will finish by examining other material output created

in celebration of the Golden Jubilee. The Jubilee image of Queen Victoria lent itself to one of the largest campaigns in advertising history and the silver and jewellery trade embraced the commercial opportunity as shown in advertisements from the *Illustrated London News*.

### ONE OF MANY GIFTS FOR THE GOLDSMITHS' COMPANY

George Lambert was the second son and fourth child of Francis Lambert who, in 1803, had opened a jewellery and plate shop at 11 and 12 Coventry Street. The shop manager, William Rawlings, entered into partnership with Francis Lambert and together they built a successful firm specialising in selling reproduction silver in historicist styles together with genuine antiques. Lambert & Rawlings sent to the Great Exhibition of 1851 a remarkable group of silver including a

large, partly gilt, silver wine flagon, chased with Gothic vine-leaves.<sup>1</sup>

1. See John Culme, *The Directory of Gold & Silversmiths: Jewellers & Allied Traders 1838-1914*, vol 1, Woodbridge, 1987, pp 281-281 and the *Exhibition of the Works of Industry of All Nations 1851, Reports by the Juries on the subjects in the thirty classes into which the exhibition was divided*, London, 1852, p 516.



FIG 3 —  
 Flagon, silver parcel-gilt, London, circa 1851,  
 maker's mark of George and Charles Thomas Fox.  
 (V &A, no 2743-1851. Image ©V&A)

This impressive oversized gothic style flagon was one of the first items of silver purchased by the South Kensington Museum, and is still in the V&A's collection today [Fig 3].

George Lambert became sole heir to his father's business and in 1868 he registered a mark as Lambert & Co, continuing to deal in both antique and modern plate. A photograph taken before 1861<sup>2</sup> shows him, dressed in a morning coat and wearing a top hat, standing in front of the shop window in Coventry Street [Fig 4]. In the window large quantities of silver are displayed and organised by type, with rows of plates, rectangular dishes and covers, and candlesticks on show. This wide selection must have appealed to his clientele because he maintained this prestigious address throughout his career.

The death of Lambert's wife in the 1860s meant that he must have had time to pursue activities beyond his family life. He took a great interest in the life of

the City of London. He had gained his freedom from the Goldsmiths' Company after completing his apprenticeship in 1837 and then in subsequent years he became a liveryman of the Hernalers', Glovers', Tinplate Workers', Gold and Silver Wyre Drawers', Gardeners', and Patten Makers' Companies. His obituary highlights two important accomplishments: first that he was the first Prime Warden within two or three centuries to have completed an apprenticeship<sup>3</sup>, second that he had attended, in his role as Prime Warden, the celebratory banquet at Goldsmiths' Hall held to commemorate the Golden Jubilee of Queen Victoria. As a participant at this event he had

presented to the guild a cup which was partly made by his own hands and which was drank from to Her Majesty's health.<sup>4</sup>

The cup referred to is the steeple cup now in the Goldsmiths' Company's Collection, and the subject of this article.

2. With thanks to Dr Tessa Murdoch of the V&A for alerting me to Peter Cameron's personal archive. This photograph from Peter Cameron's archive is not dated but the royal appointment to H R H the Duchess of Kent means that it was taken before her death on 16 March 1861. The trade card for Lambert & Rawlings in the British Museum, museum number Heal, 67.255 shows this royal endorsement.
3. According to his obituary in *City Press* of 14 September 1901, George Lambert was apprenticed to the Goldsmiths' Company as a workman in 1837. The Goldsmiths' Company Archives state that he was apprenticed to his father Francis Lambert on 4 July 1838 and later to his brother in 1841 because of the death of his father. He gained his Freedom on 5 November 1845. Although George Lambert claims to have been the first working silversmith to be made Prime Warden for two or three centuries, there are some instances in the eighteenth century of working silversmiths becoming retailers and also serving as members of the Court of the Goldsmiths' Company. For example, Charles Wright, apprenticed to Thomas Whipham on 3 June 1747, gained his Freedom in 1754, was elected to the Livery 1758, to the Court in 1777 and Warden in 1783-5 although he did not make it to Prime Warden. With thanks to John Culme for highlighting this example.

4. Ibid.



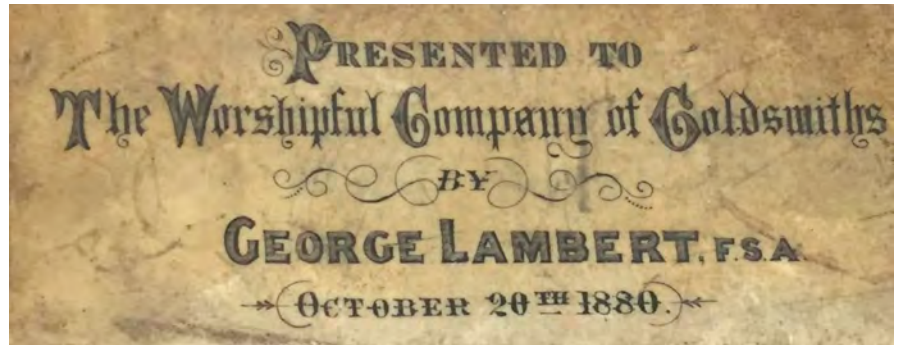
FIG 4 —  
 George Lambert standing in front of his shop on  
 Coventry Street, photograph  
 (Image ©Peter Cameron archive)





FIG 5 —  
The Bowes cup, silver-gilt and enamel, London, 1554, maker's mark queen's head  
(The Goldsmiths' Company Collection. Image ©The Goldsmiths' Company)

FIG 6 —  
Label, bone, 1880.  
(Image ©The Worshipful Company of Goldsmiths)



When he drank to Her Majesty's health, one cannot but imagine that George Lambert was referencing a famous object owned by the Goldsmiths' Company: the Bowes cup [Fig 5]. The 1554-55 cup, from which Elizabeth I allegedly drank, which was given by Sir Martin Bowes to the Goldsmiths' Company in 1561, was used until at least 1926, at a yearly November dinner held in honour of Sir Martin Bowes.<sup>5</sup> Lambert would have been able to examine the Bowes cup closely, along with other examples of historic silver, when he repaired them for the Company without charge.<sup>6</sup>

Choosing a reproduction steeple cup to commemorate the Golden Jubilee of the monarch, presenting it to the Company at its celebratory banquet and drinking a toast from it, confirms that Lambert must have given great thought to this gift. Steeple cups, named after their distinctive pyramidal finial, are typically English in form and closely associated with the reigns of Elizabeth I and of James I. In a way the celebratory toast made by Lambert when he presented the cup would have imitated the Company's tradition associated with drinking from the Bowes Cup and it would not have been lost on the members. The ceremonial drinking and presentation at this important banquet would have reinforced the Company's link with the

monarchy and subsequently Lambert's position as its Prime Warden for the year.

The steeple cup was one of many gifts made by George Lambert to the Company's collection. His generous donations began in 1880 when he was elected to the Court of Assistants when he stipulated that the gifts

shall be always on view whenever the Court and their friends and the Livery and their friends dine or entertain in the Hall; and that the Collection shall be known as the 'Lambert Collection' and shall not be broken up or otherwise parted with.<sup>7</sup>

A recently found label, made of bone, and printed with the following text

presented to the Worshipful Company of Goldsmiths by George Lambert FSA, October 20th 1880.

shows that his wishes were implemented, at least shortly after the gifts were received [Fig 6]. Lambert must have been pleased with the arrangements because he gave the Company at least forty-two pieces of plate<sup>8</sup>, including a very rare set of apostle spoons by Benjamin Yates of 1626-27. His generous donations ensured two outcomes: his legacy as one of the initiators in the formation of a

5. The tradition of passing round the cup in Sir Martin Bowe's memory at a dinner held in November was recorded in the 1926 publication of *The Plate of the Worshipful Company of Goldsmiths*, the author is not sure when this tradition ceased but it no longer takes place. John Bodman Carrington and George Ravensworth Hughes, *The Plate of the Worshipful Company of Goldsmiths*, Oxford, 1926, p 57.

6. Obituary, op cit, see note note 3

7. Excerpt from a letter, Court Minutes 17 March 1880, Goldsmiths' Company archives.

8. A Queen Anne cup and cover is mentioned in Lambert's obituary, op cit, see note 3, as the first item of plate that he gave the Company; however, this cup and cover is no longer in the collection, it was probably deaccessioned but this has yet to be ascertained.

9. Peter Jenkins identified George Lambert as one of the most generous benefactors in terms of the number of pieces that he gave to the Company and in his role in the formation of the Company Collection. See Peter Jenkins, *Unravelling the Mystery: The Story of the Goldsmiths' Company in the Twentieth Century*, vol 1, London, 2001, pp 268-269.



FIG 7 —  
Steeple cup and cover, London, 1898-99,  
maker's mark of George Lambert  
(*The French Hospital, Rochester FH2013.254.*  
Image ©The French Hospital)



FIG 8 —  
Beaker, raised from a George III penny, London,  
1884, by Robert Stocker  
(*The Goldsmiths' Company Collection.* Image  
©The Goldsmiths' Company)

10. Published material of his lectures survive in the Goldsmiths' Company archive and at the Guildhall including 'A paper on the gold and silversmiths' art, in the main translated from ancient Greek, Roman, Flemish, & French by George Lambert' and 'A paper read before the British Archaeological association by George Lambert at Barber Surgeon's Hall on Saturday, October 5th, 1881.' Although the claim that George Lambert had been the first apprenticed Prime Warden in over two or three centuries is probably erroneous, there certainly was a trend during the nineteenth century to elect members to the Court who had not completed an apprenticeship. George Lambert used his apprenticeship to his advantage by positioning himself as a practicing silversmith.

11. An early attempt by the Goldsmiths' Company to improve its public image and to do something on a national scale was the establishment in 1878, with six other livery companies, of the City and Guilds Institute for the Advancement of Technical Education. Peter Jenkins, *op cit*, see note 9, pp 18-21.

12. Other gifts include a silver-gilt alms-dish of 1897-98, with the maker's mark of George Lambert, inscribed 'Lambert 12 Coventry St'. See Tessa Murdoch and Randolph Vigne, *The French Hospital in England: Its Huguenot History and Collections*, Cambridge, 2009, pp 57, 62-64.

13. Inscription on the French Hospital steeple cup: 'Presented to the French Protestant hospital by George Lambert FSA December 3rd 1898.' The inscription on the Goldsmiths' Company steeple cup is recorded in the introduction of this essay.

14. John Culme, *op cit*, see note 1, p 434.



collection for the Company and it would have secured his position within the Company.<sup>9</sup>

Lambert saw himself as both a silversmith and scholar. He gave lectures on a variety of themes and was a fellow of the Society of Antiquaries.<sup>10</sup> Although the cup has the maker's mark of Robert Stocker, Lambert claimed his involvement in its making, further maintaining his status as a practicing silversmith.

As part of the Court of the Goldsmiths' Company Lambert would have been aware of the political scrutiny that City livery companies were facing at the time. This criticism was due to the perception that they had abandoned support for the trades that they represented.<sup>11</sup> In

claiming to be the first Prime Warden in over 200 years to be an active goldsmith, Lambert was not only affirming his personal status, but also his role as an exemplary Prime Warden.

### A MODEL FOR LATER EXAMPLES

The Goldsmiths' Company was not the only institution to benefit from Lambert's generosity. As a director of the French Hospital, La Providence, Lambert contributed a number of silver items to this institution which included a pair of loving cups of 1892-92 and a steeple cup of 1898-99 [Fig 7], all three pieces are marked for George Lambert.<sup>12</sup>

There are stylistic differences between the French Hospital steeple cup and the Goldsmiths' Company's example. The first is that the Goldsmiths' cup is taller, and more imposing, with greater decorative detail. The body of the French Hospital's cup body is chased with acanthus foliage and fruit, but large sections have been left undecorated. The positions of the inscriptions differ: the French Hospital cup's inscription is placed prominently on the body while on the Goldsmiths' it is hidden on the underside of the cover. Furthermore, unlike the French Hospital's cup, the Goldsmiths' was given to mark an important national event.<sup>13</sup> The third difference is the makers' marks: the Goldsmiths' is marked for Robert Stocker while the French Hospital's is marked for George Lambert.

Robert George Stocker took over William Stocker's premises in Long Acre and began trading from this address in 1886, the same year that he registered his mark. Robert Stocker is mentioned in the will of George Lambert of Lambert & Co of Coventry Street, dated 1897, for whom he worked for many years and with whom he retailed most of his stock.<sup>14</sup> Incidentally, the Goldsmiths' Company Collection contains a raised copper penny beaker as an example of the type



FIG 9 —  
"16 antique silver chalices presented to the Worshipful Company of Goldsmiths", photograph (Image © Peter Cameron archive)

contain black and white photographs of antique pieces; the objects featured are a combination of those that Lambert would have dealt in and important examples in private collections at the time. One photograph shows the famous Cassel beaker, one of the earliest known fully hallmarked English pieces. Now in the V&A it was previously in the Cassel Collection and had been sold by the Whately family of Nonsuch Park, Surrey in 1902. As the beaker did not come onto the market until 1902,<sup>15</sup> Lambert would not have retailed it, but deemed it important enough to source a photograph. Other images in the album show pieces he would have handled, for example the collection of

16 Antique Silver Chalices presented to the Worshipful Company of Goldsmiths, Foster Lane [Fig 9].

The album also includes loose sheets of paper with design drawings based on the photographs of pieces such as a cup and cover [Fig 10].

The use of photography in the development and dissemination of nineteenth-century historicist silver styles has been scarcely considered but studies on the opportunities that early photography played in French architecture were undertaken by Peter Sealy. He concluded that photography provided French architects with vast and invaluable archives which recorded historic monuments and helped to disseminate historicist motifs.<sup>16</sup> The Lambert albums are evidence of how technological advances were embraced and successfully used in the development of historicist styles and reproductions within the silversmithing trade. Historicism, the idea of copying historic designs and reinterpreting them

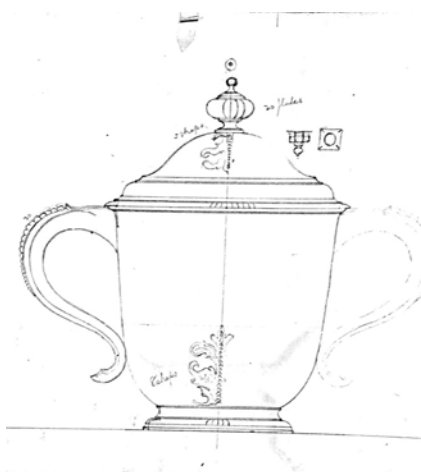


FIG 10 —  
Design drawing of a cup and cover, from Lambert & Co's album (Image © Peter Cameron archive)

of exercises that apprentices undertook [Fig 8]. The beaker is accompanied by a note:

Cup Raised from a Geo III Penny by Robert Stocker Apprentice June 18, 1884.

The absence of archival evidence means we cannot pinpoint when the raised beaker entered the Collection but the date of Stocker's apprenticeship matches the date of the penny and it can only be deduced that the beaker and steeple cup were made by the same Robert Stocker. These two pieces give us a rare visual progression between an apprentice piece and a piece made by an accomplished silversmith.

As custodian of Lambert & Co's archival material Peter Cameron kindly allowed access to two photograph albums originally owned by Lambert. The bound albums give a glimpse into the sophisticated enterprise that Lambert was running in the later years of the nineteenth century and one which was probably comparable to that of other successful retailers. The albums

15. The Cassel Beaker, V&A online collection catalogue entry. <http://collections.vam.ac.uk/item/O124280/the-cassel-beaker-beaker-unknown/>

16. Peter Sealy, 'From Object to Field: The Uses of Photography by Nineteenth-Century Architects', *Nineteenth-Century Architecture*, part II, *the Question of the House, Social Utopias, Science, and New Technological Infrastructures*, 28 March 2017. <https://doi.org/10.1002/9781118887226.wbcha097>



FIG 12 —  
The Kelvin Cup, silver-gilt, London, 1897-98, maker's mark of George Lambert. Presented by Lord Kelvin to the Clothworkers' Company in 1897 (*The Clothworkers' Company, London, CLC/W/146*. Image © *The Clothworkers' Company*)

17. The Art Fund, steeple cup funded in 2005. <https://www.artfund.org/supporting-museums/art-weve-helped-buy/artwork/9480/steeple-cup>

18. With thanks to John Culme for his invaluable comments on this essay and for correcting my erroneous assumptions on nineteenth century retailers.

19. Dennis Francis Keefe, *Catalogue of the Clothworkers' Company Plate*, London, 1969, pp 15-16.

FIG 11 —  
Steeple cup and cover, hallmarked for sterling, London, 1639, maker's mark CB, photograph from Lambert & Co's archive (Image © *Peter Cameron archive*)



modern audience, became extremely popular during the Victorian period, and the ability to record antique pieces and reproduce them would have been considerably harder without the advent of photography. Although prints have always played a role in the dissemination of decorative motifs, photography would have allowed for a greater and more diverse quantity of material to be used as inspiration.

Significantly photographs of three distinct steeple cups are included in the albums. Design drawings for the steeple cups have not survived, most probably because they would have been traced on to loose sheets of paper and lost. The Goldsmiths' cup, however, appears to be a confection of three photographs of similar cups in the album. The stem, with three supporting brackets, and open-work is based on an example from page 25, while the inspiration for the densely chased bowl comes from a cup of 1639-40 with the maker's mark C B [Fig 11]. This cup would seem to be the steeple cup from the Cassel Collection purchased for Temple Newsam by the Art Fund in 2005.<sup>17</sup> This confirms that Lambert either had access to important historic objects

or at least photographs of them.

The trend for collecting antique silver in the late nineteenth century, and the publication of William Chaffers' first book on silver marks in 1863, would have increased an awareness and appreciation of the significance of a maker's mark. As noted by John Culme, George Lambert as an antiquarian, would have been aware of this and would have recognised the importance placed on the maker's mark on both new and old pieces. Indeed, his registered mark from 1868, of G L in monogram, may well have been influenced by similar marks he would have seen on seventeenth-century pieces.<sup>18</sup> In addition Lambert carefully recorded historic marks as evidenced in the photograph albums, and as shown on the 1639 steeple cup.

The photograph albums must have played a key role in the commissioning process and the relationship between a maker and the retailer, including Lambert's relationship with Robert Stocker. Once commissioned from, and made by Stocker, the Goldsmiths' cup would have served as a prototype for Lambert's later examples, all of which have his maker's mark. These include the cup he gave to the French Hospital [Fig 7] and the Kelvin Cup in the Clothworkers' Collection [Fig 12].<sup>19</sup>

#### A YEAR OF CELEBRATION AND PRODUCTION OF EPHEMERAE MEMORABILIA

On the 7 May 1887 the City press reported that a Court Ball had been held at Goldsmiths' Hall in honour of the Jubilee celebrations and that over 700 people had attended, including the Lord Mayor. The celebration at the Hall was one of many Royal events that took place around the country; London was, naturally, the centre of these events. The *Illustrated London News* reported on 25 June 1887:





FIG 13  
Cup, silver-gilt, London 1887-88, maker's mark of Hunt & Roskell.  
(*The Goldsmiths' Company Collection* ©The Goldsmiths' Company)

20. *Illustrated London News*, 25 June 1887.

21. Court Minutes for 9 May 1887 and 11 May 1887, Goldsmiths' Company Archives.

22. For a full list of suggestions made by the Court to celebrate Queen Victoria's Golden Jubilee see Court Minutes 11 May 1887, Goldsmiths' Company Archives.

23. The standing cup in the Goldsmiths' Company collection is engraved on the underside 55. It was presented by the Mercers' Company to liveryman John Day on 23 September 1887. With thanks to the Mercers' Company for confirming the cup's original owner. At the moment it is unclear how the cup entered the Goldsmiths' Company Collection. For more on the Bank of England cups and their later replicas see Roger Lane, *The Mercers' Company Plate*, London, 1985, p 52.

24. William M Kuhn, 'Queen Victoria's Jubilees and the Invention of Tradition,' *Victorian Poetry*, vol 25, no 3/4, Autumn-Winter, 1987, pp 108-112.

25. Richards, Thomas. 'The Image of Victoria in the Year of Jubilee,' *Victorian Studies*, vol 31, no 1, Autumn, 1987, pp 11-12.

Pageantry such as this generation never saw marked the celebration of the jubilee of the accession of Queen Victoria.

Numerous accounts of these events thrilled readers for weeks: the journal brimmed with details of Jubilee memorial mugs manufactured by Doulton and Co and given to the 30,000 children who attended a festival in Hyde Park; of a cushion of orchids 4ft 5in (134cm) in diameter displayed at Buckingham Palace and of the massive table ornament in gold, silver and enamel presented

to the Queen by her children and grandchildren, as well as the extensive street decorations around the country.<sup>20</sup>

On 21 June a Service of Thanksgiving was held at Westminster Abbey which was the inspiration for numerous special services all around the country. Not to be outdone, the City of London had a grand service at St Paul's Cathedral, for the Corporation and the City livery companies. George Lambert was present. It must have been a marvellous week: on 28 June he also attended the Jubilee ball at the Guildhall. The Goldsmiths' Company celebrated in their traditional manner. Not forgetting their royal charter they wrote a letter of congratulations to the Queen and various donations were made in her name including to the public recreation ground in Acton and to the Imperial Institute.<sup>21</sup> The Company also discussed the idea

of presenting a new £5 gold coin, to be issued by the Mint, to members of the livery but this idea did not come to fruition.<sup>22</sup> A livery company which did present their liverymen with a gift was the Mercers' Company: they commissioned from Hunt & Roskell a small replica version of their Bank of England cups of 1692-93; cup 55 survives in the Goldsmiths' Company Collection [Fig 13].

The Jubilee celebrations of 1887 may be seen as a significant moment with the creation of new traditions for royal occasions; a practice encouraged by the close advisors of the Queen and intended in large part to change her image from that of a reclusive widow to dominant European matriarch. The royal household contributed a considerable sum to the celebratory expenses and when the expenditure on the events is added together it seems that the government contributed a little less than a quarter while the Queen paid the rest. The celebrations were orchestrated to give the monarch maximum public exposure and the Jubilee image of Victoria became the template for one of the largest advertising campaigns in nineteenth-century England. The commercialised version of the Jubilee image of Victoria ended up on thousands of manufactured objects which allowed the public to participate in the celebration.<sup>25</sup> Many of these objects were advertised in the *Illustrated London News* and the jewellery and silversmithing trades were quick to capitalise on events.

From their showroom in Regents Street the Goldsmiths' and Silversmiths' Company supplied their customers with a choice of at least three different kinds of Jubilee brooches, including one with an enamelled Jubilee portrait of the Queen. Benson's of Bond Street also created a specially designed brooch featuring a trumpet atop an enamelled square with diamonds and the letters VR [Fig 14].



FIG 14 —  
Advertisements showing a selection of commemorative Golden Jubilee brooches by the Goldsmiths' and Silversmiths Company, 26 February 1887 and J W Benson, 18 June 1887 both from the *Illustrated London News*

Memorabilia was the order of the day and George Lambert, as a key player in the trade, would have surely capitalised on the opportunity. In light of this historical context, his decision to present the Goldsmiths' with the steeple cup should be seen as an extension of the wider celebrations that swept the country.

## CONCLUSION

The above article has aimed to examine the steeple cup as a significant piece of commemorative plate, given by an eminent retail silversmith, George Lambert, to the Goldsmiths' Company. It was produced in the context of the Golden Jubilee celebrations and against a backdrop of large quantities of memorabilia, embraced by the silversmithing and jewellery trade. Peter Cameron's albums were used to understand how George Lambert developed new designs, especially historicist examples, and how photographs of existing pieces were utilised to create new ones. The cups belonging to the Clothworkers' Company and the French Hospital show how Lambert used the prototype

developed in earlier years by Robert Stocker. It may also be seen how significant Lambert's role was in the formation of the Goldsmiths' Company Collection. As its first major modern donor, he used his gifts to endorse his position within the Company. The hope is that this will inspire further research on the important contributions that George Lambert made to nineteenth-century silver production and collecting.

## ACKNOWLEDGMENTS

This research could not have been undertaken without the support of my former colleagues at the Goldsmiths' Company who listened to me talk about Lambert for over a year: Dr Dora Thornton and Charles Spurrier. Special thanks to Sophia Tobin, for her archival support and edits, and to Georgia Powell. I would also like to thank Dr Tessa Murdoch for the introduction to Dr Dinah Winch of the Huguenot Museum and to Peter Cameron. I owe a very special thanks to Peter for allowing me to use his archive and for his invaluable comments and for sending this article to John Culme who shared his knowledge and corrected an erroneous assumption I had made on nineteenth-century retailers. Finally, I would like to mention Jessica Collins of the Clothworkers' Company and also the Mercers' Company for their archival support.

*Stephanie Souroujon Sinai is founder of Sounai Contemporary, a specialist online gallery and art advisory company that curates, commissions and sells contemporary Judaica by leading studio-craftsmen. She previously worked in the curatorial team at the Goldsmiths' Company where she met many of the contemporary silversmiths that she now collaborates with. Stephanie holds a BA from McGill University, Canada and two MA degrees in Decorative Arts from the School of Oriental and African Studies, and Christie's Education.*

# RECUSANTS AND RACE HORSES: THE SILVER OF COUGHTON COURT, WARWICKSHIRE

JAMES ROTHWELL



FIG 1 —  
Coughton Court, Warwickshire, from the west  
(Image © NT/ Robert Morris)

Coughton Court [Fig 1] in Warwickshire is one of the most famous of all recusant gentry houses in England. The family who built it and who is still there, the Throckmortons<sup>1</sup>, remained true to the Catholic faith through the Reformation and beyond and, though subject to persistent persecution and restriction prior to Catholic emancipation, they generally managed to avoid direct involvement at times of crisis, ensuring retention of their lands and wealth. Furthermore, through a succession of advantageous marriages with other prominent Catholic families they had, by the end of the eighteenth century, accumulated estates extending over five counties and totalling more than 20,000 acres (8,094 hectares).<sup>2</sup>

The house at Coughton is dominated by the magnificent stone gatehouse at the centre of the principal range, erected by Sir George Throckmorton (died 1553) in the 1540s<sup>3</sup> and one of the finest surviving examples of late Henrician architecture. The closing ranges of the courtyard were constructed more simply, being timber-frame above brick, and the building was reduced to a U-shape following the destruction of the eastern range by

Protestant marauders in 1688 because of the presence there of a Catholic chapel.<sup>4</sup>

Some at least of the family papers are reputed to have succumbed during the late seventeenth century turmoil and further loss occurred in 1822 at the hands of the future 7th Baronet, Sir Charles, who recorded in his diary having

burnt a great many papers consisting principally of old letters and accounts.<sup>5</sup>

Though much of worth survives there is little early information about the silver of the Throckmortons of Coughton and most of what is known prior to the eighteenth century comes from wills. Of particular interest is the will of Sir Robert Throckmorton (died 1581)<sup>6</sup> [Fig 2] who, in addition to bequeathing the family plate to his son and heir, Thomas, left

my cosen William Norwoodde, and unto everie of my Sonnes in Lawe excepte John Williams one Bason and an Ewer of Silver of Thirtie poundes price a peece with their Armes and myne graven.



FIG 2 —  
Sir Robert Throckmorton (died 1581), English, sixteenth century, oil on panel. Coughton Court (NT 135560, Image © NT Images)

NA: The National Archives

WRO: Warwickshire Record Office

1. The current occupants are Mr and Mrs Magnus Birch. His predecessor was his grandmother, Clare McLaren-Throckmorton (1935-2017), niece of Sir Robert Throckmorton, 11th Bt (1908-89).
2. John Bateman, *The Great Landowners of Great Britain and Ireland*, London, 1883, p 440. Shortly afterwards the break-up of the Throckmorton estates commenced.
3. Antony Woodward, 'Coughton Court, Warwickshire – I', *Country Life*, 23 March 1993, p 76.
4. Ibid, p 78; Peter Marshall and Geoffrey Scott (eds), *Catholic Gentry in English Society: The Throckmortons of Coughton from Reformation to Emancipation*, Farnham, 2009, pp 18 and 172. The ruins of the east range were not cleared until the late eighteenth century.
5. Antony Woodward, op cit, see note 3, p 79.
6. NA, PRO 11-63-176, will of Sir Robert Throckmorton, dated 1 February 1580/1, proved 17 April 1581.



This would have equated, allowing for fashion and the cost of engraving, to a combined weight for each of the pairings of around 85 to 90 oz (2,643 to 2,799g),<sup>7</sup> enough for sizeable pieces and, given that Sir Robert had at least eight married daughters<sup>8</sup>, it was a munificent bequest though not without a selfish motive. He intended to ensure through the ewers and basins that his daughters' numerous descendants remained conscious of their connection to the Throckmortons in perpetuity, hence the engraving of his arms and his further stipulation that the pieces

should remayne unto every of theire  
heires forever.

It is, of course, highly unlikely that any of them survive.

The senior branch of the family continued to prosper into the seventeenth century in spite of close connections to both the Throckmorton Plot of 1583 and the Gunpowder Plot of 1605.<sup>9</sup> Thomas Throckmorton (1533-1615) of Coughton's cousin, Sir Nicholas Throckmorton (circa 1567-1644), though a firm adherent of Protestantism and thus beyond suspicion in Catholic conspiracies, was totally inept financially. By 1604 he had reached the point of crisis, writing to his father-in-law, Sir George More of Loseley in Surrey, with an urgent request for funds:

my plate is all to pawn, credit I have  
none

and, he continued, if £200 could not be raised by midsummer

I must leave my country and my wife  
and children to the parish.<sup>10</sup>

He was ultimately to be rescued by the inheritance, in 1611, of the estate of the Carews of Beddington, also in Surrey, but there survives amongst the family papers of his Coughton cousins a deed of 1604/5 in which he put up

sixe boules with covers, and one  
boule without a cover, one -- [?], one  
salte with a cover, and twoe spoones  
all of silver gilte weying altogether  
one hundred and threescore [160]  
ounces

as surety for a loan of £40 made by one Sibell Lowen, widow of London.<sup>11</sup> It is possible that Thomas Throckmorton had been the recipient of another begging letter, within a year of that to Sir George More, and redeemed the plate for the impecunious Nicholas, hence the presence of the deed.

Thomas Throckmorton's successor, his grandson Sir Robert Throckmorton (circa 1597-1651), was made a baronet in 1642 but though he carefully avoided overtly attaching himself to the King's cause his Catholicism brought devastation. In August 1642 he had fled from his Buckinghamshire seat, Weston Underwood, fearing for his life at the approach of the Roundheads, and a month later the Earl of Essex's rearguard was billeted on Coughton which, being owned by "a great papist", they plundered. Images and pictures were destroyed and the troops burnt

popish books, some of them being  
almost as big as we could lift with  
one hand, printed in parchment, and  
others were thrown into a great moat.

They stole brass pots, found

a great sheet of lead about 500  
weight

which had been buried and took away  
with them the silk hangings of beds and  
even the ticking of mattresses, having  
emptied out the feathers. No mention  
is made of plate, as it surely would have  
been had any been found, and it is  
probable that Sir Robert had carried it  
with him, first from Weston to Coughton  
and then on to Moor Hall, another  
Warwickshire house of the family, where

7. For the price per ounce of silver in the late sixteenth century, and costs for fashion and engraving, see Philippa Glanville, *Silver in Tudor and Early Stuart England*, London, 1990, pp 69-75. The mid sixteenth-century ewer and basin originally from Lyme Park, Cheshire, by way of comparison, have a combined weight of 96oz 10 dwt (3,001g). For them see J B Carrington and G R Hughes, *The Plate of the Worshipful Company of Goldsmiths*, London, 1926, pp 30-32 (ill).

8. *Burkes' Peerage and Baronetage*, 105th edition, 1969/70, p 2643. The eight husbands therein named do not include John Williams so there must have been at least one other married daughter. Most though not all appear to have been married at their father's death.

9. Marshall and Scott, op cit, see note 4, pp 79-80 and 93-101. In both cases close family members were directly involved but no evidence was found against the respective heads of the family.

10. Surrey History Centre, 6729/3/164, letter from Sir Nicholas Throckmorton to Sir George More, 1604.

11. WRO, CR 1998/J/Box 63/Folder 1/12, deed of loan from Sibell Lowen to Sir Nicholas Throckmorton, 8 March 1604/5.

he was left undisturbed. Though his estates were sequestered in 1646 they were fully restored following his death in 1651 to his infant son, Sir Francis, the 2<sup>nd</sup> Baronet (1641-80), on the promise given by his guardian but never intended to be kept, that he would be raised as a Protestant.<sup>12</sup>

The absence of reference to plate in Sir Robert's very short will<sup>13</sup> is suggestive of his having placed it for greater protection, along with anything else he possibly could, in the care of his wife, Mary Smith.<sup>14</sup> This is corroborated by her own will which was written three years before her death in 1663 and is an astonishingly rich document. Not only does it detail the family's plate,<sup>15</sup> evidently remarkably intact despite the Civil War, but it also reveals many of the sacred items associated with a Recusant family as well as Dame Mary's own dress and the hangings of numerous beds. Focussing here on the plate, she commenced by leaving the following to her son, Sir Francis:

Two Silver fflagins A great Silver and Guilt Crosse One Bason and Ewer one Cawdle Cup Boules the one for Wyne the other for bear one Porringer one Cup made of an Ostriches Egg Ryme'd and ffooted with Silver and Guilt Twelve Trencher Plates with their Armes impaled one hand Candlesticke.

The young baronet's wife, Anne Monson (circa 1640-1728), was, in addition, bequeathed:

a Gold Chayne with Barrs of Pearle upon it A manuscript in booke with a Gold Cover inamelled which was as they say Queene Mary's A Gold Crosse inamelled with a Crucifix in it One other great Crosse of Silver and Guilt with a Crucifix upon it And some Silver Candlesticks to be used with it.

Other beneficiaries received a

silver Plate and Salver given me by my Deare [second] Husband Mr. Mordaunt, Two great Corrall Braceletts the Silver Cawdell Cupp and Cover and Silver Ladle [?] belonging to my owne Chamber

and a "Silver Canne". There were also numerous mourning rings of which those for her brother-in-law and sister-in-law were to bear inscriptions respectively:

Pitty but judge not the dead

and

Not tears but prayers,

perhaps indicative of their characters and of their respective relationships with the deceased. Finally, in like manner to her first husband's great-grandfather, Dame Mary left her executors £30 each

to buy a Peece of Plate Where on may be engraven, Memento mei Memento mei.

Prior to inheriting from his mother, Sir Francis had taken his new bride to London in the summer of 1659, when both of them were still teenagers, and amongst those from whom they made purchases was a goldsmith called "Smith".<sup>16</sup> This may have been John Smith (free circa 1654, died circa 1690), to whom David Mitchell has attributed the mark IS crowned, in plain shield,<sup>17</sup> or alternatively Thomas Smith, as recorded by Sir Ambrose Heal from 1656-9 at the Blackmoor's Head opposite Gutter Lane.<sup>18</sup> Whoever it was he evidently had a significant retail business as the Throckmortons spent £29 5s on

a silver salver at 5s. 10 d. per oz., £10 5s., a silver cup and cover at 6s. per oz., £7 14s. 4d., a silver matted cup and cover with ears, £4 15s. 6d., a silver maudlin cup and cover, £6 6s. 3d.

12. Malcolm Wanklyn, 'Strategems for Survival: Sir Robert and Sir Francis Throckmorton, 1640-1660' in Marshall and Scott, op cit, see note 4, pp 143-161.

13. TNA, PROB 11-229-267, will of Sir Robert Throckmorton, 1st Bt, "of Weston Underwood" (died 1651), dated 13 January 1650/1, proved 14 June 1653.

14. TNA, PROB 11-312-397, will of Dame Mary Throckmorton, dated 28 February 1660, proved 23 November 1663.

15. None of the plate detailed in Dame Mary's will survives at Coughton today.

16. E A B Barnard, *A Seventeenth Century Country Gentleman (Sir Francis Throckmorton, 1640[sic]-80)*, Cambridge, 1948, p 63.

17. David Mitchell, *Silversmiths in Elizabethan and Stuart England, Their Lives and Their Marks*, Woodbridge, 2017, pp 398-9.

18. Sir Ambrose Heal, *The London Goldsmiths 1200-1800*, London, 1935, p 245.



FIG 3 —  
One of the silver plates, reshaped, probably in 1744/5, by Paul Crespin; all are engraved with the arms of Throckmorton impaling Collingwood, several bear hallmarks for 1692-93 and 1718-19 (NT 135654 and 135671, Coughton Court. Image © NT/Simon Harris)



FIG 4 —  
Marks on the underside of one of the reshaped plates for the unidentified maker SS, London, sterling standard, 1692-93. Note also the crease in the foreground remaining from the former shape of the plate. This would originally have been the upper side (NT 135654 and 135671, Coughton Court. Image © NT/James Rothwell)



FIG 5 —  
Monteith, Britannia standard, London, 1705-6, maker's mark of Anthony Nelme (Image © Christie's)

All the pieces were engraved with the family arms at 12d per coat.<sup>19</sup> Shortly afterwards the young couple visited an unnamed pewterer and ordered tableware comprising ten dishes, two chargers and a pasty plate. These were charged at 14s15d per pound, highlighting the enormous differential between precious and non-precious metal; these pieces were engraved with coats of arms for 17s 4d.<sup>20</sup>

It is with the next generation, Sir Robert Throckmorton, 3rd Baronet (1662-1721), and his wife Mary Yate (circa 1663-1722), that there is the earliest physical evidence of the family's silver. Although all their dishes and plates [Fig 3] were reshaped in the mid eighteenth century, hallmarks survive on several of the plates to show

that a significant investment was made in 1692, almost certainly spurred by Lady Throckmorton's inheritance of the Buckland estate in Berkshire following the death of her brother in Paris in 1690.<sup>21</sup> Just one of the plates retains the full set of marks including that of the maker SS a fleur de lys below in a plain shield stamp [Fig 4]. This has been found on other pieces from the early 1690s but an identity is yet to be suggested.<sup>22</sup> More silver followed in the early eighteenth century, with dishes and plates of 1718-19 by Edward Holaday, also subsequently reshaped, and a substantial and highly fashionable monteith of 1705-6 by Anthony Nelme [Fig 5] which is sadly no longer part of the collection.<sup>23</sup> A two handled cup of 1709-10 by Robert Cooper<sup>24</sup> [Fig 6], recently returned to

19. Barnard, op cit, see note 16, p 63.

20. Barnard, op cit, see note 16, pp 63-4.

21. These plates are part of NT 135654 and 135671.

22. The mark is not included in Mitchell, op cit, see note 17. It is recorded without an attribution, in Ian Pickford (ed), *Jackson's Silver and Gold Marks*, Woodbridge, 1989, p 132 where it is noted as being found on a small three-pronged fork and on a paten, both of 1690-91.

23. Sale, Christie's, London, 25 July 1934, lot 89 (ill).





FIG 6  
Two handled cup, Britannia standard, London, 1709-10, maker's mark of Robert Cooper (NT 2900042, Coughton Court. Image © Christie's)

24. NT 2900042. Sale, Christie's, London, 25 July 1934, lot 88. I am grateful to Harry Williams-Bulkeley of Christie's for providing me with a copy of the annotated catalogue. Sold again at Christie's, London, 28 November 2012, lot 762, and acquired by the National Trust with the assistance of the Throckmorton family for £2,200 hammer price. The cup has a cartouche which appears to be early eighteenth century but the arms, Throckmorton and Yate quartered, cannot relate to the 3rd Baronet so must have been altered later. Alternatively the cup may be a later acquisition. It is not evident in the 1792 inventory (*Appendix 1*) but is listed in 1838 (*Appendix 2*).

25. TNA, PROB 11-580-263, will of Sir Robert Throckmorton, 3rd Bt, dated 20 May 1720, codicil dated 13 August 1720, proved 20 June 1721. "I devise to my said Wife ... all the plate of hers which she had for her own particular use that is all her dressing plate and such like plate reckoned for hers ... I Give her also the use of all such other my plate household stuff and Goods which are or shall be in or about my house at Coughton ... for and during her Widowhood ...".

26. There are eight plates surviving at Coughton marked for 1722-23, some still showing Pyne's maker's mark, and the Christie's, London, 25 July 1934 sale catalogue, lots 72-3, suggests there were more than a dozen. All were reshaped in the mid eighteenth century.

FIG 7  
Nicolas de Largillière, *Sir Robert Throckmorton, 4th Baronet* (1702-91), oil on canvas, Paris, 1728-9 in a contemporary carved giltwood French frame (NT 135620, on loan to Coughton Court from DCMS/English Heritage. Image © NT/Simon Pickering)



the collection, may also have been the 3rd Baronet's and there was also a toilet service for Lady Throckmorton as mentioned in her husband's will but otherwise unrecorded.<sup>25</sup> It must, with much else, have succumbed to the melting pot during the course of the eighteenth century.

The great bulk of the silver at, or from, Coughton that still exists today relates to the seven-decade tenure of another Sir Robert Throckmorton (1702-91), 4<sup>th</sup> Baronet [*Fig 7*]. From the moment of his inheritance until well into old age this distinguished patron of the arts actively engaged with the precious metal, even to the point of having the specific future of the Throckmorton silver firmly on his mind when he made his will as an octogenarian. His succession in 1720 to the family estates, substantially increased with the addition of the Yate lands of his mother in Berkshire and Worcestershire, coincided with the most elevated

marriage any member of the family had yet made. His first wife was Lady Theresa Herbert (died 1723), daughter of the 2<sup>nd</sup> Marquess of Powis who was recognised by Jacobites such as the Throckmortons as Duke of Powis, his father having been raised to that rank by the exiled James II. At this stage Sir Robert was probably living primarily at Weston Underwood, which had been overhauled by his father and now had an early eighteenth-century façade with, presumably, a suite of up to date apartments behind (the house is long demolished). Much of his parents' silver would have been perfectly fashionable but he added to the plates available for dinner, acquiring at least a dozen, and probably two dozen, from Benjamin Pyne in 1722.<sup>26</sup> Pyne's mark is also to be found on two other objects of around the same date: a plain tankard and a pierced silver frame for oil and vinegar bottles, originally one of a pair and perhaps part of an epergne, as were those of comparable form by Paul de

FIG 8 —  
Attributed to George Knapton, *Catherine Collingwood, Lady Throckmorton* (circa 1705-61), oil on canvas, in a carved French giltwood frame (NT 135586, Coughton Court. Image © NT/Simon Pickering)



27. Both the tankard (circa 1720) and the cruet frame (1722-23) were sold at Christie's, London, 25 July 1934, lots 84 and 83. The 1792 list of plate at Buckland House includes "2 cruet stands" which must be this frame and its pair given the weights recorded. The second frame had disappeared by the time of the 1838 Plate List. Both lists are contained within WRO, CR 1998/EB/49, 'Inventory of furniture and plate etc of Buckland and Coughton taken in 1792 in accordance with the Will of Sir Robert Throckmorton, 4th Bt', with subsequent lists of plate. For the Ickworth cruet frames and the epergne from which they came see James Rothwell, *Silver for Entertaining: The Ickworth Collection*, London, 2017, cat nos 11 and 12, pp 79-86 (ill).

28. Murray Pittock, *Jacobitism*, London, 1998, p 47.

29. Sale, Christie's, London, 25 July 1934, lot 81. "Handles" plural is probably an error. The piece is given to James Slater but he is not known for producing baskets unlike Shruder whose mark is similar. See for instance sale, Christie's, London, lot 11, a silver basket of 1738-39 by James Shruder which is probably comparable in appearance to the Coughton basket, the current whereabouts of which is unknown.

30. NT 135667, scratchweight 69oz 10dwt (2,161g). This is not the kettle recorded in 1792 (*Appendix 1*) which has a substantially lighter weight, and it may well have been passed on to Sir Robert's eldest son, George (died 1767) on his marriage in 1748 to Anna Maria Paston.

31. Shruder's accomplishment can be seen, for example, in the superb double-lipped sauceboat, also of 1737, with scrolling foliage feet, a knotted and twisted branch handle and wildly asymmetrical winged cartouches sold at Sotheby's, New York, 19-20 October 2016, lot 797.

32. NT 135655, six at 15in (38.1cm) wide and four at 17in (43.2cm). These were offered for sale at Christie's, London, 25 July 1934, lots 77-8, but were bought in. Also offered were another four at 12.5in (31.75cm) (lot 76), the current whereabouts, of which are unknown.

33. All sixty were offered at Christie's, London, 25 July 1934, lots 72-5. They were bought in and thirty six remain at Coughton (NT 135654 and 135671), probably constituting lots 72 and 75.

34. They remain at Coughton (part NT 135671) and are consecutively numbered at the end of the sequence of sixty, from 56-60. Those immediately preceding also survive at Coughton and they have been re-shaped.

Lamerie, 1723-24, surviving at Ickworth in Suffolk.<sup>27</sup>

From these scant remains it seems likely that Sir Robert's first phase of silver, as supplied by Pyne, was of a considerable magnificence but most appears to have been swept away in the name of fashion following his second marriage, in 1738, to Catherine Collingwood (circa 1705-1761) [Fig 8]. She was of another old Catholic family with strong if grisly Jacobite credentials; her father having been hung, drawn and quartered in 1716 for his part in the rising of the previous year.<sup>28</sup> An ornate bread basket of 1737-38, probably by James Shruder, described in 1934 as being on

a pierced rim foot, the body pierced with arabesques and formal foliage, with scroll-and-shell border and swinging handles<sup>29</sup>

must have been acquired at the time of the wedding and was clearly thoroughly rococo in character, as is a kettle by Edward Feline of 1738-39<sup>30</sup> [Fig 9] which survives at Coughton. Neither Shruder, who was able to produce work of highly accomplished sculptural form<sup>31</sup>, nor Feline seems to have been a retailer in his own right and Throckmorton may well have been supplied by Paul Crespin who, in 1744, re-shaped his dishes<sup>32</sup> and plates [Fig 3 and Fig 10], presumably transforming them from the simple circular and oval forms most common up to the 1730s. At the same time the total of plates available was extended to sixty<sup>33</sup> by having another half dozen new-made, and these have Crespin's maker's mark and the date letter for 1744-45.<sup>34</sup> Previously both Sir Robert and his father seem to have favoured native-born goldsmiths and the deviation to a Huguenot retailer was to prove only short-lived.

It was supposedly whilst staying in Bath, in a house designed by John Wood the



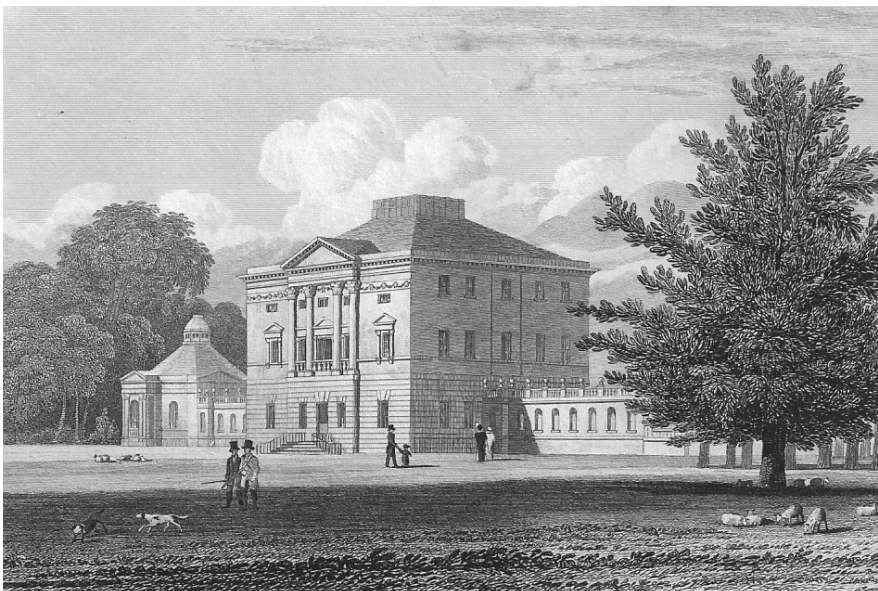
FIG 9 —  
Tea kettle and stand, London, 1738-39 maker's mark of Edward Feline (NT 135667. Image © NT/Simon Harris)



FIG 10 —  
One of the dishes, reshaped probably by Paul Crespin in 1744/5, all are engraved with the arms of Throckmorton impaling Collingwood and most bear the maker's mark of Edward Holaday, 1718/19  
(NT 135655, Coughton Court. Image © NT/Simon Harris)



FIG 11 —  
JP Neale (engraver), *Buckland House, Berkshire*, engraving, 1818-29  
(Author's collection)



Elder in Queen Square, that Sir Robert decided to have a new, Palladian seat built at Buckland [Fig 11] to Wood's design, to be set in a fashionably Brownian park laid out by the unrelated Richard Wood.<sup>35</sup> Throckmorton had shown a deep interest in the arts from an early age, commissioning a series of portraits of himself [Fig 7], and his Augustinian canoness relations, from Nicolas de Largillière in Paris in 1728-9<sup>36</sup> and accumulating a significant collection of Old Master paintings.<sup>37</sup> Contrary to the oft-cited view that he first intended Buckland as a hunting lodge<sup>38</sup> it seems much more likely that it was expected to supplant Weston as his principal seat from the start. Not only was an enormous financial outlay involved in building and landscaping, which took place from 1755 to around 1760, but the concurrent silver commissioning also supports the counter-theory that it was at this time that Sir Robert brought together the fashionable, mid-century dinner service that was recorded at Buckland in 1792 (Appendix 1) which largely survives today, albeit mostly dispersed. The sixty dinner plates and the dishes, as re-shaped and new made in 1744, together with the bread basket of 1737-38, all conformed

35. Timothy Mowl, 'Air of Irregularity' [article on the park at Buckland], *Country Life*, 11 January, 1990, pp 58-61.

36. Two of the set remain at Coughton, those of Sir Robert (NT 135620) and his aunt, Anne Throckmorton (NT 135583). The other two were sold at Christie's, London, 26 June 1964, lots 67-8, and are now at the National Gallery of Art, Washington and the Art Gallery of South Australia, Adelaide. I am grateful to John Chu for pointing out to me the significance of the French frames, in particular that on Sir Robert's portrait which is amongst the finest in the National Trust.

37. The paintings are listed in the 1792 inventory of Buckland, op cit, see note 27. There were works ascribed, amongst others, to van Dyck, Dominichino, Teniers, Breughel, Rubens and Caravaggio.

38. For instance, Timothy Mowl, op cit, see note 35, p 59.





FIG 12 —  
Pair of tureens, London, 1755-56, maker's mark of Frederick Kandler, engraved with the arms of Throckmorton impaling Collingwood (Image © Bukowskis, Stockholm)

39. For a discussion of this form of dish see James Rothwell, 2017, op cit, see note 27, cat no 77, pp 164-5.
40. These are listed in the 1792 inventory (Appendix 1) but had been reduced to four by 1838 (Appendix 2). They were sold at Christie's, London, 25 July 1934, lot 62. The weight given suggests they tally with those listed in 1792.
41. Ten three-pronged dessert forks of 1755 were included in the Christie's sale, 25 July 1934, part of lot 46. They are ascribed there to Elias Cachart but Ian Pickford has suggested that in such cases Coker, whose mark is similar, was actually the maker. Ian Pickford, *Silver Flatware: English, Irish and Scottish 1660-1980*, Woodbridge, 1983, pp 31-2. This is confirmed with regard to the Coughton flatware by a single dessert spoon surviving in the collection (part of NT 135681), the mark of which is definitely that of Coker.
42. Sale, Christie's, London, 25 July 1934, lot 90. These were a set of six, as recorded in 1792 (Appendix 1) and 1838 (where they are specified as having silver bottoms) (Appendix 2) and in 1934 they are listed as being of 1757 and other dates, all by Frederick Kandler.
43. These had been reduced to two by 1838 (Appendix 2)
44. Sale, Christie's, London, 25 July 1934, lot 69. They were sold again from the collection of the Duchess of Kent at Christie's 13 March 1947 and, most recently by Bukowskis, Stockholm, 2-5 December 2014, lot 1031.
45. Detroit Institute of Arts accession number 29.312.
46. Sale, Christie's, 25 July 1925, lots 59-61.
47. Nikolaus Pevsner, *The Buildings of England: Berkshire*, London, 1966, p 106.
48. Kandler provided sacred plate to others of his patrons including the Petres of Thorndon Hall, Essex in the 1730s (now on loan to the V&A, LOAN:MET ANON.10, 11, 13, 14-2004), the Arundells of Wardour from the 1730s to the 1780s (<http://homepages.phonecoop.coop/alan.macdermot/WardourChapelA/Exhibits.htm>) and the Welds of Lulworth (John Newman and Nikolaus Pevsner, *Buildings of England: Dorset*, London, 1972, p 196. There is also a holy water bucket and sprinkler of 1735 at Arundel Castle (Ian Nairn and Nikolaus Pevsner, *The Buildings of England: Sussex*, London, 1965, p 93, note).
49. James Rothwell, op cit, see note 27.
50. Ibid, p 22.

to the still-prevailing rococo style and to these were added a single large oval dish of 1753-54 by Edward Wakelin, an accompanying mazarin (pierced fish plate), smaller and deeper circular and cushion-shaped "comport" dishes<sup>39</sup> by Frederick Kandler (1751-8), a set of eight lion-feet cauldron salts by David Hennell, 1754-55,<sup>40</sup> flatware by Ebenezer Coker of 1755-56,<sup>41</sup> some silver-bottomed decanter stands by Kandler of 1757-58,<sup>42</sup> and probably the set of four scallop shells listed in 1792 but no longer surviving.<sup>43</sup> Also by Kandler and central to the whole array was a pair of magnificent shaped oval tureens of 1755-56 with extravagantly lobed bodies and eagle finials<sup>44</sup> [Fig 12] and an epergne of 1758-59, described in 1934 as having a

central boat-shaped basket, pierced with flowers and scrolls, with a handle at each end chased in relief with a mask of Hermes, supported by four pierced scroll feet joined by a band of openwork flowers.

There were originally eight arms, as recorded in 1792, which must have supported eight small dishes or baskets and given the overall appearance of other examples of the period such as that of 1763-64 by William Cripps at the Detroit Institute of Arts.<sup>45</sup> Sadly, the whereabouts of the Throckmorton epergne, which had had its arms reduced to four by 1838 and its dishes replaced by candleholders, is unknown. Suitably fashionable lighting

equipment would also have been needed for the new house at Buckland and at least six of the eight pairs of candlesticks recorded in 1792 were made in the 1750s by John and William Cafe and Edward Wakelin.<sup>46</sup> The plate required for the chapel, too, would have needed to be new-made to match the magnificence of the great stony space with full height Corinthian pilasters and copious garlands occupying one of the flanking pavilions.<sup>47</sup> In 1792 there were

6 Gilt Candlesticks Two Silver Cruets a Plate, two Silver Gilt Chalice and Communion Plates

but whether anything survives today has not yet been established.<sup>48</sup>

There are striking similarities between the Throckmorton dinner service and that provided to the 2<sup>nd</sup> Earl of Bristol<sup>49</sup> at almost exactly the same time, both in terms of the component parts and the range of makers represented. Kandler must have been acting as retailer to Sir Robert as he is known to have done to Lord Bristol and this provides interesting further evidence for the character of the goldsmith's clientele. He had a substantial business with patrons of various political and religious hues but, as a Catholic himself as well as an exceptional designer, he does seem to have been the favoured supplier of the Catholic and Jacobite-Anglican aristocracy. Though Lord Bristol himself was not in this camp his mother, Lady Hervey, very much was, and she probably initiated the relationship. Furthermore, most prominent amongst Kandler's clientele were the 9<sup>th</sup> Duke and Duchess of Norfolk, the 5<sup>th</sup> Duke of Beaufort and the 14<sup>th</sup> Earl of Shrewsbury.<sup>50</sup> Many of his patrons exhibited a strong loyalty, and Sir Robert Throckmorton's case accords with that. There is clear evidence of a continuing relationship after the 1750s, with a hot water jug of 1771-72<sup>51</sup>, marked by Kandler, surviving at



FIG 13  
One of a pair of candlesticks, London, 1769-70, maker's mark of John Carter, the plated branches an early nineteenth-century addition (NT 135658, Coughton Court. Image © NT/Simon Harris)

Coughton; additional decanter stands were provided by him in 1774, also a pair of Corinthian column candlesticks [Fig 13] of 1769-70 marked by John Carter who is known to have produced pieces for Kandler as part of other commissions.<sup>53</sup> Kandler was probably also responsible for supplying flatware of the 1770s by Thomas Chawner<sup>54</sup> and a pair of shaped circular tureens of 1776 without maker's marks which are described in 1792 as being for "ragout".<sup>55</sup>

A set of eight sauceboats listed in the 1792 inventory (Appendix 1), which do not survive, must date from the late 1770s at the earliest, given that they were covered and would thus have been of the neo-classical, boat shape. They illustrate that Sir Robert continued to update his silver well into old age and his recognition of the need to respond to changes in fashion is reflected in his lengthy and carefully considered will, drawn up in 1788, three years before his death in his ninetieth year.<sup>56</sup> Having devised

all the pictures statues and engravings, glasses, musical instruments, plate, china ware, household linen, [and] household goods of every kind

at Buckland and Coughton for the use of his eldest grandson, John Courtenay Throckmorton (1754-1819), the future 5<sup>th</sup> Baronet, and his heirs he continued:

But it is my Will that the plate may be sold altered and varied from time to time as the persons respectively intitl'd to the use thereof respectively for the time being shall think proper But so as the Weight of the whole respectively is always kept up I give bequeath and devise unto the said William Fermor and Francis Canning [executors] and their heirs all and singular the Rectory and Parsonage of Bokeland otherwise Buckland ...

Such an attitude, though it was to change gradually with the greater appreciation of the antique in the nineteenth century, then remained the norm but it is rarely so clearly articulated and the specific financial provision to cover the cost of fashion, and thus protect the overall weight, is quite possibly unique. Sir Robert died possessed of a highly respectable 4,905 oz 11 dwt (152,578.1g) of silver (Appendix 1) and, until the dispersals made in 1934, he would have been content to know that this weight was at least maintained, if not exceeded.<sup>57</sup>

Sir Robert's only son, George Throckmorton (circa 1721-67), had died in his father's lifetime but he and his heiress wife, Anna Maria Paston (1728-91), are represented amongst the silver surviving at Coughton by a Warwick cruet frame by Samuel Wood of 1748-49 [Fig 14], the year of their marriage.<sup>58</sup>

The frame has shell feet on scrolling legs and contains three pear-shaped casters for pepper, mustard and sugar and cut



FIG 14  
glass bottles with contemporary silver tops for oil and vinegar. Cruet frame, London, 1748-49, maker's mark of Samuel Wood, engraved with the arms of Throckmorton quartering Yate with Paston quartering Courtenay in pretence, and with the Throckmorton crest (NT 135656, Coughton Court. Image © NT/Simon Harris)

51. NT 135669.

52. Sale, Christie's, London, 25 July 1934, lot 90.

53. NT 135658. Kandler provided waiters to John Chute of The Wyne in Hampshire in 1773 which are by Carter: Hampshire Record Office, 31M57/638, account of John Chute with Frederick Kandler, 1769-74. I am grateful to Vanessa Brett for this reference. One of the salvers was returned to The Wyne in 2014 (NT 2900097).

54. Sale, Christie's, London, 25 July 1934, lot 45.

55. Sale, Christie's, London, 25 July 1934, lot 55. They are described as being shaped, "on four scroll feet, with scroll handles at the shoulders and gadrooned rims, the covers surmounted by foliage finials", and were engraved with the arms of Throckmorton and Yate quarterly.

56. TNA, PROB 11-215-129, will of Sir Robert Throckmorton, 4th Baronet, dated 30 March 1788, proved 27 February 1792.

57. The sale at Christie's, London, 25 July 1934 contained 4,340oz (134,989g) of silver plus some additional items for which weights were not given, and a reasonable quantity had not been committed to be auctioned.

58. NT 135656. This was included in the sale at Christie's, London, 25 July 1934, lot 64 but was bought in. The engraved arms, on the frame and the casters, are of Throckmorton quartering Yate with Paston quartering Courtenay in pretence.



FIG 16 —  
Cup, wood said to have come from the mulberry tree that grew at Shakespeare's New Place, Stratford-upon-Avon; the mounts Birmingham, 1834-35, maker's mark of Robinson, Edkins and Aston, engraved with the Throckmorton arms and crest (NT 135663, Coughton Court. Image © NT/Simon Harris)

59. A second Warwick cruet (NT 135657) is marked for Thomas Bamford, 1738 on the frame but the casters, which were not made as a set, are of different dates and makers and the bottle mounts are marked for 1859. It must have been brought together by a dealer and thus be a nineteenth-century addition to the collection.
60. TNA, PROB 11-946-26, will of Mary Paston, dated 9 June 1772, proved 24 July 1772.
61. Sale, Christie's, London, 25 July 1934, lot 82. The salver is included, with other Paston plate, in a "List of Plate left by Lady Throckmorton widow of Sir George Throckmorton [6th Baronet] to Robert George Throckmorton [subsequently 8th Baronet] January 1839". Robert George had inherited the Molland estate on the death of Sir George in 1826. The list is included in WRO, CR 1998/EB/49, op cit, see note 27. The present whereabouts of the salver is unknown.
62. The account from Jefferys Jones and Gilbert, dated 22 April 1795, is pasted into a copy of the 1792 inventory of Coughton and Buckland, WRO, CR 1998/LCB/62. The tea urn was sold at Christie's, London, 25 July 1934, lot 50, current whereabouts unknown.
63. NT 135663.

FIG 15 —  
Square waiter, London, 1731-32, maker's mark of Richard Gurney and Thomas Cook, engraved with the arms of Paston impaling Courtenay (Image © Christie's)



The small rings to either side must have been intended for the associated mustard ladles or spoons which do not survive.<sup>59</sup> Anna Maria was the heiress through her mother, Mary Courtenay, of the Molland estate in Devon, which is still owned by the family, and she inherited the plate of her parents on the death of her stepmother in 1772.<sup>60</sup> Of that only one piece is clearly identifiable amongst what remained with the Throckmortons into the twentieth century, a large square waiter by Richard Gurney and Thomas Cook, 1731=32 [Fig 15], as sold in 1934.<sup>61</sup> It has shaped corners of some plasticity, a band of finely executed *Régence* ornamentation around the edge and in the centre are engraved the impaled arms of Paston and Courtenay.

George and Anna Maria's eldest three sons succeeded in turn to the baronetcy and none made any striking impact on the family silver. Most prominent amongst the additions of Sir John, 5<sup>th</sup> Baronet, and his wife Maria Catherine Giffard, was a plain tea urn of 1794-95, on hoof feet, weighing 109oz 2 dwt (3,393g) which was bought from Jefferys Jones and Gilbert for 5s 11d per ounce plus 2s 6d per ounce fashion and an additional 7s for engraving the arms of Throckmorton

impaling Giffard, altogether £45 19s 1d. Sir John, in line with the wishes of his grandfather, paid for this in part with old silver, being credited on the 13 February 1796 with 134oz 15dwt (4,191g) at 5s 6d, totalling £35 18s 8d.<sup>62</sup> The outstanding sum was close to the fashion cost and would, presumably, have been met by income from the Buckland rectory land put into trust for the purpose by the 4<sup>th</sup> Baronet.

Nothing can obviously be connected with Sir George, 6<sup>th</sup> Baronet (1754-1826), but the next brother, Sir Charles, 7<sup>th</sup> Baronet, commissioned a large cup [Fig 16] to be turned out of wood reputedly from the mulberry tree which grew in Shakespeare's garden at New Place, Stratford-upon-Avon.<sup>63</sup> It is mounted with a silver rim engraved with the shield and crest of the Throckmortons and marked for Birmingham, 1834, the maker being Robinson, Edkins and Aston. The brothers' niece-in-law, Elizabeth Acton, Lady Throckmorton (died 1850), also went to Birmingham for the rather crudely made octafoil holy water bucket in Gothic style given to the chapel at Buckland in 1842 and transferred in the early twentieth century to Coughton, where it remains.<sup>64</sup> Given the engraved





FIG 17 —————  
Three cups and covers (from left), two: London, 1764-65 and 1796-70, maker's mark of Abraham Portal, one: London, 1769-70, maker's mark of John Parker and Edward Wakelin, on black painted wooden stands with silver labels engraved "Presented to Sir N W Throckmorton Bart by old friends in the Vale of White Horse 1875" (NT 135660-2, Coughton Court. Images © NT/ Simon Harris)

64. NT 135665. The bucket bears the date letter for 1841 and the maker's mark, WP in a flaring rectangular punch, which has not been identified.
65. NT 135787. For the 1838 list see WRO, CR 1998, op cit, see note 27. There are in addition at Coughton a ciborium (NT 135685) and a chalice (NT 135686), both gilt metal and mid nineteenth century, in the gothic style, which may also have come from Buckland. A dispute between Sir Robert and the Catholic diocese of Birmingham over the ownership of the chapel plate at Harvington Hall, part of the Yate inheritance, is detailed in WRO CR 1998/CD/Folder 41/1-4, memoranda by John Brownlow, priest at Harvington, 1855-70.
66. F C Loder-Symonds, *A History of the Old Berks Hunt*, 1905, unpaginated. Sir William's mastership started in 1869.
67. NT 135660-2.
68. F C Loder-Symonds, op cit, see note 66.
69. John Culme, *Nineteenth Century Silver*, London, 1977, pp 53 and 114.
70. NT 135659. Another silver centrepiece, the Shobdon cup in the form of a stag, won by *Referee*, was stolen in the 1990s and is now represented by a modern replica (NT 135687). Two other of Sir William's horses, *Cremorne* and *Random*, are commemorated through three silver-mounted hooves (NT 135666). Two are in the form of tobacco boxes and one is a taperstick.

arms of Throckmorton impaling Acton she and her husband, Sir Robert, 8<sup>th</sup> Baronet, must also have supplied a simple unmarked oval salver or plate and two chapel cruets for Buckland, where they were recorded in 1838 (*Appendix 2*).<sup>65</sup>

The last major tranche of silver acquired by the Throckmortons occurred during the tenure of Sir William, 9<sup>th</sup> Baronet (1839-1919) and resulted from his passion for horses. He was a keen rider to hounds and, on resigning as Master of the Vale of the White Horse (VWH) Hunt in 1875<sup>66</sup>, he was presented with three re-purposed eighteenth-century cups and covers as a matched set [*Fig 17*], two by Abraham Portal, 1764-65 and 1769-70, and one by Parker and Wakelin, 1769-70.<sup>67</sup> They were supplied with black lacquered wooden stands with rococo style silver plaques recording the presentation, and traditionally were displayed on the dining room sideboards at Coughton. Much more significant, in terms of silver, was Sir William's association with the Turf. He maintained a stud at Buckland, was a member of the Jockey Club and of the National Hunt Committee and had a

string of winning horses.<sup>68</sup> His first major success was the Goodwood Steward's Cup, one of the principal races of the annual calendar, which was won by his chestnut colt, *Herald*, in 1877. The trophy he received, which is the most striking piece of silver at Coughton, and one of the most impressive pieces of sculpture in the collection as well, consists of a model of the brood mare, *Lampoon*, and her foal [*Fig 18*] by Hunt & Roskell's principal designer, G A Carter<sup>69</sup> whose signature it bears. It is seated on a large wooden stand with deeply modelled silver plaques depicting the start and conclusion of a race, and further plaques with commemorative inscriptions.<sup>70</sup>

Perhaps hastened by his fast living as well as by the agricultural depression of the late nineteenth century, Sir William was forced by the 1890s to retrench and he commenced the break-up of the family estates and collections. First Weston Underwood in Buckinghamshire was sold in 1898, followed by half the Coughton estate in 1908 and Buckland House, with many of the paintings in 1910.<sup>71</sup> Sir William took up residence at



FIG 18 —  
The Goodwood Steward's Cup, silver and wood, London, 1877-78, maker's mark of Hunt & Roskell, designed by G A Carter (NT 135659, Coughton Court. Image © NT/ Andreas von Einsiedel)

Coughton and for the time being the plate, which was brought from Buckland, remained entirely intact. Following his death the remaining estates were held in trust for his nephew, Sir Robert Throckmorton, 11<sup>th</sup> Baronet (1908-89), and he resumed the sales after coming of age. Difficulty in extracting rent from his Warwickshire tenants during another agricultural downturn in the 1930s was given as the reason for the disposal of the remainder of the Coughton estate, other than the park and the village, in 1934 and in the same year he also consigned the bulk of the silver to auction.<sup>72</sup> What is particularly remarkable about the plate as recorded in the sale catalogue is that, in spite of the 4<sup>th</sup> Baronet's expectation that it would be changed as fashion required, it remained largely as he had formed it in the mid and later eighteenth century. Its break up was, therefore, all the more to be regretted.

Though certain key elements of the plate failed to sell in 1934 and the 9<sup>th</sup> Baronet's trophies had not been consigned, the threat of ultimate dispersal continued and it is thanks to the actions of two redoubtable women that Coughton and its collections, including the silver, survive in situ today. Whilst Sir Robert was absent in the Fleet Air Arm during the Second World War his mother, Lilian, Lady Throckmorton (died 1955), took advantage of a power of attorney to negotiate a transfer of the house and park to the National Trust, with a 300-year leaseback to the family.<sup>73</sup> This left the collection at risk, however, as was highlighted when the Largillière portraits were put up for auction in 1967,<sup>74</sup> and it was Lady Throckmorton's granddaughter, Clare McLaren-Throckmorton (1935-2017), who ensured its permanent preservation. Having bought out the life interest of the next and final holder of the baronetcy, Sir Anthony Throckmorton (1916-94), she negotiated for around half of the contents to be bought by the National Heritage Memorial Fund and

the National Trust and the remainder was initially exempted from tax<sup>75</sup> before being also mostly acquired by the National Trust. Today all of the historic plate surviving at Coughton is owned by the National Trust and a new display is currently being created for it which it is hoped will be complete by the spring of 2020.

*James Rothwell is currently Chairman of the Silver Society. He has worked for the National Trust for twenty-five years and has undertaken extensive studies of the organisation's collections of silver: publishing numerous articles on the subject and scholarly catalogues of Dunham Massey (co-authored with James Lomax) and Ickworth. In July 2019 he was appointed as the National Trust's first ever Curator of Decorative Arts.*

71. Giles Worsley, 'Coughton Court, Warwickshire – II', *Country Life*, 30 March 1995, p 68.

72. *Ibid*, p 69; sale, Christie's, London, 25 July 1934, lots 41-106.

73. Giles Worsley, *op cit*, see note 71, p 70.

74. See note 36.

75. Giles Worsley, *op cit*, see note 71, pp 70-1.

## APPENDIX 1

‘Silver listed in the inventories of Buckland House, Berkshire and Coughton Court, Warwickshire, taken in January and April, 1792 in accordance with the will of Sir Robert Throckmorton, 4th Baronet’ (died 1791).

Warwickshire Record Office, CR 1998/EB/49

### Buckland House

Chapel

... 6 Gilt Candlesticks Two Silver Cruets a Plate, two Silver Gilt Chalice and Communion Plates ...

[The remainder of the plate listed at Buckland is listed on the adjacent table].

### Coughton Court

No. 9 Chaplain’s Parlour ... Plate Basket, 6 Silver Tea Spoons.

DESCRIPTION	Ounces	DWTS	NOTES
5 Dozen Plates	1083	3	All sixty offered at Christie’s, 25 July 1934. Thirty-six remain at Coughton, NT 135654 and 135671.
35 Dishes	1196	11	Ten remain at Coughton (six x 15 in, four x 17 in), NT 135655.
2 Bored [pierced] Fish Plates	47	10	One, of 1762, sold 1934, lot 71.
An Epergne with 8 Branches	141	2	1934, lot 58. Frederick Kandler, 1758-59.
2 Tureens	205	10	1934, lot 69 and again, at Bukowskis, Stockholm, 2-5 December 2014, lot 1031. Oval, Frederick Kandler, 1755-56.
2 Ragout Pots	134	17	1934, lot 55. Circular, 1776-77, maker not given.
4 Scollop Shells	16	12	Not in 1934 sale and not at Coughton. Reduced to two by 1838.
8 Sauce Boats and Covers	136	6	Not in 1934 sale and not at Coughton. Not present in 1838.
8 Salts	38	14	Four sold 1934, lot 62, with three lion mask feet, David Hennell, 1754-55. Other four gone by 1838.
11 Salvors	300	19	None at Coughton and insufficient detail to match to 1934 sale.
A Tea Urn 76 oz 14 Dwts – the foot about 16 oz	92	14	Possibly 1934, lot 92, dated 1771.
A Tea Kettle and Lamp	55	10	Not at Coughton and not in 1934 sale.
2 Tea Pots	25	19	None relevant in 1934 sale or at Coughton
2 Coffee Pots	32	10	One possibly 1934, lot 97, a French pear-shaped coffee pot.
A Bowl a Tankard a Mug and 2 Sugar Pots	175	4	The bowl is probably the monteith, 1934, lot 89, Anthony Nelme, 1705-6, arms of 3rd Baronet. It is recorded with a plated plinth in 1838 and 1934. The tankard could be 1934 lot 84, Benjamin Pyne, circa 1720.
6 Stands for Decanters – about	78	-	1934, lot 90, Frederick Kandler, 1757-58, 1774 etc.
A Bread Basket and 2 Lamps	125	-	Bread basket, 1934, lot 81, attr. to James Slater, 1737-38.
10 Bottle Ladels [labels?] and 2 Cruet Stands	44	3	One cruet stand, 1934, lot 83, Benjamin Pyne, 1722-23.
2 Mustard Pots and a Gravy Pot	17	9	Gravy Pot, 1934, lot 53, a plain cylindrical argyle, Andrew Fogelberg, 1777 11-13.
2 Lemon Strainers	4	12	
Carrd over	3952	5	
[new page] Brot forward	3952	5	
4 Mugs	34	2	
8 pr. Of Candlesticks, 3 hand Do. 3 extinguishers & Snuffers Stand	382	10	1934, lots 59-61, four pairs of candlesticks 1752-8 plus pair by John Carter, 1769-70 at Coughton, NT 135658; lot 54 – various chamber candlesticks, 1760 and 1776 plus extinguishers
6 Dozen Table Knives about	72	-	Possibly 1934, lot 95, twelve table knives, pistol handles.
5 Dozen Forks & a Sallad Do	140	-	1934 lot 45, twenty-four Old English pattern table forks, Thomas Chawner, 1774-75; lot 41, a salad fork.
71 Table Spoons 11 Gravy Do A Marrow Do four Soup Ladles, 8 Butter Ladles, 8 Salt Spoons, 3 small Ladles for pepper &c, 1 Punch Ladle, 4 Skewers, Asparagus Tongs and a Toasting Fork	260	-	1934, lot 45, twelve table spoons, Old English; lot 43, two gravy spoons circa 1773, three soup ladels; lot 41, six salt shovels, six salt spoons
12 Desert Knives, about	9	-	
12 Desert Forks and 12 Spoons	35	14	1934, lot 41, an old English pattern dessert spoon
2 Doz & 10 Tea Spoons, 3 pr Sugar Tongs	20	-	
Total weight of plate:	4,905	11	



## APPENDIX 2

'List of Plate at Buckland Xmas 1838'

– written in the back of the 1792 inventory (as Appendix 1).

A large Punch Bowl (with plated stand)	5 do Nursery & Sugar Tongs
1 Epergne with 4 branches	1 silver saucepan & Boat
2 Oval Soup Tureens & covers	3 Desert spoons (of which 1 embossed [engraved?] Courtney)
2 round do & do	6 Decanter Stands Silver bottoms
2 round deep Dishes & covers	4 Ditto with wooden bottoms
4 Pincushion ditto	78 large Forks
4 Scolloped ditto	38 Desert Ditto
4 Dishes 11 inches in circumference	36 large Spoons
2 large Oval Dishes 23 by 16	30 Desert ditto
4 do 17 by 12 ½ [NT 135655.1]	4 imbossed Salt Cellars & spoons
4 do 15 by 10 [NT 135655.2 – 6 rather than 4]	4 plain do do
4 do 12 by 9	2 scolloped shells
1 Fish Plate	2 lemon Strainers
1 round do	1 pepper Box & ladle
60 dinner Plates [36 – NT 135654]	2 Soup ladles
1 Cruet Stand with Cruets (2 tops & 2 spoons)	1 Punch ladle
2 imbossed Sauce Boats	4 Sauce do
2 plain ditto	1 Sugar do
1 imbossed Salver	1 Salad Fork & spoon
4 Smaller ditto	2 gravy spoons
1 pr do [candlesticks] with square bottoms	1 mustard do
1 pr do embossed	1 pr of Candlesticks (with plated Branches) [NT 135658]
1 round Bedroom Candlestick & extinguisher	2 pr do fluted
6 silver wine ladels embossed	2 pr silver imbossed smaller do
4 do plain	Silver Pipe 2 feet long
5 sauce ladels	
1 Tea Urn & lamp	
1 Kettle & do [NT 135667]	
2 Tea pots	
1 Coffee Pot	
4 Sugar Tongs	
2 oval fluted Tea Caddies	
24 Teaspoons embossed	
6 plain do	
1 small cream Jug. Mrs. T.	
2 Silver Chapel Cruets & plate [NT 135787]	
3 drinking Cups	
1 large Cup with two handles [NT 2900042]	
43 silver handled Knives	
23 do pistol ditto do	
12 do steel [?] forks	
11 plain do	
7 Teaspoons Housekeeper's Room	

# A REDISCOVERED CUP BY CHRISTIAN VAN VIANEN AND THE COLLECTING OF ALICE DE ROTHSCHILD AT WADDESDON MANOR

CHARLES TRUMAN AND PIPPA SHIRLEY

This article is dedicated to the memory of Charles Truman (1949–2017), to his exceptional scholarship in the fields of silver studies, gold boxes and jewellery, and to many years of generous friendship and good company; an obituary of Charles appeared in *Silver Studies, The Journal of the Silver Society* in 2016–17.<sup>1</sup>



FIG 1 Standing cup, silver-gilt, London, 1640–41, maker's mark of Christian van Vianen (Waddesdon, Rothschild Collection [Rothschild Family Trust], acc no 39.1997. Image © National Trust, Waddesdon Manor)

This article is based on notes made for a lecture given by the late Charles Truman and Pippa Shirley to the Silver Society in June 2009 which was in turn based on research done by Charles on an important silver-gilt cup in the collections at Waddesdon Manor, now on long term loan from a Rothschild family trust. Made in London by Christian van Vianen: it is the only example of his work known from his period in London to bear English marks [Fig 1]. The

lecture also celebrated the acquisition of a painting, identified by Charles, by the Amsterdam artist Bartolomaeus van der Helst (1613–70), painted in 1657, which shows the same cup, and which is now also in the collections at the Manor [Fig 2]. The first part of the article reproduces the text of Charles's lecture, as written and without footnotes. The second, on Alice de Rothschild's collecting and place in the history of the cup, is by Pippa Shirley, and has been edited to include references for this publication.

## PART 1

The auricular style, of which this cup is an outstanding example, was developed during the early years of the seventeenth century, and so far as silver is concerned, its leading protagonists were the van Vianen brothers, Paul and Adam. It would appear that Paul, who worked at the court of Rudolph II in Prague from 1604–13, was principally responsible for turning what was originally an Italian, late Mannerist architectural style, into a style for goldsmiths. To quote Ronald Lightbown, whose descriptions of styles are unusually succinct,

it is the anti-naturalism (of the Auricular style) by which masks and lobes are deprived of individuality and reduced to stylised shapes whose contours alone recall the classical ornaments from which they are taken.

He continues

represents the systematic destruction of the boundaries of single motifs so that they flow into one another and become one continuous ornament, with only a repeated curve, a swelling scroll or a pair of staring eyes to remind one, at intervals, that what seems an unbroken whole is really a blend of several distinct ornaments.

When Paul van Vianen died in 1613, his brother Adam, who appears not to have

1. 'Charles Henry Truman (1949–2017)', *Silver Studies, The Journal of the Silver Society*, no 33, 2016–17, pp 160–3.

FIG 2 —  
Bartholomeus van der Helst, *Boy with a Silver Cup*,  
1657, oil on canvas  
(Rothschild Foundation, Waddesdon, acc no  
12.2005. Image © National Trust, Waddesdon  
Manor)



ever left his native Utrecht, developed the style to its most extreme forms. As Lightbown concluded,

the result is a style of goldsmiths' work in which the traditional architectural approach to design is abandoned for a sculptural manner of which subtle modulations of relief and plastic freedom are as nearly akin to modelled effects as medium and techniques permit.

It was a feature of the workshop that wherever possible each piece of silver should be raised from a single sheet.

The van Vianen family were quite prosperous, even without their renowned goldsmithing business, for they also owned a brewery in Utrecht. Christian van Vianen, the member of the family in whom we are most interested, was born, the son of Adam, sometime between 1600 and 1605. He was apprenticed to his father in 1616 and on the latter's death in 1627 he assumed control of the workshop, becoming a master of the Utrecht Guild in the following year. Somewhat curiously, or perhaps as an act of homage to his late father, Christian used a makers' mark AV or AVV on pieces he produced in his native city.



History does not relate the purpose behind Christian seeking the patronage of the King of England, Charles I, but it is clear that he had arrived in London by 25 March 1630. In the accounts of Charles I for 1630 we find the following reference:

Van Vianen. A pension graunted unto Christian Van Vianen of 39 ll per ann. During his natural life, quarterly to commence from our Lady day last (ie 25 March) and is by the order of the Lord Viscount Dorchester and by him procured.

Dudley Carleton, Viscount Dorchester, had, coincidentally, bought paintings in Utrecht and would most likely have been aware of van Vianen's workshop there. A further entry in the accounts refer to a payment to Van Vianen of £40 for

His majesty's service

although, unusually for the Royal Accounts the service is unspecified.

It is clear that Christian returned to Utrecht in the following year since two pieces with his maker's mark and the Utrecht town mark are known: a tazza in the Boyman's Museum dated 1631 and the famous ewer and basin, formerly on loan to the V&A, from the collections of the Duke of Sussex and subsequently the Earl of Rosebery and now in the Al Tajir Collection, dated 1632.

Christian was, however, certainly back in London by 1633 for a payment to him dated 5 March in that year appears in the Royal Accounts. It reads

To Christian van Vianen of Utrecht; by order dated ulto April 1633 the some of £101 vizt £1-00 for a candlestick by him sold unto His Majesty and £100 which His Majesty is pleased to allow unto him for his charges and expenses in removing and transporting himself and his family from Utrecht hither.

That the King should have allowed him such a large amount for relocation is perhaps a measure of how much he wanted him to come to England. The candlestick referred to in the accounts is mentioned in Vanderdoort's catalogue of the Royal Collection and I have anglicised this for ease:

Bought by the King a silver candlestick done by Vianen .... Kept in the Cabinet Room". This suggests that the piece may not have been for use but was kept as a work of art with the King's other "pictures and rareties.

From Easter 1634 Christian was settled in a house variously described as Tothill Side, Tothill Street South and Orchard Street. So far as I can deduce this would have been under the southern end of what is now Victoria Street, close to Westminster Abbey and the Palace of Whitehall.

On the 24 April 1634 the King advanced Christian the enormous sum of £600 towards the famous set of altar plate for St George's Chapel at Windsor Castle and he continued to work for the King on other projects. On 16 February 1636 he was granted £336 11s 6d for a

Basin and Ewer of Silver delivered to His Majesty in June last, *beaten by the hammer* and for sundry other particulars.

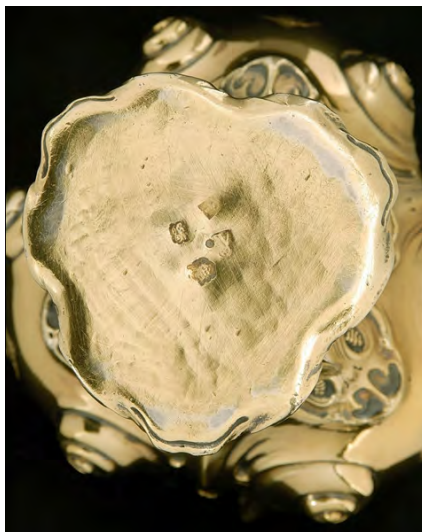
We know from the Pells Issue Books that the ewer and basin weighed 313oz (9,735g) at 5s 6d per ounce (31.1g) exclusive of the fashion and cases. The "sundry other particulars" included a landscape by Adam Keirincx, a painter who lodged with Christian in London, and monies towards work to be carried out on a new workshop.

On 28 February 1636 a second pension of £40 per annum was granted to him, he returned to Utrecht some time during 1637, and then was back in London in



FIG 3 Standing cup, silver-gilt, London, 1640-41, maker's mark of Christian van Vianen [Fig 1], detail of interior of the bowl (Waddesdon, Rothschild Collection [Rothschild Family Trust], acc no 39.1997. Image © National Trust, Waddesdon Manor)

FIG 4  
Standing cup, silver-gilt, London, 1640-41, maker's  
mark of Christian van Vianen [Fig 1], detail of marks  
under the base  
(Waddesdon, Rothschild Collection [Rothschild  
Family Trust], acc no 39.1997. Image © National  
Trust, Waddesdon Manor)



the following year but probably without his family who received permission to return to Holland on 12 May 1637. Christian remained in London until 1643 and during this time it is known that he supplied a covered bowl and stand, still in the collection of the Duke of Northumberland, and several plaquettes.

Charles I possessed four plaquettes embossed with mythological scenes and two with portraits of the King and his Queen, Henrietta Maria, which were recorded by George Vertue in his notebooks of 1736-42, and subsequently appeared in the sale of the widow of Mr James West of Lincoln's Inn in 1773. They have since disappeared and await rediscovery. Both were engraved "CV Londinium".

By 1639 all seventeen pieces of the altar plate for St George's Chapel had been delivered at the enormous cost of £1,546 6s. These pieces were not melted down during the Civil War and were still in the Royal Collection in 1671. An inkstand of 1639, with no maker's mark, now on loan to the V&A, is thought by some to be by his hand, but in my view it shows his influence rather than his manufacture.

The last payment of Christian's pension was made on 27 March 1640 and

he ceased to pay the rates on his Westminster house at Easter 1643.

It may have been during these last years that the cup which is the subject of this article was made. It is raised from a single sheet of silver [Fig 3] and the stem is formed of three putti, each with a dolphin below his feet, divided by grotesque masks through which their hands project, and it supports a trefoil-shaped bowl chased with scrolls and further grotesque masks. It is about 6in (15.25cm) high and weighs 23oz 18dwt (743.3g); it is now gilt.

The marks under the base indicate that it was made in London in 1640-41 and it has the maker's mark CV above a wheel [Fig 4]. There seem to be a number of different views about the significance of this mark. The initials are straight forward and the wheel might be an additional clue to the firm identity of the maker. If one had to make a symbol as a rebus of the name Vianen, the Latin *via* (road) would seem fairly obvious. A natural way to express this heraldically would be to portray a wheel.

Other well-known authorities have expressed the view that a wheel appeared in the van Vianen's coat of arms or was their shop sign. I am delighted with both suggestions but cannot find any evidence for either. It seems very tempting, however, to suggest that this unrecorded maker's mark was adopted by Christian van Vianen for use in London after he had lost his royal protection due to the Civil War.

Either way it is evident that Christian was unable to sell the cup in London since it appears in a painting, by Bartholomaeus van der Helst, of a rather overweight little boy drinking from it [Fig 2]. The painting is dated 1657 and, since van der Helst never left Amsterdam, it must be viewed as evidence that the cup was in that city at that date. The boy is traditionally held

FIG 5 —  
Standing cup, silver-gilt, London, 1640-41,  
maker's mark of Christian van Vianen [Fig 1], detail  
of engraved garter, initials and badge of Augustus  
Frederick, Duke of Sussex  
(Waddesdon, Rothschild Collection [Rothschild  
Family Trust], acc no 39.1997. Image © National  
Trust, Waddesdon Manor)



FIG 6 —  
Aerial view of Waddesdon Manor,  
Buckinghamshire, built for Baron Ferdinand de  
Rothschild  
(Image © Waddesdon Image Library)



to be a member of the Bicker family, possibly the son of the equally overweight Gerhard Bicker, whose portrait by van der Helst is now in the Rijksmuseum, Amsterdam. Another possibility is that the boy is the son, or perhaps the grandson, of the merchant Nicholaas Sohier, who had a business partnership with the Bicker family and who is known to have owned silver by the Van Vianens.

During the period of his retreat to Utrecht between 1643 and 1660 Christian van Vianen was described as an art dealer, wine merchant and innkeeper so it would appear that silversmithing was not his principal business, although pieces are recorded as late as 1649 struck with the mark AV.

He returned to London at the Restoration in 1660 and took a house in Chapel Street, Westminster, becoming "silversmith in ordinary to the King" in 1663 but no work is recorded by him from this period. He died in 1667 and was buried in the churchyard of St Margaret's Church, Westminster, once again beneath what it now Victoria

Street, or if he was lucky, in that small enclave of green called Christchurch Gardens.

At some time during the early nineteenth century the cup had returned to England and was acquired by Augustus Frederick, Duke of Sussex, the sixth son of George III and Queen Charlotte. The Duke also owned the van Vianen ewer and basin mentioned earlier which we know from the Zierikzee countermark struck on it was still in Holland in 1795, and it is possible that the cup was re-imported at the same time. the Duke of Sussex's collection would indeed merit a paper to the Society. Not only did he own these two pieces by Christian van Vianen but he also seems to have purchased silver from Rundells that had been sold from the Royal Collection in 1808 and also a quantity of eighteenth-century silver which must have seemed very out of date by the 1830s.

It would seem that the Duke acquired the van Vianen cup through either Rundell, Bridge & Rundell who also acted for his eldest brother, the Prince Regent, or from Kensington Lewis who acted for his elder brother, the Duke of York. Whoever sold the cup to the Duke had it gilded, unlike the ewer and basin and other pieces of antique silver in his collection, and engraved with his monogram AF, his initials as a royal Duke, and his badge, all within the garter [Fig 5].

The cup appeared as lot 594 in the sale of the Duke of Sussex's plate, held at Christie's on 22 June 1843 where it was described as

A triangular scalloped cup, of shell pattern, supported by three children

It was bought by Roussell for £38 4s 9d or 32s per ounce (31.1g). The cup was subsequently exported to Holland once again, as is evidenced by the Dutch import mark, used between 1815 and 1953, struck on the rim.



FIG 7  
Alice de Rothschild (1847-1922) circa 1865  
(Image © Waddesdon Image Library)



FIG 8  
The New Smoking Room at Waddesdon, the Red  
Book, 1897  
(acc no 54. Photo © Waddesdon Image Library)



## PART 2

For the more recent history of the cup, we move to Waddesdon Manor [Fig 6], the great Rothschild house in Buckinghamshire, where it now forms part of the collections, thanks to Alice de Rothschild (1847-1922) [Fig 7], the sister of Baron Ferdinand (1839-98), the builder of the Manor. As a connoisseur she has traditionally been rather overshadowed by her more famous brother but she had her own specific tastes and purposes in her collecting, including silver, which are worth closer examination.

The Manor was built for Ferdinand de Rothschild from 1874 as a focus for his entertaining and to house what rapidly became one of the most extraordinary collections of French eighteenth-century decorative arts and English eighteenth-century paintings in the world. Guests at his famous “Saturday to Monday” house parties would enjoy the collection, alongside a number of other diversions including visits to the gardens, the parterre, the huge range of glass houses, the ornamental dairy, the ornamental neo-rococo aviary, stocked with rare

species of birds, and the collections of rare sheep and goats.<sup>2</sup>

The Manor came to exemplify interiors furnished with what is sometimes referred to as “le gout Rothschild”: the Rothschild style, a combination of English eighteenth-century portraits and French decorative arts, including marquetry furniture, Sèvres porcelain, Savonnerie carpets and upholstered seat furniture, set off by luxurious *boiserie*, or silk-hung walls and gilded door cases. These treasures, however, were effectively furnishings: the chairs to be sat upon, the carpets walked on, the comfort of guests to the fore. There were, however, categories of object which Ferdinand viewed in a more curatorial light, for example the collections he called his “Renaissance Museum”, his *kunstkammer* of goldsmiths’ work, rock-crystal, enamel, maiolica, sculpture, ivories and glass, now mainly in the British Museum where it forms the Waddesdon Bequest, but at Waddesdon they were housed first in the Tower Drawing Room and latterly in the Smoking Room in the Bachelors’ Wing [Fig 8].<sup>3</sup>

2. For a comprehensive history of Waddesdon and the Rothschilds who were particularly involved with it and their collecting, see Michael Hall, *Waddesdon; The Biography of a Rothschild House*, New York, 2002 and London, 2012. For a personal account, see Dorothy de Rothschild, *The Rothschilds at Waddesdon Manor*, London, 1979, which includes her own memories of Alice. For a history of the Rothschild family, see Niall Fergusson, *The World’s Banker: The History of the House of Rothschild*, London, 1998.

FIG 9 —  
Alice de Rothschild's sitting room at Waddesdon,  
recorded circa 1910 in an early colour autochrome  
(Image © Waddesdon Image Library)



Both Ferdinand and Alice, who was born in 1847, where amongst the seven children of Anselm, of the Viennese branch of the Rothschild family, and his English cousin Charlotte, daughter of Nathan Mayer of the London branch. Their mother's background instilled a deep affection for Britain in her children, and it was a determining factor in Ferdinand deciding to settle there, reinforced by his own marriage to his English cousin, Evelina.

Like her siblings, Alice's childhood was divided between Paris, Frankfurt (where the family had a villa at Grüneberg), Vienna and holidays at their country estate in Silesia, Schillersdorf, where they revelled in riding and walking and Alice was able to indulge her undoubted skill for drawing and music. She must have been exposed to the same cultural and collecting influences as her brother, although she did not, as far as we know, record the impact of them on the formation of her own taste, as Ferdinand did in his unpublished *Reminiscences*.<sup>4</sup> Her sketchbooks, two of which survive at Waddesdon, show that she had a good eye and was keenly observant, and she must have been as aware as her brother of the role that collecting played in their father's, and indeed the wider Rothschild family's life.

As the youngest member of a large family, Alice had an itinerant existence. Like Ferdinand, she spent a good deal of time with her mother's family in England, particularly at Gunnersbury, her uncle Lionel's country house. The untimely death of her mother in 1859, when she was only twelve, heralded a particularly rootless phase, as Alice, in the words of her aunt Charlotte, became

a real shuttle-cock, flung from the home of one compassionate relative, under the roof of some other commiserating friend...flying, travelling, rushing ...from the south

of Germany to the North, from the country to the seaside, from Imperial Austria to Royal Prussia, from Switzerland to Italy, from Silesia to England because she has no mother to love her.<sup>5</sup>

Despite, or perhaps because of this, she formed some exceptionally strong bonds, in particular with her cousins Constance and Annie, daughters of her uncle Anthony, and stayed on many occasions at Aston Clinton, their country house, also near Aylesbury in Buckinghamshire. These English connections were reinforced when Alice, aged twenty, arrived from Vienna in 1866 to join Ferdinand in London following the early death of his young wife. From then on, Alice and Ferdinand's lives were intertwined: they lived next door to each other in London, where Alice bought the next door house to his, at 142 Piccadilly, and at Leighton House in Leighton Buzzard, from where they both enjoyed hunting with the Rothschild stag hounds. The death of their father, Anselm, in 1874 left them independently wealthy, and in the same year, Ferdinand bought the Waddesdon estate and embarked on the building of the Manor and his collection. He also bought, and then passed on to Alice, the adjoining estate at Eythrope where she employed local architect George Devey to build her a house.<sup>6</sup> It was, though, to be a day residence only. After a bout of rheumatic fever she was told that she should not sleep by water so Ferdinand provided her with a bedroom and sitting room at Waddesdon.

The period between the death of Alice's mother and settling in England with Ferdinand must have had a profound impact on her character and personality. She developed a high degree of self-reliance, and her independence of mind and spirit is well documented by those close to her. Her cousin, Constance, wrote a memoir of her after her death, in which she described her as

3. For the Waddesdon Bequest, see Dora Thornton, *A Rothschild Renaissance: Treasures from the Waddesdon Bequest*, London, 2015.

4. For Ferdinand's *Reminiscences*, see the annotated edition of the chapter on collecting, Michael Hall, 'Bric à Brac', *Apollo Magazine*, July-August 2007, pp 50-70.

5. Charlotte Rothschild (1819-84), wife of Baron Lionel (1808-79). Her letters are preserved in the Rothschild Archive, London RAL 000/84

6. For Eythrope, see Michael Hall, *op cit*, see note 2, 2002 and Pauline Prevost-Marcilhacy, *Les Rothschilds: bâtisseurs et mécènes*, Paris, 1995.

Gifted with a manly intellect and a firm sense of duty, also an unusually strong power of will and inflexibility of purpose, she pursued her way of life, carrying out her improvements, managing her property, looking after every detail of her estate, undeterred by any opposition she might meet with. No freaks or changes in fashion worried or affected her. She had never been good-looking, but had keen, bright eyes, a thoughtful brow and something unusual and arresting in appearance and expression. She was most precise and punctual in all her habits, visiting daily her gardens and glass houses and farm, her aviary of rare birds, managing personally every department of her property, and never resting until perfectly satisfied with what she saw. No detail, however small, escaped her notice. Her knowledge, indeed, covered a wide ground, for she was well acquainted with the art, literature and history of many countries. She was most interested in animal life, loving her dogs devotedly and was generally followed by some wonderful specimens of their race. Original in mind and speech, she had a great sense of humour and could express herself easily and with point in three languages.<sup>7</sup>

Stories of her strictness are legion but, for those who knew her well, her personality held great charm. Several contemporaries refer to her sparkling, original conversation, a ready sense of humour and a kindness laced with sentiment. When her friend Mary Sands was widowed, she sent her a string of pearls to symbolise their mutual tears.

Alice entered into every aspect of Ferdinand's life, both at Waddesdon and in London, dividing her time between the two from 1880 onwards and the first of many house parties took place in the same year. Weekends at Waddesdon

followed a regular pattern; sumptuous meals, cooked by Ferdinand's French chef, and a round of visits to the gardens, aviary, dairy (where guests could taste the milk and cream), the range of glass houses and the water garden. Guests included the Prince of Wales (the future Edward VII) and others from his political and social circle.<sup>8</sup>

This familiarity with the Manor, and his life there, made Alice the obvious choice when the childless Ferdinand came to select his heir and, on his death in 1898, Alice became the chatelaine of Waddesdon. She moved from Eythrope and lived at the Manor very much as her brother had done, with what appears to have been a conscious decision to preserve his legacy. She continued to host house parties, although on a reduced scale and only twice a year, and she poured her energies into the gardens, both at Waddesdon and Eythrope. Although she did not record the interiors of the Manor systematically, as Ferdinand did in a privately published album, known as *The Red Book*, the photographs that do survive show that the essential character of the house remained unchanged.<sup>9</sup> Guests, who included Sir Winston Churchill, Lord Kitchener and Henry James, continued to enjoy every possible luxury, although some visitors found their hostess could be both intimidating and a little strange. Ottoline Morrell, who visited in 1909 later described Alice as a "lonely old oddity" and Edward VII, making a nostalgic visit to his old friend Ferdinand's house was famously told to keep his hands off the furniture.<sup>10</sup> This concern to protect the collection was manifested in what became known later as "Miss Alice's Rules", which remain a significant force in the house and the management of the collection to this day. She insisted on the use of furniture covers and blinds to protect against the damaging effects of light. Porcelain was always to be cleaned in silence and with both hands.

7. Rothschild Archive, London; Constance, Lady Battersea, *Reminiscences*, London, 1922.

8. See Michael Hall, op cit, see note 2, 2002, chapter 5, pp 149-77.

9. Ferdinand de Rothschild, *Waddesdon*, 1897, a copy of this privately published album, called 'The Red Book' because of its covers, is held in the Waddesdon Archive at Windmill Hill and is also available in digital form through the website [www.waddesdon.org.uk](http://www.waddesdon.org.uk)

10. Cited in Michael Hall, op cit, see note 2, 2002, p 193.



Although the housekeeper cleaned the dinner services, only a single trusted footman was allowed to clean the Sèvres vases and garnitures. She also employed professional object handlers on occasion. In December 1910 her account with Charles Davis records a foreman and assistant paid £48 5s 6d for

cleaning and putting away china and repairing worm-eaten furniture at Waddesdon and Eythrope

and then again in April 1911, £313s for

putting out and arranging china at Waddesdon.<sup>11</sup>

Objects were to be touched as little as possible and cleaned only as much as was necessary to keep them looking pristine.

Alice's collecting was also along Rothschild family lines. Like Ferdinand, she had grown up with the collections of their father, Anselm, and shared in particular his enthusiasm for goldsmiths' work.<sup>12</sup> She had also witnessed the formation of her brother's collection: the magnificent eighteenth-century English portraits, the Sèvres porcelain, French eighteenth-century furniture, Savonnerie carpets and the gold boxes, which must have been a major influence on the formation of her own taste, which was exercised in the furnishing of Eythrope, 142 Piccadilly and her villa in Grasse in the south of France, as well as at Waddesdon.<sup>13</sup> She must also have been aware of the collections other members of the family such as that of her cousin Alfred, at nearby Halton House, and at his London house at 1 Seamore Place.<sup>14</sup> She would also have come into contact with connoisseurs outside the family circle and she knew Sir Richard Wallace's collection at Hertford House (now the Wallace Collection) and appears in the Visitors' Book there together with Ferdinand in 1885.<sup>15</sup> An early colour autochrome diaspore of her sitting room at the

Manor taken around 1910 [Fig 9], shows an interior with a Savonnerie carpet on the floor, red-silk hung walls, densely hung with a variety of works on paper, including four of the original drawings by Moreau le Jeune for the famous edition of the *Monuments du Costumes* made between 1775 and 1783 (one of the best-known documents of eighteenth-century court life by which the Rothschilds were so fascinated), arrangements of Sèvres porcelain, sculpture and on one wall, a magnificent gilt-bronze-mounted commode by Jean-Henri Riesener, made in 1776 for Louis XVI's sister-in-law, the Comtesse de Provence. This, one of the finest pieces of French furniture at Waddesdon, was bought via the dealer Wertheimer for £2,310 as early as 1882, at a time when Ferdinand was making some of his most important purchases. She later purchased another, similarly magnificent Reisener commode of 1778 made for Madame Elizabeth, Louis XVI's sister.<sup>16</sup>

One of the greatest opportunities for her to exercise her taste came with the bequest of Ferdinand's 'Renaissance Museum' to the British Museum on his death in 1898. Here was a chance to stamp her own taste on the interiors at the Manor, since the contents of the Smoking Room were sent in their entirety to London, according to the terms of his will. She evidently admired the character of the spaces and also had her own collections of sixteenth- and seventeenth-century material at Eythrope, so in fact in general terms, the presentation of the Smoking Room changed very little. There also seems to have been the same element of preservation of her brothers' creation that also applied elsewhere in the house.<sup>17</sup> We do not know exactly what came over to Waddesdon from Eythrope when Alice inherited the Manor, and information on her acquisitions post-1898 is also patchy. Indeed, documentary evidence for acquisitions by both Ferdinand and

11. Waddesdon Archive, Windmill Hill

12. Michael Hall, op cit, see note 4

13. For the considerable contribution Alice made to the collections at the Manor, see the volumes of the Waddesdon catalogue series, *The James A de Rothschild Bequest at Waddesdon Manor*, general editor Anthony Blunt, published from 1968, with bibliographies

14. For Alfred de Rothschild (1842-1918) see Beryl E Escott, *The Story of Halton House: Country Home of Alfred de Rothschild*, Halton, 2008.

15. The Wallace Collection Archive, accession no HHVB.

16. For Alice's Riesener purchases, see Geoffrey de Bellaigue, *The James A de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes* (Fribourg, 1974, vol 1, cat nos 53 and 54, and also the Waddesdon on-line catalogue.

17. For Alice's impact on the displays in the Smoking Room, see Pippa Shirley and Dora Thornton (eds), *A Rothschild Renaissance: A New Look at the Waddesdon Bequest in the British Museum - British Museum Research Publication 212*, London, 2017

FIG 10  
Receipts for works of art bought by Alice de  
Rothschild Waddesdon (National Trust)  
(Image © Waddesdon Image Library, Mike Fear)



Alice is incomplete, but the discovery of several sets of receipts has thrown more light on Alice's activities [Fig 10].<sup>18</sup> Covering a fifteen year period from 1904, these show a steady stream of acquisitions, tailing off after the outbreak of the First World War, and then resuming at a slower pace in 1918. Purchases include silver, enamels, maiolica, arms and armour, Sèvres, gold boxes and paintings. She used a number of dealers who also supplied other members of the Rothschild family, including Wertheimer and Harding, but the majority record transactions were with Charles Davis, Colnaghi and Durlacher in London, Seligmann in Berlin and J & A Goldschmidt, in Frankfurt and London.<sup>19</sup> In the case of Goldschmidt alone, in the ten years between 18 May 1904 and 6 May 1914, there are forty-seven receipts for purchases, usually for multiple objects, for a total value of £152,602, or just over one tenth of the value of her entire estate at her death.

For example, in May, June and July 1906, Alice was buying maiolica from Durlacher including four so-called Bella Donna

FIG 11  
Dish, tin-glazed earthenware, metallic lustre,  
Urbino, circa 1510-25  
(Waddesdon [National Trust]. Accepted by H M  
Government in lieu of inheritance tax and allocated  
to the National Trust for display at Waddesdon  
Manor, 1990, acc no 2845. Image © Waddesdon  
Image Library, Mike Fear)



plates, made in the mid fifteenth century in Urbino, for £140 [Fig 11]. In July 1910 she bought a pair of Limoges enamel mirror cases for £325. In all, she acquired over thirty mirror cases of varying degrees of quality. They were readily available and not expensive but she must also have been attracted to the jewel-like colours of the enamel. In May 1913 she bought another Limoges enamel dish with

a classical female bust

for £1,000, attributed to Pierre Penicaud III. This was followed in 1914 by a dish described as

a large Urbino dish with a battle scene

described as "restored". More enamels and maiolica were acquired in 1914 and then in 1917 two of the finest Limoges plaques in the collection: the *Annunciation* and *Nativity* by Suzanne de Court, the price of £2,000 reflecting the quality [Fig 12].

18. These receipts are now preserved in the Waddesdon Archive, acc nos 282-216, 1-148

19. For more on the Rothschilds' relationships with dealers see Michael Hall, op cit, see note 2, and *A Rothschild Renaissance*: Pippa Shirley and Dora Thornton, *A New Look at the Waddesdon Bequest in the British Museum*, London, 2017

FIG 12 —  
 Suzanne de Court, plaque depicting *The Annunciation*, copper, enamel, gold, velvet and wood, Limoges, circa 1600 (Waddesdon [National Trust]. Accepted by H M Government in lieu of inheritance tax and allocated to the National Trust for display at Waddesdon Manor, 1990, acc no 3163.1. Photo © Waddesdon Image Library, Mike Fear)



FIG 13 —  
 Cup in the form of a lion, silver-gilt, Augsburg, 1565-70, maker's mark of Gregor Beyer (Waddesdon [National Trust]. Accepted by H M Government in lieu of inheritance tax and allocated to the National Trust for display at Waddesdon Manor, 1965, acc no 688. Photo © Waddesdon Image Library, Eost and Macdonald)



The vast majority of these purchases are for enamels, maiolica, gold boxes and arms and armour, but there are some silver pieces amongst them. The Waddesdon Bequest of course contains spectacular examples of sixteenth- and seventeenth-century silver and silver-gilt, with superb examples of sixteenth-century Nuremberg and Augsburg work and pieces of exceptional quality such as the famous Holy Thorn reliquary and the so-called Cellini bell and these Alice did not replace. The most important piece of her silver that remains at Waddesdon is the Christian van Vianen cup. It appears for the first time in her 1922 probate inventory where it was listed in the Smoking Room, described as

a silver gilt shell-shaped cup, supported on three gilt figures of boys, Vianen, Dutch early 17th-century. With English hallmark added.

It was valued at £150: by some way the

most valuable piece of silver listed.<sup>20</sup> It does not appear in the surviving receipts, and no evidence has yet come to light as to where she acquired it.

Other pieces of silver were listed in the Smoking Room in the 1922 inventory alongside the Van Vianen cup.<sup>21</sup> Amongst these were

a silver jug formed as a lion supporting a shield of arms, Augsburg, 17th century.

This anthropomorphic cup in the shape of a lion is marked for Augsburg, 1600-10, with the mark of Gregor Beyer; the arms on the shield are later additions [Fig 13]. Next came

An engraved silver-gilt cup, William Tell and other subjects, German, 17th-century

valued at £12.

20. Waddesdon Archive 172.1997.1. Inventory of Waddesdon Manor and Eythrope for the estate of Miss Alice de Rothschild deceased, valuation as per probate, 1922. Three volumes for Waddesdon, two volumes for Eythrope.

21. Many of these silver acquisitions were published by Charles Truman, as long ago as 1977, in a special edition of *Apollo Magazine* about the collections at Waddesdon. Charles Truman, 'Three Centuries of Continental Silver' *Waddesdon Manor; Aspects of the Collection, Apollo Special Issue*, vol CV, no. 184, June 1977, pp 28-32. I am also very grateful to the late Michael Welby for his help in checking and identifying marks



FIG 14 —  
Cup, silver-gilt,  
Nuremberg, circa  
1610-20, maker's  
mark of David  
Stechmesser  
(Waddesdon  
(Rothschild  
Family), acc no  
42.1997. Image ©  
Waddesdon Image  
Library, Mike Fear)



FIG 15 —  
Standing cup, silver-  
gilt, Nuremberg,  
circa 1630-40 and  
nineteenth-century,  
maker's mark of  
Christoph Lencker  
of Augsburg  
(Waddesdon  
[National Trust].  
Accepted by H  
M Government in  
lieu of inheritance  
tax and allocated  
to the National  
Trust for display  
at Waddesdon  
Manor, 1963, acc  
no 687. Photo ©  
Waddesdon Image  
Library, Mike Fear)

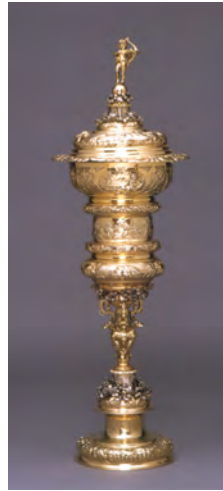


FIG 16 —  
Standing cup,  
silver-gilt, Elbing,  
1687-1710, maker's  
mark of Heinrich  
Stoltz  
(Waddesdon  
[National Trust].  
Accepted by H  
M Government in  
lieu of inheritance  
tax and allocated  
to the National  
Trust for display  
at Waddesdon  
Manor, 1963, acc  
no 2653. Photo ©  
Waddesdon Image  
Library, Mike Fear)



This was followed by

An engraved silver beaker – ships,  
Dutch, 17th-century

This, and the following piece,

A silver vessel with numerous figures,  
Nurnberg, 17th-century

are no longer at Waddesdon. Then came  
the van Vianen cup followed by

A tall pineapple cup and cover,  
Nuremberg, 17th-century.

It is not completely clear, but it seems  
likely that this is the silver-gilt grape  
cup, marked for David Stechmesser of  
Nuremberg of 1609-29 [Fig 14]. Next  
came

a tall silver –gilt cup and cover,  
supported on three griffins, the cover  
surmounted by a figure of Eros,  
Nurnberg, early 17th-century.

This cup is problematic: it has  
Nuremberg marks but an Augsburg  
maker (Christoph Lencker) and the  
decoration of the body and lid does not  
match [Fig 15]. Next came a welcome  
cup, with a later engraved inscription on

the rim of the bowl of the cup,

Der haus immer gesellen ihr Wilkomm  
anno 1717

It is marked for the town of Elbing and  
Heinrich Stoltz who was working from  
1687 to 1710. [Fig 16] This, and the  
preceding cup were both valued at  
£100 and were the next most valuable  
objects after the van Vianen cup. Last  
of all came a pair of tazze bowls, also  
from Augsburg, dating from circa 1590,  
chased with scenes representing July  
and September, presumably from a set  
depicting the Labours of the Months [Fig  
17]. These appear in the receipts and  
were bought from Goldschmidt on 22  
August 1913. They were described as

2 silber vergolten teller, Monate  
vorstellen Augsburg arbeit fur 16  
jahrhundert

and Alice paid £1,200 for the pair. In the  
inventory, they are described as

A pair of small silver-gilt deep Dishes  
with raised figures – probably from a  
series illustrating the months, German  
17th-century

and are valued at only £30. Both bowls

FIG 17

A pair of tazze dishes, chased with allegories of Summer and Autumn, silver-gilt, Nuremberg? circa 1590? In the style of Hans II Jamnitzer  
(Waddesdon [National Trust]. Accepted by H M Government in lieu of inheritance tax and allocated to the National Trust for display at Waddesdon Manor, 1963, acc no 2802.1-2. Photo © Waddesdon Image Library, Mike Fear)



FIG 18

Hans Reinhart the Elder, Ferdinand I Holy Roman Emperor, silver medal, Dresden or Leipzig, 1539  
(Waddesdon [National Trust]. Accepted by H M Government in lieu of inheritance tax and allocated to the National Trust for display at Waddesdon Manor, 1963, acc no 7002. Photo © Waddesdon Image Library, Francis Carver)



now lack the stems and feet they must have originally had.

Another of Alice's additions, which does not appear in the receipts, is the earliest piece of silver in the collection: a medal of Ferdinand I (perhaps in homage to her brother?), dated 1539, by Hans Reinhart the Elder, one of the best known German medallists of the period [Fig 18].<sup>22</sup> This, and Alice's other acquisitions, are today displayed alongside silver which was mainly bought by Ferdinand but did not form part of the Waddesdon Bequest. Although full of detail, the lack of object descriptions on some of the receipts is frustrating in some cases. There are, for example, several references in the Goldschmidt bills to "Dinglinger" figures, which again, were a significant component of the Smoking Room collection in Ferdinand's time. Alice bought these in small groups and a handful of such pieces remain at Waddesdon [Fig 19]. The example illustrated, like many other objects at

FIG 19

Miniature figure of a tailor, possibly Dresden, early eighteenth-century, freshwater pearl, gold, jewels and enamel  
(Waddesdon [National Trust], acc no 2772. Image © Waddesdon Image Library, Mike Fear)



22. Charles Truman, *ibid*, p30.

FIG 20 —  
Snuff box, gold and enamel, Paris, 1762-63,  
maker's mark of Henry Bodson and the miniatures  
by Louis-Nicolas van Blarenberghe  
(Waddesdon (National Trust), acc no 2716. Image  
© Waddesdon Image Library)



Waddesdon, was acquired by Anselm, and inherited by his son.

The receipts are also full of references to gold boxes, another area in which Alice followed in Ferdinand's footsteps, mainly supplied by Durlacher and Goldschmidt. A glance through the Waddesdon gold box catalogue<sup>23</sup> reveals very little variation between the collecting of Ferdinand, Alice and their cousin Baron Edmond, of the French branch of the family.<sup>24</sup> There are examples of boxes and etuis in gold, others mounted with mother-of-pearl, shagreen, enamel and porcelain that were acquired by all three. Like her brother, Alice greatly admired the work of the van Blarenberghes, the Flemish family of miniaturists, whose fame rested on their consummate skill in genre scenes and the depiction of contemporary events. Incorporated into gold boxes, their miniatures were irresistible to eighteenth-century patrons and to nineteenth-century collectors: Ferdinand and Alice – between them had no fewer than forty-one miniatures, boxes and rings by, or attributed to the Van Blarenberghes, at Waddesdon alone.<sup>25</sup>

Ferdinand seems to have been drawn to objects commemorating great events in eighteenth-century French history but Alice tended towards genre scenes, in the spirit of David Teniers, landscapes, country pursuits, and harbours and in one case a series of views of the port of Brest, and in another, views of different ports and seascapes including the Bay of Naples, marked for Henry Bodson of Paris in 1762-3 [Fig 20].

Alice also had a taste for boxes decorated with portraits, usually of women, which was not shared to such an extent by her brother, and also a fondness for objects featuring dogs: her cousin Constance recorded her devotion to a series of canine companions. She was particularly drawn to pugs, owning several, and they feature large in her collection, on seals and boxes. She had a pair of Meissen snuff boxes of circa 1755 with bodies in the shape of pugs and the bases painted with children playing with them [Fig 21]. She also bought an object which neatly combined her passion with an impeccable *ancien régime* provenance, the gold box set with painted Sèvres

23. Serge Grandjean, Kirsten Aschengreen Piacenti, Charles Truman and Anthony Blunt, *The James A de Rothschild Collection at Waddesdon Manor: Gold Boxes and Miniatures of the Eighteenth Century*, Fribourg, 1975.

24. Baron Edmond de Rothschild (1874-1934) was one of the most prolific and important Rothschild collectors. He is of particular significance to Waddesdon because his eldest son, James, inherited Waddesdon from Alice in 1922 and on Baron Edmond's death, a third of his father's collection.

25. Serge Grandjean et al, op cit pp 232-9; Pippa Shirley, 'The Rothschilds as Collectors of Gold boxes', *Going for Gold: Craftsmanship and Collecting of Gold Boxes*, Tessa Murdoch and Heike Zech (eds) (London, 2014)



FIG 21 —  
Snuff box, porcelain and gilt metal, Meissen, circa 1755  
(Waddesdon (National Trust), acc no 2436.1. Image © Waddesdon Image Library)



FIG 22 —  
Snuff box, soft-paste porcelain and gold, Sèvres,  
1772-3, maker's mark of Louis Roucel, with a  
plaque depicting Madame de Pompadour's pet  
dogs; the plaque attributed to Louis Denis Armand  
l'aîné, after Jean-Jacques Bachelier, 1758  
(Waddesdon (National Trust), acc no 676. Image ©  
Waddesdon Image Library, Mike Fear)



FIG 23 —  
Group of toy furniture, the Netherlands, 1700-1800  
(Waddesdon, (National Trust) acc no 5326.1-56.  
Image © Waddesdon Image Library, Mike Fear)



26. Serge Grandjean et al, 1975 op cit cat no 52 and Waddesdon online catalogue, acc. no 676. Thanks to recent research by Dr Mia Jackson, Curator of Decorative Arts at Waddesdon, one of the dogs has been re-identified as Bébé, rather than Mimi as described in the catalogue.

27. Waddesdon Archive 172.1997.1. Inventory of Waddesdon Manor and Eythrope for the estate of Miss Alice de Rothschild deceased, valuation as per probate, 1922. Three volumes for Waddesdon, two volumes for Eythrope. Waddesdon Archive, 1085.1995. Bound volume containing an inventory of plate belonging to Baron Ferdinand de Rothschild and Miss Alice de Rothschild at Waddesdon Manor and at 143 Piccadilly, London by R & S Garrard and Co, Crown Jeweller, 1884. Waddesdon Archive, 1086.1995 Volume containing inventory of plate belonging to Miss Alice de Rothschild at Waddesdon Manor, by R & S Garrard & Co, 1884

28. For Ferdinand's plate inventory, see note 27 above. For the sale of the wine coolers, see Le Collection de Madame Barbara Plasecka Johnson, sale, Sotheby's Paris, 15 October 2003, lot 36

portrait plaques of Madame de Pompadour's pet dogs, Ines and Bébé and marked for 1772-3 by Louis Roucel [Fig 22].

It came from the Duke of Cambridge's sale at Christie's in 1904 where it sold for £750.<sup>26</sup>

Alongside what could be called classic Rothschild collecting patterns, Alice also developed a taste for more feminine, sentimental objects. Here she shared common ground with some of her female relations, in particular Baron Edmond's wife Adelheid, whose textiles, costumes and accessories, she had an extensive collection of buttons and lace, are now also at Waddesdon. Alice collected textiles too, and into this category comes her collection of miniature silver furniture, most of it Dutch [Fig 23]. This collection was displayed in a green-lined cabinet in the Green Boudoir at Waddesdon: the sitting room for the principle bedroom suite.

In addition to the goldsmiths' work acquired for the collection Alice also had a working collection of silver and silver plate for domestic use. Documentary evidence for this survives in the form of

plate inventories for both Waddesdon and 142 Piccadilly. These were compiled by R & S Garrard, as were the probate inventories made on Alice's death in 1922 for both Waddesdon and Eythrope.<sup>27</sup> By comparing these with Ferdinand's inventories, it is clear that Alice inherited a good deal from him, but equally, the annotation "sold" in Alice's hand appears in Ferdinand's inventory beside a number of entries and few of the actual objects survive in the collections. Of the 162 listings in the 1922 inventory only a handful can be identified with any certainty. The domestic silver sales continued under Dorothy de Rothschild in the 1960s and 1970s. We also know nothing, thus far, about the contents of the Villa Victoria, Alice's winter retreat in Grasse, which was bequeathed to her cousin, Baron Edmond. In 2003, we were able to re-acquire a set of four wine coolers which had been bought by Ferdinand, inherited by Alice, but then sold in 1970. They are marked for London, 1809-10 and are by Robert and Samuel Hennell; they are engraved with the Spencer arms. They appear in Ferdinand's 1884 plate inventory described as

Four massive wine coolers with ram's

FIG 24 —  
Wine cooler, one of a set of four, London, 1809-10,  
maker's mark of Robert and Samuel Hennell,  
engraved with the arms of Spencer  
(Waddesdon (Rothschild Foundation), acc. no  
122.2003.1. Image © Waddesdon Image Library,  
Mike Fear)



head handles and vine wreaths,  
acanthus leaf bodies.<sup>28</sup>

The inventories show that Waddesdon  
had the kind of silver collection which  
might have been found in any number of  
country houses in the late nineteenth and  
early twentieth centuries. The Rothschilds  
seem to have preferred to use their  
porcelain services for dining, neither  
Ferdinand nor Alice appear to have had a  
silver service, but rather an extensive, but  
unmatched, collection of serving dishes  
and flatware, tea and coffee wares, wine  
silver and desert wares, candlesticks and  
candelabra. There are occasional larger  
objects, for example a collection of three  
epergnes, described as

1 chased epergne with 3 figures,  
pierced and chased rose basket and  
round stand with chased classical  
frieze

and

2 further epergnes with 3 boy faun  
figures and wreaths, pierced and  
chased basket, tripod stand.

Another piece of documentary evidence  
which survives is the Christie's sale  
catalogue of 'Fine French Furniture,  
Objects of Art and Porcelain' from 142  
Piccadilly, the contents of which were  
sold by Alice's executors in the year of  
her death, 1922. There is almost no silver  
or silver-gilt in the 'Objects of Vertu'  
section, other than a handful of lots.

Lot 6 - A silver casket, engraved with  
scrollwork, and with gilt plaques in  
the sides chased with landscapes  
and figures, the lid set with an oval  
agate medallion containing silver-gilt  
emblems etc, London hallmark, 1835

Lot 10 - a silver-gilt group of Judith  
with the head of Holophernes, 7 ¼  
inches high

Lot 37 - A silver-gilt inkstand, formed  
of a seal-box, fitted with a glass and

silver-gilt ink bottle, a gold pencil  
holder, a mother-of-pearl and gold  
knife, and a desk seal with brown  
topaz handle – London hallmark  
1820.<sup>29</sup>

This has taken us quite a distance from  
the van Vianen cup but perhaps gives a  
sense of its context at Waddesdon and  
of the personality thanks to whom it is  
there. Following Alice's death in 1922,  
the Manor and Eythrope were inherited  
by her French great-nephew James de  
Rothschild (1878-1957) and his English  
wife, Dorothy (1895-1988). They did  
not add substantially to the collections  
at Waddesdon but it was thanks to  
James that the house and majority of its  
contents ended up in the public domain  
following his bequest of Waddesdon to  
the National Trust in 1957. Dorothy ran  
the house until her own death in 1988,  
devoting immense care and attention to  
the preservation and understanding of  
the collections, including inaugurating  
the Waddesdon catalogue series, of  
which Charles Truman's volume on the  
gold boxes is one of the undoubted  
highlights.<sup>30</sup>

*Pippa Shirley is Head of Collections  
and Gardens at Waddesdon Manor,  
a National Trust house managed by  
the Rothschild Foundation and home  
to the Rothschild Collections of art and  
decorative arts. Prior to this she was a  
curator at the V&A specialising in silver  
and prior to that worked at the British  
Museum.*

29. Sale, Christie, Manson & Woods, London, 23  
November 1922, Catalogue of Fine French  
Furniture, Objects of Art and Porcelain, the Property  
of Lady [Alice von Rothschild], A legatee under a  
Will.

30. Waddesdon is now run on behalf of the National  
Trust by the Rothschild Foundation, under the  
chairmanship of Jacob, 4<sup>th</sup> Lord Rothschild

# THE SILVER SOCIETY VISIT TO SWITZERLAND

September 2019

FIG 1  
Box of items waiting to be sent to the Swiss National Museum for display  
(Image courtesy of Emil Fonfoneata)



The Silver Society's 2019 overseas trip was to Switzerland and took place over seven gloriously sunny days in September; it was some thirty years since the last Swiss trip which had been organised by Philippa Glanville. Two survivors from that expedition took memories of it on to the current sortie: the writer of this report and Tim Schroder. The first night's excellent *bierkeller* dinner included two long-standing members of the Society from Switzerland: Martin Kiener, an antique silver dealer, and Hanspeter Lanz (accompanied by his wife Christine), Emeritus Curator of the Landesmuseum (Swiss National Museum); he had also accompanied us on the 1989 trip.

The Landesmuseum being partly closed while new galleries were being constructed, the group visited the museum's hugely impressive storage unit. This collection centre was formerly a military installation which now offers enormous space and security [Fig 1]. We were greeted by the Curator Christian Horack who, with his predecessor Hanspeter Lanz, led us through an

impressive experience. The museum has recently acquired the extensive Bossard archive which includes a huge number of designs, pattern books, patterns and models from the well-known Lucerne firm which closed its doors in the 1990s [Fig 2 and Fig 3]. Whilst there is a broader and more general historical perspective to the firm's history, what will interest many silver scholars and enthusiasts is the associated publication project which will reveal much about the firm's involvement in making historicist pieces. It is a tribute to the firm's quality of production, during the late nineteenth and early twentieth centuries, that many of the items they produced have proved extraordinarily difficult to distinguish from the sixteenth-, seventeenth- and eighteenth-century originals. It is understood that the company often used old silver to make such objects, thereby rendering spectrographic testing ineffective in dating them. The publication, which will be in German with English summaries, is a few years away but will add enormously to scholarship and understanding.

FIG 2  
Moulds from the Bossard archive held at the Swiss National Museum  
(Image courtesy of Emil Fonfoneata)





FIG 3 —  
Design books from the Bossard archive held at  
the Swiss National Museum  
(Image courtesy of Emil Fonfoneata)



FIG 4 —  
Book cover, gem set, silver-gilt and enamel,  
Constance?, circa 1300, from the medieval  
treasury of the Collegiate Church of St Michael,  
Beromünster  
(Image © Ludwig Suter)



The group was also able to see large numbers of ecclesiastical and domestic items both from Switzerland and elsewhere in Europe, many of which dated from the seventeenth century and earlier, and are awaiting redisplay in the Museum. Other items will remain in the reserve collection.

Travelling on to Beromünster the group headed to the rococo marvel of the Collegiate Church of St Michael. Immaculately conserved, this mid-eighteenth-century edifice offers an extraordinary interior: there are three sets of organ pipes, two apparently synchronised, and an impressive pulpit, font and choir stalls dating from the first decade of the seventeenth century. The Church also features two exceptional treasures: the mediaeval treasury, containing a number of extraordinary survivals, such as a remarkable silver-gilt and enamel book cover dating from circa 1300 [Fig 4], and the baroque treasury which houses a dense display of seventeenth- and eighteenth-century plate including a Beromünster-made chalice of 1711, a monstrance from Augsburg of 1698 and a gold Augsburg chalice of circa 1660.

On our return to Zurich the evening started with a reception held by Martin Kiener with refreshments and immersion in his excellent stock of Swiss and other silver. In addition he had created a large

floor map of Switzerland on which were placed pieces on the various locations in which they had been made. This was followed by a visit to a private collection, formed mostly of Swiss domestic works, with our host extremely generously providing dinner for us all.

From the day's experiences two significant points about Swiss silver emerged: the high survival rate of early ecclesiastical silver items which is largely attributable to the country having avoided the ravages of war experienced by the rest of Europe during the last 500 years and secondly, the absence of kings or princes has meant that historic silver production did not benefit from royal patronage or the impetus that it often provided. The royal and display pieces of English Regency silver or German princely treasuries are not in evidence.

The next day started with a brisk morning constitutional: a walking tour of Zurich with an equally brisk and entertaining guide, followed by a visit to the Landmuseum. Curator Denise Tonella gave the group an informative guided tour through an exhibition of the history

of Switzerland which included a painting of 1643 (ascribed possibly to the Zurich painter Johan Jacob Sulzer) showing a Swiss family about to dine. Clearly seen were two nests of spoons on the table. Does this add to our understanding of the timing of the introduction of the tablespoon? The group then visited the areas which are under reconstruction and saw the half-finished installations. The end result promises to be very splendid.

A bus ride took us on to Kloster Königsfelden where a delightful alfresco lunch was held under a giant plane tree. Adjacent was the monastery church (formerly belonging to the Franciscan order) with its spectacular fourteenth-century stained glass windows. What survives of the monastery's treasury is now housed in Berne and would form part of another day's visit. The group reboarded the bus and continued on to Basel.

On arrival our first visit was to the Basel Historisches Museum, the main part of which is housed in a former gothic church at Barfüsserplatz [Fig 5]. The fourteenth-century bust reliquary of St

FIG 5 —  
Interior view of the Basel Historisches Museum, Barfüsserplatz building  
(Image courtesy of Jolyon Warwick-James)



FIG 6 —  
Reliquary bust of St Ursula, silver-gilt, copper-gilt, enamel, glass cabochons, Basel?  
(Image © Historisches Museum Basel, Maurice Babey)





FIG 7  
Automaton of Diana on a stag, silver parcel-gilt and enamel, Augsburg, 1610-15, by Joachim Fries  
(Image © Historisches Museum Basel, Peter Portner)

Ursula [Fig 6] was fascinating, in part due to a colourful history of its ownership prior to its acquisition by the museum. The guilds in Basel were very powerful and, up to 1798, actually governed the city. The guild and corporation cups, crowns, and display objects, whilst on permanent display, are still allowed to be temporarily removed for ceremonial use by the relevant guilds: an interesting arrangement and a challenge for the curator. In the crypt a fascinating automaton drinking vessel formed as Diana on a stag by Joachim Fries of

Augsburg of circa 1610/1615 captured the imagination [Fig 7]. It was brought closer to reality by a graphic video of the piece in operation. The crypt also held a reconstruction of the famous Amerbach-Kabinett which contained some original items together with replacements, grouped under the various titles: Naturalia, Artificialia, Antiquitates, and Scientifica. A group handling session of selected items again raised some interesting questions on the age and originality of items and the possible presence of the hand of Bossard.

The group next visited the second of the Historisches Museum's sites: the early neo-Classical Haus zum Kirschgarten. Built between 1775 and 1780 for the silk ribbon manufacturer and army colonel Johan Rudolf Burckardt it was acquired by the Museum in 1951. It is devoted to domestic culture, displaying eighteenth- and nineteenth-century furnishings, interiors and some mini exhibitions. Of additional note were the numerous impressive tiled stoves and, in the attic, the display of children's toys and games. Refreshments in the garden were followed by a walking tour of Basel which took in various historical sites, the Münster Platz and ended at the Judisches Museum which contains compact and informative display of Judaica. The group dinner included Margret Ribbert and Sabine Soll-Tauchert who had done so much to energise our visit to the Historisches Museum.

The Kunstmuseum in Basel, as its name suggests, houses paintings, many of which are stupendous. Whilst it is imperative viewing on these grounds alone it also has a special attraction for silver scholars. The group divided into two, taking turns either to roam free viewing the museum's collection, or to attend a special viewing. The collection includes a splendid group of Holbein paintings as well as that frequently published and informative painting *The*



FIG 7 —  
The Silver Society group viewing drawings from the collection of the Kunstmuseum, Basel  
(Image courtesy of Emil Fonfoneata)



*Family of Hans Rudolph Faesch* by Hans Hug Kluber of 1559; the subject is a family seated at a table laid with silver objects. A significant number of other paintings also included depictions of silver. In another room hung *Vanitas Still Life with Skull* by the Alsatian painter Sebastian Stoskopff (1630); of interest was a cluster column candlestick which was included in this composition as it was of the type associated in England with the likes of Jacob Bodendiech but not until the 1660s and 1670s. A design source from across the English Channel?

The other activity, the special viewing, was conducted by Hanspeter Lanz in a small well-lit room. The group looked at a modest but important selection of the museum's extensive collection of goldsmiths' design drawings from the Amerbach Collection. Holbein was well represented by the Seymour Cup and there were drawings by Jorg Schweiger who died in 1533. There are apparently no known extant pieces of metalwork by Schweiger. This viewing was indeed a privileged experience [Fig 8].

There was time to briefly to re-visit the Historisches Museum before boarding the bus for Berne. On arrival the group went on a guided walking tour of the city which included the exterior of the

cathedral and a number of spectacular vantage points.

The Bernisches Historisches Museum was the focus of the following morning on day six of the tour. Annette Kniep, the Curator, guided us through a number of displays including some of the few extant treasures from Kloster Königsfelden. The most notable was a splendid diptych made in Venice between 1280 and 1290. Its preservation owes much to Queen Agnes of Hungary (1281-1364), widow of Andrew III, King of Hungary, who died soon after their marriage in 1301; she lived at the monastery [Fig 9].

Other items with the same origin included memorial banners and textiles. A second category of items were those originating from Lausanne, including a thirteenth-century altar frontal, tapestries and other works, and finally those from a wider area. Prominent amongst the latter was the local guild and corporation silver. As with the guild silver in Basel, these pieces are occasionally borrowed back by the guilds for use at their dinners. In Berne the guilds were far less powerful than in Basel and power lay much more in the hands of the civic authorities. The museum also contained a re-creation of a small *wunderkammer* as well as other material and displays explaining local military history. One of the most impressive displays is that of Burgundian treasures captured by the Swiss at the Battle of Grandson in 1476. The splendid building, built in 1894 and based on various historical castles, was a reminder of how important the jewel box can be that contains such splendid jewels.

A bus ride took the group into cheese territory and to Gruyère. Of great interest was a fascinating castle on top of the hill with amazing view; its strategic positioning and military significance were very apparent. Lunch, offered in the main street by numerous restaurants, usually included Gruyère in some form or other.

FIG 9 —  
The Königsfelden diptych, Venice, circa 1280, made for the Andrew III, King of Hungary  
(Image © The Bernisches Historisches Museum)



FIG 9 —  
The Silver Society group,  
with cup and cover, silver-  
gilt, Zurich, nineteenth-  
century, by Bossard, in  
the foreground  
(Image courtesy of Emil  
Fonfoneata)



FIG 10 —  
The Charlemagne Ewer,  
gold and cloisonné  
enamels, Carolingian,  
beginning of the ninth  
century  
(Image © Abbaye de  
Saint-Maurice)



The next day those game for an early start visited the cathedral, a wonderfully historic building subject to many additions and rebuilds which contains splendid stained-glass windows. Scheduled activities resumed with a fascinating visit to Château Prangins, an outpost of the Swiss National Museum in Zurich, formerly owned by Bernie Cornfeld. Here the group was given a guided tour by the Director, Helen Bieri-Thomson, augmented with silver terminology from Christian Horack and Hanspeter Lanz. The aim of the splendid interiors was to present everyday life as it had been in the château. Creative and ingenious methods, such as a well-crafted introductory video and projected silhouettes, were used to great effect to convey the message. Importantly, it all added to the interpretation and nothing diminished the integrity of the building or its collection, as can so often be the case. A large and impressive silver-gilt cup by Bossard provided the background for a group photograph [Fig 10]. This was not a copy of any specific work but a confection of historicist inspiration demonstrating the company's range of manufacturing skills (design, casting, chasing, engraving, etching etc). This was followed by lunch in the *château* restaurant, which was of the first order.

Next stop was the Abbey of St Maurice d'Agaune, a sixth-century monastic foundation situated on a strategic mountain pass and founded on the site of the martyrdom of St Maurice and the Roman Theban Legion. Whilst the history of the basilica and the archaeology of the site were intriguing, the treasury itself was spellbinding. The contents included the Charlemagne Ewer of gold and enamel set with sapphires, cordierite and chalcedony, which came from a Carolingian workshop in the first half of the ninth century [Fig 11] and the twelfth-century reliquary casket of St Maurice



FIG 12 —  
Reliquary casket of St Maurice, enamel set with  
cabochons and carved cameos, south-west  
Germany, first half of the seventh century  
(Image © Abbaye de Saint-Maurice)



FIG 13 —  
Chalice, gold and enamel and set with gems  
and pearls, Augsburg, 1609, from the Sacristy of  
Einsiedeln Abbey  
(Image © Swiss National Museum)

FIG 14 —  
Ciborium, gem set, gold and enamel, Zug,  
1592, by Nikolaus Wickart, from the Sacristy of  
Einsiedeln Abbey  
(Image © Swiss National Museum)



[Fig 12]. It was fortunate that the visit did not take place one day later, or it would have been caught up in the procession for the feast day of St Maurice, which promised to engulf the small town. Many of the treasury items were to be included in the parades and would have been lost to view.

The final event of the day was a farewell group dinner in Lausanne: appropriately a cheese fondue.

The final day itself yielded one last piece of magic or eight to be precise. “Or” being the appropriate word, as it was indeed of gold. With luggage on board the group travelled to the Abbey of Einsiedeln. This Benedictine monastery, founded in the tenth century, has a magnificent baroque church. As if, once again, to underline the importance of both jewels and the jewel box, we were treated to a private viewing of some very special works and Hanspeter Lanz guided us through the experience. First five gold chalices and a gold ciborium emerged: all date from between 1580 (the ciborium) and 1629 and all but one was unmarked and are thought to be of either of Augsburg or Swiss manufacture [Figs 13 and 14]. A notable dearth of religious iconography and imagery on the pieces was explained by the concept at the time that it was more important for an item to appear to be precious





rather than religious. The next item was Archduke Maximilian III's gold crown, linked to his attempts to become King of Poland. Made in Augsburg in 1596, it was altered in 1617 in Prague to become a votive piece [Fig 15]. The third remove was a Swiss-made towering monstrance, also of gold and precious stones which took twenty years to complete (1660-80). Stylistically it was outmoded by the time it was finished. It incorporates an image of St Maurice, of the previous day's visit's fame. This amazing finale sent the group in its way to the airport and back to the reality of returning home.

Thanks must go to all those involved in devising and running the trip, especially James Rothwell and Tim Schroder. A notable feature, beyond the expected experience of silver and unexpected encounters with gold, was the very excellent food. One doesn't always commend the bus driver, but on this occasion, it would be remiss not to note his very smooth driving, helpful nature, calm problem-solving capabilities and overall efficiency.

Jolyon Warwick James

FIG 15 —  
The Polish Crown, gold, enamel, pearls and precious stones, Augsburg 1596, altered in Prague in 1617, the gift of Maximilian III, Hapsburg claimant to the throne of Poland, from the Treasury of Einsiedeln Abbey  
(Image © Swiss National Museum)

# THE SILVER SOCIETY PRIZE FOR SILVERSMITHING

AWARDED TO A YOUNG SILVERSMITH UNDER THIRTY

The Silver Society Prize is presented to a silversmith who is under thirty. A few years ago the committee of the Society decided that it was important to make the award to a craftsman who was in the early stages of their career, to whom the prize could make a considerable difference, and to help them in establishing themselves, rather than giving it to a silversmith who already has a distinguished reputation.

This year the Silver Society Prize was awarded in July 2019 at Goldsmiths North, the international selling fair, which took place for the first time this year, with the aim of bringing together the finest contemporary silversmiths and jewellers in an out of London location. It was hosted by the Cutlers' Company in the magnificent surroundings of Cutlers' Hall in Sheffield.

After a fascinating morning looking around the fair and at the very varied exhibits it was decided to make the award to Samuel Waterhouse, a self-taught silversmith, who was born in 1992. He was introduced to silversmithing by chance while he was studying English Literature at Manchester University and, after expressing an interest in silversmithing, he was given two books on the subject by his father: his first manuals.

Throughout his time at university Sam rented a bench in a studio and continued to teach himself through a combination of reading and experimentation. In 2014, after graduating, he realised that he wished to pursue a career as a silversmith rather than going on to work in an area relating more directly to his university course.

He spent the next four years learning and working in a studio in Walthamstow

during which time he also taught jewellery and silversmithing classes. He moved to Sheffield in 2018 and has been working from his own studio at the Academy of Makers in Arundel Street since.

Of the style of his work Sam says that he was drawn to it by a long-held interest in ancient art of many forms but in particular ancient metalwork, jewellery and ceramics. In the last year he has also been making his own ceramics which he considers to have had a significant influence on the forms of his silverware. The technique that he is currently practicing is a variation of the traditional Korean technique *Keum-boo*: whereby fine gold is fused, by the application of pressure and heat, to fine silver. He has experimented with this technique and now fuses a range of different colours of gold: white, green and yellow, to fine silver, in order to decorate his silverware. The judges were particularly drawn to the striking contrasts between the matt and burnished bands of the gold and how they stood out against the unreflective ground of the unpolished fine silver that the forms are raised from. Some of the vessels could well have been made in porcelain and then embellished with gilding and they all exhibited a very clear sense of purity and integrity of line which is quite remarkable.

In 2016 Sam was awarded the Ruthin Craft Centre award for his work in silver and he has subsequently exhibited at the Goldsmiths' Fair for the last three years as well as at Collect in conjunction with the Goldsmiths' Fair in 2018.

Patterned vessel, fine silver (999) and *Keum-boo*, Sheffield, by Samuel Waterhouse

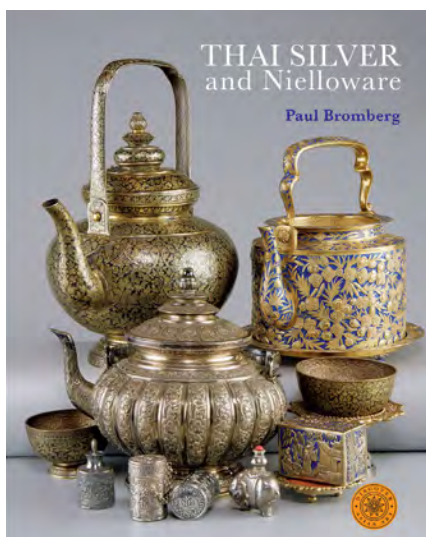


## BOOK REVIEW

# THAI SILVER AND NIELLOWARE

By Paul Bromberg

*Published by River Books Co Ltd, 2019, 232pp, 320 images and 2 maps*  
ISBN 978 616 451 014 2



When one thinks of the decorative arts of Southeast Asia, silverware is generally the last to come to mind. In the case of Thailand in particular, wood carving, sculpture and painting are all familiar to Western eyes, but the great achievements of Thai or Siamese silversmiths remain largely unknown outside of serious collecting circles. Until now, the only scholarly study of Thai silver available in English has been Sylvia Fraser-Lu's groundbreaking *Silverware of South East Asia* (Oxford, 1989) which brought this fascinating area of study to light for those few in the West who were sufficiently keen to discover it. Finally, thirty years later, this gap in knowledge has been addressed, and Paul Bromberg's book does much to bring this intriguing art form to the attention of the English-speaking world.

There are several reasons why Thai silver has remained unfamiliar: among these is that Siam, as the kingdom was known, was under French influence, there was moreover, no real attempt made by Siamese silver producers to export their wares, they contented themselves with supplying their domestic market, unlike the silversmiths of India, Burma (Myanmar) and the Chinese Treaty Ports.

A fundamental difficulty inherent to the topic of Thai silver is the conundrum of boundaries. Thailand's modern political borders simply do not correspond to its artistic borders, meaning that artistic schools and styles common in certain parts of modern Thailand extend beyond Thai borders into modern Myanmar, Laos, Vietnam, and Cambodia. Perhaps this is how Ms Fraser-Lu arrived at the title of her book. Paul Bromberg addresses this issue in the opposite manner: he makes a deliberate attempt to confine his examination to silverware produced

within the boundaries of the modern Thai state which, while potentially confusing historically, lends a focus to his book. The difficulty in doing so is not to be under-estimated, and he achieves this aim admirably.

Siamese silverwork reached its zenith in the late nineteenth and early twentieth centuries, and by concentrating on this period, Bromberg was able to examine a sufficient number of pieces to be able to form sound opinions as to their relative qualities and the effects of outside influences. Although work in precious metal was produced in the ancient Siamese capital, Ayutthaya, virtually nothing survived its sacking and looting, and the complete destruction of the four hundred year old kingdom by the Burmese in 1767.

The book begins with a careful explanation of the various manufacturing and decorative techniques employed by Siamese silversmiths and touches on the uses of those objects unfamiliar in the West. Here, there are a few statements that could have received further attention and explanation: among these is a reference to the arrival of Chinese silversmiths in Siam during the mid-nineteenth century which created a sea-change in the silver produced there. It is evident that most of the silver pieces illustrated and described in Bromberg's book are stylistically influenced by this influx of Chinese artisans, yet there is no explanation offered as to who these people were or why they suddenly decided to transfer themselves and their skills to Siam. There is more work to be done on this intriguing question.

In the next section of the book, Bromberg offers an informative discussion of niello work and the



## BOOK REVIEW

FIG 1 —  
Niello bowl with a cotton rosemallow (*phutton*)  
decoration, on a matching stand, nineteenth-  
century



processes involved in its production. As niello ware was often offered by the Siamese king to visiting dignitaries, the author was able to make use of those examples, found in foreign collections, to illustrate and document styles and forms of niello wares.

Forms and their functions is the topic of the next chapter which includes an excellent explanation of betel nut and the instruments and vessels associated with the ritual of its preparation and use. Ritual objects are also carefully described and illustrated and the author makes an effort to describe all types of such objects. Only figurines receive short shrift, with a mere three lines devoted to them.

Paul Bromberg's admiration for, and interest in, the decoration on Siamese silverware is readily apparent in his excellent chapter on the decorative motifs and designs used. He takes pains to clearly describe the meanings behind these motifs, allowing us to be able to 'read' the silver and derive a deeper appreciation in so doing.

Images of the Buddha warrant a stand-alone chapter in any discussion of Thai art. In this instance, the author treats us to an interesting essay on why images of the Buddha have traditionally been, and still continue to be, produced in such vast numbers.

FIG 2 —  
Betel set with scrolling floral design, nineteenth-  
century



Finally Paul Bromberg makes a brave and carefully considered attempt to categorise the markings found on Thai silver pieces and to identify some of their makers, thereby suggesting likely dates of manufacture. How refreshing it is to read a scholar's careful and wholly honest dating of these objects. Far too often experts give in to the temptation to assign far earlier dates of manufacture to the pieces they examine: one would hope out of the romance involved in an early provenance. Additionally, Bromberg valiantly wades into the quagmire involved in attempting to distinguish pieces made by the Chinese artisans who arrived in Siam from those by Siamese silversmiths for domestic consumption, and from outright Chinese Export pieces. This is the stuff of a scholar's worst dreams, and I commend the author for even contemplating such an analysis.

With the release of *Thai Silver and Niellaware*, Paul Bromberg makes a tremendous contribution to extant English language literature on the silverware of Southeast Asia, and he should be congratulated on his deft acquittal of this monumental and monumentally complex task. My only regret was that, probably due to the geographic issues involved, the author chose not to examine the high-relief silverware produced in Chang Mai by silversmiths of Burmese descent. Apart from this small omission, this volume will doubtless become required reading for anyone interested in the artistic history of Siam in general and Siamese silversmiths and their output in particular. This glorious body of work will now be far better understood and appreciated.

Wynyard Wilkinson

## BOOK REVIEW

# THE V&A, ELKINGTON AND THE ELECTRICAL REVOLUTION

By Alistair Grant and Angus Patterson

Published by Lund Humphries/V&A Publishing, 2019, Hardcover, 160pp  
ISBN 978-1-84822-291-5

In 1996 an electrotype of the striking wine cooler, the original of which is in the Hermitage and was commissioned by the banker Henry Jerningham in the 1730s from Charles Kandler, arrived as an uncased and spectacular centrepiece for the new Whiteley Silver Galleries at the V&A. Electrotypes lions, copied from the originals in Copenhagen, followed in a later phase of the Gallery's development. Along the green walls, above the cases, more electrotypes enhance the Victorian flavour of this sequence of 1860s galleries and support the story of European silver.

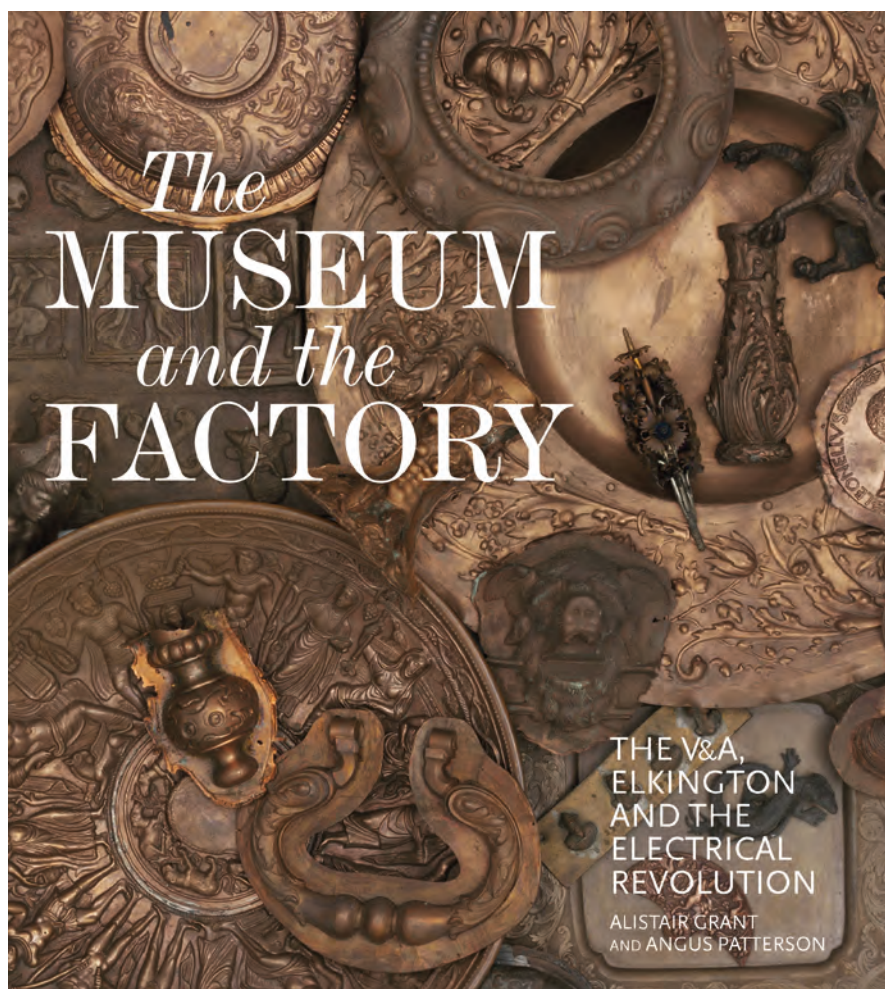
From the 1850s electrotypes of ancient metalwork, copied in a fruitful partnership between the South Kensington Museum and the Birmingham firm of Elkington, were praised for their educational and decorative qualities. The industrial designer Christopher Dresser, in his *Principles of Design* of 1873 recommended Elkington's electrotypes of Saracenic damascened basins.

I strongly advise those who can afford to purchase these beautiful copies to garnish their sideboards with plate of this description, rather than with the meretricious electroplate which we often see in our shop windows.

Electrotypes were offered for sale in various finishes including silver-gilt and at a range of prices; the Bedford tankard cost between six guineas and ten guineas for a gilded version.

Artistic opinion was tipping against Dresser's judgment well before 1900 and electrotypes of historic metalwork rapidly lost their perceived educational value. They were no longer endorsed by museums and fell from favour with fashionable tastes, vanishing into stores throughout the twentieth century until the 1990s. Many were sold in the 1930s and the film studio MGM acquired 880 of the remaining examples from the V&A in 1947.

The wheels of artistic and educational fashion do eventually turn full circle and under the directorship of Sir Roy Strong, both contemporary design and, due to a greater interest in and appreciation of the nineteenth-century values exemplified by the Cast Courts, the photographic collections and the electrotypes, these items were reassessed.



## BOOK REVIEW

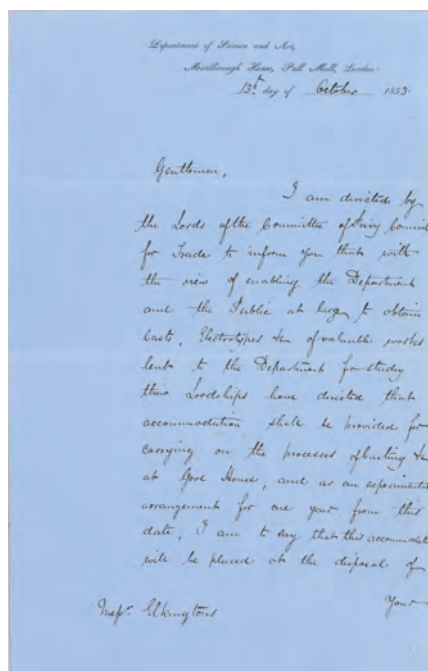
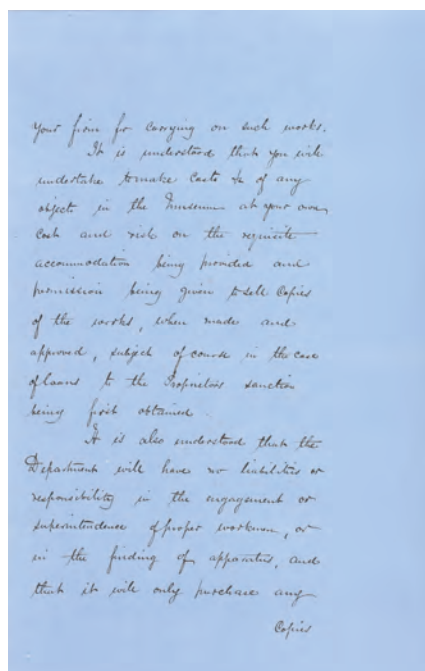


FIG 1  
[Plate 2] Letter from Norman Macleod,  
Assistant Secretary to the British Government's  
Department of Science and Art, to Messrs  
Elkington, 13 October 1853

(Image courtesy of the V&A)

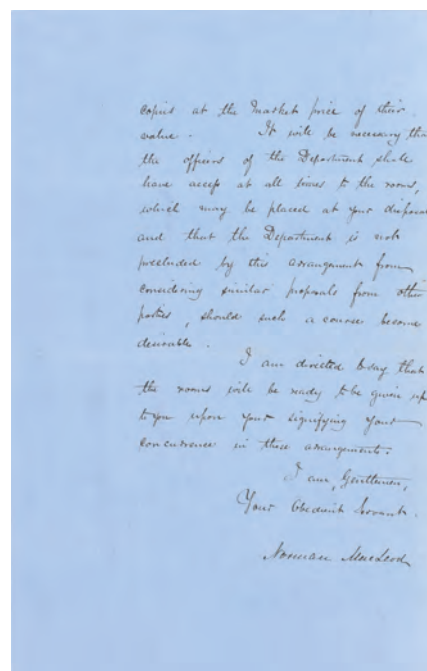


Today the V&A is once again at the forefront of reproduction as an art form. The final image in the book, of more than a hundred, is an RCA postgraduate's resin print from a digital scan of the Temperance(sic) Basin. Replication is undergoing a huge revival in a long arc drawn from its Victorian roots.

This book has an engaging and carefully considered structure. The introduction sets out the historical context for

one of the most astonishing global cultural ventures in art history

as Dr Tristram Hunt describes it. The conclusion links the electrotyping initiative to current concerns about 3-D and other forms of prototyping, where the V&A, with its offshoot at the RCA, is once again in the lead. Case studies for eight objects or groups of objects follow ranging from the Bedford Tankard, chosen for its provenance, to the Perak Royal Regalia. The latter is a reminder of this ambitious project which produced this intellectually perplexing collections of art historical objects.



It is also a reminder that during the nineteenth century, through the preoccupations of South Kensington Museum, the strands of science and arts were intertwined until the Science Museum broke away in 1899. Tristram Hunt comments

In Elkington's Factory, the museum found the perfect blend of art, science and industry.

These studies draw out the complexities around each chosen object. The Bedford Tankard, the third loan object copied at Gore House in 1854: an electroplated silver nickel candlestick, sandcast with the 1847 Design Registry stamp, which shown at the Great Exhibition: an exceptionally early example of brand identity, Eve's Hesitation, the Temperantia Basin, the Milton Shield, the Rosenberg Castle Lions, the Jerningham Wine Cistern and the Malay Initiative.

Packed with intriguing research, these richly documented essays widen the story across the industrial and art history of Victorian Britain. The Bedford



## BOOK REVIEW

Tankard was valued for its presumed link with the great eighteenth-century collector Horace Walpole; the Strawberry Hill sale of 1842, in which his historic collections were dispersed over a period of twenty-three days, was still a vivid memory. Borrowed from a private owner, it was chosen as the third item to be copied in the “experimental arrangement” begun in October 1853 between the Museum and the Factory. This innovative relationship is now documented simply in two letters exchanged between the Department of Science and Art and “Messrs Elkington” [Fig 1]. This gentlemen’s agreement lasted until the First World War.

In 1858 Henry Cole opened a visitors’ room displaying Elkington electrotypes; the international market was also stimulated through trade treaties and international exhibitions. Significant examples of the appeal of the South Kensington model of art education across the Atlantic were the Cooper Hewitt in

New York and Cincinnati. After a popular exhibit of items from the School of Design, the Cincinnati Art Museum was founded with many Elkington copies at the core of its collections.

Negotiations over international projects, to enable Elkington’s technicians to work with royal collections across Europe, were not straightforward and inevitably had a political flavour although royal patronage helped from time to time both with the Danish and Russian Courts. The originals of the Lions in Room 69 [Fig 2] of the Silver Galleries guard the walrus ivory throne at Rosenborg Castle, the Renaissance hunting lodge in Copenhagen. Although it took two decades to unfold, an intriguing royal context can be traced for Elkington’s access to these magnificent symbols of the Danish Crown which were commissioned in the 1660s from Ferdinand Kublich. In 1864 a nervous visit by the Prince and Princess of Wales to Denmark, following the war between Denmark and the German

FIG 2  
[Plate 75] The Rosenborg Castle Lions,  
electroformed copper, electroplated with silver,  
Elkington & Co, Clerkenwell, 1882-5

(Image courtesy of the V&A)



## BOOK REVIEW

FIG 3  
E&Co under a crown, Elkington's electroplate mark

(Image courtesy of the V&A)



finally admitted in 1915 when Elkington requested that Museum should “maintain the fiction” of authorised copies. The Victoria and Albert Museum, the museum had been renamed and from 1899 was operating on a new intellectual basis, and it was no longer willing to sustain this relationship. The final straw was a request by Elkington for the Museum to permit a copy to be made of Henry VIII's seal impression, the original of which is attached to his Peace Treaty with Francois I and is preserved in the Louvre, for the University of Illinois. But this, a copy of a copy, was quite unacceptable.

Philippa Glanville

Confederation, raised awareness of these lions. In 1874 the *Illustrated London News* depicted the Princess of Wales dipping a vase for gilding at Elkington's manufactory. In 1882, when the ship *Lively* arrived with its cargo of moulds and patterns intended for South Kensington, the *London Evening Standard* reported it as

according to the desire of the Prince of Wales.

Rows occurred as commercial imperatives led to Elkington breaking the rules. In 1886 the Clothworkers' Company expressed its anger when an unauthorised copy of their Pepys Cup [Plate 103] was shown on Elkington's stand at a selling exhibition in Folkestone. They had a habit of making illicit copies: for instance in 1899 the Museum paid for the electrotypes of the Boscoreale Roman treasure in the Louvre, only to discover that Elkington had bought the electrotypes from French electrotypers, removed their official authorisation marks and then made their own copies with their own marks [Fig 3]. The contradiction was

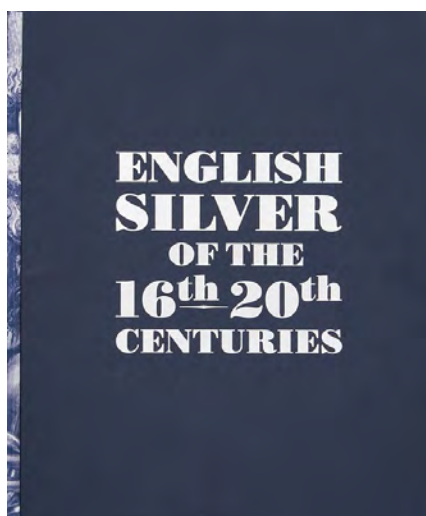
## BOOK REVIEW

# ENGLISH SILVER OF THE 16th-20th CENTURIES: THE COLLECTION OF THE MOSCOW KREMLIN MUSEUMS

By Natalia Abramova

Published by the Moscow Kremlin State Historical and Cultural Museum and  
Heritage Site, 2018, pp 435

ISBN 978 5 88678 334 6



This long-awaited publication, which appeared in Russian in 2014, was translated into English in 2018. New photography of over five hundred pieces includes details of applied and engraved ornament, inscriptions, coats of arms and makers' marks bringing this world-class collection to the attention of a wider audience. Natalia Abramova has curated the Kremlin silver collections since 1989 and she contributed to the exhibition *Britannia and Muscovy: English Silver at the Court of the Tsars*, shown in 2006 at the Yale Center for British Art and in the Rosalinde and Arthur Gilbert Galleries at Somerset House. Natalia also played a key role in the 2013 V&A exhibition *Treasures of the Royal Courts: Tudors, Stuarts and the Russian Tsars* although there are no references to this exhibition or the accompanying publication. The introduction summarises the history of the study of the collection from the first half of the nineteenth century.

The outstanding Tudor and Stuart silver which served as diplomatic gifts from English monarchs to successive Tsars from the mid sixteenth to the late seventeenth centuries is well known, but gifts of early English silver from the Danish court and Dutch government include two livery pots and a basin sent to Tsar Mikahil Romanov in 1622 by Christian IV of Denmark (cat nos 9,10 and 12) and an English standing cup presented to Tsar Alexey Mikhailovich by the States General of the Netherlands (cat no 7). Also published here for the first time are works by English silversmiths from the Patriarch's vestry which were accessioned by the Moscow Kremlin Museums in 1920. An exquisite livery pot of 1570-71 originally belonged to Patriarch Philaret (according to the inscription on the base) and, like the English Tudor and Stuart silver from the Kremlin already seen in the United States and London, retains its original gilded and decorated surface "unlike similar objects in British Collections" which the author explains were "mechanically polished and regilded" in the nineteenth century. Probably unique is the *kovsh* marked for 1586 by the London goldsmith using the monogram TS; this remarkable survival was transferred to the Kremlin from the Church Valuables Fund in 1923 [Fig 1].

The 1594-95 standing salt marked AS, attributed by Gerald Taylor to the London goldsmith Augustine Sodaye (cat no 8), has sides chased with representations of Diana, Mars, Mercury and Venus

FIG 1  
Kovsh, silver-gilt, London, 1586-87, maker's mark TS  
(Image © Moscow Kremlin Museums, Abramova,  
cat no 6)





## BOOK REVIEW

with Apollo in his chariot on the upper section. David Mitchell has recently agreed that this and a comparable drum salt in the David Little Collection were likely supplied by Sodaye rather than Albrecht Sproek, a stranger goldsmith from Bremen, another contender for the AS mark, who served as an elder of the Dutch church from 1580. Dating from the same year 1594-95 is the silver-gilt flagon, with the maker's mark of the head of a griffin, exquisitely engraved in the manner of Nicaise Roussel, an immigrant goldsmith working in London from 1580-1620 (cat no 13). This was one of a pair of flagons brought to Moscow by James I's ambassador John Merrick in 1615.

FIG 2  
Chandelier, London, 1734-35, maker's mark of Paul de Lamerie  
(Image © Moscow Kremlin Museums, Abramova, cat nos 12-123)



Exquisite photographs celebrate details such as the chains which subjugate the celebrated leopard vessels brought to Moscow by Fabian Smith for the treasury of Tsar Mikhail Romanov in 1629 (cat nos 15 and 16) and the 1606-7 flask marked with the monogram GC which was brought by Simon Digby as a present to Tsar Mikhail Romanov from Charles I in 1632.

One of two thistle cups which bears the monogram CB, marked in 1608-9 (cat no 32), was presented in 1645 by Grigory Pushkin, the official then responsible for the Kremlin Armoury, to Tsar Alexey Mikhailovich. The globe-form cup and cover are decorated with diamond faceted ornament interspersed with burnished fleur-de-lys. An important group of silver marked by Richard Blackwell I includes a pair of standing salts 1611-12 (cat nos 46 and 47) and from the same year is the standing cup on which a silver calyx and brackets support the gourd-shaped vessel and contrast with its gilded surface (cat no 48). Particularly fine are the detailed photographs of the cast silver siren-and-tendrill brackets and the silver bouquet of flowers which surmounts Blackwell's copy of a German columbine standing cup of 1613-14 (cat no 50). Crowning this group are the stupendous water pots (cats nos 51 and 52), seen in London in 2006 and 2013, and here generously illustrated with ten images.

The recycling of royal gifts is demonstrated by the Warwick cup (cat no 57), presented to James I on his visit to that town in 1617. It bears the royal coat of arms and the emblem of the town of Warwick; three years later it was taken as an ambassadorial gift from James I to the Russian Tsar Mikhail Romanov in Moscow.

A silver-gilt candlestick of 1624-25 with a trefoil mark, from the Archangel Cathedral of the Kremlin, is the only known example of a Renaissance form

## BOOK REVIEW



FIG 3  
Coffee pot, London, 1744-45, maker's mark of  
Nicholas Sprimont  
(Image © Moscow Kremlin Museums, Abramova  
cat no 128)

with a high circular base (cat no 82). From Russian princely collections comes a silver-gilt ewer with the monogram WK, of London, 1652-53, which was transferred from the State Valuables Store in 1925 from the collections of Prince Yusupov (cat no 102). The perfuming pot and stand marked by John Neave, 1663-64 (cat no 108) encapsulates the *kwab* or auricular style so brilliantly celebrated by the Rijksmuseum exhibition of 2018. It formed part of the ambassadorial gifts presented by Sir Charles Howard, 1st Earl of Carlisle to Tsar Alexey Mikhailovich in 1664. The gift originally included six fruit dishes used to serve *raznosol*, marinated berries and fruits, of which four are catalogued here (cat nos 109-112); such dishes were called *rassolniki* in Russian.

A commemorative spoon (cat no 115) is inscribed with the name and dates of General Patrick Gordon (1635-99) who served as an officer and Rear Admiral in the Russian armed forces. Such spoons were also given to mourners in Moscow's German settlement in the seventeenth century.

Of particular interest to this reviewer is silver made by the leading Huguenot makers, Paul de Lamerie, Augustine Courtauld and Nicholas Sprimont. Chandeliers marked by Paul de Lamerie (cat nos 117, 118, 120-123) were used to light the Armoury until 1986 [Fig 2]. One pair of six-arm chandeliers bears the motto 'Gloria Deo in Excelsis' associated with Nicholas Leke, 4th Earl of Scarsdale, who died bankrupt in 1736 when his silver was sold to cover his debts. The chandeliers are surmounted by an earl's coronet and the balusters are chased with shields, intended for the engraved coat-of-arms, flanked by angel supporters with the motto below. Of two silver tea tables one was made by Paul de Lamerie in the 1720s and the other by Augustine Courtauld in the early 1740s; the de Lamerie table (cat no 119) has engraved silver aprons supported on later silver legs. The incomplete marks are illustrated yet it would be helpful to know where they appear. The Courtauld table (cat no 126) has particularly fine engraving on the tray top, the top of the legs and the frieze.

Two pieces came originally from the Winter Palace in St Petersburg. The gleaming silver-gilt inkstand marked by Augustine Courtauld, 1739-40 (cat no 125) is well equipped with drawers, pencease and two pens. It was transferred from the Summer Palace to the Winter Palace in 1762. Nicholas Sprimont's coffee pot (cat no 128, Fig 3) compares with the chinoiserie tea pot still in the State Hermitage Museum illustrated by Marina Lopato in her 2013 catalogue of the British Silver in the State

## BOOK REVIEW

Hermitage (cat no 45/1-6). This was used in the chinoiserie summer palace at Oranienbaum, outside St Petersburg, by Empress Catherine the Great in the mid-eighteenth century. Twenty-five years later Catherine ordered a service for use in Tula, south of Moscow, which consisted of multiple dishes, trays and thirty-eight candlesticks. Two marked by the English royal goldsmith Thomas Heming in 1774-75 (cat nos 132 and 133) are of a quality associated with the best architectural designs by Robert Adam, James Stuart or James Wyatt.

A group of neo-classical silver, consisting of a salt and three plates marked for the London goldsmiths Digby Scott and Benjamin Smith of 1804-5 was used by "HIS BRITANNICK MAJESTY'S MISSION AT BERLIN 1816" (cat nos 137-40). They were transferred from the Department of Precious Metals of the Ministry of Finance of the USSR in 1968.

Spectacular table silver includes a centrepiece and vase stands formed as mature vines, for glass dishes, marked in 1847-48 (cat nos 168 and 169). The base of the vase stands (cat nos 170 and 171) support dogs cornering a wolf, and bear baiting; both are marked for the London goldsmiths Hunt & Roskell who specialised in the sculptural representation of animals, so appealing to Victorian taste.

Later royal gifts include two flasks made in London by R & S Garrard and Co in 1891-92 (cat nos 186 and 187) for Christian IX of Denmark to present to his sister Maria Fyodorovna and her husband Tsar Alexander III on their silver wedding in 1891. In 1904 Edward VII gave the Tsarevitch Alexei a two handled silver-gilt cup in the rococo style marked for Sebastian Henry Garrard and Charles Stuart Harris of 1902-3 (cat no 190). Possible inspiration for this includes a silver cup marked by Thomas Farren of 1740-41 in the collection of the

Worshipful Company of Goldsmiths and the Tyrone cup marked by William Grundy, 1747-8 in the collection of the Worshipful Company of Fishmongers.

Natalia Abramova is to be congratulated on realising this catalogue in both Russian and English editions thereby making available to a global audience a full description of the English silver in the Moscow Kremlin Museums. The remarkable photographs were taken by eight of her colleagues. To leaf through this lavishly illustrated volume is to experience again the extraordinary quality and range of English silver held by the Moscow Kremlin Museum. This is matched by silver from Germany and Holland and demonstrates that a visit by members of the Silver Society is long overdue.

Tessa Murdoch



## BOOK REVIEW

# LES ORFÈVRES DE PICARDIE. LA MONNAIE D'AMIENS

By Martine Plouvier, with Arnaud de Chassey

*Published by Éditions AGIR-Pic, 2019, pp 768, 378 black and white illustrations and numerous colour plates between pp 481–496*

ISBN 978 2 906340 74 9



The historic region of Picardy was among the largest in France. From 1422 it operated its own mint (at Amiens), and, while its borders were redrawn over the centuries (it lost jurisdiction over Lille in 1685, when royal decree established a rival mint there), it stretched from Calais, on the Channel, to Noyon, on the banks of the river Oise. It is ironic, then, that after a period of almost 900 years, only a fraction of the treasures in silver and silver-gilt recorded in inventories and chronicles survive. In her preface to this readable and scholarly volume, Michèle Bimbenet-Privat estimates the fraction at 0.05%; the dogged detective work of Martine Plouvier and the late Arnaud de Chassey has translated this into 381 pieces of plate: over half of them secular.

The reasons for these losses lie, as they do in England, in financial expediency and in the upheavals caused by religious and political conflict. Unlike England, however, the position of Picardy close to a weak border with the Flanders and Hainaut meant it was constantly under attack by invading armies on the march south to try and take Paris. In 1636, during the Thirty Years' War, the Benedictine monks of Corbie hid some of their precious relics in a chalk quarry to keep them from the grasp of Spanish troops (p 36). With hindsight, though, their efforts to preserve the wealth and heritage of their abbey were ultimately in vain. The silver Virgin Mary on a silver throne, a silver baby Jesus on her knee and a relic of the true cross in her right hand, and the gilded and painted statue of Christ holding a crystal that contained a thread soaked with his own blood, which are among more than 115 such pieces recorded in a seventeenth-century manuscript inventory, have all since vanished.

Yet, as the authors demonstrate in this richly informative work, not all is lost: much can still be learned from what material and documentary evidence remains. Their detailed account of the history of the Picardy assay offices, and the marks and biographies of the makers, is a souvenir of a wider project to record this information across France that began in 2002 but which was abruptly deprived of funding in 2007, when the decisions on such matters passed from central to regional government. Plouvier and de Chassey's decision to continue to pursue their research in spite of these cuts, in order to produce this invaluable work of reference, will earn them the profound gratitude of curators, collectors, dealers and historians for generations to come. A scholar who for twenty years has recorded the artistic heritage of Picardy, as well as pursuing a career in the French National Archives (with a particular specialism in the nineteenth-century holdings), Martine Plouvier is alert to the many levels of information that historic papers can hold. In 2010 she published a study on the relationship between image and word in archival materials: *Les images et des mots. Les documents figurés dans les archives*. More recently she spoke on the social and logistical networks involved in the relief of the poor at Aisne, northern France, during the First World War (available to download at <https://books.openedition.org/cths/1074> [accessed 17.11.2019]). Her sensitivity to the human side of history is apparent as she constantly reminds the reader how family and local loyalties in the fifteen towns under the jurisdiction of the Amiens mint constantly rubbed up against the mint's administrative aims and (from 1551) those of its regulating body, the Cour des Monnaies, at Paris (pp 24–25 for a summary of the

## BOOK REVIEW



FIG 1 —  
Chalice, silver, parcel-gilt, Amiens, 1520-1530; unidentified maker's mark. This represents a rare survival of early church plate from the Picardy region.

(Image V&A, M.9-1950, gift of Dr W L Hildburgh, FSA © V&A Images)

problems). Perhaps unsurprisingly, the towns frequently used their powers to block the arrival of stranger goldsmiths and, if necessary, simply ignored admonishments from the capital to admit them. In the late 1750s, the Chauny goldsmith Augustin Delaforge, who had served his apprenticeship in Noyon, found himself unable to establish a workshop there, despite the fact that one of the four vacancies legally allowed for the trade, remained unfilled. He appealed to the Cour des Monnaies, but although he won the case, the hostility of his Noyon colleagues drove him from the city (p 373). The French Revolution of 1789 encouraged further divergence between legal theory and practice: from 1789 to 1792 many goldsmiths ceased sending their work to assay and simply punched their own mark three times on their wares (p 25).

The Picardy goldsmiths survived centuries of upheaval, in part because of the dependability of one of their main patrons, although church plate was consistently the target of political outrage or greed (the 1560s saw the large-scale destruction of church plate



FIG 2 —  
Small coffee pot, silver, Abbeville, 1760-61, maker's mark of Pierre Claude de Poilly (1712-1766), private collection. Poilly trained initially under his father, as was usual at the time, but on his death in 1731 he travelled to Paris to complete his apprenticeship under Jean Debrie, which was less usual.

by reforming Huguenots, and successive French kings requisitioned the holdings of cathedral treasuries to fill their own coffers), the patronage of the church had always been significant source of income. The Revolution, however, had a seismic impact on the goldsmiths' trade in Picardy (and more widely across France) because the Catholic church abruptly ceased to exist as a major patron, although it would begin to recover its status, if not its wealth, after Napoleon's Concordat with Pope Pius VII in 1801. Yet the importance of the region as a centre for goldsmiths' work was already in decline. In 1811, an Amiens Assay Master did not even attempt to break up sub-standard silver on sale in the town, and by 1838 production overall in the region had diminished to the extent that workshops really only engaged in small-scale jewellery-making and in the repair of existing plate. By the twentieth century, the responsibility for assaying silver in the region had passed from Amiens to Lille.

Kirstin Kennedy







# THE SILVER SOCIETY

THE SILVER SOCIETY  
P O Box 84  
Dartmouth  
Devon  
TQ6 6AX

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

