

During my research I discovered more than 100 men described as silversmiths, goldsmiths, jewellers or watchmakers in Gibraltarian documents dating from 1745 to 1850. Makers' marks have been found on existing items which correspond to about ten per cent of these names and these are discussed below. There are several explanations why such a small percentage of the documented artisans is represented. First, most of those described as silversmiths were employees of the several large producing concerns, like that of Henry Cowper; these men would not have had their own marks. Second, because of the efficient trading links to London that existed for most of this period it was simply better business to import silver goods and jewellery from London makers; as a consequence many so-called 'silversmiths' were probably just importers.

Silver was indeed produced in Gibraltar over a period exceeding a century; this was clearly not on a small scale. The exigencies of sailing schedules (your customer sails on Thursday and needs six dessert spoons...), and frequent wartime interruptions of supplies from London made the local production of silver and jewellery a viable pursuit. The work of the silversmiths listed below demonstrates an unbroken thread of continuous industry over a century-long period, with each generation within that period producing one pre-eminent maker.

The following directory represents only a few of the goldsmiths, silversmiths and jewellers who worked in Gibraltar between 1740 and 1850. They are, however, the makers whose marks are most commonly encountered. They are listed in chronological order.

**GEORGE TERRY** (circa 1715-69), working circa 1740-69 [Figs 8 and 9].

George Terry is the first working silversmith so described in a Gibraltar document; little has been discovered of his origins or training. He was first mentioned in a court case of 1743. He married the widow Elizabeth Cowper, mother of Henry Cowper (see below) circa 1744.

Terry appears to have been in Gibraltar for some time. In 1756 his widowed mother's name was listed amongst those in whose homes troops were billeted. It is likely that Terry took his stepson, Henry Cowper (circa 1735-1803), as an apprentice. Henry Cowper probably completed his apprenticeship between 1754 and 1756, when he took over the running of the silversmithing part of the business, leaving his stepfather free to pursue his mercantile interests.

George Terry was no different to any of the other aspiring 'British' inhabitants in Gibraltar: in addition to his silversmithing business, records show that he often acted as a merchant or middleman.

**JOHN DAVID REID**, working 1753 [Figs 10 and 10a].

1753 court papers refer to John Reid as a goldsmith. He was also so designated in an account of his assets which includes debts owed to George Terry (interestingly signed for by Henry Cowper, then a minor). The quality of his mark and the existence of the counter-stamped dinar imply a goldsmith of considerable skill and affluence. Sadly, no further information about him has been found to date.



Fig 8 Marks of George Terry from a Hanoverian pattern table spoon. Circa 1750.



Fig 9 "Tablespoon, double drop: Goldsmiths' Company, Chester" from Sir Charles Jackson, *English Goldsmiths and their Marks*, 1921.



Fig 10 Counter-stamped Moroccan gold dinar (Ismail 1672-1727). Mark of John Reid. Note the D in the upper part of the R.

(Courtesy of Bob Lyall.)



Fig 10a Detail of Moroccan dinar. Mark of John Reid.

(Courtesy of Bob Lyall.)





Fig 11 Marks of Henry Cowper from an Old English pattern sauce ladle, circa 1765.



Fig 12 Marks of Henry Cowper from an Hanoverian pattern teaspoon, circa 1775.



Fig 13 Marks of Henry Cowper from an Old English pattern soup ladle, circa 1785.



Fig 14 Marks of Henry Cowper from an Old English pattern tablespoon, circa 1795.

**HENRY COWPER** (circa 1735-1803), working 1756-1803 [Figs 11-17].

Records give conflicting information as to Henry Cowper's place of birth. What is clear is that Henry, his brother Matthew, and sister Mary, were all in Gibraltar by 1740. Within a relatively short time their widowed mother, Elizabeth, married George Terry, a silversmith, with whom she had three more children: George, James, and Elizabeth.

It is likely that Henry Cowper learned his trade from his step-father, taking over the silversmithing side of Terry's business as soon as he was old enough to do so. It is curious that in 1756, when properties were being

chosen for billeting soldiers, the twenty-one year old Cowper is listed as a substantial holder of real property. Whether he acquired this property as a result of inheritance from his father, or as the result of his own efforts is unclear.

The first specific mention of Henry Cowper as a silversmith occurs in 1753 when he signed for money received from the goldsmith John Reid. By the time his former master and step-father, George Terry, died in 1769, Henry Cowper was styled as "Goldsmith of this town" in Terry's will. This designation was repeated in 1774 when Cowper took on the legal responsibility for the orphaned William Fergus Stephenson, and again in the 1777 census.



Fig 15 Oval salver, Henry Cowper, circa 1790.



Cowper took at least two apprentices during the period 1758-77. The first of these, John Catton (born 1752), was the son of Port Sergeant Richard Catton. John was apprenticed to Cowper circa 1766. Cowper's second apprentice, William Fergus Stephenson, began his training circa 1771. Assuming he served the traditional seven years, he would have been free by 1778. Stephenson took over the workshop when John Catton left to set up on his own. As far as records reveal, he remained Cowper's employee for the rest of his working life.

Henry Cowper and his family left Gibraltar during the Great Siege. By October 1782, he had established himself in London at 1 Whitehall and had registered a mark at Goldsmiths' Hall. The address is interesting as 1 Whitehall was, at the time, situated exactly opposite the Admiralty buildings where all Royal Naval pay-chits and prize money certificates had to be presented in order to be paid. There is a mention of Cowper acting as a banker in 1776 in the Civil Court pleas at Gibraltar. He also acted as banker to the sailors in Gibraltar, so it is no surprise that he continued to do so once he had arrived in London.

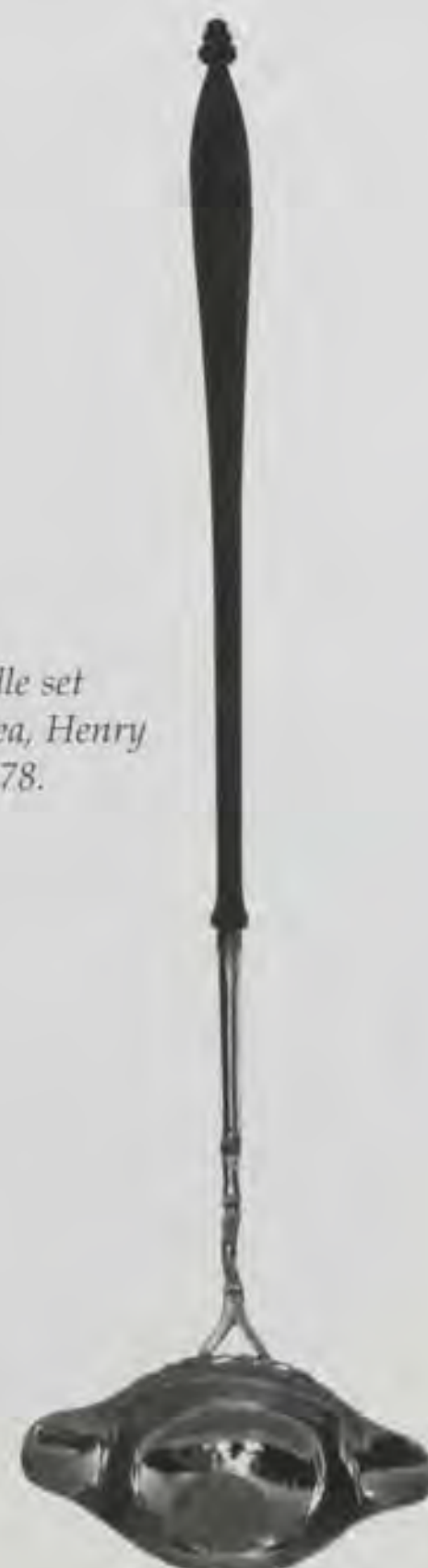
By 1784 Cowper had returned to Gibraltar where he independently petitioned the government for funds to repair the damage done to his property during the Siege. His request, endorsed by Governor George Eliott, was in excess of £2000 (£2.5million today), such was the extent of his wealth.

With William Stephenson in charge of the other workmen in the silversmithing business Cowper moved on to the next stage of his professional life as a merchant and he lived a peripatetic existence towards the end of his life. During the period 1789-1803 he was recorded as attending Masonic lodge meetings in places as diverse as London, Corsica, Gibraltar and Malta. He died in 1803 leaving a substantial fortune to his many progeny.

In the case of Henry Cowper and John Catton, two silversmiths who were working on Gibraltar both before and after the Great Siege, there is a temptation to interpret changes in the placement of their marks on spoons and ladles as deliberately coinciding with the changed position of marks as practiced by the London Assay Office. From 1781 onwards hallmarks on London-made spoons were marked at the top of the stem instead of at the bottom of the handle near the bowl. These two silversmiths would have wanted their marks to look as similar as possible to those of the London-made spoons which they also sold in their shops.



*Fig 16 Beaker, Henry Cowper, circa 1790.*



*Fig 17 Punch ladle set with a gold guinea, Henry Cowper, circa 1778.*





Fig 18 Marks of John Catton from a skewer, circa 1775.



Fig 19 Onslow pattern soup ladle, John Catton, circa 1775.



Fig 19a Marks of John Catton from a soup ladle, circa 1775.



Fig 20 Marks of John Catton from a top marked spoon, circa 1785.



Fig 21 Marks of John Catton from an Old English pattern teaspoon, circa 1795.



Fig 22 Marks of John Catton & Son from an Old English pattern tablespoon, circa 1804.

**JOHN CATTON** (1752-1810), working circa 1778-1810 [Figs 18-21].

John Catton was born in 1752. His father served as Port Sergeant on the Rock, and was responsible for locking the city gates each night. Catton Jr was apprenticed to Henry Cowper circa 1766; he worked for Cowper as a journeyman for several years before setting up on his own circa 1778 prior to the Great Siege. Following the London model, spoons with his marks from this period are 'bottom-marked.' The punches are crisp on these spoons, implying that they are among the first things Catton made.

When his father-in-law, the blacksmith Charles Higgs, died intestate in 1784 Catton applied, with his wife Ann, to be executors of Higgs' will. In this petition he was listed as "Goldsmith of this town": evidence of his independent status.

The Argyll Fencibles spoon is marked IC four times and the regimental inscription is dated 1802: proof that Catton was still a working silversmith in that year. He was in charge of his workshop and undoubtedly had his son, Charles, working with him; by this time Charles would have been twenty-five years old.

There are tablespoons, teaspoons, and soup ladles, all dating to circa 1803, marked IC, CC and with the Gibraltar key mark and smaller pieces also marked JC,



Fig 23 Marks of John Catton & Son, as used on small pieces, from a teaspoon, circa 1804.

CC and key mark, an indication that Charles had become his father's official partner (see following entry). Civil Court records reveal that by March 1803 John Catton was tidying up his financial affairs: his name appears in petitions suing for sundry amounts owed by his customers. By September 1804, Yellow Fever had arrived in Gibraltar, killing half of the population in the course of a year and by 1806 John Catton was living in London's Kentish Town, described as a 'Gentleman'. He died in London in 1810.

**JOHN CATTON and CHARLES CATTON**, working 1804-10 [Figs 22 and 23].

This is the father and son partnership of John and Charles Catton. The partnership was formed just before John Catton retired to England in 1804, avoiding the Yellow Fever outbreak of 1804-5. Charles continued to run the business of John Catton & Son until his father's death in 1810 when he liquidated the assets in order to trade independently as a merchant.



**WILLIAM CATTON** (born 1786), working 1807-22.

There are no marks associated with William Catton, as he functioned as a retailer.

Each of John Catton's sons established a business of his own in Gibraltar. William Catton opened his watchmaker's shop soon after his twenty-first birthday in 1807. In 1808 he was recorded as having sold a clock to John Loret. The clock never functioned properly and two years later Catton was arrested in San Roque; he was forced to refund Loret's money or face goal.

In July 1811 Catton was at the centre of an incident which was to prove a turning point in the power of the civilian population in respect to the military rule of the garrison. He was charged with not maintaining the pavement fronting his shop by Hugh Latimer, the Sergeant responsible for maintaining tidiness in the streets of the town. When Catton explained that the disorder was not of his making but rather of the adjoining shops, he was publicly placed in irons and incarcerated in the garrison. His case for wrongful arrest and imprisonment was taken all the way to the Judge Advocate in London; it was the first case to be decided in favor of a civilian against the military. Catton was subsequently awarded £150 (£100,000 today) in compensation.

The Clockmakers' Company records show that William Catton received his freedom by purchase in 1819. He continued to work as a clockmaker until 1822 when he and his family emigrated to Canada, joining his brother Richard there.

**RICHARD CATTON** (1790-1869 in Canada), working 1810-16 [Figs 24 and 24a].

There are no marks associated with Richard Catton who, like his brother, functioned as a retailer. Richard issued trade tokens that were used as currency on the Rock.

The first confirmed mention of Richard Catton trading independently occurred in January 1810 when Jane Dixon claimed to have left a watch with him for repair.

Catton was sufficiently well respected and prosperous by 1813 to issue copper tokens in one and two quarto denominations in his own name. These tokens alleviated a shortage of small change, an endemic problem in the whole of the British world at this period. He made a profit from this coinage from the difference between the minting costs and the face value. The obverse of the two quarto token features a seated British lion with one paw holding a key [Fig 24]. The legend reads:

Payable at Richard Cattons (sic) Goldsmith Gibraltar 1813.

The reverse features the value of the token surrounded by a wreath and surmounted by a crown [Fig 24a]. The legend provides an interesting early example of sponsored advertising:

*Agente para la fabrica de Diamantes Patentes de Duddell. Holborn. Londres.*



Fig 24 Richard Catton's two quarto token, obverse, 1813.



Fig 24a Richard Catton's two quarto token, reverse, 1813.



## TO LET

**A House situated in South-Port Street, opposite the Convent, consisting of a Shop, Four Bed Rooms Parlour, Drawing Room, Two Closets, Kitchen, a Stable or Store, a yard, well and many other conveniences—for particulars apply to Mr. RICHARD CATTON.**

**Gibraltar, 15th May, 1816.**

Fig 25 Richard Catton's notice advertising his departure from Gibraltar. 1816.

James Duddell was a London-based jeweller and wholesale supplier of paste diamonds which were much used in the production of shoe buckles. Soon after these tokens were issued trade again came to a near standstill in Gibraltar when a second Yellow Fever epidemic gripped the Rock in 1813; this time the fever claimed nearly 1,000 lives. Catton continued his business after the epidemic.

Following Napoleon's final defeat at Waterloo the Congress of Vienna put an end to the practice of taking naval prizes thereby eliminating the mainstay of

Gibraltar's economy. By the beginning of 1816 Catton was advertising his business premises in Gibraltar for sale [Fig 25] and in less than six months an advertisement for "Richard Catton, Watchmaker and Goldsmith" appeared in the Royal Gazette of St John, Newfoundland. He died in Canada in 1869 leaving an extensive family. Among his progeny is Bruce Catton, a distinguished scholar of the American Civil war.

Like his brother William, Richard Catton became free of the Clockmakers' Company in 1819.



Fig 26 Sugar tongs, Charles Catton, circa 1830.

**CHARLES CATTON**, working circa 1830–45 [Figs 26–28a].

John Catton's eldest son Charles assumed his father's business. He was apprenticed to his father circa 1791 but because the apprenticeship was within the family there are no records of it. Charles worked with his father until the business became a partnership circa 1803. Charles Catton remained in Gibraltar when his father retired to London and survived the first major Yellow Fever outbreak of 1804–5. He was first mentioned trading in his own right as a silversmith in 1805.

As soon as the elder Catton died Charles gave the left-over stock from the partnership to his two brothers to sell. Having witnessed great fortunes being made in Gibraltar in the 1780s and 1790s, he turned his hand to speculation but proved less than successful in his new occupation. His name appears repeatedly in court documents recording monetary disputes during the period 1810–20; there are also suits filed against the cantankerous Catton for assaulting innocent parties. Charles even involved his siblings in law suits over money: all of which he lost.





Fig 26a Marks of Charles Catton from a pair of sugar tongs, circa 1830.



Fig 27 Marks of Charles Catton from a gravy spoon, circa 1830.



Fig 28 Skewer, Charles Catton, circa 1830.



Fig 28a Marks of Charles Catton from a skewer, circa 1830.

Following his two brothers Catton emigrated to Canada. Records show that he arrived in Montreal from Gibraltar on the brig *Swiftsure* in 1822 together with his wife and two children. He eventually returned to Gibraltar and assumed his original trade as a silversmith. He was listed

as a silversmith in the Gibraltar census of 1834 and referred to in family papers in 1845 by which time he was sixty-eight years old. Soon after this date Catton retired and his business was taken over by Francisco Ramayon (see below) who adopted Catton's accompanying marks.



Fig 29 Marks of José Nolí from a fiddle pattern table spoon, circa 1830.



Fig 30 Ceremonial trowel, José Nolí, circa 1825. First used for the Anglican cathedral in Gibraltar and subsequently for the lighthouse. (Courtesy of the Gibraltar Museum)

**JOSÉ NOLÍ** (circa 1783-1840), working circa 1820-40 [Figs 29-30a].

In 1795 José Nolí arrived in Gibraltar from Spain aged twelve, probably in order to be apprenticed to a silversmith and jeweller; he accompanied his mother, Benedetta, a Genoese. There is no further mention of him in public records until 1825 when he provided the trowel for laying the foundation stone of new Protestant cathedral in Gibraltar. The trowel bears his mark and the Gibraltar key mark [Figs 30 and 30a].

Nolí is mentioned again when he paid his paving and scavenging taxes in 1833 but other than his will, information about him comes from the 1834 census: a seventeen year-old apprentice, Francisco Marcelo, was listed at Nolí's address in that year. In his will, dated September 1839, Nolí left substantial sums of money to his wife and mother and he willed his tools and all of his working equipment to Francisco Marcelo. Nolí died before 7 January 1840.

Fig 30a Marks of José Nolí from ceremonial trowel, circa 1825.







Fig 31 Soup ladle, Francesco Ramayon, circa 1830.



Fig 31a Marks of Francesco Ramayon from a soup ladle, circa 1830.

**FRANCESCO RAMAYON(E)** (born 1801), working circa 1830-50 [Figs 31-32a].

Most of what we know about Francesco Ramayon can be gleaned from the 1834 census. He was a prolific maker of tablespoons and soup ladles [Fig 31]. In addition to these various pieces of hollow-ware and a large hanging oil lamp, with a presentation inscription dated 1842, are recorded which bear his mark. The exact date when Ramayon established himself as an independent silversmith is difficult to determine. From the style of many of the surviving fiddle or fiddle and shell pattern spoons and ladles which bear his mark, it is likely he was already working by the late 1820s, marking pieces with his maker's mark and the Gibraltar key mark. It appears that he took over Charles Catton's business about 1845 as some pieces are found with both Ramayon's maker's mark as well as those of Catton.

### Acknowledgements

Most of the information for this article was collected from the Gibraltar Government Archives whose kindness and cooperation made this research possible. Of particular significance were the Civil Court Decrees, the Supreme Court Register of Petitions, the Miscellaneous Letters series and the Returns of Inhabitants Records.

*Wynyard Wilkinson became fascinated with British silver in his early teens. At fifteen, he was invited to catalogue the collection of silver at Woburn Abbey, an experience that determined his life's ambitions. His special interests are diverse, ranging from the structure of the trade in the fifteenth and sixteenth centuries through to the economics and patterns of migration that lead to silversmithing in the British Colonial world from the seventeenth century to the early nineteenth century. Central to all is his research is an attempt to understand the social anthropology behind the trade in order to better understand the motives and actions of the goldsmiths.*



Fig 32 Dice shaker, Francesco Ramayon, circa 1835



Fig 32a Marks of Francesco Ramayon from a dice shaker, circa 1835.



# Cricket Trophies

TESSA MURDOCH

The origins of cricket have been much debated but by the early eighteenth century the sport was associated with 'the more common sort': it was perceived as one of the idle pastimes of the lower classes.

It draws numbers of people away from their employment to the ruin of their families. It brings together crowds of apprentices and servants whose time is not their own.

reported *The Gentleman's Magazine* in September 1743<sup>1</sup>. Prizes were likely to be cash or clothing and matches were often sponsored by landlords who would provide the ground to play on and the prizes for the winning teams. The game became more formally organised; rules were codified and large crowds were prepared to pay to watch their chosen sport<sup>2</sup>.

The reward was not the aim, but the playing of the game. An early souvenir is in the form of a domestic silver table knife dating from the first decades of the nineteenth century; the blade is decorated with a scene of cricket. It is tempting to identify the square-towered church engraved on it with that of Hambledon, Hampshire where cricket may first have been played in the early eighteenth century. An association with Broadhalfpenny Down is still commemorated by the local Bat and Ball inn. Actual cricket trophies are relatively rare until the late nineteenth century. This article examines a representative selection of early trophies chosen for their aesthetic merit and social interest. As late as 1923 the Annual Directory of the Club Cricket Conference opined

Competitive cricket tends to crush out every ounce of the real sporting spirit and introduces the contentious side. It leaves the real English spirit of amateur sport to be brushed aside for the more dangerous and unwholesome sport of competitive adventure in which two league points, or some piece of silverware ... becomes more cherished in the end by the players than the actual game itself<sup>3</sup>.

In England women were caught up in the new culture of fair play and sport offered an appropriate healthy vehicle. The first recorded women's cricket match was played on Gosden Common, near Guildford, Surrey on 26 July 1745 between

eleven maids of Bramley and eleven maids of Hambleton dressed all in white. The Bramley maids had blue ribbon and the Hambledon maids red ribbon on their heads<sup>4</sup>.

1 George Mell, *The Curious Game of Cricket*, London, 1982, p. 46.

2 Helen Clifford, *Sporting Glory. The Courage Exhibition of National Trophies at the Victoria and*

*Albert Museum*, London, 1992, p. 28.

3 Helen Clifford, *ibid.*, p. 77.

4 George Mell, *op cit.*, see note 1, p. 120.



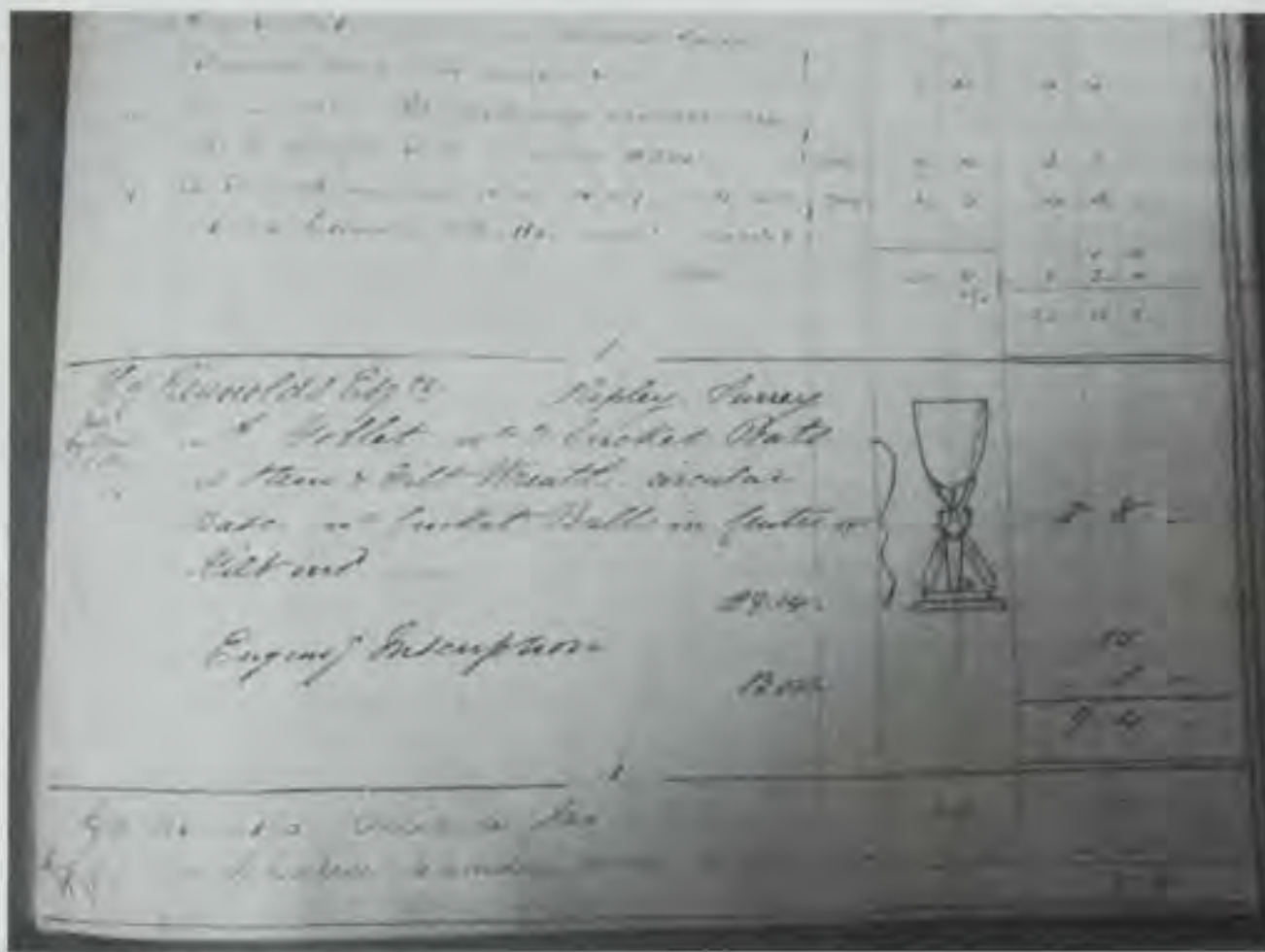


Fig 1 Barnards Day Book, entry for 1 July 1870, sketch for cricket trophy supplied to Reynolds of Ripley by Edward Barnard & Sons.  
(Archive of Art and Design, Victoria & Albert Museum)

In 1870 Reynolds, a firm of goldsmith retailers, of Ripley near Guildford, ordered an imaginative trophy from Edward Barnard & Sons of London which is recorded in their day book as

a goblet with 3 Cricket Bats as stem & gilt Wreath, circular Base with Cricket Ball in centre gilt insd.

The thumbnail sketch in the order book [Fig 1] was costed at eight guineas, with a further charge of fifteen shillings for the inscription and one shilling for a box<sup>5</sup>.

In the nineteenth century cricket was adopted in the more exclusive public girls' schools and in suburban gardens and clubs and ladies' cricket became a country house pastime. An early female enthusiasm for the game is recorded in the annals of Newnham College, Cambridge: in 1876 Miss de G Verrall wrote home with excitement about the purchase of a cricket bat but added that plans to play were frustrated by authoritarian considerations for the well-being of the grass! Cricket was played in the College's first home at Merton Hall in 1872-4<sup>6</sup>. By the 1890s, benefactors had endorsed what became a regular feature on the College calendar by donating trophies. The earliest: the Newnham-Girton Cricket Cup in the form of a miniature monteith, was supplied by the local Cambridge retailing silversmith Munsey but bears the mark of the leading London wholesalers Edward Barnard & Sons, 1892-93 [Fig 2 and 2a]<sup>7</sup>. The spirit of intercollegiate sport between these two colleges is captured by Miss McArthur in 1912 when describing a hockey match



Fig 2 The Newnham-Girton Cricket Cup, Edward Barnard & Sons, London, 1892-93. Inscribed: Cricket Cup to be played for between Newnham and Girton and stamped Munsey Silversmith Cambridge.  
(Newnham College, Cambridge)



Fig 2a Order for the Newnham-Girton Cricket Cup placed by Munseys of Cambridge. Barnards Day Book, entry for 31 August 1892.  
(Archive of Art and Design, Victoria & Albert Museum)





Fig 3 The Cricket Eleven, Newnham College, May term 1901.  
(Newnham College, Cambridge)



Fig 4 The Cricket Eleven, photographed at Old Hall, Newnham College, 1903.  
(Newnham College, Cambridge)

but it is likely that summer cricket matches evoked a more graceful response<sup>5</sup>. Newnham College retains some remarkable photographs of the Cricket Eleven in the first years of the twentieth century. The Captain is usually shown holding the trophy; in 1901 the team members are all elegantly dressed in white, their Newnham ties matched by the ribbons on their boaters [Fig 3]. The 1903 photograph shows the team in dark skirts [Fig 4], a more practical option for laundering, bats carefully disposed to emphasise their identity.

Such commitment and enthusiasm was fuelled by the Freshers' team for which three members of Sidgwick Hall known as 'The Three Musketeers' purchased a small two handled silver-plated cup from Munsey's in 1904. The most substantial of the Newnham cricket trophies is that presented by Hannah Cohen in 1897. The Sheffield plate two-handled cup in the early eighteenth-century style was inscribed that it was

for competition between the Halls of Residence at Newnham' Old Hall, Clough Hall, Peile Hall and Sidgwick Hall.

Hannah Cohen was educated at Roedean; the daughter of Sir Benjamin and Lady Cohen. She continued to serve on the governing body of Newnham until six years before her death.

In 1898 Charles Robert Ashbee declared in *The Art Journal* that the trophy should be created as a work of art

one piece of human labour with thought expended on it is a finer trophy than a machine made article of which there are many thousand other alike, all to be seen in the Bond Street, Cheapside shop, and that have been turned out with the grinding indifference of the average Birmingham factory<sup>6</sup>.

Birmingham, like London, hosted large manufacturing silversmiths who exported their wares across the globe. Thomas Marsh & Co supplied a conventional silver cup of neo-classical form decorated in the Japanese-inspired 'aesthetic style' of 1882-83 inlaid with rose

5 Barnards Day Book, entry for 1 July 1870. Victoria & Albert Museum, Archive of Art and Design. I am most grateful to my colleague, Ann Eatwell, Padgett and Braham Curator, for bringing this design to my attention.

6 Ann Phillips (ed), *A Newnham Anthology*, Cambridge, 1979, pp 5-6.

7 I am most grateful to Dr Adrian, Miss Evans, Frances Hazelhurst and Anne Thomson, Archivist of Newnham College, for showing me their cricket trophies and locating the photographs of the

Edwardian ladies' cricket teams. Ann Eatwell has located the order from Munseys of Cambridge which is recorded in Barnards Day Book for 31 August 1892.

8 This spirited account was quoted in *Sporting Glory* (see note 2), as describing a cricket match between the two Cambridge ladies' colleges but, as the match was played on a February afternoon and they scored goals, the sport must have been hockey!

9 Philippa Glanville, *Sporting Glory*, see note 2, p 184.





Fig 5 Cricket trophy, silver and gold, Thomas Marsh & Co, Birmingham, 1882-83. Presented to the Shoalhaven Club, New South Wales. (The Powerhouse Museum, Sydney)

gold wire [Fig 5] for presentation to a local Australian cricket club by Frederick Thomas Humphery, MP for Shoalhaven, New South Wales, in 1883. It is engraved with the scene of a batsman in action [Fig 5a] and tooled with bright-cut decorative patterns imitating the decoration on imported Japanese Imari porcelain. The ornament caught the light and enhanced the prestige of the trophy.

In the same year another Birmingham manufacturer Henry Wilkinson & Co supplied a silver challenge cup for the Dewsbury and Savile Cricket Club which was also decorated with a relief of cricket in action<sup>10</sup>.

Cricket was the first competitive sport to be played in Australia; the first cricket club was formed in 1826 and the first team to compete abroad was the Aboriginal cricket team of 1868. The first Australian Eleven visited England in 1878; they included W L Murdoch (1854-1911) as wicket-keeper and batsman. In 1880 Murdoch made the first of four return visits to England as Captain and acquired a reputation as the 'W G Grace of Australia'. He was matched by England's Captain Lord Harris.

The 1878 tour was commemorated for posterity in a remarkable centrepiece [Fig 6] which stood in the manufacturer's shop window in George Street, Sydney. Made by William Kerr, a goldsmith of Irish birth, his family came from Dublin, the centrepiece remained in the family shop until it closed in 1938 when it was presented to Sydney's Powerhouse Museum. A cricket pitch with twelve players, ten Australian and two English and two umpires, cast in sterling silver, are shown in action poses. A silver tree fern rising from the centre back of the pitch supports an engraved glass comport below a conical glass vase; this is flanked by smaller palm trees each supporting a silver-mounted emu's egg topped with a small glass vase. The trophy is ornamented with Australian fauna and flora; flannel flowers, bottle brush, goannas and snakes. The uninscribed silver plaque at the front indicates that this trophy was never actually presented. This imaginative creation was made for display at the Sydney International Exhibition in 1879 presumably in the hope that it would attract similar commissions for sporting trophies.

The action poses are happily captured in a cartoon by the English artist Linley Sambourne (1844-1910) commemorating the visit of the Australian Eleven to Britain in 1878 which appeared in *Punch*, on 10 August 1878 under the heading "ADVANCE AUSTRALIA" [Fig 7]<sup>11</sup>. The players are wittily grouped in the formation of a kangaroo poised to leap forward. Although he had little training as an artist, having spent a few months at the South Kensington Museum of Art, Sambourne had been contributing cartoons to *Punch* since 1867.

W L Murdoch's reputation was enhanced at the Oval when he scored 153 in the match against England in 1880. To mark his achievement the Australian residents of London presented him with a testimonial made by Elkingtons of Birmingham. It took the form of a massive silver loving cup weighing 100 oz which bore the inscription

Presented by the Hon. F. T. Sargood, on behalf of a number of Colonists in England to Mr. W. L. Murdoch, Captain of the



Fig 5a Detail of cricket trophy showing batsman at the wicket



Fig 6 Cricket trophy in the form of a cricket pitch with players, silver, emu eggs and glass, William Kerr, 1878.

(The Powerhouse Museum, Sydney. The gift of W T Kerr)



Australian Eleven visiting England Season 1880 in recognition of his splendid display of cricket at The Oval in the match All England v Australia.

The cup, present whereabouts unknown, was engraved with the Australian arms and motto and

it was intended to engrave ... the particulars of Mr. Murdoch's score as well as the names of the players representing England<sup>12</sup>.

The other players were presented with "solid silver tankards, gilt inside". The episode was reported in *The Times* of 5 October 1880 under the heading "The Australian Cricketers" and in the *Melbourne Argus* of 6 October 1880 which commented

The Australian Eleven are now about to leave England, and to-day's telegrams mention two important and flattering demonstrations in their honour. A grand luncheon was given on Monday at Spiers and Pond's Holborn-viaduct Hotel by the Australian colonists now in London (Mr. F. T. Sargood in the chair), when 'a massive silver loving cup' was presented to Mr. W. L. Murdoch, as captain, and silver tankards to the other members of the team. In the evening, the team was entertained at the Mansion-house by the Lord Mayor of London (Sir F. W. Truscott).

Sargood, described by *The Times* as a friend of Billy Murdoch, was Sir Frederick Thomas Sargood (1834-1903) an Australian politician. The massive cup may have helped Murdoch's financial situation, as back home, he was already in dire financial straits. Trained as a lawyer, his business, Murdoch and Murdoch, was dissolved in June 1879 and by December he was bankrupt with debts of £775; his only asset was clothing worth £10. The release of his estate in 1881 revealed that his share of the profits of the 1880 tour had gone to his brother. The 100 oz of solid silver were probably sold or may have passed to his brother<sup>13</sup>.

Murdoch distinguished himself again on the 1882 tour when he achieved 286 not out against Sussex and again on his third tour as Captain in 1884 when he made 211 against England at the Oval; the first double-century in a Test Match. Murdoch moved permanently to England and toured South Africa for England in 1891-92 as wicket-keeper, thus achieving the distinction of playing test cricket for two countries. Murdoch died appropriately watching a Test Match between Australia and South Africa at Melbourne in 1911; his body was returned to England and he was buried at Kensal Green cemetery, London.

The most famous object associated with cricket in the world is the Ashes urn, effectively a secular reliquary [Fig 8], for which England and Australia have competed since it was presented to the England Captain, the Hon Ivo Bligh, on England's 1882-83 tour of Australia. During this tour, a group of Melbourne ladies, including a Miss Morphy, burnt one of the bails used in the third match won by England. They put the ashes into a small pottery urn. Miss Morphy



Fig 7 'Advance Australia', Linley Sambourne, Punch, 10 August 1878.



Fig 8 The Ashes urn.  
(Lord's Cricket Museum)

10 Sale, Christie's South Kensington, London, 2 June 1988, lot 301.

11 Edward L. Roberts, *Test Cricket Cavalcade, 1877-1946*, London, 1947, illustrated facing p 17.

12 Fred Lillywhite, *Cricket Scores and Biographies*, vol IV, reprinted by Arthur Haygarth, 1998, p 518.

13 I am most grateful to Alistair Grant who is researching the history of Elingtons for finding the references to this episode in contemporary British and Australian newspapers and the *Australian Dictionary of National Biography* under Murdoch, W L.





Fig 9 The Pataudi Cricket Trophy, silver, parcel-gilt and enamel, Jocelyn Burton, London, 2007.



Fig 9a The Nawab of Pataudi presenting the Pataudi Cricket Trophy.



Fig 9b Design for the Pataudi Cricket Trophy, Jocelyn Burton.

subsequently married Ivo Bligh, who became the 8th Lord Darnley. It was Lady Darnley, the former Miss Morphy, who passed on the Ashes to the Marylebone Cricket Club, following her husband's death in 1927. This tiny trophy remains in the Museum at Lord's regardless of which side actually wins the series. It was exceptionally lent to Sydney in Australia's Bicentenary year in 1988. The teams actually compete for the Waterford Crystal urn, a copy in glass of the Ashes urn, which is also currently in the Lord's Museum, as it is held by the winning team.

The Long Trophy in the newly displayed Melbourne Cricket Club Museum consists of a large punch bowl equipped with goblets with which to celebrate victory. It was made by Simpson, Hall, Miller and Co in 1880. Amongst the earliest English sporting trophies are punch bowls or two handled cups, combining both capacity for celebratory wine and extensive surfaces for appropriate decoration and inscriptions. The Basingstoke monteith, 1688-89, displayed in the Victoria and Albert Museum's Whiteley Silver Galleries is appropriately engraved with chinoiserie scenes marking its original purpose as a trophy for horse racing.

Ashbee would have approved of an exciting commission in celebration of cricket. The Pataudi Trophy (Figs 9 and 9a) was commissioned in 2007 from the London goldsmith Jocelyn Burton by the Marylebone Cricket Club, to celebrate the 75th anniversary of the first England and All India Test Series, and named after the distinguished dynasty of Indian cricketers. In 1932 the Nawab of Pataudi (senior) captained England in Australia during the Bodyline tour when he made 102. In 1965 history repeated itself when the Nawab of Petaudi (junior) scored an unbeaten 128: thereby emulating his father in scoring a hundred in his first Test against Australia. He played for Oxford University in his youth, subsequently played for and captained Sussex for thirteen years and played for India as captain in forty tests. The Nawab of Pataudi (junior), who died in 2011, is shown with the Indian cricket eleven presenting the trophy to the winning captain at



the end of the England v India power test series [Fig 9a]. Jocelyn Burton created a design which incorporates Indian architectural features, an open bowl supported by lotus leaves with, in the centre, a phoenix rising from the ashes to support the cricket ball [Fig 9b]. Burton's designs for this trophy are as beautifully realised as the trophy itself.

Refreshment, both during and after play, has long played an important if unwritten part in the joys of cricket. An unusual commission was undertaken by the London goldsmith Simon Benney in 2006. Bridget Oppenheimer ordered, for Nicky Oppenheimer's 60th birthday, a cricket water jug and beaker [Figs 10 and 11]. Of sterling silver, the jug has a red translucent enamel 'cricket ball' body with green translucent enamel 'cricket pitch' lid with the date of Nicky Oppenheimer's special birthday engraved under the enamel. It also has a 'wicket' thumbpiece. The beaker is in the form of a red translucent enamel 'cricket ball' with a seam around the middle.

These two London goldsmiths, Jocelyn Burton and Simon Benney, demonstrate that the creative ideas and technical excellence are lying in wait to realise other exciting commissions for sporting trophies which fit with Ashbee's vision. But in the age of commercial sponsorship, trophies are all too frequently dominated by company logos which leave little to the imagination. Contemporary goldsmiths are poised to rise to the challenge of creative sponsorship in this Olympic year.

## Acknowledgements

I would like to thank my husband David Murdoch, Billy Murdoch's great-grandson, for encouraging my research in the field, Timothy Kent for reading my article in draft form and for his advice, Simon Benney, Jocelyn Burton, Eva Czernis-Ryl, Curator of Decorative Arts and Design at the Powerhouse Museum, Sydney; my colleagues at the Victoria and Albert Museum: Ann Eatwell, Padgett and Braham Curator, and Richard Edgcumbe; Alistair Grant; Frances Hazelhurst of Newnham College, Cambridge; Jeff Pilkington of Christie's Silver Department; Stephen Green, former curator of the Lord's Cricket Museum; Clare Skinner of the Marylebone Cricket Club; David Studham, Librarian, and the staff and volunteers of the Melbourne Cricket Club; Susan Farmer of de Beers and all of whom have encouraged my research and helped with information and illustrations.

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*Fig 10 Cricket water jug, silver and enamel, designed by Simon Benney, 2006. (Nicky Oppenheimer)*



*Fig 11 Cricket water beaker, silver and enamel, designed by Simon Benney, 2006. (Nicky Oppenheimer)*



# Silver for Spence's Sussex University

## The gift of specially commissioned silver water jugs to the first 'New University' of the 1960s

WILLIAM GLYN-JONES



Fig 1 Architect's model of Falmer House, Sussex University. Labelled "Quadrangle, College House".

Perhaps some future antiquarian will make a special study of the silver water jugs of the mid-20th-century university<sup>1</sup>.

In 1965 Goldsmiths' Company presented a silver water set to the then recently founded Sussex University. Together with other silver commissioned for the other new universities by the Company this formed a major and significant event in the field of 1960s British metalwork design<sup>2</sup>. The Sussex set, which forms part of a larger collection given to the University from various sources, consists of six pairs of silver jugs and a centrepiece, all of which the Goldsmiths' Company commissioned from young British silversmiths for the purpose. Three of the jugs are now in use as exhibits in the Brighton Museum; the rest are stored in the Sussex University Special Collections archive.



Fig 2 Front quadrangle, Balliol College, Oxford, showing the gatehouse on the far side of the quadrangle.

This article considers the design of this silverware within the context of the same cultural environment in which it was possible for the architect Sir Basil Spence to design a campus in what was to become known as the 'Plate Glass University Style' for Sussex, which recently celebrated its fiftieth anniversary. It analyses the ways in which both projects were answerable to similar forces and expressive of the same set of ideas, while also looking at the possibility of a more direct influence from the buildings in the silverware designs. It proposes that the context of both the donation and its designs can best be summarised by means of Lesley Jackson's theory of a fashion for control in the period, leading to, on the one hand, controlled, rigid, non-organic designs and, on the other, a prevalence for openly interventionist attempts to control the market for a given product, an ideology that was to go out of fashion shortly after the period in question. The author would also suggest that some of the issues raised by this analysis are of particular relevance at the current time.

Both the silverware and the University campus embody a paradoxical combination of tradition and modernity. Falmer House, which houses the Students' Union, performs the function of a gatehouse, and has a central courtyard that answers to the front quadrangles of the Oxbridge colleges [Figs 1 and 2]; indeed the legend to an early sketch refers to it as "the Quadrangle", and calls the building by its early and telling name of College House<sup>3</sup>. Spence himself said that after he had received the brief from Vice-Chancellor Fulton he was put in mind of the eighteenth-century quad of Edinburgh University designed by Robert Adam<sup>4</sup>. In the building known as Arts B at Sussex



there is another central courtyard but this one is surrounded by cloisters. So far, we seem to have an environment according with the ideal set out in an early (circa 1960) pamphlet appealing for funds for the new university. It was deemed that such an establishment

must have due respect for the long traditions of its sister universities<sup>5</sup>.

However, rather as De Certeau reminds us that overarching city plans can get lost in invisibility for those walking the streets at ground level<sup>6</sup>, in no way does the Sussex campus invoke a sense of the antique college in the aesthetic response of a person actually walking its paths. The buildings are in a style that, with plain unornamented surfaces of concrete, glass and non-patterned red brick, seems thoroughly Modernist. There is a lack of vernacular detail. How was it desirable to recall tradition at the level of overarching form, while being actively *anti*-tradition at the level of style?

A similar paradox is embodied in the silver water set. There is certainly nothing modern about the water jug as 'prime object'<sup>7</sup>, and the centrepiece too has a long history. The donation of silver to institutions stretches back to the Middle Ages, just as the Goldsmiths' Company itself traces its origins to those times. The idea of donating water jugs (rather than some other object) to the university undoubtedly derived from an awareness of the old Oxbridge traditions of the use of silverware in ceremonial dining within old college dining halls<sup>8</sup>. Yet a quick perusal of the silverware under examination here again reveals styles which actively eschew the traditional. How was it imagined that a ritual like ceremonial dining would be able to sustain itself amid an anti-traditionalist atmosphere? It is true to say that plate previous to the Victorians had not been consciously overtly historicist, and that up until the nineteenth century it was in fact considered desirable for silverware to be fashionable rather than evocative of an historical period, but there is a distinction in the type of fashion we are dealing with. Fashions by their nature move on from what has gone before, but this does not make them necessarily anti-historical. The Baroque and Rococo, for their part, were anything but devoid of ornamentation; Chinoiserie aimed at a vernacular, albeit exotic style, and Neoclassicism, rather than removing references to the past in order to



Fig 3 Garden Quadrangle, Balliol College, Oxford, showing the Modernist Senior Common Room (1966) to the right, adjacent to the Gothic Revival Dining Hall (1977).

reach toward an idealised future, was surely the ultimate attempt to arrive at an eternal purity of form that resonates with the idea of a timeless Golden Age.

In the late 1950s, before Spence began work on Sussex, he was, amongst other things, employed to design a new residential block for Queen's College, Cambridge. He took over the role from Stephen Dykes Bower whose designs had raised objections from students for being too 'historicist'<sup>9</sup>. The final result of Spence's work, the Erasmus Building, looks now, it must be admitted, like a fairly insignificant 'housing slab'<sup>10</sup>. In the 1960s the dreaming spires of old Oxford did not form a haven from Modernism, and even in the aforementioned Balliol College for example, reputedly Oxford's oldest college, the modernist Senior Common Room by Arne Jacobsen was slotted in next to the Victorian Gothic Revival Dining Hall in the Garden Quadrangle [Fig 3]. Jacobsen's Cylinda Line tableware and architecture and fittings for St Catherine's College, Oxford are mentioned later in this article. What then, apart from the sheer pressure to conform to the mode, was the underlying force acting upon the respective designers of the new university buildings and of the silver, and even the students themselves, to cause them to choose to resist the natural urge to match traditional primary types with similarly traditional manifest forms? Why had this new style, rather than something else, become the mode at that time?

1 Judith Banister, 'Silver for the New Universities', *Country Life*, 29 January 1970.

2 Brian Larkman, *Metalwork Designs of Today*, London, 1969, p viii.

3 *The University College of Sussex - An Appeal*, 1960, Sussex University Library Special Collections, Farrant Donation Box, folder 1.

4 Basil Spence, 'Building a New University', *The Idea of a New University: An*

*Experiment in Sussex*, David Daiches (ed), London, 1964, p 202.

5 Op cit, see note 3.

6 Michel de Certeau, 'Walking in the City', *The Practice of Everyday Life*,

Berkeley, Los Angeles, London, 1984, pp 91-110.

7 George Kubler, *The Shape of Time: Remarks on the History of Things*, New Haven, 2008.

8 Sophia Lee, *The*

*Worshipful Company of Vintners: A Catalogue of Plate*, London, 1996, p 7.

9 Philip Long et al., *Basil Spence: Architect*, Edinburgh, 2007, p 97.

10 Ibid.





Fig 4 Water jug, one of a pair, designed and made by Gerald Benney, London, 1965.



Fig 5 Water jug, one of a pair, designed and made by Robert Welch, Birmingham, 1965.



Fig 6 Water jug, one of a pair, designed by Gerald Whiles, Silver Workshop Ltd, London, 1965.

(© The Goldsmiths' Company)

Before attempting to identify this force, it is necessary to analyse more closely the physical nature of the silver water jugs. All the jugs are engraved with the University coat of arms. Apart from the pair designed and made by Gerald Benney (the shape of which tends towards a sphere), all the jugs have tall straight sides; the jugs by Benney are the largest in terms of capacity [Fig 4]<sup>11</sup>. The lower half of Benney's jugs have a plain surface, embellished with a coat of arms, while the upper half has a textured surface. This style in fact became known in the trade as 'bennelation', after this designer<sup>12</sup> and there was a marked trend for this style in the mid 1960s<sup>13</sup>. The spout is accentuated and the handle of the C-shape form.

Of the other jugs, one pair, by Robert Welch, is distinct from the others in that there is in fact a slight curve to the sides which also taper as they rise [Fig 5]<sup>14</sup>. Also, unlike the sharp right-angles at which the sides meet base in the other jugs, the Welch design has a curved tucked-in foot. This pair as a result has a somewhat softer look, and they are perhaps the least unusual-looking of all the jugs.

The most unusual design, on the other hand, is that by Gerald Whiles [Fig 6]<sup>15</sup>. These two jugs are a shallow triangle in cross-section rising from a triangular base with straight sides and a flat front from which protrudes an accentuated spout which is a squared U-shape in section. The handle is semi-circular. The university and Goldsmiths' Company arms are engraved on the two back faces, and unlike the other jugs, these coats of arms have been executed in a very unusual angular style which is quite paradoxical given that heraldry is deeply traditionalist in essence [Fig 6a].

A pair by Neil Harding and a further pair by Athol Hill [Fig 7] are both tall (12 in/30.5 cm) with straight sides<sup>16</sup>. The Harding design is oval in section and does not taper but has a striking accentuated beak-like spout, and the Hill design has a tapering cylindrical shape. The final pair, designed by Keith Redfern, are shorter, at 8½ in (21.5 cm), with tapered straight sides and a beak spout, with an inwardly protruding flat rim reducing the size of the opening at the top and a thick regularly-shaped handle somewhat reminiscent of the circular handles of ox-eye cups but elongated and with a regularity that seems to aim at a machine manufactured look [Fig 8]<sup>17</sup>.

On 22 March 2010 examination by the author revealed that all these jugs have some signs of wear constituting evidence of use, which is significant for our understanding of their context. The large water jug by Gerald Benney, for example, (the one from the archive rather

11 Pair of water jugs, designed and made Gerald Benney, London, 1965. weight 29 oz, Height 8½ in (21.5 cm). One is in Sussex University Special Collections archive and the other is on loan to Brighton Museum and Art Gallery.

12 Helen Clifford, *A Treasured Inheritance* :

*600 Years of Oxford College Silver*, Oxford, 2004, p 128.

13 Brian Larkman, *Contemporary Design in Metalwork*, London, 1963, p viii.

14 Pair of water jugs, designed and made by Robert Welch, Birmingham, 1965. One is in Sussex University Special

Collections archive and the other is on loan to Brighton Museum and Art Gallery.

15 Pair of water jugs designed by Gerald Whiles, Silver Workshop Ltd, London, 1965. One is in Sussex University Special Collections archive and the other is on loan to Brighton Museum and Art Gallery.



than its twin in the Museum) has little dents on the rim and a larger dent to the left of the handle, together with what appears to be an evaporation mark just above the base on the interior. The Neil Harding jugs, too, have extensive wear all over the exteriors, and there is a dent on one of the Athol Hill jugs.

It would certainly have been in accordance with the original intention of the gift that the jugs should be used. It was recorded by the Goldsmiths' Company that they could be used for water or beer "by undergraduates in hall" and that they should be "sufficiently hardwearing to stand heavy wear"<sup>18</sup> so the paradox of tradition and modernism is present at the level of social custom here too, for though undergraduates might sometimes dine with silver in the Oxbridge colleges, this specification by the Company is quite radical. In practice, security must have been a big issue and for a number of years now the silver has not been used. Can the University archive on the Sussex silver shed light on how they were once used, if they were?

A memo from the Bursar to the Estate Manager in March 1967 mentions that the silver might not be available to be displayed in a proposed exhibition over the graduation period that summer as it was "likely to be in use" over that period<sup>19</sup>. This is the only hint that the jugs may have been used in a situation related to graduation ceremonies, in other words when students were present. The nature of this use is not elucidated further but a letter from the Vice-Chancellor's secretary to the Bursar and the Registrar from January 1965 comments that the Vice-Chancellor would

very much like odd pieces of silver to be put on the table at his dinner parties from time to time<sup>20</sup>.

This seems fairly unambiguous. We have some information about one such private dinner hosted by the Vice-Chancellor in that year<sup>21</sup>. It was held on 28 October 1965 for the purposes of entertaining and conversing with Sir Kenneth Clark immediately prior to his speaking at the first of a series of talks known as the Pelham Lectures. The memo from the administrative organiser Miss P Philips to the Catering Manager of 19 October 1965 notes that it was to be held in "the small private dining room" in Falmer House. It is clear that this dinner party was of the type referred to in the aforementioned letter which mentions the placement of pieces of the silver on the table.

There were other Pelham Lectures over the following years from the likes of Yehudi Menuhin, John Betjeman, Sir Anthony Blunt,

16 Pair of water jugs designed by Athol Hill, marked for Wakeley and Wheeler, London, 1965. Sussex University Special Collection.

17 Pair of water jugs designed by Keith Redfern, Silver Workshop Ltd, London, 1965. Sussex University Special Collection.

18 Goldsmiths' Hall, Court of Wardens, 26 June 1963, p 65.

19 Memo from Bursar to Estate Manager, March 1967, Sussex University Library Special Collections, archive box 683 (second part of file I, university works of art).

20 Ibid.

21 Memo from Miss P Philips to the Catering Manager, 19 October 1965, Sussex University Library Special Collections, box SXMS 57/2/3/8.



Fig 6a Detail of coat of arms of water jug.



Fig 7 Water jug, one of a pair, designed by Athol Hill, Wakely and Wheeler, London, 1965.



Fig 8 Water jug, one of a pair, designed by Keith Redfern, Silver Workshop Ltd, London, 1965.





Fig 9 The original Dining Hall, Falmer House, Sussex University. Designed by Sir Basil Spence with mural by Ivon Hitchens.

(Photo 1962 from the Basil Spence Archive online).

and Sir Nikolaus Pevsner, and in the archives the references to the dinners preceding these lectures continue into the early 1970s when Professor Asa Briggs was the Vice-Chancellor and hosted the dinners. Was the silver still being used in these? Fiona Courage, Special Collections Manager of the Sussex University Library, recalled in conversation with the author that the university silver had last been used for Asa Briggs's 80th birthday. The fact that the silver was taken out of storage for this event can probably be taken as a strong indication that Professor Briggs recalled having had it on the table during his private dinners at the University.

Although absence of evidence of use of the silver by the students is not evidence of its absence, the dinners at which we know that the silver was used were attended by diners whose taste for silver was already formed: contrary it would seem to the Goldsmiths' desire that it should be used by those whose tastes could thus be formed. Returning to the letter of 1965, why was this earlier Vice-Chancellor, John Fulton, so keen to have silver on his table at his dinner parties? It is surely relevant that Fulton, like other 'Founding Fathers' of Sussex University, had been at Balliol College, Oxford. The Oxbridge colleges maintain long traditions of silver donations and the use of silver in ceremonial dining<sup>22</sup> and it is easy to see how this might create a taste for silver usage in those who had attended these colleges. Several Balliol traditions were initially transplanted to Sussex. For example lecturers in the early years wore gowns when lecturing and students also had to don a gown and go to see their tutor on the last day of term to be told in strict terms about their performance<sup>23</sup>. It was for reasons such as this that there was a notion that Sussex was to be a kind of 'Balliol-by-the-Sea'.

In the early Sussex Dining Hall the Modernist style again seems paradoxical. Although the Balliol Dining Hall dates only from the Victorian period, it is built in the Gothic style, and paintings of past worthies hang like ancestral shrines around the walls in order to give the diner an impression that they are in a space hallowed by excellent antique precedence, causing them to feel part of a select and cosy group, a welcome feeling no doubt for young students dealing with the stress of relocation. The original dining hall at Sussex, in stark contrast, had (and still has) a large abstract Modernist painting by Ivon Hitchens [Fig 9].

The potential for the stimulation of a taste for particular objects in students during their formative university years opens up opportunities for marketing propaganda. A surviving document from June 1963 implies that the Goldsmiths' Company was aware of this and that in fact it constituted one of the main motivations behind their gifts of plate to the new universities

Such gifts would help to form the taste of students<sup>24</sup>.

Could this explain the modernity of the designs for the water jugs? In other words, were they intended to appeal to a young audience? There is undoubtedly truth in this, but as part of a bigger story. A glance through the Goldsmiths' Hall archives reveals that there was a good chance that anything that the Company commissioned at that time would be of a similar nature. George Hughes reveals that the ori-



gins of this modernistic style can be traced back to the Industrial Design Council initiatives put in place following the Second World War<sup>25</sup>. British industry as a whole needed a massive shot in the arm and the silver trade, which was already in decline, had been particularly badly decimated. The Goldsmiths' Company initiatives were supposed to make British silver competitive both at home and abroad. A Design and Research Centre was set up at Goldsmiths' Hall to look into both technical and design issues<sup>26</sup>. However, the principle behind these initiatives "was never really grasped by the industry" because "industry dislikes being regimented"<sup>27</sup>. The manufacturers, who had established patterns both in terms of process and design and did not believe that Modernist styles were what people were looking for in silver. In terms of public purchasing of plate, they would seem to have been correct in this for, even today,

the current production of silverware consists primarily of products in historical styles<sup>28</sup>.

Unable to impose their ideas upon the industry the Goldsmiths' Company decided to focus on young British designers and it was during the 1950s that they began to direct their efforts towards university audiences. In 1950 there was an exhibition held by the Company at the Fitzwilliam Museum in Cambridge. Hughes recalls some resistance to the display of modern silver by the Museum's Curator, but also that he, Hughes, managed to argue the case for it successfully<sup>29</sup>. It would seem then that Hughes himself was active in promoting modern silver design and indeed Clifford commented that he

has perhaps done more than any other individual to promote modern silver<sup>30</sup>.

This point is of some significance since it was Hughes who, as Art Director of the Company, had picked out the designers who would craft the Sussex jugs<sup>31</sup>. Hughes also notes in his book that he used the Cambridge exhibition as an opportunity to "urge" people to commission contemporary silver.

The Company's donation did not reach the university as an unprecedented surprise, but filled a hole within the

perceived requirements of the new institution. This may be surmised from the loan of the antique Londonderry ambassadorial plate, in Neoclassical style, for display during the dinner celebrating the installation of the first Chancellor, Viscount Monkton of Brechley in 1963<sup>32</sup>. Important academic figures from around the globe were to attend; how could they dine without some silver present? If the university felt it could get by with borrowing these pieces, this again would point to the fact that the more modern designs of the later donation were first and foremost a result of the Goldsmiths' Company's own design agenda.

As indicated above the force behind the counter-traditional styles has been identified and ultimately the imperative was economic. In the case of the Sussex campus architecture itself this was true in a more immediate sense too, for as Spence himself notes, the budget was tight<sup>33</sup>. Spence can also be linked to the Design Council initiatives: he co-designed the first major project of the Council of Industrial Design, namely the *Britain Can Make It* exhibition held at the Victoria and Albert Museum in 1947<sup>34</sup>. This exhibition was concerned with promoting 'Good Design'. In this particular context 'good' largely meant beneficial to Britain's economy, rather than in an aesthetic sense, as if the shock and cost of the wars had beaten such sensibilities out of the nation. That said, Spence recorded that, while conceiving of the Sussex designs circa 1959, he had just returned from viewing the antiquities of ancient Athens. He felt that early cultures could not have all been wrong on the matter and so had come to feel that, even though aesthetics had become a "dirty word", it should still have an important part to play, for which reason we have, to give an example, the fishpond within the cloistered quadrangle of Arts B at Sussex University<sup>35</sup>.

In the early and mid 1960s 'Good Design' at last found a more confident expression, namely in the style known as 'The Look', and the fluid, asymmetrical curves of the 1950s 'Contemporary' style that had come through American and Scandinavian influence "were now dismissed as lax"<sup>36</sup>. It was decided that laxity was not what Britain needed, though in hindsight such decisions may have helped to precipitate the reactionary Counter Culture revolution of the late 1960s, when in design cir-

22 Philippa Glanville, *Silver in England*, London, 1987, p 308.

23 Walter Ledermann, *Encounters of a Mathematician*, chapter 9.

24 Op cit, see note 13, p 65.

25 Worshipful Company of

Goldsmiths and George Ravensworth Hughes, *The Worshipful Company of Goldsmiths as Patrons of Their Craft, 1919-53*, London, 1965, p 47.

26 Ibid, p 49.

27 Ibid, p 50.

28 Helen Clifford and

Crafts Council (Great Britain), *20th Century Silver*, London, 1993, p 19.

29 Worshipful Company of Goldsmiths and Hughes, op cit, see note 20, p 53.

30 Clifford and Crafts Council, op cit, see note 23, p 19.

31 Op cit, see note 13, p 65.

32 Commemorative menu and toast list for the installation of the Chancellor, M G Huft Papers, envelope 1, Sussex University Library Special Collections, box SXUOS1/1, 10/6/63.

33 Basil Spence, op cit, see

note 4, p 202.

34 Worshipful Company of Goldsmiths and Hughes, op cit, see note 20, p 53.

35 Basil Spence, op cit, see note 4, p 203.

36 Lesley Jackson, *Decade of Design Revolution*, London, 1998, p 57.





Fig 10 Cylinda Line stainless steel tableware, designed by Arne Jacobsen for Stelton, launched 1967.



Fig 11 Four water jugs, designed and made by Andrew Bray, 1970.  
(© The Goldsmiths' Company)



Fig 12 The Radcliffe Camera, Oxford, designed by James Gibbs, completed 1749.

cles history was reclaimed and curves set free.

The design of the *Britain Can Make It* exhibition in the late 1940s, in which Spence participated, and his design of the Sussex buildings in the late 1950s and early 1960s can easily be seen as sharing a common theme. The one intends to demonstrate the designs that should be imitated if Britain were to get back on its feet economically, whilst the other intends to influence the tastes and attitudes of the future movers and shakers of industry, that is to say young students, as if a campus that avoids laxity in its building style should help to engender an army of young achievers who will similarly avoid laxity in their work.

Lesley Jackson also saw a connection between the severity of 'The Look' and the broader ideologies of the time<sup>37</sup>. For him it was about an ethos of control: control was sought in aesthetics, manufacture and the market. In aesthetics 'the Look', Jackson commented, was "itself a manifestation of control". In manufacture this control ethic dovetailed with widespread excitement about the possibilities offered by new technology and this linked back into aesthetics where a machine-cut look became desirable even when it was not inevitable. The same ethos also pervaded the market, for

interventionist systems of control were in fashion at this date...and such systems were openly encouraged by professional organizations such as the Council of Industrial Design in Britain<sup>38</sup>.

The wartime imperative for strong leadership and technological progress at the front and enormous thrift at home must have had lingering psychological effects in business and politics. This gives us a deep insight into the context surrounding the objects discussed in this article, because, as we have seen, there is a strong sense in which the donations of plate to the universities by the Goldsmiths' Company not only embodied the controlled style but also were just such an interventionist attempt to control the market, namely by stimulating a taste for silver. It has already been seen how the Goldsmiths' Design and Research Centre initially attempted to assert their ideas on industry: another attempt at control.

'The Look' was characterised by a replacement of elegant, asymmetrical voluptuousness with simple, symmetrical geometries. The adoption of the cylinder shape was the "most wide-ranging change" of 'the Look'<sup>39</sup>. The Cylinda Line was a range of tableware in stainless steel in this form [Fig 10]. In the Sussex silver jugs these influences are to be seen in the straight rather than curving sides of the jugs, in the cylinder-like forms of the Athol Hill and Neil



Fig 12a The Meeting House, Sussex University, designed by Sir Basil Spence, completed 1966.





Fig 13 Water spout, Falmer House, Sussex University, shown channelling rain water from the roof to the interior moat.



Fig 13a The Meeting House, Sussex University, showing water spout.



Fig 13b Detail of spout of water jug (See Fig 6).

Harding jugs, and in the regular rather than asymmetrical curves of the design of several of the handles. In tending towards the sphere rather than more complex curves, the Benney jugs also fit the description of adherence to simple geometries. It is worth mentioning here that some jugs were also given by the Goldsmiths' Company to the neighbouring new University of Kent in 1970: four completely cylindrical jugs designed by Andrew Bray formed part of this gift [Fig 11].

The cylinder shape was also used in the design of some of Spence's Sussex campus architecture, most obviously in the Meeting House; completed in 1966. This use of a cylinder shape in a university building was not new. The shape and copper roof of the Meeting House recall the eighteenth-century Radcliffe Camera in Oxford although the latter has ornate classical details, while the Meeting House with its walls formed of a simple reiterative pattern of blocks and coloured glass, is firmly grounded in 'The Look' [Figs 12 and 12a].

These reiterative patterns and the simple symmetrical geometry have their origin in this Sixties style, but there is also a more direct morphological connection between the silver and the buildings. Figs 13 and 13a show the water spouts that pour into the 'moats' in the Falmer House courtyard and around the meeting house and Fig 13b shows one of the spouts of Gerald Whiles' water jugs; the strong similarity between the squared U-shapes of the protruding spouts is clear. Was Whiles influenced either deliberately or else subliminally by the buildings, having seen them on a visit, or in newspaper or television images of the new university? We shall be able to answer this shortly.

There are historic precedents and parallels for matching

silverware to its intended architectural setting. In the eighteenth century Neoclassical architects such as Robert Adam, William Chambers and James 'Athenian' Stuart frequently designed objects to fit harmoniously in the buildings designed by them. We may note that later, in the nineteenth century, the silver service designed and made by Elkingtons for Manchester Town Hall echoed the motifs and style of the Gothic Revival architecture of the new building, and the architect, Alfred Waterhouse, is thought to have had an input in the silver design<sup>40</sup>. Sir Basil Spence actually designed furniture and fittings for Sussex University but the silver from the Goldsmiths' Company was a separate project.

There have also been several examples of new silver being designed deliberately to harmonize with new university college buildings. Helen Clifford gives three examples from Oxford. The new Oxford college of St Catherine's was built between 1960 and 1964 to designs by Arne Jacobsen and, like Spence, Jacobsen designed fittings as well as buildings. Pevsner observed a "geometry pervading the whole and the parts" and Clifford noted that this extends to the furnishings, including the contemporary silver commissioned for this college<sup>41</sup>. Several pieces of silver were given to Wolfson College (formally opened in 1974) to celebrate its opening and they "matched its modern design"<sup>42</sup>. A pepper-mill and salt by Rod Kelly commissioned by the new Green College, Oxford, (opened in 1979) imitate the form

37 Ibid.

38 Ibid.

39 Ibid, p 58.

40 *The Illustrated London News*, 15 September 1877, p 257.

41 Helen Clifford, *op cit.* see note 11, p 128.

42 Ibid, p 130.





Fig 14 The Radcliffe Observatory, Oxford, James Wyatt, completed 1776.



Fig 14a Peppermill and salt, silver and glass, Rod Kelly, London, 1979. Commissioned by Green College, Oxford.

of the old classical Radcliffe Observatory building on which the new college is centred [Figs 14 and 14a].

It is worth noting that in the case of the two last-mentioned Kelly designs, dating from a slightly more recent period, the Modernist aversions to pre-modern themes and to decorative ornament have been overcome. The swirling ornament references the Winds of Classical tradition, for the eighteenth-century observatory itself has a Classical prototype in the Tower of the Winds in Athens. In the imitation of the older Neoclassical building rather than the new, there is here a firm reconciliation with the past.

In the present case, however, we are given instead a salutary reminder of the difficulties involved in reconstructing an artist's motivations, for in fact Whiles himself says that he had not seen the new university when he came up with the design<sup>43</sup>. He thinks the matching forms here must rather be a result of *Zeitgeist* which throws us back to Jackson's 'The Look'. The squared U-shapes of the spouts avoid curves in favour of a simpler, more rigid geometric form.

The Sussex silver water jugs are the product of a moment in time that soon passed. In 1969 Larkman wrote his introductory summing up of the previous five or so years in metalwork designs,

fortunately metal seems to resist the worst excesses of the revival of Art-Nouveau and psychedelic fantasies<sup>44</sup>.

There is in this a sense of denial about the rising tide of resistance to the anti-historical regimen of 'Good Design'. For Larkman, even in 1969, "simplicity" was still "the key", and "good" pieces still had to be "soundly and economically constructed".

Such issues are re-emerging at Sussex at the time of writing. Cuts in funding have led to student demonstrations and have impacted the Sussex History Department with the extraordinary result that it is to cease dealing with anything other than the last three or four centuries. This economically driven modernism has made the national news, and created fury amongst history students. There has been talk of having hoodies printed with bitterly ironic slogans such as "History....It's all in the past" and "History - there's no future in it!" Contemplating the feeling of the loss of history as a result of these developments one can understand why Post-Modernism became the next imperative after Modernism, even why it caught on so quickly at all levels of society. The blank slate simplicity of 'Good Design' must have sprung at some level from a strong desire for amnesia after the horrors of the war but a post-war generation was about to mature who did not share this strong need to forget.

The Sussex silver water jugs intriguingly embody a moment in time full of pioneering spirit, but there was no way that they could have continued to look contemporary for long, just as there is a certain irony in the fact that, as a listed building, Falmer House is now of interest not because it still looks modern but because it looks Modern; the interest is historical. Both projects remain, however, as lasting monuments to the idea of pro-actively crafting the future: a worthy ideal no doubt so long as it is not forgotten that this may involve a synthesis of the treasures of history.

To re-cap: the link between the form of the Gerald Whiles's jugs and the Sussex campus architecture is not as direct as other examples of modern silver harmonised with modern college architecture, but there is still a powerful connection at a more general level, underpinned by the common fashion for control that pervaded the time. This fashion for control was probably a result of the lingering psychological and economic effects of the war, creating a tension in which it was possible for tradition and modernism to sit together in unresolved paradox.

*William Glyn-Jones lives in Hove with his wife and new daughter and works in Brighton. In 2010 he completed a Masters in Art History at Sussex University including a Dining Culture module with Ann Eatwell. He has written a number of articles including several for the archaeological journal Northern Earth.*

43 My thanks to Ann Eatwell for this information shared with me on 28 June 2011. Ann knew I was interested in this question and had an opportunity to ask Gerald Whiles in per-

son while conducting an interview for a book for the V & A.

44 Brian Larkman, *op cit*, see note 2, p viii.



# Two Historic Boxes

TIMOTHY KENT

Collectors make their acquisitions for various reasons. Some want large and impressive objects to emphasise their status, for others it is the aesthetic considerations that are paramount, while yet again for a further group it is usually history, often encapsulated in a dramatic story, which provides the magnet. The two boxes discussed in this paper, while aesthetically attractive in their own right, tell graphic tales of considerable interest.

## The fighting Paymaster

This magnificent 18 carat gold box [Fig 1], measuring  $3\frac{1}{2}$  in (8.8 cm) by  $2\frac{1}{10}$  in (5.2 cm) and weighing 5 oz 10 dwt, is hallmarked for London 1822-23 and with the maker's mark of the leading specialist box maker John Linnit, whose long career covered much of the first half of the nineteenth century [Fig 1a]. The evidence suggests that he was a manufacturing supplier to the leading members of the retail trade. With its engine-turning and cast floral borders, the box is in mint condition. It formed part of the Al-Tajir Collection and later featured in a Christie's sale on 6 November 2001<sup>1</sup>.



Fig 1 Snuff box, gold, John Linnit, London, 1822-23.



Fig 1a Detail of hallmarks of snuff box.

On the inside of the cover the following inscription appears [Fig 1b]:

Siege of Gibraltar.  
Siege of Policatcherry.  
Siege and Storm  
of Bangalore.  
General Action at  
Carrigate Hills.  
Storm of Nundydroog.  
Storm of Savendroog.  
Storm of Tippoo's Camp  
at Seringapatam.  
Surprize of Tippoo's  
Horse Camp.  
Capture of the  
Cape of Good Hope.  
Capture of  
Buenos Ayres.

FROM THE OFFICERS  
of the  
71st Highland Light Infantry,  
to their esteemed Friend  
Paymaster Hugh Mackenzie  
who served in that Corps,  
from 5th Oct<sup>r</sup> 1780, to 19th May 1824.  
during which period, he was present at the  
SIEGES and ACTIONS  
here detailed; and commanded the  
FORLORN HOPE  
at Nundydroog Oct<sup>r</sup> 18th 1791.

Roleia.  
Vimiera.  
Retreat to Corunna.  
Walcheren.  
Massena's Retreat  
from Portugal.  
Arroyo de Molinos.  
Almaraz.  
Retreat from Madrid.  
Vittoria.  
Pyrenees.  
Nive.  
Nivelle.  
Bayonne.  
Orthes.  
Tarbes.  
Toulouse.  
Waterloo.

<sup>1</sup> *The Glory of the Goldsmiths: Magnificent Gold and Silver from the Al-Tajir Collection*, London,

1989, pp 246-7, no 207; sale, Christie's, 6 November 2001, lot 221.





Fig 1b Detail of engraving from inside cover of snuff box.

His obituary described Mackenzie as

sharing in more battles and sieges than perhaps any living man.

The Siege of Gibraltar which lasted from 1779 to 1782, when the French "battering ships" were destroyed, was one of the great defensive triumphs of the period, when General George Elliot (later Lord Heathfield), commanding British, Hanoverian and Corsican troops, succeeded in beating off the combined powers of France and Spain until relieved by the British navy.

The Indian campaign of 1791 involved a series of feats of arms as audacious as any achieved by English troops in eighteenth-century India. This was the capture, one after the other, of the "droogs", or precipitous limestone rocks, crowned with strong fortresses which punctuate the Mysore landscape.

On the 22nd of September 1791 began the Siege of the towering fortress of Nundydroog .... with fearful exertions, in which elephants played an intelligent part, a gun-road was made up the mountain face and by October 17th a practicable breach was reported<sup>2</sup>.

There then followed a similar capture of Savandroog, the notorious "Rock of Death", a prodigious twin-peaked mountain dominating the northern route which

Cornwallis intended to follow to Seringapatam.

Mackenzie, by now established as Paymaster, went on to take part in the capture of the Cape of Good Hope and of Buenos Aires and then to accompany Wellington in the Peninsular campaign. Not only was he present at numerous victories but he also shared in the reverses as well, the retreat to Corunna and the disastrous Walcheren expedition of 1809, when lack of liaison between the British commanders produced the famous lines, of which there are variations:

The Earl of Chatham, sabre drawn  
 Stood waiting for Sir Richard Strachan,  
 Sir Richard, eager to be at 'em,  
 Stood waiting for the Earl of Chatham.

Finally, of course, there was Waterloo and like his great commander, Mackenzie went through his career unwounded. He served thereafter in Canada before his retirement in 1824 after nearly forty-four years of service. His obituary notice commented that

although his duties as Paymaster would have exempted him from much of the danger of war, yet when there was a prospect of his Regiment being in action the old spirit of the soldier came upon him and he was constantly in the habit of joining and charging with it.



Mackenzie (who retired to Stirling in comfortable circumstances) obviously attached great importance to his gold snuff box as it received specific mention in his will<sup>3</sup> which is dated 7 November 1837:

I hereby direct that the Gold Snuff Box presented to me by the Seventy first Regiment shall be delivered to Hugh Mackenzie of the Honorable East India Company's Service my Nephew.

The will was followed by five codicils over the following years and not proved until 30 January 1855; so Mackenzie must have lived to a great age. The Museum of the Royal Highland Fusiliers, Glasgow has, from family sources, his sword, medals and pay ledger [Fig 2]. Descent of the box within the Mackenzie family has also been recorded, adding to its impeccable provenance.

Mackenzie would have appreciated the words of Psalm 91:

A thousand shall fall beside thee, and ten thousand at thy right hand, but it shall not come nigh thee .... with long life I will satisfy him, and show him my salvation.

His obituary commented that

no officer was ever more beloved and respected in his Regiment.

### A box of great Parliamentary note

The Reform Act of 1867 was one of the most important pieces of nineteenth-century legislation. Described as "a great leap in the dark" it produced a major widening of the electoral franchise as it has been established in 1832:

a great radical change which placed the working classes of the country in the position of prominence which the middle classes had occupied since 1832.

Those now eligible to vote for the first time were: established householders in boroughs and holders of £12 per annum properties in the counties. Seats were redistributed and new constituencies created. Disraeli was Prime



Fig 2 Sword, medals and pay ledger of Hugh Mackenzie.

Minister at the time but the influence of Gladstone was paramount: indeed he triumphed, especially in the smaller boroughs, and carried the General Election which followed in 1868. In 1865 854,856 people had voted; in 1868 this figure went up to 2,333,251, and one scarcely needs to say more. Parliamentary democracy was on its way, though obviously not yet complete. The agricultural labourer had to wait until 1884, and women a good deal longer, until their war-work during the 1914-18 war had endorsed their claim to vote. The new electors remained within the Conservative/Liberal framework for many years.

The 1868 results were patchy and many of the counties, with their modest property qualification, remained solidly Conservative; none more so than Lancashire. The High Sheriff of the county, Le Gendre Nicholas Starkie of Huntroyd (1828-1899), was so pleased with the clean sweep, in particular his brother's success, and the defeat of Gladstone, that he provided substantial snuff boxes for presentation to the successful candidates although we do not know who received the box now under discussion.

<sup>2</sup> Denys Forrest, *Tiger of Mysore*, London, 1970, p 167.

<sup>3</sup> Prob 11/2205





Fig 3 Snuff box, silver-gilt, William Summers, London, 1868-69, detail of cover.

Of shaped rectangular form, this fine silver-gilt snuff box measures  $3\frac{3}{4}$  in (9.5 cm) by  $2\frac{1}{4}$  in (5.7 cm) and has a weight of 6 oz 6 dwt. Fig 3 shows the cover, with its engraved dedication and appropriate armorials while Fig 3a shows the hallmarks for London 1868 and the maker's mark of William Summers<sup>4</sup>. Starkie, as High Sheriff, would have exercised his duty to declare the results as they were collected (this was before the Ballot Act of 1872). The Starkies were an old Lancashire family (Parliamentarian in the Civil War) and the High Sheriff had himself been MP for Clitheroe between 1853 and 1856. Fig 3c shows the front elevation of the box and Fig 3d the back.

In addition to the four county seats, each returning two members, an inscription on the inside of the cover gives the details for Bolton-Le-Moors [Fig 3b], a new expanded borough seat with 12,667 electors. Here the two Conservatives: John Hick (6,062) and William Gray (5,848) beat the Liberals: Thomas Barnes (5,451) and Samuel Pope (5,436). The last-named was by far the most interesting candidate. Pope (1826-1901) had been called to the Bar by the Middle Temple in 1858; he became a QC and leader of the Parliamentary Bar. He was a leading temperance advocate (although enjoying a generous measure of whiskey himself!) and prominent Freemason.

J H Balfour-Browne, in his memoirs, *Forty Years at the Bar* wrote

Pope was big in both ways. He had a broad, equitable common sense and never did anything mean or little .... he used to measure his oratorical displays, for he was really something of an orator and his speeches were exhausting, by the number of collars which they reduced to wet rags<sup>5</sup>.

According to another commentator, Bolton Borough Sessions were

genially presided over by that good friend of the circuit, Sam Pope Q.C.

According to Lord Russell of Killowen, Pope

was a very able man .... certainly suited for politics .... he would have been a greater success in the House of Commons than either Herschell or myself.

Russell became Lord Chief Justice and Herschell Lord Chancellor.



Fig 3a Detail of hallmarks of snuff box.

BOLTON-LE-MOORS 12667 ELECTORS	
<i>John Hick</i>	6062 C
<i>William Gray</i>	5848 C
<i>Thomas Barnes</i>	5451 L
<i>Samuel Pope</i>	5436 L

Fig 3b Detail of inside cover of snuff box.



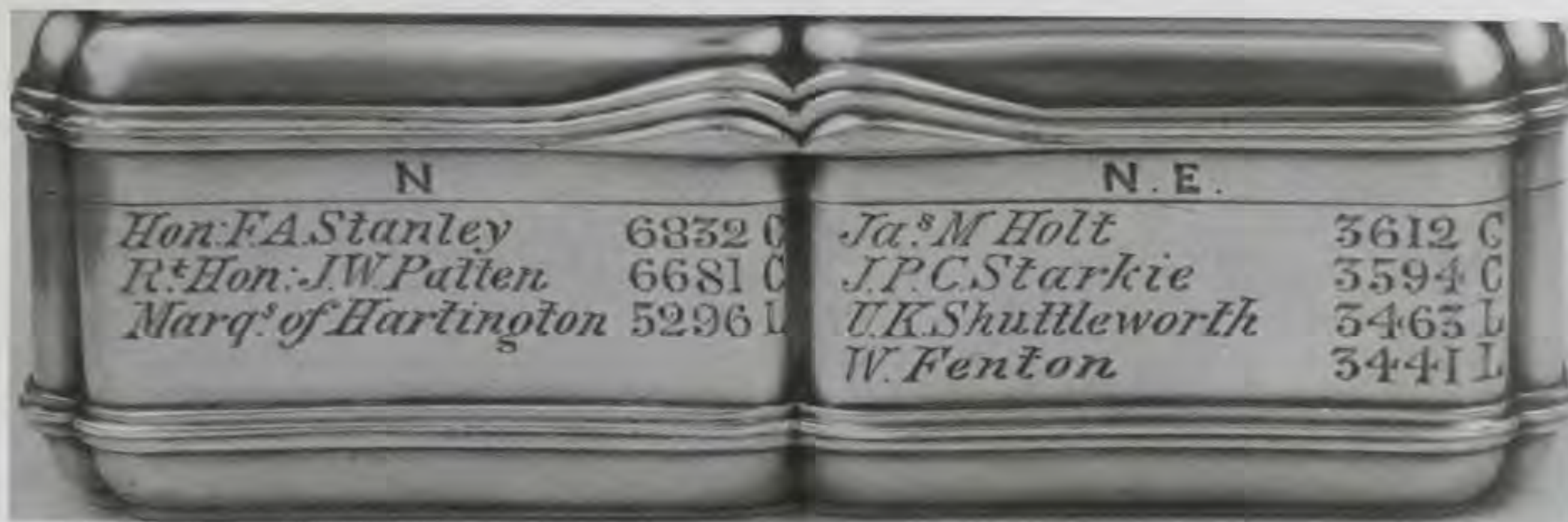


Fig 3c Detail front of snuff box.

The four engraved panels on the front and back of the box appear in Figs 3c and 3d.

#### Front left:

N  
Hon. F.A. Stanley 6832 C  
R: Hon. J.W. Patten 6681 C  
Marq: of Hartington 5296 L

Frederick Arthur Stanley (1841-1908) held his seat until 1885; he filled many important offices including that of Colonial Secretary, War Minister, President of the Board of Trade, and Governor-General of Canada (1888-1893). In 1893 he succeeded as 16th Earl of Derby and became a Knight of the Garter. John Wilson Patten (1802-1892), created Lord Winmarleigh in 1874, also held major offices including Chief Secretary for Ireland and Chancellor of the Duchy of Lancaster. He

firmly advocated all measures for benefit of the industrial population.

At sixty-six he was probably the oldest of the county candidates. The Marquess of Hartington (1833-1908), who became 8th Duke of Devonshire in 1891, also held many great offices, although he refused the premiership.

His opposition to Irish Home Rule was to split the Liberal party and he brought the Liberal Unionists into coalition with the Conservatives (Unionists). He was noted as

a generous landlord and public benefactor, of transparent honesty and simplicity of purpose.

#### Front right:

NE  
Ja: M. Holt 3612 C  
J.P.C. Starkie 3594 C  
U.K. Shuttleworth 3463 L  
W. Fenton 3441 L

John Pierce Chamberlain Starkie (1830-1888) of Ashton Hall, Lancashire, was the High Sheriff's brother, and held the seat until 1880. The senior losing Liberal, Ughtred James Kay-Shuttleworth (1844-1939) was the youngest candidate and in the following year became MP for Hastings. He later sat for Clitheroe and in 1902 was created 1st Baron Shuttleworth. He held various government offices and served as Lord-Lieutenant of Lancashire from 1908-28. He died in December 1939 aged ninety-five. Holt, who headed the poll, was a Liverpool shipowner, and Fenton a mill proprietor.

4 John Culme, *The Directory of Gold & Silversmiths, Jewellers & Allied Traders 1838-1914*, Woodbridge, 1987, no 15832-7, entered

7 December 1863.

5 J H Balfour-Browne, *Forty Years at the Bar*, London, 1916.





Fig 3d Detail of back of snuff box.

#### Back left:

SW

R.A. Cross 7729 C

C. Turner 7676 C

Rt Hon W.E. Gladstone 7415 L

H.R. Grenfell 6939 L

Richard Assheton Cross (1823-1914) was a celebrated reforming Home Secretary from 1874-80 and from 1885-86; he was also Secretary of State for India from 1886-92. He became 1st Viscount Cross in 1886 and was much approved of by Queen Victoria. He ended his career as Lord Privy Seal from 1895-1900. Little needs to be said about William Ewart Gladstone (1809-1898). Although he was defeated in Lancashire he was returned for Greenwich and became Prime Minister for the first time in 1868. His running-mate, the banker H R Grenfell, clearly made little impact and was easily bottom of the poll. C Turner was a local man of commerce.

#### Back right:

SE

Hon. A. Egerton 8290 C

J.S. Henry 8012 C

Rt Hon F. Peel 7024 L

H.Y. Thompson 6953 L

Algernon Fulke Egerton (1825-1891) was the third son of the 1st Earl of Ellesmere. There were strong family connections with the area and he held the seat until 1880,

serving as Secretary of the Admiralty from 1874-80. The Rt Hon Frederick Peel (1823-1906) was a younger son of Sir Robert Peel, the former Prime Minister, and held various offices, including that of Financial Secretary to the Treasury. Henry was an industrialist and Henry Yates Thompson (1838-1928) was a banker, a great traveller and a dedicated collector, particularly of illuminated manuscripts. He was a generous benefactor of the British Museum, the Fitzwilliam Museum, Harrow (his old school) and Newnham College, Cambridge.

The candidates represent an interesting mixture of territorial grandees and men whose origins lay in local commerce.

It is interesting to note that John Linnit and William Summers appear to have been closely connected and Linnit received a bequest under the will of Charles Rawlings, Summers' former partner. I think Linnit may well have supplied the firm with boxes.

#### Acknowledgements

My warm thanks to Robyn Mercer of J H Bourdon-Smith Ltd for her help in preparing this text and photographs.

Timothy Kent read Law at Cambridge, was called to the Bar, and was Chairman of the Motor Insurers' Bureau (the UK Road Accident Guarantee Fund) from 1983 to 1991. He has published extensively on West Country silver spoons and other topics, besides cataloguing for museums. He is a Fellow of the Society of Antiquaries, a liveryman of the Goldsmiths' Company and a past Chairman of the Silver Society.



# The Metropolitan Mace

GRAHAM STEWART

On receiving the 2010 edition of *Silver Studies*, number 26 I was fascinated by the image on the front cover which is a detail of the coat of arms on an alms dish of 1684-85 by John Richardson<sup>1</sup>. The dish, which is discussed in an article by Cathlyn and Simon Davidson<sup>2</sup> is held in the treasury of Westminster Abbey.

The cover image was very striking in that it bore a great similarity to a detail in a piece of silver that I had recently designed and made. After commenting on this connection to the Editor of the Journal, I was asked to record my story for the next edition.

In the spring of 2010 I was commissioned to produce the Metropolitan mace which was to be presented to His Eminence Cardinal Keith Patrick O'Brien at St Mary's Metropolitan Cathedral in Edinburgh in the following August. The presentation was to be made on behalf of the community by Sir Tom Farmer at the close of the mass which took place on 8 August 2010 to celebrate the Cardinal's Silver Jubilee as Archbishop of the Diocese of St Andrews and Edinburgh. The piece was intended to be processed before him as a symbol of his teaching. It is thought to be one of only two ecclesiastical maces within the Roman Catholic church in Britain: the other is at Westminster Cathedral.

I was given a most thoughtful brief around which to create the design; this included the preferred dimensions and materials and most importantly, the four coats of arms that needed to be included. The arms were: those of the Cardinal together with his motto, "Serve the Lord with Gladness", the crossed keys of St Peter for the Holy See of the Vatican, those of the Diocese of St Andrew's and Edinburgh and finally, the arms of St Margaret or Queen Margaret of Scotland (circa 1045-93). The arms of the latter are: azure a cross patonce between five martlets or. They are derived from the arms of Edward the Confessor, Margaret's great uncle.

The martlets in the arms on the mace are in a slightly different configuration to those in the arms on the Richardson alms dish. The mace is topped by the cross of St Andrew which is given greater prominence by a double intersection. The shaft of the mace is turned from African blackwood in reference to the Cathedral's partner churches in Nigeria and Tanzania. The silver components required in the construction of the mace were: flat sheet, heavy square wire and tubular section. The mace head and neck were formed from sheet stock by a combination of spinning and hammer work;



Fig 1 The Metropolitan mace, silver, parcel-gilt and blackwood, designed and made by Graham Stewart, Edinburgh, 2010.

(Courtesy of Shannon Tofts)



Fig 1a Detail of the Metropolitan mace showing the cross of St Andrew, the arms of St Margaret and those of Cardinal Keith Patrick O'Brien.

(Courtesy of Shannon Tofts)

1 *Silver Studies*, no 26, the Journal of the Silver Society, 2010, front cover.

2 Cathlyn and Simon

Davidson, 'John and Samuel Richardson: Seventeenth-century goldsmiths, their marks and work', *ibid*, pp 5-16.





Fig 1b Detail of the Metropolitan mace showing the arms of St Margaret.  
(Courtesy of Shannon Tofts)

the seam between the concave neck and convex head was concealed by a rope pattern wire which was in turn forged, filed and chiselled into shape. Four rectangular apertures were sawn and chain-drilled out of this head and an edge strip was fitted and soldered to frame these 'window' recesses which in turn frame the panels containing the coats of arms which are applied and chiselled in high relief. The four coats of arms were again made entirely from flat sheet stock and applied in pierced layers. An internal tension rod which runs the whole length of the mace secures the head to the blackwood shaft. This brief description of the construction of the mace omits various mechanical complexities and design solutions that were resolved 'on the hoof' but, thanks to an outstanding team and thoughtful client, the end result was highly successful.

The combined skills of my workshop team went into this project and there was also external assistance from Tim Gellatry who sourced and turned the blackwood. I am particularly grateful to Monsignor Michael Regan for his invaluable advice on this commission and to the community of the Metropolitan Cathedral. The Metropolitan mace took three and a half months to make from start to finish and we enjoyed every minute.

*Graham Stewart is a designer, gold and silversmith who has been running his workshop and gallery in Dunblane since 1978. Working together with a small team of skilled and long-established craftsmen he produces silver ranging from high profile commemorative presentation pieces to more functional silver. The silver is produced using traditional techniques and he specialises in hand-cut engraving. His work is widely collected and held in public and royal collections.*



Fig 1c Detail of the Metropolitan mace showing the arms of the Holy See of the Vatican.  
(Courtesy of Shannon Tofts)



Fig 2 Cardinal Keith Patrick O'Brien holding the Metropolitan Mace at the mass at St Mary's Cathedral, Edinburgh on 8 August 2010.  
(Courtesy of Elizabeth Stewart)



# Two years of Silver at Amgueddfa Cymru – National Museum Wales

RACHEL CONROY

## Introduction

The past two years have been an exciting time for silver at the National Museum in Cardiff. We have benefited immensely from the generosity of a variety of partners, which has enabled us to work towards our strategic aims of acquiring and displaying important examples of historic silver, particularly objects with Welsh connections, and developing our relatively young collection of contemporary silver and metalwork. This paper will give an overview of significant acquisitions that have come to the Museum's collection during 2010 and 2011.

It is important to acknowledge the vital and ongoing contribution that lenders, both individuals and organisations, have made to our displays. During this period our historic galleries have been considerably enhanced by the loan of an extremely impressive group of works in silver from a private lender. This includes a pair of candlesticks by Nicholas Sprimont (1743-44) with later three-light candelabrum branches by Lewis Herne and Francis Butty (1761-62) and a very handsome set of hitherto unknown plates and sauceboats by Paul de Lamerie (the plates and dishes hallmarked for 1735-36 and 1736-37; the sauceboats 1738-39). Both the candlesticks and dining plate were owned by the Talbot family of Hensol, Glamorgan and were most probably commissioned by William, 2nd Baron Talbot, later Earl Talbot (1710-82). Also included in the same loan is a spectacular set of silver-gilt communion plate, two chalices with patens and a covered paten (1672-73), commissioned by John, 2nd Earl of Bridgewater (d 1686) from Jacob Bodendeich. The loan has not only extended our ability to illustrate the history of the patronage of silversmiths by Welsh families and individuals but it has provided a wonderful opportunity to showcase the work of these important silversmiths who are not represented in the Museum's permanent collection.

This year the Museum hosted *Silverstruck*, an exhibition curated by Dr Elizabeth Goring and organised with Ruthin Craft Centre, its first venue, as part of Celf Cymru Gyfan – ArtShare Wales<sup>1</sup>. *Silverstruck* brought together exciting work by an illustrious and diverse group of makers, some well-established and others newly-emerging, and consisted primarily of work made in the past five years. The exhibition was formed around a core of objects from Amgueddfa Cymru's permanent collection and loans from the P & O Makower Trust (see below for further details), with many additional works generously lent by makers including Kevin Grey [Fig 1], Adi Toch, Rajesh Gogna, Adrian Hope, Alex Ramsay, Alistair McCallum and Sidsel Dorph-Jensen.



Fig 1 Sinew White Bowl, Britannia Standard silver, Kevin Grey, 2010  
(© Kevin Grey / David Wiltbycombe)

1 For more information see Philip Hughes (ed), *Silverstruck*, Ruthin, 2011. ArtShare Wales is

Amgueddfa Cymru's visual arts partnership scheme, funded by the Esmée Fairbairn Foundation.





Fig 2 Binding for the Book of Common Prayer, silver-gilt, enamel and ivory, Jes Barkentin, London, 1868-69.  
(NMW A 51691) © The National Museum of Wales).

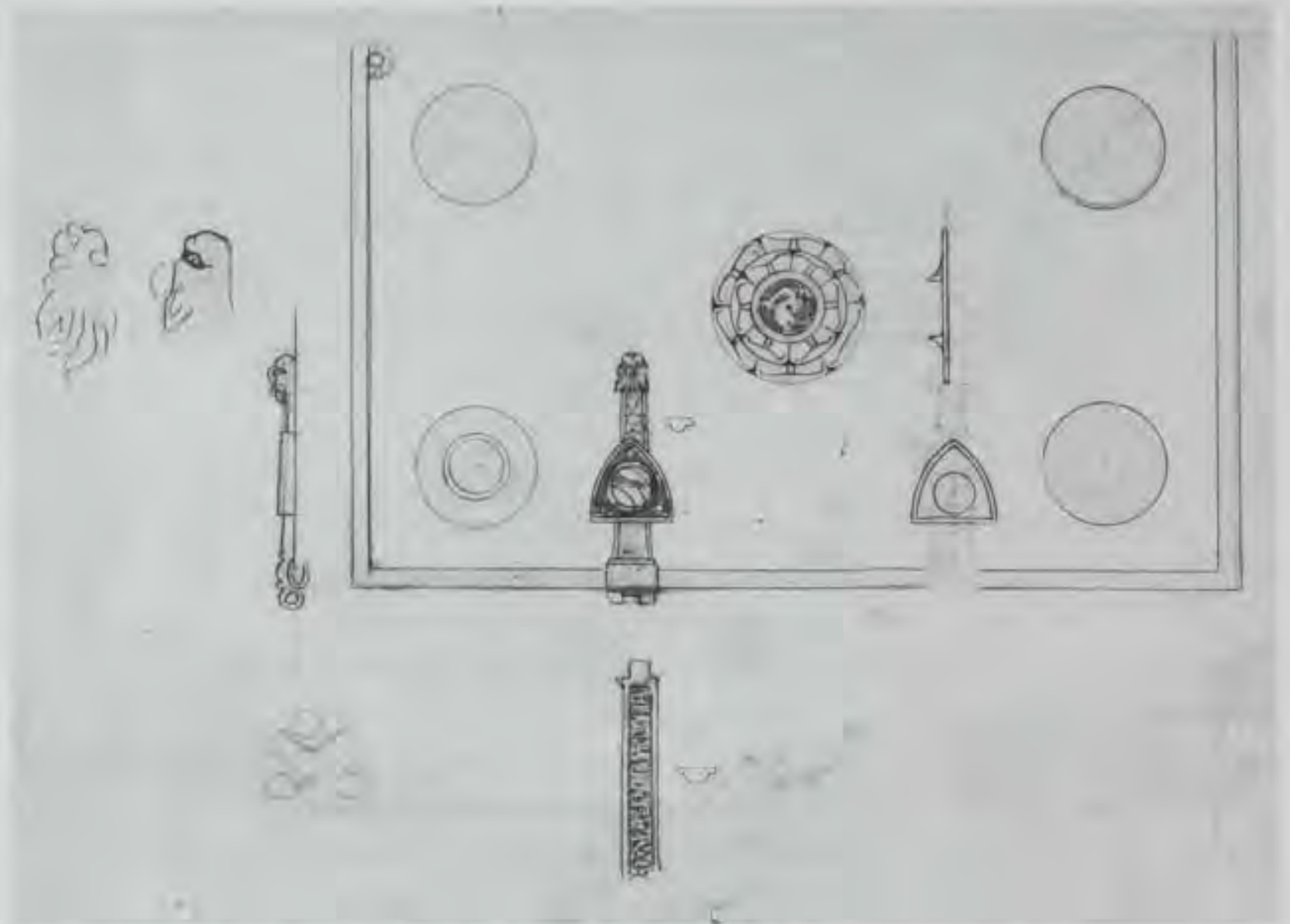


Fig 2a Design for a binding for the Book of Common Prayer, William Burges.  
(© RIBA Library Drawings & Archives Collections Orfèvre Domestique, reference BJRC [21], p 5)

We have also recently received on loan several stunning pieces from the Pearson Silver Collection: a *Café au Lait* set (1959) and a pair of candelabra (1968) by Stuart Devlin, a coffee set by Gerald Benney (1983) and a tea set by E Silver & Co (1947)<sup>2</sup>. Together these make an important addition to our new display of twentieth-century design which opened as part of the new wing of Modern and Contemporary Art in July 2011.

## William Burges

We are extremely fortunate to have had the opportunity to acquire a second piece of silver designed by William Burges (1820-1887) for the collection: a beautiful and intimate binding for the *Book of Common Prayer* [Fig 2]<sup>3</sup>. It was designed by Burges around 1868 and made by one of his most trusted collaborators, Jes Barkentin, in 1868-69<sup>4</sup>. The binding was created for one of Burges's leading patrons, the politician, author and influential architectural pundit, Sir Alexander James Beresford Beresford Hope. An avid collector of medieval art and a pro-establishment high-church Anglican, Beresford Hope championed Burges's unsuccessful entry in the competition of 1866-67 to design the new London Law Courts as well as his bid to complete St Paul's Cathedral with a scheme of mural decoration in the 1870s.

The binding's pale sheets of ivory contrast beautifully with the rich, purple velvet spine and are studded with silver-gilt Tudor rosettes with jewel-like enamelling. The central rosette is embellished with a fantastical beast and the clasps are in the form of stylized dragons, with a shield bearing the Hope coat of arms and family motto. Details of the clasp and rosette are clearly illustrated in a design for the binding which survives in Burges's album *Orfèvrerie Domestique* in the collection of the Royal Institute of British Architects [Fig 2a].

2 <http://www.pearsonsilvercollection.com/>

3 The first piece is a goblet of 1870-71 also by Barkentin and made for Burges's own collection, which the Museum acquired in 1984. See Oliver Fairclough (ed), *A Companion Guide to the Welsh National Museum of Art*, Cardiff, 2011, p 79, fig 61.

4 Little is known about Jes Barkentin, a Danish immigrant who was active from about 1862. He first worked in a partnership

with George Slater which was dissolved after a few years. Barkentin was declared bankrupt twice during 1866-7 before entering into a lengthier partnership with Carl Christopher Krall, a founder member of the Art Workers' Guild. John Culme, *The Directory of Gold & Silversmiths, Jewellers and Allied Traders 1834-1914*, vol 1, Woodbridge, 1987, p 26.

5 NMW A 51692 (1936).

6 NMW A 50481 (1938).





*Fig 3 Casket, silver and wood, Omar Ramsden, London, 1938-39, with original box.*  
(NMW A 51693 © The National Museum of Wales).

### Omar Ramsden

Last year two pieces of silver by Omar Ramsden (1873-1939) were bequeathed to the museum by Miss Norah Rosemary Leach: a christening mug<sup>5</sup> and a casket with an original packing box bearing Ramsden's studio label [Fig 3]. These are added to a cigarette case by Ramsden already in the collection and given by the donor's mother, Mrs Margaret Leach, in 1976<sup>6</sup>. The casket is thought to have been purchased directly from Ramsden at a selling exhibition and marks the joining of the Leach and James families by marriage. The Leach family is linked to Wales through the donor's maternal grandfather, J P James, who was a mining engineer and a founder member of the Cardiff Naturalists' Society.

### Stuart Devlin

The twentieth century is relatively poorly represented in the Museum's collection of modern silver so the gift of a candlestick by Stuart Devlin (b 1931), presented by Joan Hurst through the Art Fund, was indeed very welcome [Fig 4]. Devlin originally studied in Melbourne before receiving prestigious scholarships to study at the Royal College of Art, London and Columbia University, New York. In 1965 he established his first studio in London which expanded



*Fig 4 Candlestick, silver, parcel-gilt, Stuart Devlin, London, 1977-78.*  
(NMW A 51688 © Stuart Devlin/The National Museum of Wales).



rapidly and has since brought him great commercial and critical success. This is the first piece by Devlin to enter the permanent collection. It is a typical example of his approach to working with silver which often explores the metal's ability to take on interesting surface textures. The candlestick incorporates intricate open filigree work, one of his most distinctive signatures.

### Theresa Nguyen

*Con Brio Centrepiece* by Theresa Nguyen (b 1985) is a technical and artistic *tour de force* [Fig 5]. Nguyen often takes inspiration from the natural world and this piece developed from her initial vision of a ring of leaves. Using a range of techniques including raising, hammering, fold-forming and forging, the work is a fluid, sculptural composition that radiates vitality:

The design explores the concept of energy in a form. This object is conceived as a living force of

nature. Full of vigour, she displays a release of energy captured in a single gesture. The effect is a graceful sense of movement but with lively animation<sup>2</sup>.

*Con Brio Centrepiece* is the latest P & O Makower Trust contemporary silver commission to come to Cardiff. The Trust, based at Bishopsland in south Oxfordshire, was founded by Pope and Oliver Makower in 1974. It plays an extremely important role by supporting young makers and promoting the display and collection of contemporary silver. In 1979 the Trust began to commission new work, one piece every two years, to form a collection that was placed on loan at the Victoria and Albert Museum. From 1993 another collection was developed for the Crafts Council in London. This second collection has now been transferred on loan to the National Museum in Cardiff where it continues to grow. A third collection has been placed on loan at the Ashmolean Museum, Oxford.



Fig 5 *Con Brio Centrepiece*, Britannia standard silver, Theresa Nguyen, London, 2010.  
(NMW A(L) 1793 © Theresa Nguyen, The National Museum of Wales).



## Miriam Hanid

Miriam Hanid (b 1986) has been described as “a hot young talent”<sup>8</sup>. Her *Coriolis Centrepiece*, a swirling mass of fine silver, is a wonderfully dramatic example of contemporary craftsmanship [Fig 6]. It was purchased for the collection with assistance from the Derek Williams Trust and P & O Makower Trust.

Hanid was originally a painter and feels that this background has offered her freedom from the traditional ‘rules’ of working with silver. *Coriolis Centrepiece* employs her favoured techniques of chasing, repoussé and forming on wood to dramatic, three-dimensional effect:

The sea has influenced the work I produce. I seek inspiration from the fluid movement of flowing water...My hand sketches and photographs documenting the coastline of my home town, Lowestoft, are scattered around my workspace as I work directly with the metal...The opposing directions in this piece reference the Coriolis Force, the effect of the spinning earth on underwater currents<sup>9</sup>.

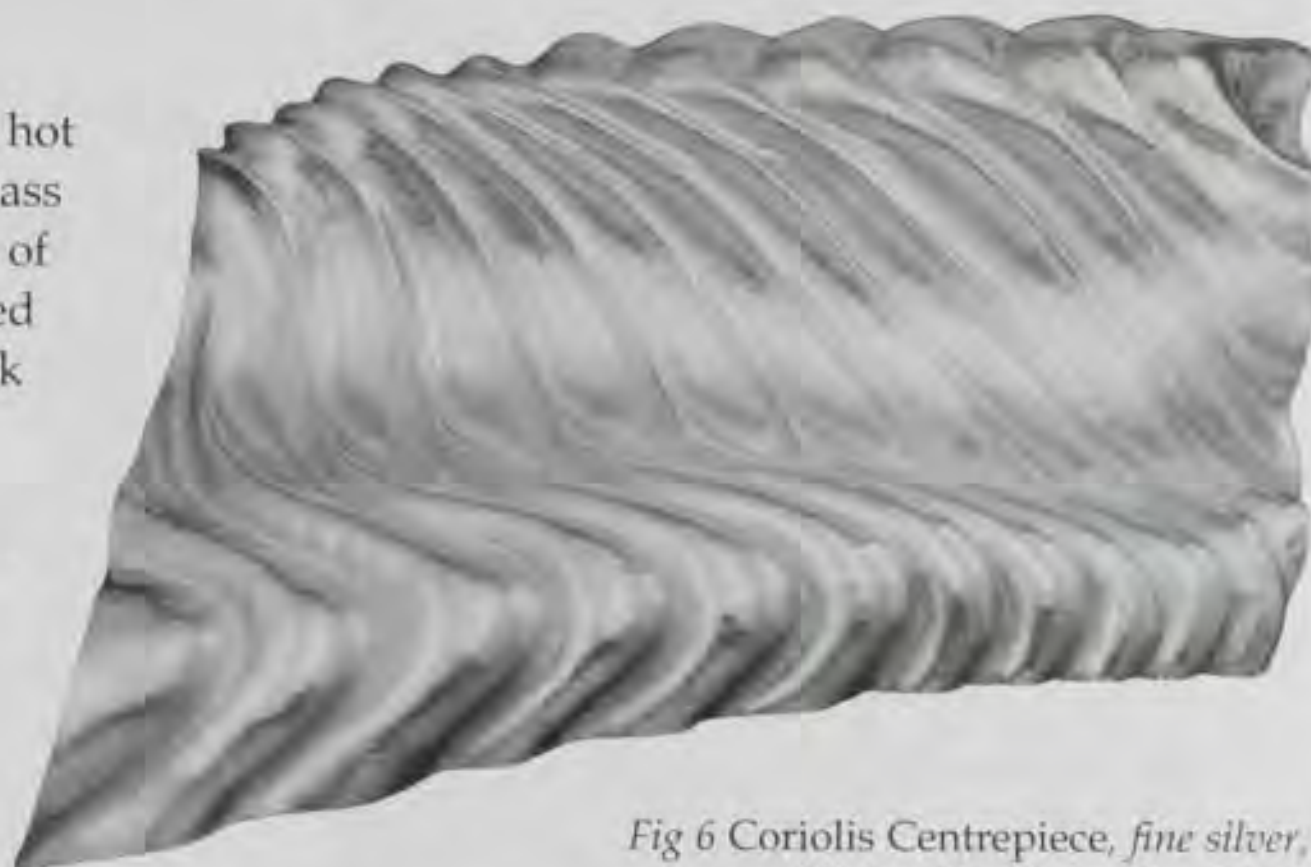


Fig 6 *Coriolis Centrepiece*, fine silver, Miriam Hanid, London, 2010, (NMW A 51689, © Miriam Hanid, The National Museum of Wales).

## Ben Ryan

Hertfordshire-based Ben Ryan (b 1988) won the prestigious Young Designer Silversmith of the Year Award for his *Mytilidae Dish*, which is an elegant centrepiece for serving mussels [Fig 7]. The piece was very generously presented to the collection by the Worshipful Company of Goldsmiths.

Made in the workshop of Carl Padgham and Andrew Putland at Pluckley in Kent, it is an astonishing technical achievement, hammered from a single flat sheet of silver using traditional raising and sinking techniques. Like Hanid, Ryan also took inspiration from the coast when conceiving his piece:

The design inspiration for this Fish Dish has come mainly from the shorelines of the sea and a small species that reside in it ... the Mytilidae ... which is the Latin word for the family of small to large salt water mussels. The form and design of the dish has been taken from the organic beauty, soft flowing lines and curved contours of the mussel shells and rock pools in which they are found. The pale lemon gilt offers the soft pearlescent effect reminiscent of the inside of a shell and gives the shimmering illusion of water similar to the small rock pools in which the Mytilidae can be found<sup>10</sup>.



Fig 7 *Mytilidae Dish*, silver parcel-gilt, Ben Ryan, London, 2010, (NMW A 51694, © Ben Ryan, The National Museum of Wales).

7 Artist's statement, 2010.

9 Artist's statement, 2009.

8 *Wall Street Journal Europe*, 15-17 May 2009.

10 Artist's statement, 2010.





Fig 8 Homura I (Inferno I), nickel silver, brass, acrylic, Takahiro Yede, 2011.

(NMW-A 51699. © Takahiro Yede; The National Museum of Wales).

## Takahiro Yede

*Homura I* by Takahiro Yede (2011) was presented to the Museum by the Art Fund at Collect 2011 [Fig 8]. Yede is based in Musashi-Ranzan, just north of Tokyo, and has been described as "the new vanguard of Japanese metalwork"<sup>11</sup>. He is highly celebrated in Japan where his work has been acquired by the Tokyo National Museum and Japan's Agency for Cultural Affairs. We are extremely pleased that *Homura I* is the first representation of his work in a public collection outside of his home country.

The work is an ambitious example of Yede's innovative technique of 'weaving' strands of metal to create abstract, sculptural forms. Describing woven work created for a 2007 exhibition at the Yufuku Gallery, Tokyo, Yede gave an insight into his philosophy and practice:

The works for this exhibition are unlike anything I've made before. Many people may be confused by them. Yet I, for one, am calm. For I believe that I have instilled my heart and soul in them. The thrill I had received from discovering the unlimited beauty of metal<sup>12</sup>.

Made from nickel silver and brass anchored into an acrylic base *Homura I* was created as a spontaneous composition and named by the artist after completion. The dramatic, sweeping woven sections resemble the licking of flames, yet it also has an innate stillness, perhaps reflecting the many long hours, around a month, that went into its production.

## Acknowledgements

I would like to thank Andrew Renton (Amgueddfa Cymru) for allowing me to use his research notes when compiling this article. I am also grateful to Andrew and Oliver Fairclough (Amgueddfa Cymru) for commenting on my paper. Additional thanks are due to Katharine Jones and Jonathan Makepeace at the Royal Institute of British Architects, the P & O Makower Trust and the artists for permission to reproduce images.

*Rachel Conroy originally studied Archaeology at the University of Manchester, where she received a PhD for her thesis on prehistoric ceramics of the Near East in 2005. A year before graduating she began her first museum post as Research Curator for Metalwork at Museums Sheffield. One of the most enjoyable and instructive aspects of this job was working with makers in and around Sheffield: from traditional cutlers and pewterers to silversmiths: both well-established and newly emerging. Rachel began working at Amgueddfa Cymru – National Museum Wales in 2008 and has continued to develop her passion for silver, while relishing the opportunity to explore the broader decorative art collection.*

11 W Aoyama, 'Takahiro Yede: When Metal Becomes Tapestry', *Collect Art Fair 2011: Yufuku @ Saatchi Gallery, London, UK* (Yufuku Gallery, Tokyo, 2011), p 15.

12 Takahiro Yede, 'My Passion for Metal', <http://toku-art.seesaa.net/category/3153033-1.html> (translated by Wahei Aoyama, written 2007, accessed May 2011).



# “Goldsmiths that keep Running Cashes”

## Seventeenth-century commissioning agents for obtaining and retailing plate

SIMON DAVIDSON

In 1677 a list of 1,800 merchants was printed as a pamphlet by Samuel Lee. It was sold at his shop in Lombard Street, near Popes-head-Alley and was entitled *The Little London Directory a Collection of the Names of the Merchants living in and about The City of London*. This extremely rare document was reprinted as a facsimile in 1863 from an original copy, then in the Manchester Free Library. The author owns a copy of the leather-bound facsimile edition: in itself is a rare survival<sup>1</sup>.

This paper gives a list of names, drawn from the section of the list of merchants in the pamphlet which is headed “Hereunto is added an addition of all Goldsmiths that keep Running Cashes.” Additional information on these individuals, sourced from contemporary newspapers is also given in the following table. This section of the list consists of forty-four names together with their addresses, twenty-nine of which were in Lombard Street and Cornhill, eleven in Fleet Street, the Strand and Covent Garden and four in Cheapside. The phrase ‘running cashes’ meant that these goldsmiths were in effect providing banking facilities prior to the establishment of banks at the beginning of the eighteenth century. These merchants were able to issue cash loans, bills of exchange similar to cheques and to exchange cash for plate taken from customers who wished to liquidate or borrow against their plate. Although most of these individuals were free of the Goldsmiths’ Company they were not in general working goldsmiths.

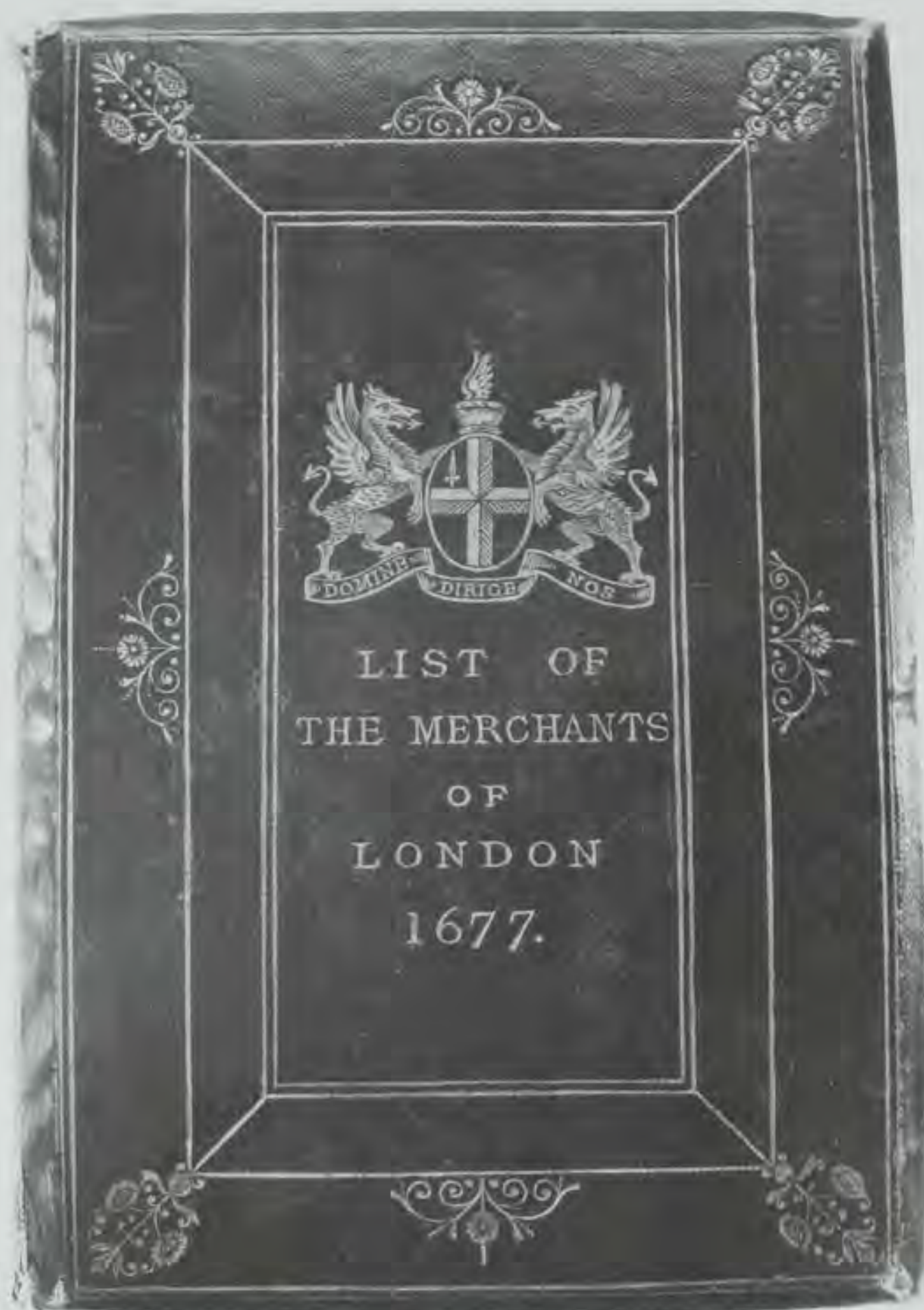
It should also be mentioned that these goldsmiths with running cash were known to hold a retail stock; they had the cash resources to do this as a service to their wealthy clients. They operated from the smarter streets which were accessible to the prosperous merchants and nobility who had the disposable income to have dealings with them. At this period the majority of manufacturing goldsmiths would have worked from premises which were less accessible to these customers. This was not just because they were unknown but it is important to realise that the side streets and lanes of London where these working goldsmiths had workshops were usually not very salubrious at this time.

Goldsmiths with running cash would also have taken orders for plate and jewellery from their clients and arranged the subcontracting of its manufacture with working goldsmiths. A recently

<sup>1</sup> Samuel Lee, *The Little London Directory of London Merchants* 1677; a facsimile

of 1863; copy in the London Guildhall Library.





Samuel Lee, *The Little London Directory of London Merchants 1677*, facsimile edition of 1863.

2 Cathlyn and Simon Davidson, 'John & Samuel Richardson seventeenth century goldsmiths their marks and work', *Silver Studies*, no 26, 2010, pp 5-16.

3 David Mitchell, 'Mr. Fowle pray pay the wash-erwoman: the trade of a London Goldsmith-Banker, 1660-1692', *Business and Economic History*, vol 23, no 1, 1994, p 29.

4 David Mitchell (ed), *Goldsmiths, Silversmiths and Bankers; innovation and the transfer of skill 1550-1750*, Centre for Metropolitan History, Working Paper Series, no 2 1995, pp 5-22 and 53-76.

5 David Mitchell, *op cit*, see note 4, pp 61-64.

6 Personal communication from Dr David Mitchell who has researched the names in the records of the Goldsmiths' Company.

7 Francis Buckley, *Old London Goldsmiths 1666-1706 recorded in newspapers*, 1926; National Art Library (NAL). Ref Pressmark 209.D, box II; *Goldsmiths of London 17th Century from Newspapers, Parish Registers, Ecclesiastical Probate Court and Marriage Registers etc.*, 1928, NAL. Ref Shelfmark L.1827. These two references contain the names of 850 London goldsmiths and thirty seven provincial goldsmiths and are a useful source of goldsmiths who were often not members of the Goldsmiths' Company.

8 As note 7

discovered example is an invoice made out to the Dean of Westminster by John Thursby, a goldsmith who maintained running cash, for six massive pieces of silver-gilt plate by John Richardson in 1684-85<sup>2</sup>. These goldsmiths also provided financial services in the absence of formal banks or clearing facilities; holding credit balances of coin or bullion on behalf of their customers; issuing notes or bills of exchange and extending loans to their customers. Their customers came from the nobility, City merchants, the East India Company, the Merchant Adventurer companies and the government. It has been estimated from the extensive records left by Thomas Fowle, one of these goldsmiths, that although the exchange of gold and silver coin dominated the turnover of these goldsmiths, in terms of overall gross profit this aspect of their trade was comparatively unimportant, accounting for under a fifth of his total gross profits<sup>3</sup>.

The majority of goldsmiths who appear on the list below as having running cash had been apprenticed to Edward Backwell, Robert Welstead or other goldsmiths who had themselves been apprenticed to these two goldsmiths earlier in the century. These relationships have been subject of published research<sup>4</sup> and they formed what Stephen Quinn has termed a "Gold Boys" network<sup>5</sup>.

All the goldsmiths were freemen of the Goldsmiths' Company except for those marked with ♦ or ● as explained below. About seventy per cent of those who appear on the list became liverymen and many went on to serve on the Court and some also became Prime Warden. It appears therefore that most remained very active in the affairs and trade of the Company. This ensured that they were linked in to information that was vital to a man whose business involved lending money within the trade.

Some names such as those of Sir Robert Vyner and Edward Backwell are absent from the 1677 list. It is known however, that when the Exchequer stopped paying interest on loans in 1672, these two goldsmiths with running cash had very large loans out to the government; they both apparently had to withdraw from active positions<sup>6</sup>.

The 1677 list is reproduced in the first two columns of the following table. The third column gives the christian name of the goldsmith if it was not given in the original list, the current spelling of the surname, and any address known from other records<sup>7</sup>. The fourth column gives the earliest and latest dates that the goldsmith was referred to in newspapers of the period where they are different from the list of 1677 in *The Little London Directory*. All references to Lumbard Street in the original list are rendered as Lombard Street<sup>8</sup>.



# List from *The Little London Directory of 1677*

		Christian name and alternative spelling of surname and other known address	Earliest and latest known dates taken from contemporary newspapers Insolvent *    Dead **
John Addis and Company	Sun, Lombard Street		1685*
John Bolitho & Mr Wilson	Golden Lion, Lombard Street		1683*
John Ballard	Unicorn, Lombard Street		1694*
Job Bolton	Bolt and Tun, Lombard Street		1686
Richard Blanchard & Child	Mary Gold, Fleet Street	& Robert Blanchard	1661-79
Thomas Cook & Nicholas Cary	Griffin, Exchange Alley		1675-1709**
Mr Cuthbert	Cheapside	Robert; Blackmoorshead	1676-1703
Mr Coggs	Kings-head, Strand	John	1710
Mr Churchill ♦	Strand	Middle Exchange	1676
Charles Duncomb	Grasshopper, Lombard Street		1670-94
& Richard Kent ■			
John Ewing ♦ &	Angell and Crown, Lombard		
Benjamin Norington	Street		
Mr East	Strand	John; Sun without Temple Bar	1674-97
Thomas Fowle	Black Lion, Fleet Street		1660-91
Joseph & Nathaniel Hornboy	Star, Lombard Street		1700*
John Hind ♦ &	Against the Exchange, Cornhill		
Thomas Carwood			
Benjamin Hinton	Flower de Luce, Lombard Street		1675-83*
James Herriot ♦	Naked Boy, Fleet Street		1674-96
James Hore ♦	Golden Bottle, Cheapside	& Richard Hoare	1714
James Johnson ♦ ●	Three Flower de Luce, Cheapside	& John	1674-96
Thomas Kilborne ♦	Kings Head, Lombard Street		
& Caphill ♦			
Mr Kenton	Kings-Arms, Fleet Street		
Mr Ketch	Black-Horse, Strand	John	1674
Henry Lamb	Grapes, Lombard Street		1709
James Lapley	Three Cocks, Cheapside		1694**
John Mawson & Company	Golden Hind, Fleet Street		1672-84
Henry Nelthorpe	Rose, Lombard Street		1671
Thomas Price	Goat, Lombard Street		1675-86*
Peter Percefull	Black Boy, Lombard Street		1690
& Stephen Evans			
Thomas Pardo	Golden Anchor, Lombard Street		
Thomas Rowe	George, Lombard Street		1666-1690**
& Thomas Green			
Humphrey Stocks	Black-Horse, Lombard Street		
John Sweetstaple	Black-Moors-Head, Lombard Street	Sweetapple	1671-1701*
John Snell	Fox, Lombard Street		1686
Michael Schrimshaw	Golden Lion, Fleet Street	Scrimshire	1675-97**
Richard Stayley	Covent Garden		1685
John Temple & John Seale	Three Tuns, Lombard Street	& Thomas Temple	1673-84*
John Thursby	Ball, Lombard Street		1675-1700
Bar. Turner & Samuel Tookie	Fleece, Lombard Street		1673
Major John Wallis ♦ ●	Angell, Lombard Street		
Peter Ward ♦	Mermaid, Lombard Street		
Peter White &	Plough, Lombard Street		1673-95
Thomas Churchill ♦			
Thomas White	Blue Anchor, Lombard Street		1696
Thomas Williams	Crown, Lombard Street		1669-97**
Robert Ward ♦ &	Ram, Lombard Street		
John Towneley			

♦ Not freeman of the Goldsmiths' Company.

● Freeman of Merchant Taylors' Company. James Johnson was apprenticed to a goldsmith but received his freedom by patrimony from the Merchant Taylors'.

■ Honorary freeman of the Goldsmiths' Company as a government office holder: Paymaster of the Forces.



The *Little London Directory* only refers to goldsmiths with running cash as at 1677 and it is of course possible that they may have been listed at their own request. It is known, for example, that two of Thomas Fowle's own apprentices entered the trade at a later date as goldsmith-bankers or goldsmiths with running cash. They were: Abraham Chambers, who had premises at the Golden Falcon, Fleet Street from 1685-93, who was murdered by a highwayman and Thomas Wotton who had premises with Roger Jackson at the Golden Lion, Fleet Street from 1689-92 and later with Robert Fowle at the Black Lion, Fleet Street from 1693-1704.

These goldsmiths were focal points for the sale of jewellery and plate and could either debit their customers' credit balance, a great advantage where long

payment periods were common, or extend a loan to the customer for the acquisition. The latter could be advantageous to a subcontracted manufacturing goldsmith who might receive early payment and no doubt also benefited from a loan for the bullion used in the execution of the order.

### **Acknowledgements**

I very much appreciate David Mitchell's advice and his assistance with the Goldsmiths' Company connections and background details.

*Simon Davidson has had an interest in silver for over forty years and over the last ten years has written biographical papers on the work of several goldsmiths and their marks.*



# ELIZABETH JACKSON/OLDFIELD (1709-1775)

## A Woman of Business

LUKE SCHRAGER

It is generally assumed that the majority of eighteenth-century female goldsmiths were widows who limited themselves to running the businesses that they had inherited from a deceased husband, often for a short time, before handing it over to a child, apprentice or new owner. This is certainly true in the majority of cases but as with all rules there are exceptions. The best known example is Hester Bateman (1708-1794) who expanded the small chain making business she had inherited and left her children a large wholesale concern employing some forty workmen<sup>1</sup>. There are, however, other examples: the surviving work of Elizabeth Jackson/Oldfield is much easier to find and is often of better quality than that of her husband Thomas Jackson. Furthermore, despite the standard legal conventions of the period, she ran the business in her own name after her second marriage and her second husband adopted her profession.

Elizabeth Jackson registered a mark (E J in a lozenge, Grimwade no 601)<sup>2</sup> at Goldsmiths' Hall on August 14 1748. Unusually a second mark entry, dated 19 December 1750, appears in the same entry but she is noted as Elizabeth Oldfield (maker's mark EO in a rectangle, Grimwade no 628), this mark was re-registered on 5 September 1754<sup>3</sup>.

In Elizabeth Oldfield's will she left a bequest to her "dear sister Ann Dickenson, spinster" thereby proving that Dickenson was her maiden name<sup>4</sup>. The will of her second husband, William Oldfield, includes bequests of "one guinea for a ring to as a token of the goodwill I bear them" to "the Reverend Joshua Dickenson, Benjamin Dickenson [and] James Harriott"<sup>5</sup>. The first two men were brothers:

sons of the Reverend Thomas Dickenson of Northowram, near Leeds (1669-1743) and Harriott was their brother-in-law<sup>6</sup>. This provides a strong link between William Oldfield and this branch of the Dickenson family.

Genealogical records show that Thomas Dickenson, a Nonconformist minister of Northowram from 1702-1743, and an important figure in the annals of eighteenth-century Nonconformism<sup>7</sup>, had a daughter Elizabeth. She was born on Wednesday

abt a quarter past seven in the morning Dec. 28th  
1709, baptised Jan. 11 [1710] by Mr. Priestley<sup>8</sup>.

Her sister Ann was born 4 April 1721 and christened on 16 April. On 16 April 1739 Elizabeth married Thomas Jackson<sup>9</sup>. Unusually Thomas and Elizabeth's marriage is recorded on the same day both in London, at St Giles', Cripplegate, and in Yorkshire, at Northowram (over 200 miles away). It seems likely that the Church of England service in London took place on 16 April and that the Nonconformist blessing was given as the same date for legal reasons. The same anomaly can be seen in the records of the marriage of Elizabeth's sister Mary to James Harriott in 1747<sup>10</sup>.

Having established his first name it is possible to identify Elizabeth's husband as Thomas Jackson I<sup>11</sup>. Jackson registered a mark as a largeworker in 1739 from Paternoster Row and when Elizabeth came to register her first mark in 1748, presumably shortly after Thomas's death, she used the same designation from the same address<sup>12</sup>. Spoons bearing the mark of Thomas

1 Found on  
[www.oldbaileyonline.org](http://www.oldbaileyonline.org)

2 Arthur Grimwade,  
*London Goldsmiths  
1697-1837*, London, 1976,  
pp 54 and 558.

3 Arthur Grimwade, *ibid*,

pp 54 and 610.

4 Will of Elizabeth  
Oldfield

5 Will of William Oldfield.

6 The Reverend Joshua  
Dickenson (1727-1796),

Benjamin Dickenson  
(b 1719) and James Harriot  
who married their sister  
Mary Dickenson (b 1717) in  
1747.

7 Found on  
[www.rootsweb.com](http://www.rootsweb.com)

8 Oliver Heywood and  
Thomas Dickenson,  
*The Northowram  
Nonconformist Register*,  
Brighouse, 1881, p 168.

9 Oliver Heywood and  
Thomas Dickenson, *ibid*,  
p 230.

10 International Genealogy  
Index.

11 Arthur Grimwade,  
*op cit*, nos 2812 and 2817,  
pp 200-1.

12 Arthur Grimwade, *ibid*,  
pp 558-9.



Jackson are seen less frequently than those of his widow but he was undoubtedly a spoonmaker, having also been apprenticed to the noted spoonmaker William Soame<sup>13</sup>. The Old Bailey Transcripts record the theft of a spoon from Jackson on 29 September 1744: John Smith, the fourteen or fifteen year old son of a bricklayer, was found guilty of trying to sell

a spoon...which was broke in two, and the mark was taken out

and Jackson testified that

this is one of a parcel of old spoons that I was at work upon; I had taken the mark partly out the night before, that was not done by the Prisoner, but it was whole when I lost it<sup>14</sup>.

Thomas Jackson is described in his apprenticeship indenture of 1729 as the son of

Joseph Jackson, late of Leeds in the county of Yorkshire, Gentleman deceased.

Like many at the time, who had moved to London to work, Thomas returned home to marry<sup>15</sup>. The link between the families was however even stronger than merely the ties of marriage. The *Northowram Nonconformist Register*, then kept by Thomas Dickenson, records the death of Joseph Jackson of Leeds

at my house in Northourom [sic] Jan. 24 bur[ied] in Halifax Church Jan[uary] 28 [1717]<sup>16</sup>.

Thomas Jackson's own death can be dated to shortly before the registration of Elizabeth's first mark on August 14th 1748.

After two years of widowhood Elizabeth Jackson married William Oldfield on 14 September 1750 at St Paul's, Covent Garden<sup>17</sup>. Oldfield appears to have adopted his wife's profession of goldsmith, as he is noted as

such in his will dated 6 February 1766 and proved on the 21 April<sup>18</sup>, but the business was, in his lifetime as well as after his death, run in Elizabeth's name.

Elizabeth survived Oldfield by nearly a decade and died on 20 April 1775; her will was proved on 6 May<sup>19</sup>. The *Northowram Nonconformist Register* records

Mrs. Elizabeth Oldfield of London died 20th April 1775, aged 64;. Her husband Wm. Oldfield of London died 20th April 1766, both buried (Bunhill Fields crossed out) in the Grounds of St. Luke's Old Street (entered by T[homas] D[ickenson] Harriott [Elizabeth's nephew] who was present at both funerals)<sup>20</sup>.

Neither the genealogical records nor her will record the existence of any children born to Elizabeth from either marriage. Following personal bequests to her sisters Elizabeth left

the rest, residue and remainder of my estate and effects both real and personal...unto... my good friend [and neighbour] Joseph Brayne of Rosamunde Row... Mason<sup>21</sup>.

who was also her sole executor.

Elizabeth Oldfield (formerly Jackson and née Dickenson) appears to be an unusual example of a married woman openly credited with the running of a goldsmith's business, although many may have done so behind the scenes.

This is an extended version of a brief article published in *The Finial*<sup>22</sup>.

*Luke Schrager was brought up in the silver trade. After working for the Goldsmiths' Company, undertaking research into eighteenth-century workmen for whose marks the documentation has been lost, he gained an MA from St Andrews University and a further MA from London University. He now undertakes historical research and deals in antique silver.*

13 His apprenticeship pedigree links him in direct line through known spoon makers back to Nicholas Bartholemew in the mid sixteenth century.

14 Found on [www.oldbaileyonline.org](http://www.oldbaileyonline.org)

15 Timothy Kent and Luke Schrager, 'Thicker than water - the Chawners and their connections', *Silver Studies* 25, 2009, pp 33-41.

16 Oliver Heywood and Thomas Dickenson, op cit, see note 8, p 274.

17 'The Registers of St. Paul's Covent Garden, London- Marriages 1653-1837', *Harleian Society*, vol 35, 1907.

18 The National Archive: Prob 11/918, Image Reference 52.

19 The National Archive: Prob 11/1008, Image reference 51.

20 Oliver Heywood and Thomas Dickenson, op cit, see note 8, p 336.

21 Will of Elizabeth Oldfield.

22 Luke Schrager, 'Elizabeth Jackson/Oldfield (1709-1775): A Woman of Business', *The Finial*, 19/04, p 3.



## Elizabeth Jackson:

16 April 1739: (1) Elizabeth Dickenson married Thomas Jackson at St Giles', Cripplegate, London; the marriage was also registered at Northowram and Coley Nonconformist Chapel, Northowram, Yorkshire.

(2) Thomas Jackson would seem to be Thomas Jackson I, son of Joseph Jackson of Leeds, Yorkshire "Gentleman". He was apprenticed to William Soame (of the Mercers' Company) on 10 October and made free in 1736. He registered his first mark at Noble Street in 1736 and his second mark as a largeworker on 26 June 1739 at Paternoster Row. The same address was used by Elizabeth Jackson in 1748 when she registered as a largeworker.

(3) Thomas Jackson must have died circa August 1748 when Elizabeth registered: (4) her will which left a freehold estate in Yorkshire to her sister Ann.

A child: ED was christened on 11 January 1710 at Northowram and Coley Nonconformist Chapel, Northowram, Yorkshire, who was born on 28 December 1709, the daughter of Thomas Dickenson and Hannah Foster.

A Hannah Dickenson was christened on 13 May 1712 at Northowram and Coley Nonconformist Chapel, Northowram, Yorkshire, who was born on 5 May 1712. It is possible that this was to Anne, to differentiate her from her mother.

An Anne Dickenson was christened on 16 April 1721 at Northowram and Coley Nonconformist Chapel, Northowram, Yorkshire who was born on 4 April 1721.

Elizabeth Dickenson's parents were the Reverend Thomas Dickenson who married Hannah Foster at Ossett, Yorkshire on 24 October 1705.

## The Reverend Thomas Dickenson or Dickinson (1669-1743)

Was born near Manchester and educated at Frankland's Academy (the forerunner of Manchester College, Oxford) and served at Gorton, Manchester from 1694 before succeeding Oliver Heywood to become Second Minister of Heywood's Chapel from 1702-43. Their children were: Thomas (b 1706), Joseph, Elizabeth (b 1709), Hannah (b 1712), John, Richard (b 1715), Mary, Benjamin, Anne (b 1721), Nathaniel (b 1722), Richard (b 1724) and Joshua. Several of the children died in infancy.

Dickenson continued compiling the *Northowram Nonconformist Register* after Oliver Heywood's death. He was taken ill whilst preaching from Psalm 110 on

4 September 1743 and lingered before dying on 26 December. He was buried at Coley Church.

## The register records

The Revd Mr Thomas Dickenson minister at Northowram, Dyed 26th December 1743 aged 73 about one in the morning. Nature being far spent, a visible decay appeared about July or August which encreased gradually till the time of his death. He preached at Gorton Chappel in Lancashire, ordained 24th May 1694, removed to Northowram in the year 1702, about 42 years at Northowram. He was an Eminent usefull faithfull Minister of God's word, a meek & humble Xtian, an affectionate & tender Parent, a loving Husband. A sincere Friend & social Neighbour a chearfull companion, very temperate, had an uncommon memory, lived well, & dyed looking for the Mercy of our Lord Jesus Christ unto Eternity

After his death, his widow moved to Clerkenwell, London. She was buried in the Nonconformist burial ground at Bunhill Fields. She left everything to Joseph Brayne, a Mason and a neighbour in Rosoman Row.

## Further information from the Northowram Nonconformist Register:

### Burials:

p 274: Mr. Joseph Jackson of Leeds died at my house in Northourom Jan. 24 bur. In Halifax Church Jan. 28 [1717] (father of Thomas Jackson I).

p 336: Mrs. Elizabeth Oldfield of London died 20th April 1775, aged 64. Her husband Wm. Oldfield of London died 20th April 1766, both buried [Bunhill Fields crossed out] in the Grounds of St. Luke's Old Street [entered by T. D. Harriott who was present at both funerals].

p 337: William Oldfield of London died April 20th 1766. Eliz. Oldfield died 20th April 1775.

### Marriages:

p 51: Joseph Jackson of Leeds & Dorothy Brooksbank of Ealand marryed Aug. 22 1700. (Parents of Thomas Jackson I).

p 230: Mr. Thomas Jackson of London and my dr. Elizabeth Dickenson mar. Apr. 16. [1739].

### Baptisms:

p 336: Elizabeth born 1709 December 28th. (3rd of 12).

p 168: Elizabeth Dickenson my third child was born on Wednesday abt a quarter past seven in the morning Dec. 28th 1709, baptised Jan. 11 by Mr. Priestley.



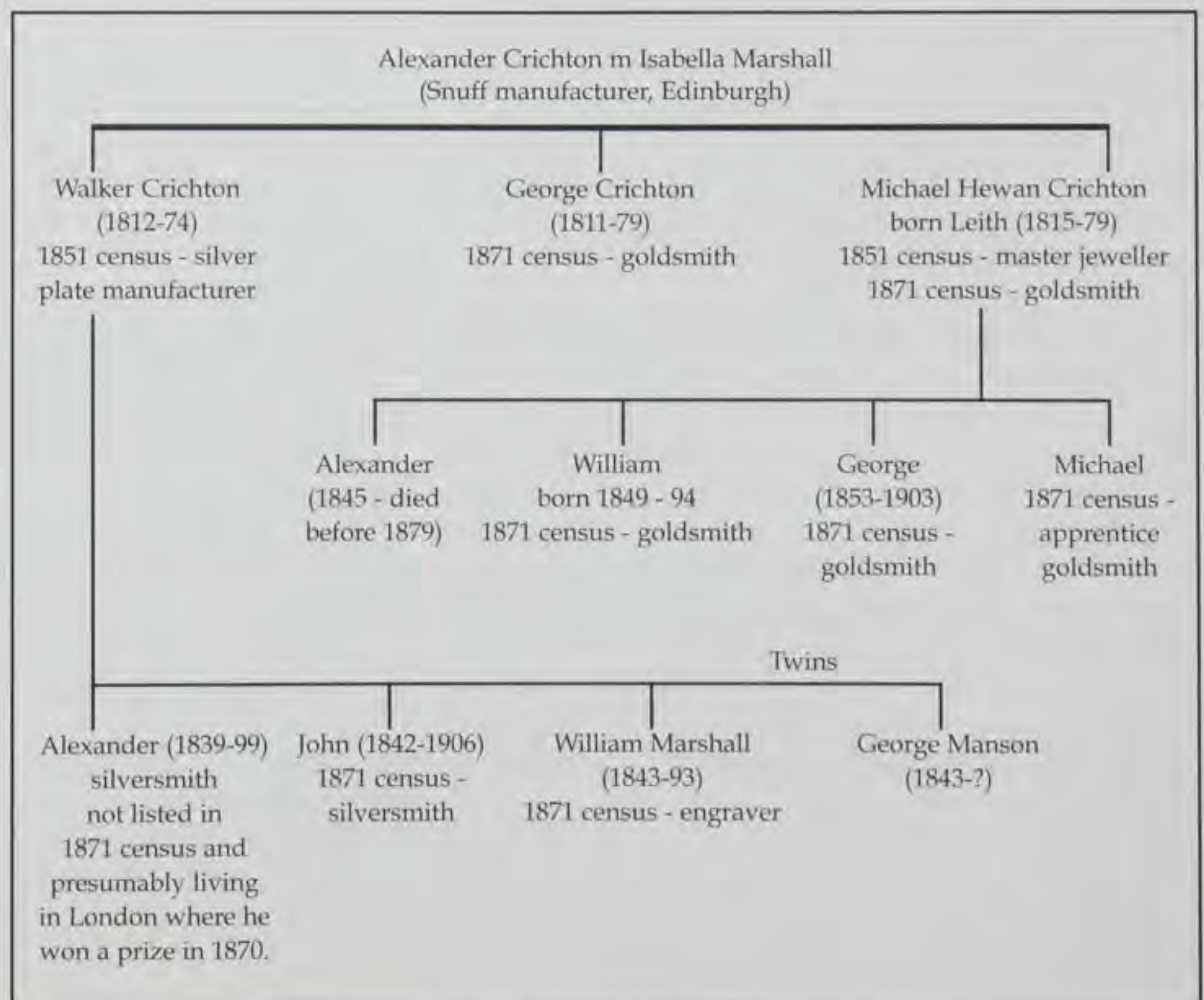
# Alexander Crichton and *Through the Looking Glass*

JOHN HAWKINS

Alexander Crichton, whose mark appears on some of the Victorian period's most whimsical, charming and distinctive pieces of silver, has until now been a shadowy figure whose first recorded piece was, according to John Culme<sup>1</sup>, a silver cup exhibited at the Society of Arts Exhibition of 1870.

Crichton was born into a well established and influential family of Edinburgh goldsmiths, silversmiths and jewellers. His father, Walker Crichton (1812-74), was one of three brothers; the other two were George (1813-79), who died unmarried at Marchfield House, Edinburgh, and his younger brother Michael Hewan Crichton (1815-79). According to the Edinburgh Trade Directories of the period the brothers were partners in a business with premises at 55 North Bridge Street, Edinburgh from 1852 onwards. They registered a mark together between 1864 and 1876. On his death George was described as a goldsmith and jeweller; he left an estate of £1,137.

Fig 1 The Crichton family relationships.





The youngest brother, Michael Hewan Crichton, described himself as a master jeweller in the census of 1851. He was born in Leith, as was his wife Margaret, and they had four sons. The eldest, also called Alexander, was born in the parish of St Cuthbert's, Edinburgh in 1845, as was his brother William who was born four years later. In the 1871 census, some twenty years later, Michael Crichton listed himself as a goldsmith but Alexander was no longer living at home. The next two sons: William (1849-1894), who was unmarried, and George (1853-1903), were listed as goldsmiths and the youngest son, Michael, aged fifteen, was listed by his father as a goldsmith's apprentice. Michael Crichton's elder, unmarried brother George (1811-1879), who was also his partner, was given as living with the family at Marchfield House. Michael Crichton died on 31 July 1879. In his will he left a bequest to "the issue of his dead son Alexander Crichton"<sup>2</sup>, a statement which clearly precludes the latter from being the silversmith who is the subject of this article.

This silversmith, Alexander Crichton, was rather, the eldest son of Walker Crichton, and was born on 22 November 1839<sup>3</sup>. In his baptism report Walker's occupation was given as that of silversmith. Walker and his wife Jesse (née Slater) went on to have three more sons, John (1842-1906), followed by twins, William Marshall (1843-1893) and George Manson, born on 11 November 1843. In the 1871 census Walker stated that he was a silversmith who employed two men together with his sons: Alexander a silversmith, John also a silversmith and William an engraver. Both John and Alexander were apprenticed to their father on 18 October 1854.

From the Edinburgh Trade Directories it can be seen that Walker Crichton was listed as a silver plate manufacturer, with premises at 63 North Bridge Street, from 1840 to 1851, during which time he was in partnership with his youngest brother William Hewan Crichton. This partnership broke up and William Crichton teamed up with his other brother George, who had formerly been working at 43 North Bridge Street; they then moved to 55 North Bridge Street, from at least 1853, whilst Walker remained at number 63.

To summarise: Alexander's father, his two uncles, two of his brothers and four cousins were all working silver-smiths, goldsmiths or engaged in engraving and designing silver in Edinburgh between 1840 and 1880.

The will of Walker Crichton was proved in Edinburgh on 30 October 1874<sup>4</sup>. It notes that his firm was "the late firm of Walker Crichton and Son" [John or Alexander] and lists his personal property as appraised by Lyon and Turnbull at £65 13 0d. His brother Michael assessed the value of the partnership of Walker Crichton and Son at

£133 11 2d and gave the interest on the balance from the date of Walker's death as £3 7 6d and goodwill at £50. Given the total amount of his father's estate of £257 11 8d Alexander's inheritance was probably not sufficient to finance the expansion of his business in London which had been established by this time.

According to the 1871 census Alexander Crichton's brother, William Marshall, was still living at home. He was listed as an engraver who employed two men and two boys, whilst his twin brother George was the only member of the family not in the business.

A particularly significant document is the will of Alexander's brother William Marshall Crichton, a designer and engraver, who died unmarried and intestate on 8 November 1893<sup>5</sup>. He left his brother John

...vases by Sir Noel Paton figure subjects – bronze at present in possession of Mr John Crichton.

This, I would suggest, is a vestige of an important connection between Sir Joseph Noel Paton and this younger generation of the Crichton family. William was also owed money for work done on behalf of:

Mackay & Chisholm	
Gold and Silversmiths Princes Street, Edinburgh	£9-0-0d
Adie and Wedderburn	
Opticians, 17 Hanover Street, Edinburgh	£2-0-0d
Messrs T. Smith and Sons Silversmiths	
Queen Street, Glasgow	£3-0-0d
Mr John Crichton	£3-0-0d
Messrs Hamilton and Inches	
Gold and Silversmiths Princes Street, Edinburgh	£8-0-0d
Messrs Borrie and Sons Jewellers	
George Street Edinburgh	£2-6-0d

The reason that, in the 1871 census, Alexander's father did not list his son as living at home, is that he was by this time working in London. What would seem to be the earliest surviving item from his workshop is a condiment set made in London 1873-74<sup>6</sup>, the year of his father's death. It was probably retailed by his uncle Hewan, for it was sold by H Crichton & Co of 41 George Street, Edinburgh.

1 John Culme, *The Directory of Gold & Silversmiths Jewellers & Allied Traders, 1838-1914*, Woodbridge, 1987, pp 102-3.

2 Wills SC70/4/179.

5 Wills SC70/1/326.

3 St Cuthbert's Parish Register, no 685-010, Baptism Report.

6 Sale, Sotheby's Belgravia, 21 July 1976, lot 649.

4 Wills SC70/1/170.





Fig 2 One of a pair of shields, parcel-gilt, Alexander Crichton, London, 1878-79, after a design by Sir Joseph Noel Paton.



Fig 2a Sir Joseph Noel Paton, *The Reconciliation of Oberon and Titania*, 1847.  
(NG294 © National Galleries Scotland)



Fig 3 Sir John Tenniel, illustration for *Alice's Adventures in Wonderland* depicting the owl, the lory, the cockatoo, the duck and the dodo.

A large pair of silver-gilt shields of 1878-79 made by Alexander Crichton [Fig 2] was exhibited in the Edinburgh Exhibition of 1886 by J Crichton & Co of 47 George Street, Edinburgh<sup>7</sup>, a further strong indication of a continuing relationship, for the purposes of sale or exhibition, with Crichton's family or close relations in Edinburgh. It should also be borne in mind that the largest collection of claret jugs marked by Alexander Crichton belongs to the descendants of the Dukes of Hamilton at Brodick Castle on the Isle of Arran, now a property administered by the National Trust for Scotland<sup>8</sup>: another pointer to Crichton maintaining strong links with Scotland.

The first major work by Alexander Crichton to have been located so far is the pair of parcel-gilt shields mentioned above. They bear similarities to, and must be based on, the two paintings by Sir Joseph Noel Paton whom Ruskin called "the genius of Edinburgh", now in the National Gallery of Scotland: *The Quarrel of Oberon and Titania* and *The Reconciliation of Oberon and Titania* [Fig 2a]. The shields were, according to a contemporary report constructed from Paton's designs<sup>9</sup>. Paton's paintings of fairies are not altogether surprising, for a belief in fairies was very much alive and well at this date in Scotland<sup>10</sup>. The high standards of the casting, embossing and chasing of the shields show why Crichton was awarded a prize £25 by the Goldsmiths' Company at the Society of Arts Exhibition in 1870 for "a cup with repousse decoration"<sup>11</sup>.

Much of Crichton's surviving work was apparently inspired by the drawings of Sir John Tenniel for Lewis Carroll's *Alice's Adventures in Wonderland* (1865) [Fig 3] and *Through the Looking Glass, and What Alice Found There* (1872). His connection with Tenniel may have resulted from a friendship between Tenniel and Paton dating from as far back as 1845 when they both won prizes in the competition to decorate Westminster Hall for the new Houses of Parliament<sup>12</sup>. The eccentric Oxford mathematics professor, Charles Dodgson, writing as Lewis Carroll, had commissioned Tenniel to illustrate *Alice's Adventures in Wonderland* but he turned to Paton, who had met with success illustrating Charles Kingsley's *The Water Babies* (1863), to illustrate *Through the Looking Glass* in 1872. Paton however declined<sup>13</sup>.

Dodgson's wild imagination stretched Tenniel's powers of illustration to the limit forcing him to create by illustration the visual form of some of the greatest comic characters of all time. To turn these ideas of romance, fairyland and myth from the pencil and brush into three dimensional practical objects was, I suggest, Crichton's greatest triumph.

The walrus, crocodile<sup>14</sup>, cockatoo, dodo, fish, squirrels, seals, ducks, budgerigars, owls and a penguin are not the subject matter of a Bogdani painting, but form a series of silver-mounted glass claret jugs made by Crichton between 1881 and 1882; a few examples made entirely of silver also exist. Thirty-four different subjects have so far been located and no doubt more will surface with the passage of time. The glass bodies of the jugs are treated with a variety of techniques and finishes: some are plain glass, others are etched, carved, coloured or painted. These pieces are of course fragile which has resulted in a certain rate of destruction. Purchasers should be aware of jugs which only have a silver head: the silver feet could have been





Fig 4 Sir John Tenniel, the Walrus and the Carpenter from *Through the Looking Glass*.



Fig 4a Design for a walrus claret jug, Crichton and Curry, design no 370401 registered 22 September 1881.



Fig 4b Walrus claret jug, silver and glass, William Leuchars, London, 1881-82. (Courtesy of the National Trust for Scotland)

disposed of when a new glass body was made to replace one which was broken. In this respect the registered designs which exist for these jugs are most relevant as they give the original design for each piece.

Crichton registered his first mark at Goldsmiths' Hall in November 1872, giving his working address as 47 Great Russell Street, London. He would seem to have been continually on the move and is impossible to trace from the census but by 1880 he had settled at 45 Rathbone Place, Oxford Street, in partnership with Charles John Curry. They traded as Crichton and Curry and were listed as designers, modellers and silversmiths. Like many others employed in the luxury goods business, the short-lived partnership did not survive the severe recession of the early 1880s and had been dissolved by October 1884. Crichton was declared bankrupt in December 1886 with unsecured creditors owed £1,846; he then moved to Sheffield applying for a discharge from bankruptcy in 1899<sup>15</sup>.

In the census of 1871 Charles John Curry was listed as a modeller at 21 Great Sutton Street. His age was given as twenty three and his brother, William Frederic, a commercial traveller for working London silversmiths, was twenty one; their father John, aged fifty six, was a silver caster and their eldest brother, Henry William Curry, then aged twenty five, ran the firm as the working head of the family. They employed eight men and four boys and were, therefore, running a reasonably substantial business<sup>16</sup>. A Carpenter claret jug of 1886 [Fig 4c] bears the maker's mark of H W Curry which allows us to presume that, with the demise of his partnership with Crichton, Charles Curry returned to his family business, taking with him some, if not all, of the designs produced during their time in business together.

Crichton and Curry registered many of their designs for claret jugs at the Patents Office<sup>17</sup>. One exception is a squirrel jug, two examples of which



Fig 4c Walrus claret jug, silver and glass, Alexander Crichton, London 1881-82 and Carpenter claret jug, silver and glass, H W Curry, London, 1886-87. (J B Hawkins Antiques)



Fig 4d Group of walrus claret jugs, silver and glass, Alexander Crichton, London. (Courtesy of the National Trust for Scotland)

7 *Watchmaker Jeweller & Silversmith, Trade Journal*, September 1886, p 65.

8 The dodo, a family of four walrus or seals and a fish: all of which were retailed by Henry Lewis but marked by Alexander Crichton.

9 As note 7.

10 David and Francisca Irwin, *Scottish Painters at Home and Abroad 1200-1900*, London, 1975, p 290.

11 *Art Journal*, 1870, p 108.

12 Simon Houfe, 'Paton & Tenniel', *The Directory of British Book Illustrators and Caricaturists 1800-1914*, 1978.

13 *Ibid*, p 411.

14 Lewis Carroll, *Alice's Adventures in Wonderland*, London, 1865, chapter 2.

15 John Culme, *op cit*, see note 1, p 102.

16 Census of 1871, RG 10/381, pp 83-7.

#### 17 Patented Designs held in the National Archives

Alexander Crichton	22186	24 March 1869*
Alexander Crichton	333566	1879, p 715
Crichton and Curry	370401	22 Sept 1881
Crichton and Curry	370786	1 Oct 1881
Crichton and Curry	370787	1 Oct 1881
Crichton and Curry	367237	22 July 1881
Crichton and Curry	374238	9 Dec 1881
Crichton and Curry	379943	26 April 1882
Crichton and Curry	379944	26 April 1882
Crichton and Curry	382580	22 June 1882
Crichton and Curry	389387	1882, p 1406
Crichton and Curry	391554	16 Dec 1882
Crichton and Curry	391622	19 Dec 1882

\* Possibly the 1870 Exhibition Cup

The Designs Act of 1842 gave three years protection to the proprietors of ornamental designs made of metal, wood or glass. After this any designer could use the model.





Fig 5 Squirrel claret jug, silver and glass, Alexander Crichton, London, 1882-83. The design does not appear to have been registered.

(Supplied by Royal Collection Trust / © H M Queen Elizabeth II 2012)



Fig 6 Design for a drake claret jug, Crichton and Curry, patented design, registration no 370787, registered 1 October 1881.



Fig 6a Two drake claret jugs, silver and glass, Alexander Crichton, London, 1882-83, with patent registration marks no 370787 engraved under the tails as registered in 1881. The body of the right hand jug is carved and is made to match the duck (Fig 15a).

(J B Hawkins Antiques)

survive, one was in the collection of Queen Elizabeth, the Queen Mother [Fig 5]; the other was sold at Sotheby's Belgravia in 1975<sup>18</sup>.

The main retailer of the partnership's work was Henry Lewis of 172 New Bond Street, who commenced business as a retail jeweller in 1876 and, together with various partners, continued trading until he went bankrupt in 1898. The list of his creditors forms a *Who's Who* of the London silver trade of the period<sup>19</sup>.

There are of course some exceptions one of which is a drake claret jug of 1892-93 bearing the marks of Frederic Elkington but made from the Crichton moulds; a cockatoo with its crest down bears the overstamped mark of William Leuchars and dates from 1881-82. Leuchars was a dressing case and novelty dealer with a retail shop in London; he would have purchased the jug, protected by its patent, from Crichton, and then sold it as his own, after assay at Goldsmiths' Hall, thereby preventing his customers going directly to the maker. Two drake jugs of 1882-83 by Alexander Crichton are illustrated in Fig 6a; they bear the patent registration design number as registered to Crichton in 1881 but, unusually, the head of one is by Crichton whilst the body is marked by Leuchars.

One of Crichton's final artistic commissions, before his bankruptcy, was for the leading sculptor, Sir Joseph Boehm, who designed a magnificent table lighter in the form of a bear at the honeypot as a gift to the Royal Academy in 1883. He chose as his silversmith, none other than Alexander Crichton, whose standards of modelling and execution have been rarely exceeded.

I have finally been able to track down the date but not the place of Alexander Crichton's death. The records of the Incorporation of Goldsmiths of the City of Edinburgh, which are now available on line, note

21 November 1899 ...The Deacon also stated that he had first received notice of the death of Mr Alexander Crichton, the deceased was born on 22 November 1839 and was admitted a member of the Incorporation on 6th December 1874.

*John Hawkins was born and educated in England. In 1962 he was commissioned into the Middlesex Regiment; five years later he resigned his commission and emigrated to Australia.*

*In 1973 he staged the pioneering exhibition, Australian Silver 1800 - 1900, held by the National Trust (NSW) in Sydney for which he also wrote the catalogue. Five further books followed including The Al Tajir Collection of Silver, Nineteenth Century Australian Silver, and in 2010 Zoomorphic.*

*He was President of the Australian Antique Dealers Association from 1993 to 2000, overseeing the federation of all the state associations into a working national organisation of 160 members with a vibrant supervising committee.*

*He now lives at Chudleigh in Tasmania.*

18 Sale, Sotheby's Belgravia, 3 November 1977, lot 161.

19 John Culme, op cit, see note 1, p 293: an invaluable source of material for this article.





Fig 7 Dodo claret jug, silver and glass, Alexander Crichton, London, 1881-82.  
(Courtesy of the National Trust for Scotland)



Fig 8 Design for cockatoo claret jug, Crichton and Curry, design no 391622, registered 19 December 1882.



Fig 8a Cockatoo claret jug, Alexander Crichton, London, 1881-82.  
(J B Hawkins Antiques)



Fig 9 Design for cockatoo claret jug, Crichton and Curry, patent no 374238, registered 9 December 1881.



Fig 9a Cockatoo jug, silver and painted and enamelled glass, Alexander Crichton, London, 1882-83.



Fig 10 Design for a cockatoo liqueur bottle, Crichton and Curry, design no 391554, registered 16 December 1882.



Fig 10a Pair of cockatoo liqueur bottles, silver and glass, Alexander Crichton, London, 1882-83.  
(J B Hawkins Antiques)



Fig 11 Design for an owl mustard pot, Crichton and Curry, design no 379943, registered 26 April 1882.



Fig 11a Owl pepper, silver and glass, Alexander Crichton, London 1882-83, based on the mustard pot patent design no 379943.  
(J B Hawkins Antiques)



Fig 12 Design for an owl claret jug, Crichton and Curry, patent no 367237, registered 22 July 1881.



Fig 12a Owl claret jug, silver and glass, Alexander Crichton, London, 1881-82.  
(Private collection)





Fig 13 Crocodile claret jug, Alexander Crichton, London, 1882-83.  
(J B Hawkins Antiques)



Fig 14 Frog pepper, Alexander Crichton, London, 1882-83.  
(J B Hawkins Antiques)



Fig 15 Design for duck claret jug. Crichton and Curry patented design no 370786, registered on 1 October 1881. Note the strengthener below the beak which was not used on the actual jug. The designs for the duck and the drake jugs, presumably for red and white wine, were both registered on this date.



Fig 15a Duck claret jug, silver and glass, Alexander Crichton, London, 1882-83.  
(J B Hawkins Antiques)



Fig 16 Fish claret jug, silver and glass, Alexander Crichton, London 1881-82.  
(J B Hawkins Antiques)



Fig 16a Detail of the marks on the fish claret jug together with the retailer's mark of Henry Lewis and the patented design registration mark.



Fig 17 Otter claret jug, silver and glass, Alexander Crichton, London 1882-83.  
(J B Hawkins Antiques)



Fig 18 Australian fairy penguin perfume bottle, silver-gilt and glass, Alexander Crichton, London 1882-83.  
(Emma Hawkins collection)



Fig 19 Design for a budgerigar perfume or condiment bottle, Crichton and Curry, patent design no 382580, registered 23 June 1882.



Fig 19a Three budgerigar perfume bottles, silver and glass, Alexander Crichton, London 1881-82 and 1882-83.  
(J B Hawkins Antiques)



# Errata: *Silver Studies* number 26 2010

**Cathlyn and Simon Davidson, *John and Samuel Richardson: Seventeenth century goldsmiths, their marks and work*, pages 5 -16**

Page 5, paragraph 2, lines 9 and 12 and page 12, paragraph 6, line 7 should read: William Romney not Walter Romney.

Page 9, footnote 38, the entry commencing: My Daughter Ann ..., the date should be 1684/85 not 1679/80.

Page 12, footnote 51, the date should read 1697/98 not 1897/98.

Page 15, Appendix 1, item 23: 1684-85 Pair of communion flagons silver gilt chased and embossed, Westminster Abbey, London, should incorporate the following dimension and weight: Height 33.8 cm weight 156 oz.

Page 16, Appendix 1, item 7: Communion cup should read Communion flagon.

**Vanessa Brett, *The paper trail of eighteenth-century retailers*, pages 17-31.**

Pages 17 and 22, captions to Figs 1 and 1a, the name should read Chenevix.

Page 26 Under the section on George Brathwaite: the line commencing: 'A third document a small book ....' should be at the top of the page. It leads in to 'An Accot of the Estate of Mr Geo Brathwaite'.



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## Notes

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### Weights

The weights given are in troy ounces unless otherwise stated. There are 20 pennyweight (dwt) to the troy ounce (oz).

1 troy oz = 31.103 g

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 converted to decimal currency: 15 February 1971.

12d pennies = 1 shilling

20s shillings = £1 (pound)

£1 1s = 1 guinea

### Dates

Dates are written in the following styles:

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

Assay year prior to 1975: 1563-64

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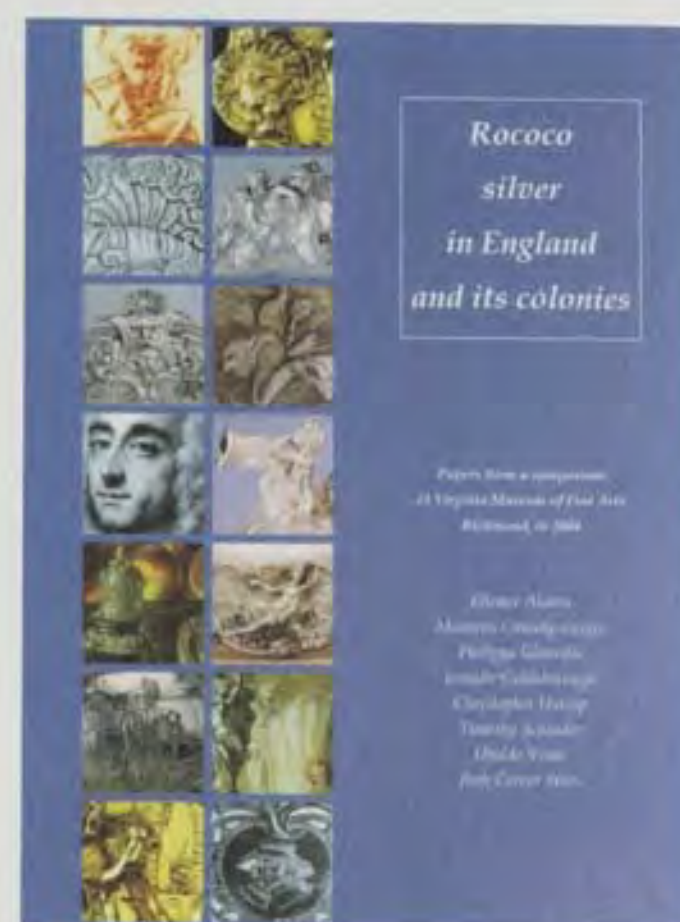
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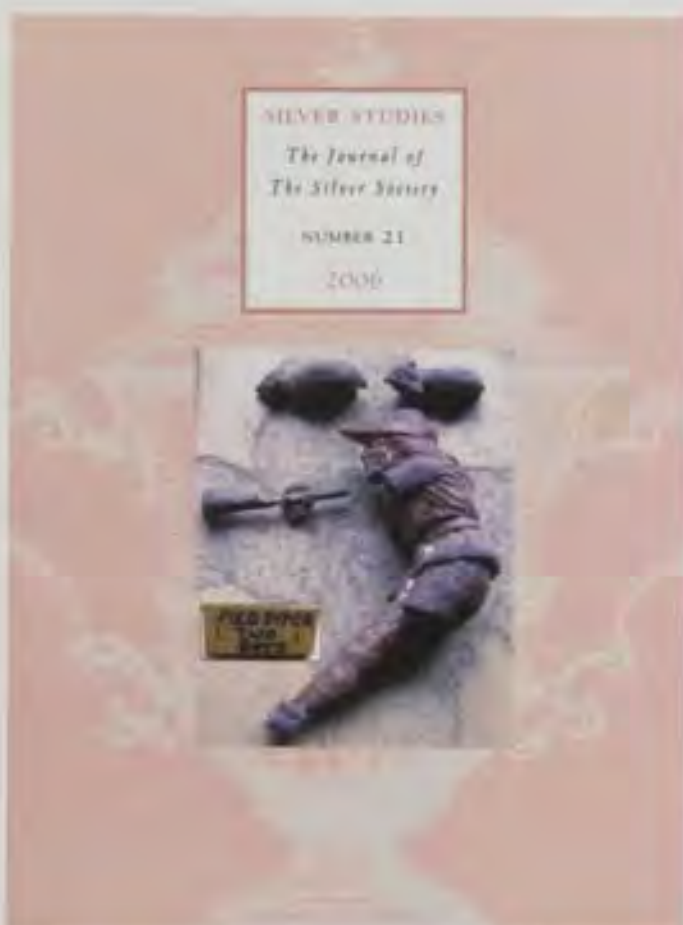
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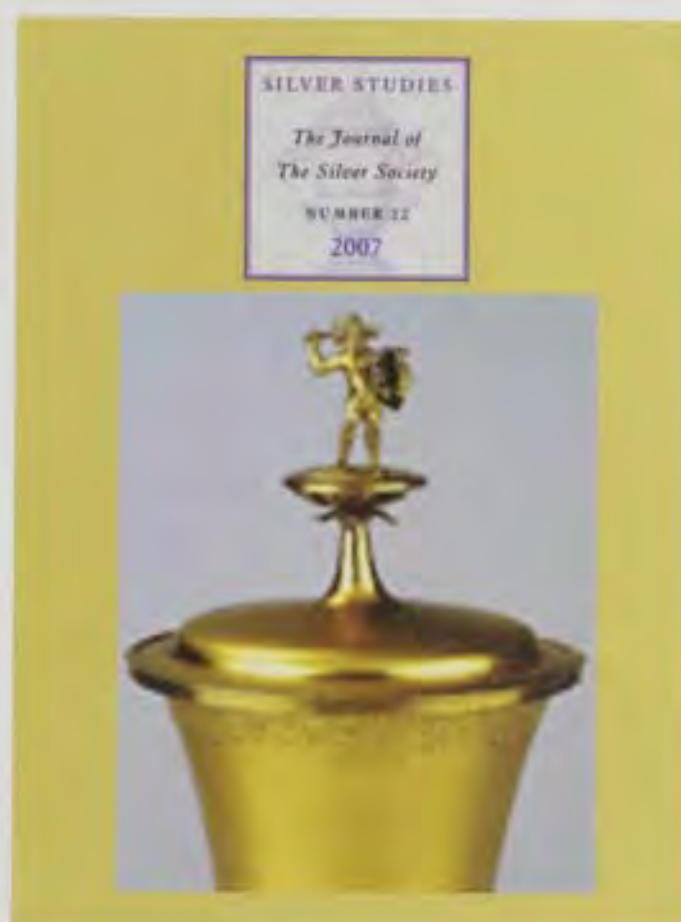
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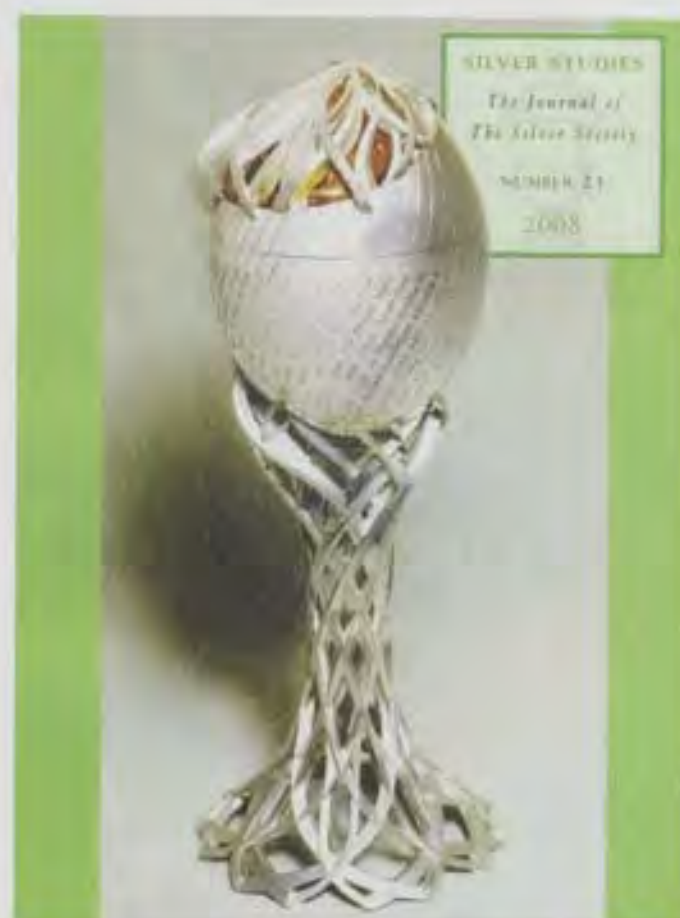
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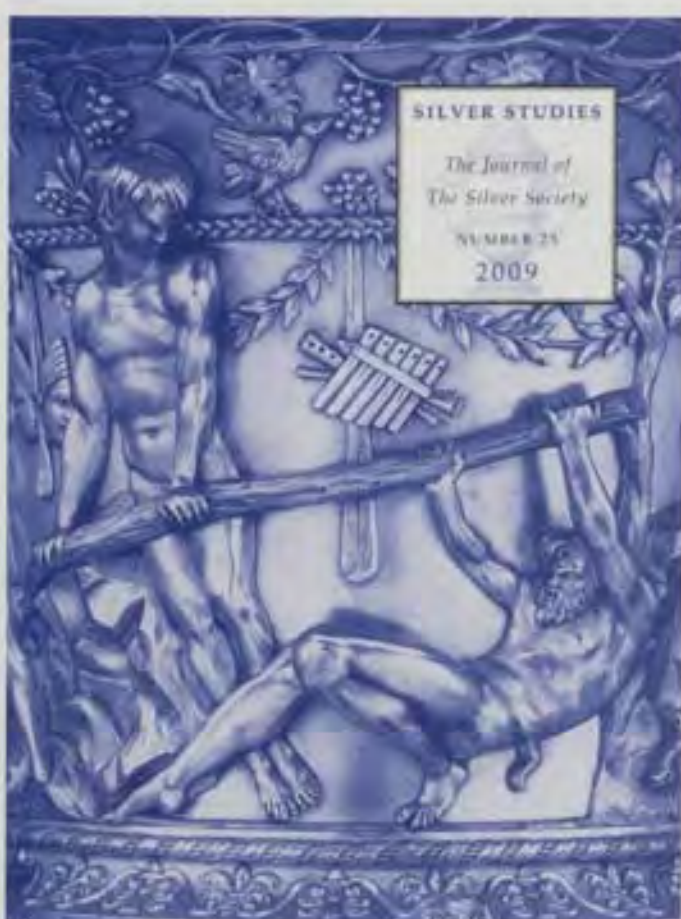
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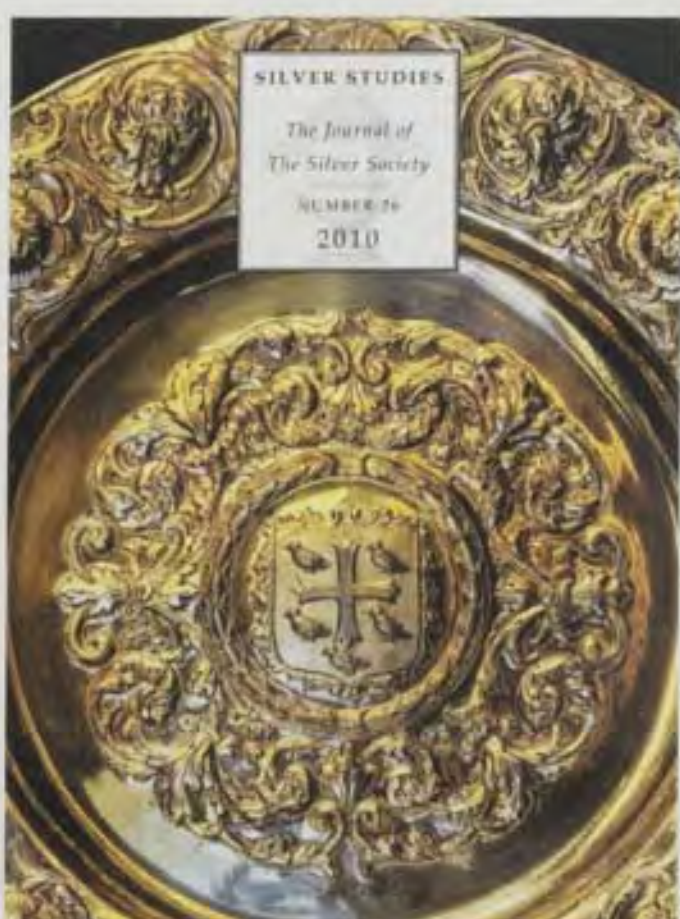
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*SILVER STUDIES* The Journal of the Silver Society: ISSN 1741-2677  
formerly (issues 1-15) *The Silver Society Journal*: ISSN 0960-8745

