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CATALOGUE OF SILVER PLATE  
(FRANKS BEQUEST)



CATALOGUE OF NEWSPAPERS  
(1840-1850)



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# CATALOGUE OF THE SILVER PLATE

MEDIAEVAL AND LATER

BEQUEATHED TO THE BRITISH MUSEUM BY  
SIR AUGUSTUS WOLLASTON FRANKS, K.C.B.  
WITH SELECTED EXAMPLES FROM  
OTHER SOURCES

*By*

SIR HERCULES READ, LL.D., F.S.A.

AND

A. B. TONNOCHY, M.A., F.S.A.

ASSISTANT KEEPER IN THE DEPARTMENT OF BRITISH  
AND MEDIAEVAL ANTIQUITIES



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## PREFACE

THE present work is part of a catalogue of the drinking-cups and silver plate in the Franks Bequest, which was begun over twenty years ago by Mr. (now Sir Hercules) Read, the successor to Sir Wollaston Franks in the Keepership of British and Mediaeval Antiquities and Ethnography, but which could not at that time be completed. Now that the collection has been arranged as a unit at the west end of the King Edward VII Gallery, in a room bearing the donor's name, there is no longer any impediment to publication.

The title calls for some explanation. While the aim of the catalogue as originally projected has been kept in view, namely to commemorate the munificence of Sir Wollaston Franks, modifications have been necessary in scope and arrangement, involving some additions and exclusions. On the retirement of Sir Hercules Read from the service of the Museum in 1921, the large Department of which he had been Keeper was divided. The present volume, being issued by the Department of British and Mediaeval Antiquities only, is confined to cups coming within the province of that Department. This has meant the elimination of several which would otherwise have been included, in particular of those illustrating ethnographical silver-work. Cups of pottery, porcelain, and glass, with mounts of silver or other metals, are considered, but almost exclusively as metalwork, while cups without metal mounts have been omitted. It has further been decided to omit all plate except drinking- or other vessels: a limit was necessary, and in respect of spoons and other

miscellaneous silver the Bequest is less clearly marked off from the other collections in the Department.

The additions (nos. 98–105) comprise a number of the finer and more important pieces of secular silver plate in the Collection. The two bowls of the Carolingian period (nos. 98, 99) belong to the Franks Bequest: the remainder, chief among which are the splendid covered beaker with nielloed subjects (no. 101) and the Bacon Cup (no. 102), have been obtained otherwise.

The descriptions of the Franks cups and the commentaries following, with the exception of nos. 98, 99, are the work of Sir Hercules Read; a few additions have been made to the text, based on more recent research. These last, the Introduction to the Catalogue, the descriptions &c. of nos. 98, 99, and the catalogue of objects not bequeathed by Sir Wollaston Franks, have been written by Mr. A. B. Tonnochy, Assistant Keeper in the Department.

The Trustees are indebted to the Editor of the Victoria County Histories for the use of the figure illustrating the seal of Aelfric (no. 98), and to the Society of Antiquaries of London for permission to photograph the illustrations showing the detail of the bowl from Halton Moor (no. 99).

REGINALD A. SMITH

KEEPER OF BRITISH AND  
MEDIAEVAL ANTIQUITIES

*February, 1928.*

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*Exhibition of the Royal House of Tudor*. The New Gallery. London, 1890.

### Vienna *Jahrbuch.*

*Jahrbuch der Kunsthistorischen Sammlungen in Wien*. Vienna and Leipzig.

### Waddesdon Bequest, Catalogue.

C. H. Read, *Catalogue of the Works of Art bequeathed to the British Museum by Baron Ferdinand Rothschild, M.P., 1898*. London, 1902.

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## INTRODUCTION

THE collection described in the following pages consists for the most part of the European silver plate bequeathed to the nation in 1897 by Sir Augustus Wollaston Franks, K.C.B. (1826-97), the first Keeper of British and Mediaeval Antiquities and Ethnography. A few important vessels of a similar kind acquired from other persons has been added. The periods illustrated range from the Carolingian, to which the two bowls (nos. 98, 99) belong, to the eighteenth century; and most of the countries of Europe are represented. As the collection includes several fine examples of English silver of various dates, the present catalogue is to a certain extent complementary to the Catalogue of the Waddesdon Bequest<sup>1</sup> in the same Department, in which the silver plate is entirely of foreign provenance.

It is not proposed in the present introduction to attempt anything in the nature of a *résumé* of the history of silver plate, even within the limiting dates of the series under consideration. English silver has been comprehensively dealt with in the great works of Sir Charles J. Jackson, in the smaller book of Mr. W. J. Cripps, and the more recent book by Mr. W. W. Watts, to all of which frequent references are made in this catalogue; foreign silver is best studied in the literature of the subject dealing with individual countries, and in published catalogues. For the purpose of the present work the introduction will be divided into sections approximately corresponding to those of the catalogue.

### WOODEN VESSELS WITH SILVER MOUNTS

The most important of these are the mazer bowls,<sup>2</sup> of which the majority are English. Entries in wills and inventories show abundant nomenclature for these bowls, such forms as *ciphi*, or *cuppae de mazero* or *de murra*, *mazeri*, *ciphi murrei*, *mazerei*, *hanaps de maser*, &c., being found, but all indicate a

<sup>1</sup> C. H. Read, *Catalogue of the Works of Art bequeathed to the British Museum by Baron Ferdinand Rothschild, M.P.*, 1898. London, 1902.

<sup>2</sup> For a detailed treatment of these vessels and a catalogue of extant English examples the reader is referred to Jackson, *English Plate*, II, ch. xxi, pp. 596 ff.; the chapter is founded on an earlier paper by the late Sir W. J. St. John Hope in *Archaeologia*, L, 129. See also Cripps, pp. 294 ff.

drinking-bowl<sup>1</sup> of wood, usually of spotted maple. The Middle High German word *mase*, spot (Old High German *másá*), was, according to Professor Skeat, the origin of the word mazer.

The mazer was in its essence a wooden bowl, and this must have served for poorer persons: but the wealthier owners commonly enriched it with silver; the rim and the circular medallion inside (called till about 1450 *frounce* or *founce*, perhaps from Lat. *fundus*, and afterwards the print or boss till the Reformation) were of this material.<sup>2</sup> Sometimes the bowl was mounted on a silver foot as a cup; and on Elizabethan mazers<sup>3</sup> silver straps are found connecting rim and foot.

Mazers were in vogue from the thirteenth to the sixteenth century, the earliest known being that preserved at Harbledown Hospital, Kent, and dating from the end of the thirteenth century. Sir C. J. Jackson,<sup>4</sup> following St. John Hope, notes three stages in the evolution of the forms. The examples in the British Museum come within his second group, with shallow bowls (about 1450 to about 1540). Two belong to the end of the fifteenth century (nos. 4, 100), and bear inscriptions on broad everted rims invoking a blessing on the drink. The two later mazers have broad, almost perpendicular rims and are both inscribed. One (no. 3) has an inscription from the Book of Job, the other (no. 2), known as the Rochester Mazer, was originally, as the legend on the rim and the figure of St. Benedict with S. BENIT on the print show, in the frater of the Benedictine Priory at Rochester, given by the brother Robert Peckham, a monk of Rochester, whose name appears in a document of 1534 acknowledging the King's supremacy and preserved in the Public Record Office. On the great mazer at York Minster<sup>5</sup> the inscription is a promise of forty days' pardon to penitent sinners drinking

<sup>1</sup> The use of bowls of this inconvenient form for drinking is curious, but documentary evidence and the legends on the rims of certain of them (*see* below) show that this was their purpose. In *Remains of Gentilisme and Judaisme* by John Aubrey, R.S.S., 1686-7 (Folk-Lore Society, London, 1881), p. 35, there is an interesting reference to mazers in connexion with a custom in vogue in the County of Hereford and other places, where poor people known as sin-eaters were hired as scapegoats at funerals to take upon themselves the sins of the dead person: '... when the Corps was brought out of the house and layd on the Biere; a loaf of bread was brought out and delivered to the Sinne-eater over the Corps, as also a Mazar-bowle of maple (Gossips bowle) full of beer, w<sup>ch</sup> he was to drinke up, and sixpence in money, in consideration whereof he tooke upon him (ipso facto) all the Sinnes of the Defunct, and freed him (or her) from walking after they were dead . . . the like was done at y<sup>e</sup> City of Hereford in these times, when a woman kept many yeares before her death a Mazard-bowle for the Sinne-eater . . .'

<sup>2</sup> The origin and purpose of the print has not been satisfactorily explained. Such bosses ornamented metal vessels throughout the Middle Ages. According to one theory, they served to cover up the marks of the lathe: others suggest that they represent the umbilical bosses in antique bowls.

<sup>3</sup> Jackson, *English Plate*, II, pp. 629 ff.

<sup>4</sup> *Ibid.*, p. 602.

<sup>5</sup> *Ibid.*, p. 609.

from the cup, and the Rokewode mazer<sup>1</sup> in the Victoria and Albert Museum, of the end of the fourteenth century, has a rhymed maxim, in Southern English.

The prints of mazers were of various forms. In the inventory of the frater at Canterbury, 1328, the words *cum castone* are found in descriptions of mazers. This was derived by Sir Wollaston Franks from the low-Latin *chasto* (*casto*) meaning a setting or socket (Fr. *chaston*, *châton*), and the probability is that these settings sometimes contained gems. From the fifteenth century the print is a raised surface in the form of a moulded setting<sup>2</sup> containing a silver plate bearing a device. Religious subjects, figures of saints (cf. no. 2), shields of arms and heraldic figures, merchants' marks, enamelled flowers (nos. 4, 5), and monograms or initials (no. 3). No. 100 has no print.

Of the foreign mazers the Flemish covered mazer (no. 1)<sup>3</sup> has a plain wooden bowl, with another bowl fitting inside it, mounted on a silver enamelled foot which resembles in shape the foot of a mazer (about 1440) preserved at All Souls College, Oxford.<sup>4</sup> A common form of mazer apparently of German origin with recurved handle, the cover and body having the appearance of two flattened spheres, is represented by no. 7; no. 14 being wholly of silver is catalogued in the following section.

The wooden vessels of the Renaissance and later periods, a few types of which are represented in the present collection (nos. 8 ff.), are similar to contemporary silver-work.

## MEDIAEVAL AND ECCLESIASTICAL PLATE

Under this heading attention must first be drawn to the important and interesting silver bowls of the Carolingian period (nos. 98, 99). These have been discussed by a number of writers, and various opinions have been expressed as to their dates and provenances. An English origin has been claimed for both bowls,<sup>5</sup> and it must be admitted that this is conceivable; but the examination of comparative material attempted below and the study of

<sup>1</sup> Jackson, *English Plate*, II, p. 612; the mazer is illustrated in Victoria and Albert Museum, *Cat. of English Silversmiths' Work, Civil &c.*, no 2.

<sup>2</sup> A border with a pattern of rays is a feature of later bowls (cf. nos. 2, 3).

<sup>3</sup> In an inventory of the possessions of the Duke and Duchess of Orléans drawn up in 1408 is the entry:

*Item ung creusequin de madre, le pié d'or et le fretetlet [handle of the cover] fait en manière d'un heaume* (F. M. Graves, *Deux Inventaires de la Maison d'Orléans*, p. 37, and p. 156, no. 987 Paris, 1926).

<sup>4</sup> Jackson, *English Plate*, II, p. 613.

<sup>5</sup> See notes to nos. 98, 99.

analogies suggest that caution must be observed, and the attributions given in the present volume are, therefore, to be regarded as tentative.

The Late Romanesque or Early Gothic period is represented by the silver bowl (no. 12) and the North German chalice (no. 13). The bowl has been thought to be an example of English mediaeval domestic silver plate; if so, it is of exceptional interest owing to the rarity of mediaeval secular plate earlier than the fifteenth century. Inventories<sup>1</sup> and wills of the period show that wealthy persons possessed large numbers of silver vessels; but few have survived, a notable example being the fine late fourteenth-century bowl with cover, formerly belonging to Studley Church near Ripon, and now in the Victoria and Albert Museum.<sup>2</sup>

Mediaeval church plate is represented in the Franks Bequest by the chalice (no. 13) and the later chalice and paten (no. 19).<sup>3</sup> The former illustrates the type which was general in England and the western countries of the Continent in the thirteenth century. The bowl is shallow and almost hemispherical, the knop a flattened sphere, and the stem expands to a circular foot of about the same diameter as the bowl.

The tendency of thirteenth-century chalices is towards greater simplicity, in contrast to the richly-decorated, sometimes jewelled, chalices of the earlier centuries. The fine and important English chalice (about 1250)<sup>4</sup> from Berwick St. James, Wiltshire, in the British Museum, is wholly without ornament; the splendid chalice found at Dolgelly has foliate ornament on the stem above and below the knop and on the foot. A similar economy of ornament is found on French chalices. A dated chalice (1222) formerly in the Swaythling Collection,<sup>5</sup> has an undecorated bowl, and a knop with pierced designs of dragons and foliage. An Icelandic chalice in the Victoria and Albert Museum has the bowl plain except for an inscription round the rim; the knop has pierced foliate ornament, and the stem above and below it is decorated. In

<sup>1</sup> A large number are mentioned in the Wardrobe Account of the twenty-eighth year of Edward I. *Liber Quotidianus Contrarotulatoris Garderobae Anno Regni Regis Edwardi Primi Vicesimo Octavo*, edited by John Topham for the Society of Antiquaries of London, 1787. This and other quotations and references are given in W. W. Watts, *Old English Silver*, pp. 20 ff. London, 1924.

<sup>2</sup> Victoria and Albert Museum: *Catalogue of English Silversmith's Work, Civil &c.*, no. 1.

<sup>3</sup> For a detailed study of chalices and patens the reader is referred to the *Catalogue of Chalices and other Communion Vessels* in the Victoria and Albert Museum, London, 1922. The subject is treated comprehensively and historically; the catalogue in addition to the description and illustration of the collection in that Museum, contains a list with illustrations of examples elsewhere, of which reproductions are preserved in the Museum.

<sup>4</sup> English chalices and patens are systematically studied in a paper by W. St. John Hope and T. M. Fallow in *Arch. Journ.* XLIII, pp. 137 ff., with a list of surviving examples, *ibid.*, pp. 364 ff., on which the account in Jackson, *English Plate*, I, ch. xiii, is founded.

<sup>5</sup> Sale-catalogue, Christie's, May 6, 1924, lot 71 (illustrated); *B. F. A.*, p. 65, and pl. ii.

contrast to these the North German chalices, of which no. 13 is one, are more ornate; and in the present examples and those cited in the note to this number, the bowl is ornamented on the outside.<sup>1</sup>

The other chalice (no. 19) and the paten belong to the later period. The principal changes in the form of the chalice from the thirteenth century are seen in the bowl, which from being shallow and semicircular in form becomes deep and conical in the fourteenth; the foot undergoes a marked change, the circular form giving place to the polygonal or lobed type, consequent upon the practice of laying the chalice on its side with the bowl on the paten to drain after ablution. The stem is lengthened and the knop is frequently prismatic. Examples of fourteenth-century chalices with a circular foot are rare: one is in the Victoria and Albert Museum; <sup>2</sup> this bears an inscription stating that it was made by one Conrad of Ratisbon, a Viennese citizen. Most of these are German; and the Franks chalice, which is of the fifteenth century, preserves the round foot.<sup>3</sup> It is plain except for the knop, the ornament on the stem, the legends, and the representation of a cross on the foot.<sup>4</sup>

The paten illustrates the simplified form which was preferred in the fifteenth century. Down to the ninth century, as is shown by the *Liber Pontificalis*, patens were made in gold and silver, richly ornamented and often set with precious stones. After that date the form characteristic of the mediaeval period came in, a shallow circular plate with wide rim, and often with a lobed depression, having engraved work, enamel, or niello inside. From that time, too, dates the engraving of devices, of which the Vernicle is

<sup>1</sup> Mention may be made here of the richly-ornamented chalice at Borgå, Finland, about 1230, with figures, subjects in relief, and foliage on the bowl, on which the only plain surface is the space for the lip of the drinker; it is one of the works produced in the atelier of Frère Hugo at Oignies, near Namur. The foot, like that of the Franks chalice, has medallions with religious subjects in relief. The chalice was described and illustrated in an article by the late Mr. H. P. Mitchell in the *Burlington Magazine*, XXXIX, 274 ff.

<sup>2</sup> *Catalogue of Chalices &c.*, no. 4.

<sup>3</sup> Other examples are to be found in F. Witte, *Die liturgischen Geräte . . . in der Sammlung Schnütgen . . . in Köln*. Berlin, 1913. The round foot is seen on three silver gilt chalices from Lübeck. As on the Franks chalice the word IHESVS appears on the knop in each case. One, from the Hospital at Travemünde and now in the St. Anne Museum at Lübeck, is probably of the first half of the fifteenth century: there is a finely engraved figure of Our Lord on the Cross on the foot, and black-letter inscriptions above and below the knop. The second, probably dating about the middle of the fifteenth century, has a cast figure of Our Lord crucified on the foot, with inscriptions above and below the knop: it belonged to the St.-Jürgen-Kapelle at Lübeck, and is now in the Cathedral of that town. The chalice belonging to the church at Schlutup has on the foot a black-letter inscription with date 1436 (Johs. Warncke, *Die Edelschmiedekunst in Lübeck und ihre Meister*, pp. 92, 93. Lübeck, 1927).

<sup>4</sup> The more richly-ornamented chalices from the fifteenth century may be studied in the mediaeval collections in the British Museum and in the Department of Metalwork at South Kensington (*Cat. of Chalices &c.*, in the latter museum, *passim*).

perhaps the most common. The *Dextera Dei* (as on the Franks paten), the Trinity, and the Crucifixion also appear. Other fifteenth-century examples in the British Museum are the Spanish paten<sup>1</sup> from the Hospital de la Vera Cruz at Medina de Pomar, near Burgos, of the second half of the fifteenth century, and the fifteenth-century paten<sup>2</sup> from Berwick St. James.

The drinking-horn (no. 16) is one of a type frequently met with in the Middle Ages. The horn as a drinking-vessel goes far back into antiquity and is familiar in classical times.<sup>3</sup> A Persian example (rhyton) of the fifth century B.C. is part of the Franks Bequest, and a similar vessel appears on an Indian silver dish in the same series of the third or fourth century of our era.<sup>4</sup>

Caesar in his Gallic War refers to the drinking-horns used by the Germans at their elaborate feasts.<sup>5</sup> They were particularly common in the Middle Ages in the Scandinavian countries<sup>6</sup> and are frequently mentioned in the Sagas. The Bayeux tapestry shows Harold at a feast at which certain persons are drinking from horns with mounts.<sup>7</sup> Documentary evidence shows their popularity and their frequent use in great houses both of ecclesiastics and of the laity.<sup>8</sup> Legends grew up round them, and they were popularly derived from the claw of the fabulous gryphon.<sup>9</sup> They are recorded as having found

<sup>1</sup> It forms part of an altar-set from the same place given to the Museum by the late Mr. J. Pierpont Morgan. There is a black-letter legend on the rim consisting of the opening words of the Lord's Prayer; in the centre is an enamelled medallion with Our Lord in Majesty. See C. H. Read in *Proc. Soc. Antiq.* XXIII, pp. 474 ff.

<sup>2</sup> With í h 5 engraved inside. English mediaeval patens have survived in greater numbers than chalices of the same period, many being now associated with chalices for which they were not designed.

<sup>3</sup> The grammarian Athenaeus (about A.D. 230) in his *Dipnosophistae* (xi. 51), an encyclopaedia dealing with a variety of subjects and especially gastronomy, quotes a passage from the *Philippics* of Theopompus (b. about 378 B.C., d. after 305) to the effect that the Kings of the Paeonians made cups from the horns of oxen in their country, which were large enough to contain three or four χόες (nine to twelve quarts) τὰ χεῖλη περιαργυροῦντας καὶ χρυσοῦντας.

<sup>4</sup> O. M. Dalton, *The Treasure of the Oxus* &c., 2nd ed., nos. 178, 204. London, 1926.

<sup>5</sup> B. G. vi, 28. *Amplitudo cornuum et figura et species multum a nostrorum boum cornibus differt. Haec studiose conquisita ab labris argento circumcludunt atque in amplissimis epulis pro poculis utuntur.*

<sup>6</sup> The fullest account of mediaeval and later drinking-horns is to be found in Olrik, *Drikkehorn*. This book contains a catalogue of drinking-horns in the National Museum at Copenhagen, and a résumé in French is given at the end.

<sup>7</sup> H. Belloc, *The Book of the Bayeux Tapestry*, p. 2. London, 1914. Victoria and Albert Museum, *Guide to the Bayeux Tapestry*, p. 23. London, 1921. For drinking-horns on runic calendars see C. Cahier, *Caractéristiques des Saints*, pp. 158 ff. Paris, 1867.

<sup>8</sup> A German silver gilt statuette of the fourteenth century, formerly in the Spitzer Collection, shows an episcopal saint robed, with his crozier in his left hand and a drinking-horn, perhaps intended to contain a relic, in his right (*Catalogue . . . Collection Spitzer*, I, no. 301. Paris, 1893); it is illustrated in E. Molinier, *Histoire des Arts appliqués à l'Industrie*; IV. *L'Orfèvrerie religieuse et civile*, p. 277.

<sup>9</sup> An ibex-horn in the mediaeval collections of the Museum has a silver mount of the sixteenth century with an inscription describing the horn as +GRYPHI VNGVIS DIVO CVTHBERTO



their way into church treasuries, being used as reliquaries or to contain the holy oil. The present example is Scandinavian; drinking-horns do not seem to have found favour with the Latin countries. English drinking-horns of the mediaeval period are unrepresented in the collection, but the Museum is fortunate in possessing the important example with bronze gilt mounts from an Anglo-Saxon grave at Taplow, Bucks., the earliest known horn of native origin; in the same find are the mounts of another horn.<sup>1</sup> Of mediaeval English drinking-horns<sup>2</sup> a fine wassail-horn with fourteenth-century mounts at Queen's College, Oxford, may be quoted, and another, about 1347, at Corpus Christi, Cambridge.

Drinking-horns continued beyond the Middle Ages, and the Waddesdon Bequest contains an example of about 1550, with cover and the mark of Mainz.<sup>3</sup> The National Museum at Copenhagen possesses a number of examples dating from the fourteenth to the seventeenth century.<sup>4</sup> References

DVNELMENSIS SACER. It is illustrated in *Guide to Mediaeval Antiquities*, 1924, fig. 65; see also *Proc. Soc. Antiq.* IX, p. 250.

<sup>1</sup> *Guide to Anglo-Saxon Antiquities*, 1923, p. 65; *Victoria County History, Buckingham*, I, p. 203.

<sup>2</sup> The above observations have dealt only with horns used as drinking-vessels, but it will be remembered that horns with mounts of this type were used for other purposes. Horns marking the tenure of offices or lands and moot-horns for summoning the citizens in many English boroughs were frequent throughout the Middle Ages. Among tenure-horns are the ivory horn of Ulph at York Minster of the twelfth century, with the original mounts lost, and replaced by others in 1673; the ivory Bruce horn with translucent enamels on silver, fourteenth century; the horn of the honour of Tutbury, fourteenth century, perhaps also an instrument of summons; the Pusey horn, with an inscription on the mount (fifteenth century) referring to the grant of the horn by King Cnut as an instrument of tenure to one of the Pusey family. These can be conveniently studied in Jackson, *English Plate*, II, pp. 589 ff. A Byzantine (?) ivory horn, probably of the tenth or eleventh century, carved with birds and monsters in interlaced circles and silver mounts, is exhibited with the ivory carvings in the Museum (*Proc. Soc. Antiq.* XXVI, pp. 8 ff.; B. F. A., *Carvings in Ivory*, no. 53. London, 1923): a Scandinavian hunting-horn of the fifteenth century inscribed and carved with animals in medallions and scrolls is in the mediaeval collections; the rim has a silver mount.

<sup>3</sup> *Catalogue of the Waddesdon Bequest*, no. 102.

<sup>4</sup> Olrik, *Drikkehorn &c.*, pp. 13 ff. In Copenhagen is the well-known Oldenburg horn made in 1464 by the Westphalian goldsmith Daniel Aretaeus for Christian I of Denmark, and preserved at Rosenborg Palace: it is exceptional in that it is entirely of silver gilt, with the cover and terminal elaborately worked in the form of fortresses, with knights, ladies, and figures with shields of arms. The preservation of horns in churches suggests that they may have been used as reliquaries, as noted above. Horns are in the possession of the churches of St. Severin, Cologne, and St. Servais, Maestricht; and in the Cathedral of Gran in Hungary there is a fine horn with silver gilt mounts enamelled and nielloed, and a lobed rim and cover (Pulszky, Radisics, and Molinier, *Chefs-d'œuvre d'Orfèvrerie*, p. 133). A large ivory horn of 1486 from the Treasure of Lüneburg is in the Kunstgewerbemuseum at Berlin; it has Gothic silver mounts, and is supported by two elephants: another horn of ivory was in the Karl von Rothschild Collection; the sumptuous mounts are of silver gilt, the rim has hunting-scenes in relief between scrolled and jewelled bands, the architectural supports taking the form of four Gothic church-towers, the lower two resting on figures of monsters; there is a shield of arms of Lorenz von Bibra of Würzburg, bishop 1494-1519 (F. Luthmer, *Der Schatz des Freiherrn Karl von Rothschild*, I, pl. i. Frankfurt on the Main, 1883).

are found as late as the eighteenth century to the use of horns as drinking-vessels in England.<sup>1</sup>

Cups of the type of the rock crystal beaker with silver gilt mounts, stem, and foot, recall the form of the ciborium and monstrance, and such vessels may have served first as drinking-vessels, being later used in the church as receptacles for relics which would be visible through the crystal.<sup>2</sup>

The only example of post-mediaeval church plate in the Bequest is the seventeenth-century Spanish ciborium (no. 15).

### CUPS OF VARIOUS MATERIALS, OTHER THAN SILVER, WITH METAL MOUNTS

The distinguishing marks of the Renaissance period were a love of display and a lavish show of wealth as represented by personal ornaments and plate in the precious metals. It was a time of great prosperity. The conquerors of Mexico and Peru in the early sixteenth century had brought back large quantities of silver to Spain, and the countries of Europe in general had abundant supplies of the metal. England was no exception, and under the generous patronage of the Tudor sovereigns, which reached its height in the reign of Queen Elizabeth, the work of goldsmiths and silversmiths was much in demand. The inventories of the jewels and plate of Henry VIII<sup>3</sup> and of the furniture and plate of Cardinal Wolsey<sup>4</sup> give an impression of the accumulation of plate in the households of the wealthy. Among the documents of the reign of Queen Elizabeth lists are found of gifts bestowed and received by the sovereign at the New Year<sup>5</sup> of sumptuous clothing, jewels, and plate, and among these are many entries of 'guilte plate'. The result of this profusion of silver in England at the time was that drinking-vessels were largely made in other materials, generally with mounts of gold or silver; pottery, porcelain, glass, coco-nut, and various shells were among the most favoured.<sup>6</sup>

<sup>1</sup> Starkie Gardner, *Old Silver-work*, p. 4, gives an interesting reference from *Hearnianae* (early eighteenth century) in which it is said that 'the ancients in their carowings used horns (as mad Toms do now) in stead of cups: and thence to powre out, or to mingle wine is called cerais, of Ceras, an horne'. Three Caucasian drinking-horns are in the Franks Bequest; they are of nineteenth-century date, and are therefore omitted from the catalogue.

<sup>2</sup> See J. L. Sponsel, *Das Grüne Gewölbe zu Dresden*, I, 33, Leipzig, 1925, on a similar cup in the possession of that museum and note to no. 17 below.

<sup>3</sup> J. S. Brewer, *Letters and Papers of the Reign of Henry VIII*, IV, pt. 3, no. 6789. London, 1876.

<sup>4</sup> *Ibid.*, nos. 6184, 6186.

<sup>5</sup> J. Nichols, *The Progresses and Public Processions of Queen Elizabeth*. London, 1788-1805, *passim*.

<sup>6</sup> 'It is a world to see in these our days,' writes Harrison, the contemporary author of a treatise

The two Chinese porcelain bowls (nos. 21, 22) recall the traffic with the Far East which was active at this time, Portuguese traders having brought back Chinese porcelain to Europe from their travels. In England, however, as Mr. Hobson suggests,<sup>1</sup> it must have been rare, in view of the fact that for the most part the pieces enriched by the silversmith were not of the highest quality. A number are extant in public and private collections, and others are alluded to in contemporary documents.<sup>2</sup>

The pottery of the Near East also found its way to England at this time, and the brilliantly coloured ewer of the so-called 'Rhodian'<sup>3</sup> ware (no. 23) is an example. A 'Rhodian' jug with English silver mounts and London hall-mark of 1586 was sold with the Swaythling heirlooms;<sup>4</sup> another, in the collection of the Earl of Dysart, has the London mark of 1592. A jug of Turkish ware with Dutch mounts of about 1580 is in the Victoria and Albert Museum.

It has been seen above that Venetian glass was much in demand, and the lace glass jug (no. 24) is a fine example. The tankard of Lord Burghley (no. 25) has for its body a slender tube of glass, the silver gilt mounts being at the top and bottom; the handle is also of silver.

The next series to be treated comprises a group of jugs, mostly with English mounts, of which some are of Rhenish stoneware, conspicuous examples being those with mottled decoration, which has received the name of 'tiger-ware'; others are of tin-glazed ware, the markings on the body being in some cases similar to that of the tiger-ware. The provenance of this latter ware cannot be determined: it is conceivable that some of it (perhaps the jug, no. 28) may be of English manufacture. The body of the jugs are globular with a perpendicular neck. The silver mounting appears for the most part only on the foot, neck, handle, and cover. The English mounts on

on Elizabethan England, 'wherein gold and silver most aboundeth, how that our gentility, as loathing those metals, do now generally choose the Venice glasses . . .' (*Elizabethan England*, from *A Description of England*, by William Harrison (in *Holinshed's Chronicles*). Ed. by Lothrop Withington, with introduction by F. J. Furnivall, p. 90. London, 1876).

<sup>1</sup> R. L. Hobson, *Chinese Pottery and Porcelain*, II, p. 68. London, 1915.

<sup>2</sup> In a list of New Year gifts to Queen Elizabeth for the year 1588 are found the entries:

'Item, one porrynger of white porselyn garnished with golde, the cover of golde, with a lyon on the toppe therof; all geven by the *Lord Threasourour*. xxxviii oz.

'Item, one cup of grene pursselyne, the foote, shanke, and cover silver guilte, chased like droppes. Geven by Mr. *Robert Cecill*. xv oz.

'Item, one cup of pursseline, thone syde paynted red, the foote and cover sylver guilt. Geven by Mr. *Lychfelde*. xiv oz. q<sup>a</sup>.'

Nichols, as above, II, p. 37.

<sup>3</sup> It is actually Turkish ware. The 'Rhodian' theory is discussed in E. Hannover, *Pottery and Porcelain*, edited, with notes, &c., by B. Rackham, pp. 74 ff. London, 1925.

<sup>4</sup> Sale-catalogue, Christie's, May 6, 1924, lot 112.

the stoneware jugs conform to a well-marked type. The junction of the handle and the neck is some little way below the mouth and is surmounted by a box-like structure at the top of which is the hinge with the thumb-piece. The cover is domed, with or without a finial, and has a flanged rim projecting beyond the mouth, which is surrounded by a broad silver band. The foot-mounts show a torus-moulding with a cresting round the pottery foot.<sup>1</sup>

A word may be conveniently said at this point about the ornament on these mounts. It is certain that English silversmiths came under the same influence as those of Augsburg and Nuremberg, who flourished at that time: examples of their work have survived in numbers, a representative series being preserved in the British Museum both in the present collection and, especially, in the Waddesdon Bequest. Designs by artists like Virgil Solis, Peter Flötner, and others provided models<sup>2</sup> for the German metal-workers, and these reached England in due course. Holbein came to England in the year 1526, where he was employed in painting portraits and other pictures, and in executing designs, which were copied in metal-work and jewellery. There is evidence that foreigners had for long been unpopular in England, and that a good deal of hostile feeling was shown towards them; in the reign of Queen Elizabeth the privileges which had been granted to the Hanseatic League and the foreign merchants of the Steelyard were withdrawn.<sup>3</sup>

While the English silversmiths did not follow slavishly the copy provided by the foreign designer, the influence of foreign ornament is clearly seen.<sup>4</sup> The present collection well illustrates the type. On the Rhenish stoneware the domed portion of the cover, the band round the mouth and the foot are worked in repoussé, the prevailing scheme consisting of cartouches containing masks or ornamented bosses connected by strap-work, with flowers and fruit

<sup>1</sup> Examples are found with silver collars at the meeting of the neck and body with bands connecting them with the foot. A jug with London hall-marks of 1581 from West Malling, Kent, is of this kind, the bands having female figures in relief (Starkie Gardner, pl. xlvii, fig. 2, and p. 56). Another (London, 1574) is described and illustrated in *B. F. A.*, p. 14, Case B, no. 25, and pl. xli, fig. 2.

<sup>2</sup> For a discussion of this subject with illustrations see G. Lehnert, *Illustrierte Geschichte des Kunstgewerbes*, I, pp. 547 ff. Berlin, 1905-7.

<sup>3</sup> Owing to the power and privileges of the Hanseatic League the Queen herself had to buy various war materials from the foreign merchants at their own price (Sir W. Besant, *London in the Time of the Tudors*, p. 82. London, 1904).

<sup>4</sup> Mr. E. Alfred Jones (*The Old English Plate of the Emperor of Russia*, pp. xxviii ff. London, 1909) draws attention to examples of the gourd-shaped cups, common in the sixteenth and seventeenth centuries; they originated in Germany, and were modelled on sketches of German designers. A number were imported into England, and some may have been made in England by foreign as well as English silversmiths. Several bear the London date-letters and hall-mark, and the author quotes examples in the collection which he is considering of cups which seem to be unquestionably German, bearing London marks.

or foliate scrolls. On the top of the cover a drum-shaped pedestal or a mound supports a figure (on no. 104 a sejant lion) or a baluster finial. The thumb-piece often shows a mask, a double-tailed mermaid (nos. 27, 31), or a scallop (no. 33). The box-shaped mount on the top of the handle is generally engraved with varying degrees of elaboration; the back may have a shield, or initials, or other marks: on no. 104 the date 1592 appears over an unblazoned shield. Foreign jugs show slight variations: no. 32 with acorns and oak-leaves in scrolls, has an ornament of radiating tabs separated by imbrications on the silver (ungilt) cover; the finial is in a calyx-like setting, and the thumb-piece is in the form of two crossed acorns. The Flemish mounts of no. 33 are ungilt; the cover has cartouches with masks and flowers separated by foliate scrolls, and a medallion with a lozenge-shaped shield of arms with a surrounding legend.<sup>1</sup> The earlier tin-glazed jugs with English mounts are simpler in ornament than the Rhenish examples. No. 27 has elegant engraved scroll-work on the domed cover, surrounded by a raised moulded setting containing an enamelled merchant's mark; there is a mermaid thumb-piece. The cover of no. 28 is plain except for the marks and a raised setting containing an enamelled medallion with a loop-pattern flanked by initials: the thumb-piece is again of the mermaid pattern; there is a thick silver collar at the junction of the neck and body.

No. 26 has the repoussé ornament of the later period, to which the stoneware jugs belong: it has an acorn thumb-piece.

Stoneware jugs enjoyed a considerable vogue in England, and were probably in request in houses not possessing cups in more splendid materials. A considerable number have been preserved, and references to them are to be found in wills and inventories.<sup>2</sup> Exeter marks<sup>3</sup> are found on a fair proportion of the known examples, including two (nos. 29, 30) in the present collection. The others in the collection have London marks.<sup>4</sup> These jugs do not appear to have continued beyond the sixteenth century.

The mounts on the remaining ceramic vessels in the collection are of a later period, dating for the most part from about 1700. In contrast to those on the jugs and tankards of the sixteenth century the mounts<sup>5</sup> are simpler

<sup>1</sup> On these the foot is unmounted, as also on the tin-glazed jug (no. 27) noted immediately after.

<sup>2</sup> Several are noted in Cripps, p. 326.

<sup>3</sup> For an account of the silversmiths in various English towns, Jackson, *English Goldsmiths &c.*, and Cripps should be consulted.

<sup>4</sup> Illustrations of these jugs are numerous, and it may be convenient to quote a few references to them. Many will be found figured in Cripps and Jackson (*English Plate*): three in the Victoria and Albert Museum are shown in W. W. Watts, *Old English Silver: B. F. A.* and Starkie Gardner show examples in private collections: those formerly in the Swaythling Collection may be found in the Sale-catalogue (Christie's, May 6, 1924); for lot 107 see note to no. 104.

<sup>5</sup> Not all of the mounts in this group are of silver; on no. 39 the mounts are of pewter.

in decoration, in some cases almost plain. The finial on a pedestal, which surmounted the covers of the earlier vessels, has disappeared. The cover of no. 44 has a metal thumb-piece and rim-mount. The turquoise-glazed mug (no. 47) has an undecorated cover. On the majority the cover, sometimes domed,<sup>1</sup> is surmounted by a flat surface either plain (no. 40) or set with a medallion having a figure subject in relief.<sup>2</sup> The thumb-pieces may be spherical (nos. 38, 40), scallop-shaped (no. 41), or with bifurcations. The tankard of Meissen porcelain (no. 46) has the double-tailed mermaid thumb-piece mentioned above (p. xxiii).<sup>3</sup> On the ruby-glass vessels (nos. 34, 36, 37) mounting is sparingly introduced, being confined to the foot except on the covered beaker, the cover of which has a plain flanged mount on the rim, and a pedestal with a standing figure on the top.

Among the cups made from other materials perhaps the most conspicuous are those with bowls of ostrich egg-shell, nautilus shell, or coco-nut. The ostrich egg and the coco-nut, coming from distant countries, were objects of wonder,<sup>4</sup> the former being identified, as is shown in wills and inventories,<sup>5</sup> with that of the fabled gryphon.

The Aston tankard (no. 51) in the present collection is a fine example of the ostrich-egg cup; the Goodricke cup (no. 50) in the same series has lost the original bowl, a silver bowl with engraved ornament replacing it. In the Waddesdon Bequest are three cups with foreign mounts:<sup>6</sup> one with mounts of Prague; another, the finest, with date 1554, with German mounts; another, also German, of about 1600, with Augsburg marks. An English ostrich-egg cup with London mounts of 1592-3 is part of the silver plate belonging to Corpus Christi College, Cambridge.<sup>7</sup> Another, at Exeter College, Oxford, without hall-marks but dated 1610, has the figure of an ostrich surmounting the cover, three ostrich-legs forming the stem, and embossed figures of ostriches among foliage on the foot.<sup>8</sup> The shell might be plain, as on the

<sup>1</sup> Sometimes fluted (no. 41) or gadrooned (no. 38).

<sup>2</sup> The jug (no. 42) has a small knob on the cover.

<sup>3</sup> In contrast to the covers on the other cups, it will be noted that the greater part of the cover and foot of this tankard is decorated.

<sup>4</sup> The coco-nut shell was further considered to possess medicinal properties, and thought to be efficacious against poisons and certain diseases. See *Arch. Journ.* X, 236, foot-note 3; from a paper quoting the inventories of plate given to Winchester College and its chapel by William of Wykeham and later donors.

<sup>5</sup> A number of these are quoted in Cripps, p. 340.

<sup>6</sup> *Catalogue*, nos. III, II2, II3.

<sup>7</sup> It is probably the cup described as 'his piece of plate of one estriges egg' in the will of Richard Fletcher, who was appointed a Fellow of the College by Archbishop Parker, and afterwards made Bishop of Bristol in 1589, Worcester in 1592, and London in 1594. As the arms of Fletcher impale those of the see of Bristol on the cup, he may well have been the donor (E. Alfred Jones, *The Old Plate of the Cambridge Colleges*, pp. 44, 45. Cambridge, 1910).

<sup>8</sup> Another treatment of the ostrich egg may be noted, by which it serves as the body for a

British Museum cups, or decorated. A cup with elaborately painted figures and designs on the bowl was in the collection of Baron Karl von Rothschild.<sup>1</sup>

Nautilus-shell cups, although somewhat inconvenient as drinking-vessels, attracted the Renaissance silversmith by reason of the decorative qualities of the shell, which lent itself to elaborate carving. In addition to no. 49 there are in the Museum four nautilus cups, all included in the Waddesdon Bequest.<sup>2</sup> The silver mounts commonly have representations of marine figures, and the stem takes various forms: the present example has the stem in the form of a mermaid, two in the Waddesdon Bequest have figures of Neptune (nos. 115, 117). Tritons, dolphins, and non-marine figures are also found; others have the ordinary baluster stem. The surviving examples of these cups are of foreign workmanship. That in the Franks Bequest has the mark of Frankfort on the Main: the Waddesdon examples are Flemish, one from Antwerp, and German: one in the Victoria and Albert Museum is Dutch.<sup>3</sup> A particularly ornate specimen is preserved in the Royal Collection at Windsor Castle,<sup>4</sup> with the Nuremberg letter and the mark of Nicolaus Schmidt, belonging to the second half of the sixteenth century. German examples in the Pierpont Morgan Collection<sup>5</sup> include one from Augsburg<sup>6</sup> and one from Dresden.<sup>7</sup> The large collection of these cups in the Green Vaults at Dresden contains examples from Nuremberg and other German towns and comprehensively illustrates the variety of forms in which they appear.<sup>8</sup>

Other shells are found on cups in the collection. Snail shell forms the body of the spherical box (no. 62) and the small standing cup (no. 63), the former having English mounts of the early seventeenth century; a two-handed German cup, of about 1600 (no. 56), has the body of tortoise-shell.

silver figure of an ostrich, the head, wings (movable), tail, and legs being of silver. Three of these, preserved in the Green Vaults at Dresden, are figured in J. L. Sponsel, *Das Grüne Gewölbe &c.*, I, p. 68 and pl. 67. Leipzig, 1925.

<sup>1</sup> F. Luthmer, *Der Schatz des Freiherrn Karl von Rothschild*, I, pl. xlix. Frankfort on the Main, 1883.

<sup>2</sup> *Catalogue*, nos. 114-17.

<sup>3</sup> J. H. Pollen, *Gold and Silversmiths' Work in the South Kensington Museum*, p. 172. 4869.'58. London, 1878.

<sup>4</sup> E. Alfred Jones, *The Gold and Silver of Windsor Castle*, pl. ii. Letchworth, 1911.

<sup>5</sup> In the same collection (Starkie Gardner, *Old Silver-Work*, pl. v) is a nautilus cup with inverted bowl designed to represent a snail ridden by a negro. The Green Vaults at Dresden possess silver figures of birds, fabulous creatures, and monsters, with bodies of nautilus shells, the heads, wings, tail, and feet being of silver (J. L. Sponsel, as above, pls. 34-7).

<sup>6</sup> Starkie Gardner, *Old Silver-Work*, pl. iv, fig. 2.

<sup>7</sup> E. Alfred Jones, *Illustrated Catalogue of the Collection of Old Plate of J. Pierpont Morgan, Esquire*, pl. xciii. London, 1908.

<sup>8</sup> J. L. Sponsel, as above, pls. 41-54.

Cups of coco-nut have been preserved in considerable numbers, probably owing to the hardness and durability of the material, and they are well represented in English collections. Two of the cups in the Franks Bequest (nos. 54, 60) are German, the one being of the late sixteenth and the other of the late seventeenth century.<sup>1</sup> Fine examples with English mounts<sup>2</sup> of the fifteenth century are preserved at New College, Oxford, one with the stem representing a tree-trunk with branches serving as bands connecting the lip-mount and stem, the other, later, with Gothic cresting on the foot and a black-letter inscription below the rim;<sup>3</sup> another is at Oriel College,<sup>4</sup> with mounts of about 1470-80. Two of the same century are part of the plate belonging to Gonville and Caius College, Cambridge, one about 1470.<sup>5</sup> They are numerous in the sixteenth and seventeenth centuries. At Oxford examples are found in the collections of college plate: a fine cup with cover, but without marks, is at Exeter College;<sup>6</sup> another, partly restored, is at Queen's College.<sup>7</sup> Several are in the possession of the City Companies; a cup, said to date from 1526, belongs to the Ironmongers' Company.<sup>8</sup> German cups of this kind are found in several collections. In the Pierpont Morgan Collection is a cup of the second half of the sixteenth century, elaborately carved on the nut, with inscriptions on the nut and mount; another, also with carving on the nut and inscriptions, is Augsburg work of the seventeenth century.<sup>9</sup> A cup, also German, with handle and without a stem, of about 1600, is in the Leopold de Rothschild Collection; the nut on the bowl and cover is carved with strap-work and arabesques.<sup>10</sup> There is a good collection in the Green Vaults at Dresden; one has the mark of Amsterdam.<sup>11</sup>

The cups in other materials may be more briefly noticed. Two cups in ivory are included in the Bequest.<sup>12</sup> The one is a German tankard (no. 58),

<sup>1</sup> A coco-nut cup with copper-gilt mounts, German work of the sixteenth century, is in the Museum, but is not part of the Franks Bequest.

<sup>2</sup> An English coco-nut cup is mentioned as early as 1259 in a Durham will, 'Cyphum de nuce Indye cum pede apparatu argente' (Jackson, *English Plate*, II, p. 650, where other entries of various dates are quoted).

<sup>3</sup> H. C. Moffatt, *Old Oxford Plate*, pl. xxxv. London, 1906.

<sup>4</sup> *Ibid.*, pl. xix.

<sup>5</sup> E. Alfred Jones, *The Old Plate of the Cambridge Colleges*, p. 27. Cambridge, 1910.

<sup>6</sup> H. C. Moffatt, as above, pl. xii.

<sup>7</sup> *Ibid.*, pl. xxiv.

<sup>8</sup> Victoria and Albert Museum, *An Exhibition of Works of Art belonging to the Livery Companies of the City of London*, no. 212. London, 1927.

<sup>9</sup> E. Alfred Jones, *Illustrated Catalogue of the Collection of Old Plate of J. Pierpont Morgan, Esquire*, pl. lxxviii. London, 1908. Starkie Gardner, *Old Silver-Work*, pl. iii.

<sup>10</sup> E. Alfred Jones, *Catalogue of the Collection of Old Plate of Leopold de Rothschild, Esquire*, pl. xx. London, 1907.

<sup>11</sup> J. L. Sponsel, as above, pls. 68-70.

<sup>12</sup> Two carved ivory tankards, and a salt (?) with silver gilt mounts, not belonging to the Franks



of a typical seventeenth-century form, with the handle in the form of a female figure: the mounts are of gilt copper engraved with strap- and scroll-work with busts in oval medallions on the cover; the ivory is plain, with a rib round the middle. The other (no. 59) belongs to the late seventeenth, and is South German: the ivory is treated in an eccentric style which became common in the seventeenth century in consequence of improvements in the lathe.<sup>1</sup> This fantastic work is exemplified in several of the objects in the ivory collection in the Museum.<sup>2</sup> There is an alabaster tankard (no. 53), the body carved in high relief with a scene from the life of our Lord, the hair and parts of the clothing on the figures as well as the moulding on the foot of the tankard being gilt; the mounts are of gilt pewter.

The potstone tankard and jug (nos. 48, 57) conform to shapes already met with in cups of other materials. The mounts on the tankard have the elaborate ornament of strap-work, classical figures, masks, and scrolls, characteristic of the Renaissance, which have been noticed above, while the jug shows the plain mounting of the late seventeenth century. The white coffee-pot<sup>3</sup> (no. 35) has Rhenish copper-gilt mounts. An English teapot<sup>4</sup> of a similar shape, with the London mark for 1670-1, is preserved in the Victoria and Albert Museum.

Drinking-vessels of a humbler type are represented by two leather mugs, one (no. 61) perhaps English, with copper mounts<sup>5</sup> of the seventeenth century, the other (no. 65), of the eighteenth century, with white metal mounts and a French inscription. In common with the larger bombards and black-jacks<sup>6</sup> they have survived in numbers, many being preserved in private collections, and in some places used down to modern times in the observance of traditional customs.

Bequest, are exhibited with the collection of mediaeval and later ivories in the Museum. See O. M. Dalton, *Catalogue of the Ivory Carvings of the Christian Era*, nos. 481, 482, 497, and p. xxix, s.v. *Cups and Tankards*. London, 1909. Other examples may also be studied in *Die Bildwerke des Bayerischen Nationalmuseums, IV: Die Bildwerke von Elfenbein &c.*, by R. Berliner, Augsburg, 1926.

<sup>1</sup> O. M. Dalton, as above, note to no. 499.

<sup>2</sup> *Ibid.*, nos. 499-502.

<sup>3</sup> Coffee appears to have been first known in Europe in 1582. In 1624 the Venetians brought large quantities of it to Europe, and in 1645 it was in common use as a beverage in the south of Italy. It was introduced into Germany in 1670. A coffee-house was opened in London, in St. Michael's Alley, Cornhill, in 1652.

<sup>4</sup> The inscription states that it is a teapot; but the shape is that associated with coffee-pots: probably pots of this form were used for both tea and coffee (Victoria and Albert Museum, *Catalogue of English Silversmiths' Work &c.*, no. 57. London, 1920; W. W. Watts, *Old English Silver*, p. 74, pl. 57a. London, 1924).

<sup>5</sup> Leather vessels were sometimes mounted in silver.

<sup>6</sup> A good example of a bombard of the time of Charles I, dated 1646, is exhibited with the mediaeval collections in the Museum. Illustrations of leather vessels in various collections will be found in O. Baker, *Black Jacks and Leather Bottells*; privately printed, London, 1921.

## SILVER PLATE, MOSTLY OF THE RENAISSANCE AND LATER PERIODS

The cups to be treated in this section <sup>1</sup> are entirely of silver and were made for secular use, the majority ranging from the sixteenth to the eighteenth century. Three of the cups, however, are mediaeval: the fourteenth century is represented by the French bowl (no. 88) with medallions in repoussé containing the symbols of the Evangelists and, in the centre, an enamelled medallion of St. Paul; the close of the Middle Ages by the fine covered beakers nos. 71, 101.

These beakers call for special mention, as belonging to a class of which a number of fine examples have been preserved. They are of elegant form expanding towards the mouth and the base, the latter in some cases (cf. no. 101) resting on feet in the form of human figures, animals, monsters,<sup>2</sup> or

<sup>1</sup> Attention may be drawn to four cups exhibited at the time of writing with the Franks Collection, which, being on loan, cannot be included in the catalogue. Three of these are pieces of plate belonging to the church of Monken Hadley, Herts. A fine covered cup of silver gilt has foliate ornament in repoussé on foot and cover; the ovoid bowl has vertical ribs and engraved scrolls on the rim; there is a short baluster stem, and the cover is surmounted by a female figure with a shaped shield and a serpent. It has the London date-letter for 1586. The second is an example of the characteristic Jacobean 'steeple-cup', silver gilt with deep bowl ornamented with foliate ornament and rosettes in bands: there is a baluster stem and high foot; the cover is surmounted by a high pierced pyramidal finial. It is stamped with the London date-letter for 1610. The third is a communion-cup of silver parcel gilt, with paten as cover, having a deep conical bowl of the Reformation type and a short stem; round the body is a gilt band engraved, with reserved scrolls, a similar band being seen on the foot; there are silversmiths' stamps, and the London date-letter for 1562. The paten resting on a foot with *ih̄s* reserved on a hatched ground, which serves as a handle, has a similar engraved band; there is a London date-letter for 1567. These are illustrated and described by E. Freshfield, *The Communion Plate of the Parish Churches in the County of Middlesex*, p. 20; privately printed, London, 1897.

The remaining cup is an amber tankard with silver gilt mounts, deposited by the Vicar and Churchwardens of North Mimms, Herts., and dating from about 1660. Amber was a not uncommon material for cups, and a good collection is preserved at Rosenborg Palace, Copenhagen, which includes a tankard similar to the present example. Others are in the Pierpont Morgan Collection at New York (*Bull. Metrop. Mus. New York*, August 1922, p. 182). The present tankard conforms to the seventeenth-century shape; the ornament is in low relief; on the body, nine panels, eight containing figures of Virtues; on the cover, panels with cupids riding on marine animals, and birds in floral scrolls. It is dated 1659, and has a counterpart, with figures of Vices, in the Waddesdon Bequest (*Catalogue*, no. 229). Similar tankards are found in silver: a tankard with open-work panels containing figures was in the collection of Baron Karl von Rothschild (F. Luthmer, *Der Schatz des Freiherrn Karl von Rothschild*, I, pl. xxxv. Frankfurt on the Main, 1883).

<sup>2</sup> The lobed beaker at Vienna described below has the foot resting on three figures of wild men. In an inventory of the Cathedral Treasury at Basle is the entry: 'Ein silberner Becher mit Deckel und vergoldeten Verzierungen, 3 Figuren bilden die Füße . . .' (C. Burckhardt, *Der Kirchenschatz des Münsters zu Basle in Mitt. der Gesellschaft für vaterländische Alterthümer in Basle*, X (1867), p. 18, no. 33).

architectural structures; the cover, when present, is domed, and hemispherical or ogival in shape, surmounted by a finial more or less elaborate, often (as on the present beakers) with a human figure on the top. The beakers have the body and dome of the cover either plain or decorated. A number of plain examples are in the Victoria and Albert Museum; another is in the Kunsthistorisches Museum at Vienna,<sup>1</sup> and the type is also represented in the National Museum at Budapest.<sup>2</sup> A decorative effect is given to these beakers by the Gothic cresting surrounding the rim of the cover and the base.<sup>3</sup> As on the engraved beaker from Lübeck (no. 71) in the Franks Collection, there is frequently an open-work wreath round the middle. On the engraved beaker in the Karl von Rothschild Collection,<sup>4</sup> mentioned under no. 71, the middle and lower wreaths have flowers in translucent enamel. On the important nielloed beaker in the present series (no. 101) the disposition of the subjects precludes the wreath round the middle. From the two British Museum beakers it is clear how the body lent itself to fine ornament. That they attracted not only the engraver and the niello-worker, but also the enameller, is attested by several very well-known examples. Two pairs, in the Kunsthistorisches Museum at Vienna, perhaps Austrian imitations of Flemish work, have stars and crescents with rays in gold, on a background of blue or green enamel, one pair having the figures of various animals in white.<sup>5</sup> The 'monkey beaker' (*Affenbecher*), formerly in the Thewalt Collection,<sup>6</sup> and now in the Pierpont Morgan Collection at New York, must also be mentioned: here the enamel is of grisaille and gold on black, the subject being the tricks played by monkeys on a travelling merchant; inside the bowl, monkeys and dogs in a hunting-scene. There is an encircling wreath a third of the way down the bowl and round the three-lobed foot. The level surface, which was not broken by enamel, niello, or engraving, was generally preferred; but in the Imperial Collections at Vienna there is a beaker with bosses on the cover, the rim of the bowl, and the base, and a ribbed body.<sup>7</sup>

<sup>1</sup> Official photograph, no. 10046.

<sup>2</sup> Pulszky, Radisics, and Molinier, *Chefs-d'œuvre d'Orfèvrerie . . . à l'Exposition de Budapest*, I, pp. 71 ff. Paris, 1886.

<sup>3</sup> The base of the Lübeck beaker is, however, plain.

<sup>4</sup> F. Luthmer, *Der Schatz des Freiherrn Karl von Rothschild*, I, pl. xlii. Frankfurt on the Main, 1883. The subjects on the body of the beaker are scenes from life at the Burgundian court.

<sup>5</sup> One is figured in G. Lehnert, *Illustrierte Geschichte des Kunstgewerbes*, I, p. 387. Berlin, 1905-7.

<sup>6</sup> Illustrated Sale-catalogue of the collection of Herr Karl Thewalt at Cologne, Nov. 4-14, 1903, lot 989, and pl. 16.

<sup>7</sup> A. Ilg, *Kunsthistorische Sammlungen des Allerhöchsten Kaiserhauses: Goldschmiedekunst und Steinschliff*, p. 9 and pl. vii. Vienna, 1895. The lobes on the body resemble those on the columbine cup (no. 103), and in fact the Vienna cup is described in an inventory of 1596 as 'Ain silbere Agle Pluemb'. The columbine plant appears to have been widely credited with medicinal properties, hence the form of the beaker. There is a wreath of plaited branches near the foot.

Another, formerly in the Karl von Rothschild Collection, has bosses on the covers, a double row of bosses on the rim and at the base of the bowl connected by ribs; there is no middle wreath.<sup>1</sup> A variant of this is seen in an eight-lobed beaker of the fifteenth century in the National Museum at Copenhagen.<sup>2</sup> An example of a glass beaker of the type of nos. 71, 101, is preserved in the Metropolitan Museum, New York. The silver gilt mounting is dated 1592, and the glass-work is almost certainly by Caspar Lehmann, 'imperial precious stone and glass cutter' to Rudolf II. It was formerly in the Mühsam Collection.<sup>3</sup> In the Copenhagen Museum there are two beakers illustrating the transition between Gothic and Renaissance types. One<sup>4</sup> is of the shape of the British Museum beakers, with the foot resting on figures of lions, the middle wreath having Gothic and Renaissance features. The other,<sup>5</sup> with a cover, is on a short stem, the cover, the base of the bowl, and the foot having radiating bosses; on the cover is a finial with foliage in the Gothic style, while the rim of the bowl has engraved foliate ornament with figures of cherubs in the manner of the Renaissance. Engraved figure subjects are seen on the upper part of the body of a German beaker in the Hungarian National Museum at Budapest. The subjects are the Baptism, and St. Jerome in prayer and St. Anthony the Hermit, and are taken from well-known engravings by Martin Schoengauer and Albrecht Dürer; on the lower part, below the rib, is a black-letter inscription in German.<sup>6</sup> The present collection contains a few beakers of the later periods. No. 71 may be compared with the former of the last two of the Copenhagen beakers just mentioned.

A Dutch beaker of about 1650 (no. 80) has engraved ornament on the rim and part of the body; there is no middle wreath or rib.<sup>7</sup> A London beaker of this kind from the collection of Mr. J. A. Holms is of the year 1612. Another, with engraved ornament and date 1638, having the Norwich date-letter for 1637-8, is in the Pierpont Morgan Collection. A small German silver gilt beaker of the seventeenth century (no. 81) has engraved scrolls on the rim and a rib round the middle. Two small goblets (nos. 84, 85) imitate

<sup>1</sup> F. Luthmer, *Der Schatz des Freiherrn Karl von Rothschild*, I, pl. iv. Frankfurt on the Main, 1883.

<sup>2</sup> Olrik, *Drikkehorn*, p. 56 and fig. 5.

<sup>3</sup> *Bulletin of the Metropolitan Museum of Art*, XXIII, p. 11 and fig. 5. New York, 1928. See also R. Schmidt, *Die Gläser der Sammlung Mühsam*, Neue Folge, p. 33, pl. 13. Berlin, 1926.

<sup>4</sup> Olrik, *Drikkehorn*, p. 57, fig. 7.

<sup>5</sup> *Ibid.*, p. 57, fig. 8.

<sup>6</sup> Pulszky, Radisics, and Molinier, *Chefs-d'œuvre d'Orfèvrerie*, p. 49. Paris, 1886.

<sup>7</sup> Starkie Gardner, *Old Silver-Work*, pl. xlvi, fig. 1; p. 162, no. 18; E. Alfred Jones, *Illustrated Catalogue of the Collection of Old Plate of J. Pierpont Morgan, Esquire*, pl. xiii. London, 1908.

in silver a glass type, with rows of bosses round the lower part, one having a globular body (no. 84). This type, as noted below (note to no. 84), is represented also in the Copenhagen Museum.<sup>1</sup> Embossed ornament with scrolls, masks, and swags of fruit are seen on the German beaker (no. 73); a beaker with hunting scenes in repoussé is preserved in the National Museum at Budapest.<sup>2</sup> Two beakers in the collection are decorated with coins, the larger, about 1690, with thirty-seven dating from 1660 to 1689, the smaller with coins of about 1720, made in Hamburg. A tankard made at Danzig in a collection at Munich, with coins of 1676 is illustrated by Rosenberg.<sup>3</sup> Another, formerly in the Karl von Rothschild Collection, has coins of the seventeenth century with putti and masks in relief in the interspaces.<sup>4</sup>

The next group to be discussed comprises the larger standing cups, the most important of which is the Bacon Cup (no. 102).<sup>5</sup>

The cup is of the kind known in the Middle Ages as a hanap (OE. *hnæp*, *hnæpp*, a cup, bowl, or basin), a term denoting the larger and more important covered standing cups. In the Royal Gold Cup of the Kings of France and England, French work of the late fourteenth century, the British Museum possesses the most splendid extant example.<sup>6</sup> Fine English mediaeval standing cups are preserved, the earliest being the beautiful enamelled cup of the fourteenth century in the possession of the Corporation of King's Lynn, Norfolk.<sup>7</sup> The Foundress's Cup at Christ's College, Cambridge, with a bowl approximating in shape to the mazer form and a conical cover with an elaborate sexfoil finial, dates from 1435-40.<sup>8</sup> This form is also seen in Venetian glass cups of the period. The popularity of Venice glasses in the Elizabethan period has already been noted, and the shape of the silver cups may well have been suggested by the glasses.

The remainder of the larger standing cups are of foreign origin. First of all attention may be drawn to the *nef* (no. 66), a piece of plate in the form

<sup>1</sup> A German cup with date 1625 from the collection of Mr. Percy Macquoid is described and figured in *B. F. A.*, p. 18, and pl. xci, fig. 1. Examples in glass may be seen in the glass collections in the Museum.

<sup>2</sup> Pulszky, Radisics, and Molinier, *Chefs-d'œuvre d'Orfèvrerie &c.*, I, p. 143. The repoussé features are gilt. Two other beakers in private possession are described and illustrated.

<sup>3</sup> R3, no. 1566A, pl. xxxii.

<sup>4</sup> F. Luthmer, *Der Schatz des Freiherrn Karl von Rothschild*, pl. xxxiv. Frankfort on the Main, 1883.

<sup>5</sup> The history of the cup and a comparison with other contemporary cups will be found in the catalogue.

<sup>6</sup> C. H. Read in *Vetusta Monumenta*, 1904, published by the Society of Antiquaries of London; O. M. Dalton, *The Royal Gold Cup in the British Museum*. London, 1926.

<sup>7</sup> The English origin of this cup was questioned by Cripps, but it is strongly supported by Jackson, *English Plate*, I, pp. 111 ff., and Mr. W. W. Watts (*Old English Silver*, p. 26).

<sup>8</sup> E. Alfred Jones, *The Old Plate of the Cambridge Colleges*, p. 70. Cambridge, 1910.

of a ship. From very early times models of ships in gold, silver, and precious stones were popular. References to mediaeval *nefs* appear in inventories and in literature. Joinville, in his *History of St. Louis*, relates how the Queen of St. Louis offered as a pledge of deliverance from a storm at sea (in 1254) *une nef d'argent de v mars . . . et estoit en la nef, le roy, la royne, et les iii enfans touz d'argent; le marinier, le mat, le gouvernail et les cordes touz d'argent, et le voile tout d'argent; et me dit la royne, que la façon avoit cousté c livres.*<sup>1</sup> A *nef* used as a cup is mentioned in the *Roman du Garin*:

Devant Garin tint Mauvoisin la nef  
Toute fu plene de vin et de claré.<sup>2</sup>

In an inventory of Charles V (1380) is the entry: *la grand nef d'argent, qui fut du Roy Jean, à deux chasteaux aux deux bouts et à tournelles tout entour, pesant environ lxx marcs.*<sup>3</sup> An inventory of the jewels and plate belonging to Valentine of Milan, afterwards Duchess of Orléans, drawn up in 1389 contains the following: . . . *une nef dorée, semée d'esmaulx, et sur les borz a quatre roes, et un chastel à chascun bout, et à chascun chastel a deux bannières esmailliées des armes de monseigneur de Touraine et du conte de Vertuz; pesant trente cinq marcx six onces:*<sup>4</sup> . . . *une nef à deux cages aux deux boutz; pesant vint quatre marcx six onces:*<sup>5</sup> a later inventory of the year 1408, comprising the jewels, gold and silver plate, and textiles of the late Duke and Duchess of Orléans mentions: . . . *une grant nef d'or à plusieurs personnages garnie en tout de deux cens soixante quatre perles, et trente ung balaiz,*<sup>6</sup> and *une nef dorée à deux cages, aux armes de madame et de Paris.*<sup>7</sup> The word *nef*, a variant of *navire*, denoted objects used for various purposes in this form. In domestic life it described the large vessel placed on the table in front of the master of the house. In the *Isle des Hermaphrodites* (1589) a *nef* is described thus: *Tout au bout de la table, y avoit un assez grand vaisseau d'argent doré et tout cizelé, fait en forme de nef, excepté qu'il avoit un pied pour le tenir ferme sur la table et cela servoit, à ce que je pus voir par après, a mettre l'esventails et les gants du seigneur-dame du lieu, quand il estoit arrivé. Car ce vaisseau s'ouvroit et fermoit des deux costés, en l'un estoient les serviettes.*<sup>8</sup>

The cup in the form of a terrestrial globe (no. 70), belongs to a type much in favour in South Germany, which was in vogue during the latter half of the sixteenth and the beginning of the seventeenth century. A number have

<sup>1</sup> *Recueil des Historiens . . . de la France*, XX, pp. 284, 285. Paris, 1840.

<sup>2</sup> Laborde, *Notice des Émaux . . . du Louvre*, Glossaire, &c., s.v. *nef*.

<sup>3</sup> Laborde, as above.

<sup>4</sup> F. M. Graves, *Deux Inventaires de la Maison d'Orléans*, p. 77, no. 188. Paris, 1926.

<sup>5</sup> *Ibid.*, p. 80, no. 214.

<sup>6</sup> *Ibid.*, p. 114, no. 528.

<sup>7</sup> *Ibid.*, p. 152, no. 938.

<sup>8</sup> Laborde, as above, Glossaire, &c., s.v. *nef*.

survived and are preserved in public and private collections. The existence of these cups attests the interest in geography arising from the discovery of new countries, but their value is rather ornamental than scientific.<sup>1</sup> The globe is usually supported by a human figure, such as Hercules, Neptune, or Atlas, resting on the foot of the cup. Sometimes a figure surmounts the globe as on the ornate cup at Rosenborg, Copenhagen;<sup>2</sup> the globe at Wolfegg made by the Zurich goldsmith Abraham Gessner (1552-1613), who made other cups of this form, is surmounted by a celestial sphere. The material was normally silver, but a gold globe made by a Dresden goldsmith about 1575 is preserved in the Pierpont Morgan Collection at the Metropolitan Museum, New York.<sup>3</sup> A small and elegant seventeenth-century globe of ivory, with the zodiacal signs of the months and scroll designs, of French origin, was bequeathed to the British Museum by the late Lt.-Col. G. B. Croft Lyons.<sup>4</sup>

The 'columbine' cup (no. 103) is of interest as being a specimen of the cups required as trial pieces from candidates for admission to the Nuremberg gild. A cup in the Victoria and Albert Museum is attributed to Martin Rehlein of Nuremberg, and said to have been made by him in 1572-3 as a model; Nuremberg was perhaps the first town to define the columbine form. It was apparently laid down as early as 1531 that no one should be considered a master who had not made the prescribed piece with his own hand and unaided. Originality of design was evidently not essential; models in wood or iron made by other designers might be copied. Technical ability rather than inventive power was demanded, and the privileges of a master were conferred on the worker who copied exactly a complicated design. In form it is an extension and development of the Gothic lobed cups (p. xxix), and ornaments on the cups show both Gothic and Renaissance features. The naturalistic technique, characteristically represented by the decoration of the foot, had reached its full development at the end of the fifteenth century, and continued well into the sixteenth.<sup>5</sup> The Renaissance ornament is seen in the form of the baluster stem: the rams' heads are characteristic of these cups. The outside of the lobes on the rim gave scope to the craftsman,

<sup>1</sup> The subject of globe-making from the earliest times is treated in E. L. Stevenson, *Terrestrial and Celestial Globes*, 2 vols. New Haven, 1921. Globe-cups are noticed in the first volume, pp. 198 ff., and references are given to a few.

<sup>2</sup> *Illustreret Vejledning, Rosenborg Samlingen i Kjøbenhavn*, pp. 46, 50.

<sup>3</sup> E. L. Stevenson, as above, I, p. 201; E. Alfred Jones, *Illustrated Catalogue of the Collection of Old Plate of J. Pierpont Morgan, Esquire*, pl. lxxxiii. London, 1908.

<sup>4</sup> *British Museum Quarterly*, I, 77 (illustrated). This is not a drinking-cup, but a box containing a dial and a compass. It rests on a silver tripod stand.

<sup>5</sup> E. Kris, in *Vienna Jahrbuch*, 1926, p. 162.

whether in repoussé work as on the Museum cup, or engraving: sometimes they were left undecorated.<sup>1</sup>

The late-sixteenth-century standing cup (no. 86), probably from Augsburg, has the characteristic strap-work and scrolls described above (p. xxii).

No. 87 represents a type common in Germany in the early part of the seventeenth century, in which the bowl is of beaker form, almost cylindrical, without expansion at the rim or base, and with embossed ornament: the covers are commonly surmounted by a standing figure on a pedestal. Other Augsburg examples are in various collections:<sup>2</sup> an English example, with stamps and the London mark for 1619, was in the Swaythling Collection.<sup>3</sup>

Of the smaller cups the first to be considered are those used for wine. While the larger standing cups might be passed round the table, the small cups were intended for individual use. The two English examples (nos. 76, 77) in the series belong to the early seventeenth century, having the marks for 1603 and 1606 respectively. More than one type was found in England from the beginning of the century to the reign of Charles I.<sup>4</sup> One variety has bowls of approximately hemispherical or conical shape, which might be plain, engraved, or embossed and chased, resting on a baluster stem:<sup>5</sup> another has a long baluster stem, sometimes with brackets at the top, a bowl of polygonal or circular section with embossed floral designs on the sides issuing from a calyx at the base; the foot chased with foliate ornament. Two of this kind, with London marks of 1615 and 1616, belong to the Armourers' and Brasiers' Company.<sup>6</sup> The Franks cups belong to a third type which is well represented in collections. There is a slender baluster stem and circular foot with radiating pattern, supporting a shallow bowl, the outside of which shows an ornament<sup>7</sup> of punch-marks made by an instrument with pyramidal end

<sup>1</sup> The surviving examples are usefully tabulated at the end of an article by Rosenberg, *Die drei sogenannten Jamnitzer Becher* in *Kunst und Gewerbe*, Jahrg. 19, pp. 298 ff. Nuremberg, 1885. These cups were once thought to be the work of the famous Nuremberg silversmith Wentzel Jamnitzer (1508-85); several well-known works by him show the curious naturalistic technique, in which animals, plants, and other details were cast from living models. See E. Kris, as above.

<sup>2</sup> Starkie Gardner, *Old Silver-Work*, pl. x: F. Luthmer, *Der Schatz des Freiherrn Karl von Rothschild*, II, pl. xx. Frankfurt on the Main, 1885: this example has no cover; E. Alfred Jones, *Catalogue of the Gutmann Collection of Plate* (Pierpont Morgan), pl. xxviii. London, 1907.

<sup>3</sup> Sale-catalogue of the Swaythling Collection, Christie's, May 6, 1924, lot 96. See also *B. F. A.*, pl. lx, fig. 1, and Jackson, *English Plate*, I, p. 212.

<sup>4</sup> A representative collection of these is in the possession of the Armourers' and Brasiers' Company in the City of London. They are illustrated and described by H. D. Ellis, *A Supplemental Description of some of the Ancient Silver Plate belonging to the Worshipful Company of Armourers and Brasiers in the City of London*, London, 1910.

<sup>5</sup> H. D. Ellis, as above, pls. xxiii, xxiv.

<sup>6</sup> Jackson, *English Plate*, II, p. 702, figs. 917, 918.

<sup>7</sup> Cups of this shape without ornament, the property of the Armourers' and Brasiers' Company are figured by H. D. Ellis, as above, pls. xix-xxii. A cup with chased ornament of strap-work



producing an embossed lattice design inside, suggesting the pattern seen on the Venice glasses, which, as has been seen already, attracted the English silversmith. The rim of the bowl is a narrow band without ornament.<sup>1</sup> On one of the Museum cups (no. 77) there is a pattern of radiating tabs, alternately long and short, on the outside of the bowl.

The collection contains a Swiss wine-cup (no. 78) of a similar type with an inscription and the date 1641. The outside of the bowl has a pounced diaper pattern enclosing circular punches producing an ornament of bosses inside, the foot being treated similarly. The baluster stem stands on a drum-shaped pedestal. A Portuguese circular dish (no. 89), of the sixteenth century, has similar ornament with a medallion in the centre showing the pattern on a larger scale and in greater relief; the foot has been lost.

Cups of fantastic forms were made in numbers in the late sixteenth and the seventeenth centuries, often in the form of human figures and animals; in the latter case there may have been in some instances an allusion to the owner's crest. As a rule the head of the figure serves as the cover of the cup, and is therefore detachable. They were specially popular in Germany; many examples may be studied in the Waddesdon Bequest<sup>2</sup> and other collections. That the fashion did not find favour with the English silversmith is shown by a few cups in the form of birds, of English workmanship; the work of reproducing feathers in metal was foreign and uncongenial to him. A silver gilt cup in private possession, representing a pelican in her piety, with the London hall-mark for 1579, is exceptional: the bird stands in a flat basket supported by a baluster stem which has all the usual skill of the English craftsman, but the figure of the bird is less successful.<sup>3</sup> Five English silver gilt cups in the form of a cock, with the London mark for 1605, are in the possession of the Skinners' Company in the City of London. The form is apparently a punning reference to the name of the donor, William Cockayne, who bequeathed the sum necessary to procure them.<sup>4</sup> The same collection con-

enclosing conventional roses is preserved in the Victoria and Albert Museum. *Catalogue of English Silversmiths' Work*, no. 28.

<sup>1</sup> The cups of this type in the Armourers' Company are figured by H. D. Ellis, as above, pls. xvii, xviii. One has the hall-mark of 1606. The Swaythling cup (note to no. 77) has the mark of 1603.

<sup>2</sup> *Catalogue*, nos. 131-42.

<sup>3</sup> Jackson, *English Plate*, I, p. 190. He compares this cup unfavourably with the Falcon Cup at Clare College, Cambridge, which was made at Antwerp in the middle of the sixteenth century, and given to the college by William Butler, a well-known physician (1535-1617). This cup may have served as a model for later English cups in the form of birds.

<sup>4</sup> Jackson, as above, p. 206. Two of the cups were shown in the Livery Companies' Exhibition at the Victoria and Albert Museum (*An Exhibition of Works of Art belonging to the Livery Companies of the City of London*, no. 140. London, 1927).

tains the 'peacock' cup, representing a pea-hen with chickens on a stand; it is dated 1642.<sup>1</sup> The Franks Bequest has three cups in the form of birds, two representing cocks (nos. 67, 68), the other an owl (no. 69).<sup>2</sup> The Swiss pear-wood cup in the form of a peasant carrying a hod (no. 55) may be included under this head; this type was known in Switzerland as a *Tanzenmann*, in Germany as *Buttenmann*; it was found in vine-growing districts, the vessel being used for carrying grapes.<sup>3</sup> A curious class of cup is illustrated by no. 74, which is known as a wager-cup or wedding-cup. The figure is normally that of a woman with a bell-shaped skirt supporting a small cup on a swivel. On the Franks cup the bell is surmounted by an open-work sphere containing a die on which the human figure stands: the date is about 1590, and the place of origin perhaps Strasburg. A number of examples are known and quoted below (note to no. 74). Exceptionally the figure of a man appears. At the Burlington Fine Arts Club two cups with male figures were shown.<sup>4</sup> In the one case there is a barrel at the base of the figure, in which it appears to be standing: in the other the figure has a bell-shaped base. The smaller cup does not appear in the latter: both are German, of the seventeenth century. Cups of this type known as 'milk-maid cups' were used in England. One example is in the possession of the Vintners' Company in the City of London.<sup>5</sup> The figure is that of a young woman on whose skirt is an apron: she wears a tight bodice and a cap, and supports the smaller cup in her upraised hands over her head. It is said that on admission to the Company members had to pass the test of drinking from both bowls without spilling the contents (*see* below, note to no. 74). These cups were mostly of foreign origin, but the Vintners' cup may be English; the date is thought to be about 1670.

The large dishes in the Bequest belong to the seventeenth century, four being English, and one foreign. Two English examples have most of the

<sup>1</sup> The 'peacock' cup is no. 143, *ibid.*

<sup>2</sup> Examples of cups in other materials in these forms are found. A coco-nut cup (p. xxvi) is described in Pulszky, Radisics, and Molinier, *Chefs-d'œuvre d'Orfèvrerie*, II, p. 67. The cup is a silver-mounted standing cup of the ordinary type flanked by wings spread out, the cover being in the form of the head of a crowned heraldic eagle, the whole giving the effect of an eagle displayed; the tail forms the stem. The cup is German, in the style of about 1600. A coco-nut cup in the form of an owl was in the Karl von Rothschild Collection (F. Luthmer, *Der Schatz des Freiherrn Karl von Rothschild*, II, pl. xviii a. Frankfort on the Main, 1885); another is in the Schröder Collection (*Old Furniture*, October, 1927, p. 3). In an inventory made in 1649 of the plate and jewels in the Upper Jewel House of the Tower, there is the entry: 'A pidgeon of aggatt, garnished with gold, and stones . . .', *Archaeologia*, XV, p. 278.

<sup>3</sup> *Encyclopaedia Britannica*, 11th ed., s.v. *Drinking Vessels*.

<sup>4</sup> *B. F. A.*, pl. xc, fig. 2 and pl. xci, fig. 3.

<sup>5</sup> *Catalogue of the Ancient and other Plate . . . belonging to the Worshipful Company of Vintners*, no. 3. London, 1911. The cup is illustrated in Jackson, *English Plate*, I, fig. 248.

inside plain; no. 92 has a shield of arms engraved, no. 94 is on a low foot and has a rosette surrounded by bosses in the inside; the latter may be ascribed to Thomas Issod, on account of the resemblance of the 'pierced' ornament to the casing seen on the porringer (no. 93), which has his stamp. No. 92 has an embossed and chased design of cupids among acanthus-scrolls, a motive introduced from Holland; it belongs to the late seventeenth century. The other two are shallow vessels with ornament in the Chinese style, which came in after the Restoration (*see* note to no. 90); no. 91 has a low foot. The Augsburg dish (no. 96) is thin and shallow: it is decorated in repoussé, with the profusion of ornament characteristic of the baroque period: the rim has acanthus-scrolls and flowers, and two shields of arms with supporters and crest at the top and bottom of the dish, and the interior shows a view of the town of Rheinau. A somewhat similar dish was in the Karl von Rothschild Collection.<sup>1</sup>

Two porringers are included in the collection. Porringers were in general use during the Restoration period<sup>2</sup> and for some time after. They are two-handled, and usually have a cover. The bowl is almost cylindrical and may rest on a low foot. The tall covered standing cups (loving-cups) were apparently succeeded by the larger two-handled cups, to which the porringer may have been an alternative.<sup>3</sup> In addition to the types of ornament<sup>4</sup> seen on the two (nos. 93, 105), there was a third, on which the upper part was plain, or engraved with a shield or an inscription, the lower having a pattern of acanthus in relief. The Victoria and Albert Museum possesses one of this type.<sup>5</sup>

The last group comprises the bowls and smaller vessels. These are all of foreign workmanship with the exception of the silver tasting-cup (no. 79).

<sup>1</sup> F. Luthmer, *Der Schatz des Freiherrn Karl von Rothschild*, I, pl. xvii. Frankfurt on the Main, 1883.

<sup>2</sup> Starkie Gardner, *Old Silver-Work*, p. 69, quotes an entry in the Hardwicke accounts of 'a gylte cover for a porryngar' and the purchase of a 'Possett Cup Guilte . . .' as evidence that these were in existence before 1590. A two-handled cup with the London mark for 1533 is preserved at Corpus Christi College, Oxford (H. C. Moffat, *Old Oxford Plate*, no. lxix. London, 1906). The Arundel loving-cup at the Mercers' Hall, London, has the London mark for 1616: it has two annular handles. These cups, as Jackson suggests, were probably used for wine and beer and not for posset or caudle (*English Plate*, II, pp. 708 ff.). A fine pre-Restoration cup with two handles was in the Swaythling Collection. It was twelve-sided and vertically fluted (Jackson, as above, and Sale-catalogue of the Swaythling Collection, Christie's, May 6, 1924, lot 89). Posset- or caudle-cups, in contrast to the porringer, were incurved near the rim, and had a bulging body. Examples may be seen in the Victoria and Albert Museum (*Catalogue of English Silversmiths' Work*, nos. 51, 52. London, 1920).

<sup>3</sup> W. W. Watts, *Old English Silver*, pp. 69 ff. London, 1924.

<sup>4</sup> Porringers were usually decorated, but some were plain.

<sup>5</sup> *Catalogue of English Silversmiths' Work*, no. 62. London, 1920. A number of others are figured in Starkie Gardner, *Old Silver-Work*, and *B. F. A.*

English examples are scarce and not without interest, but the ornament is stiff and unattractive: the centre of no. 79 has a crude flower flanked by conventional leaves, a similar device appearing in panels on the inner face of the sides; there is a plain applied handle in the form of a wire loop. The sixteenth-century Swiss taster (no. 75) is more pleasing: it is silver gilt with raised gadroons inside surrounding a central boss, a scrolled handle with a mask terminating in a scallop. The tazza (no. 95) on a low foot with an enamelled shield in the centre is Augsburg work of about 1600, and the Russian or Bulgarian bowl (no. 97) belongs to the end of the period covered by the collection.

## NOTES

1. The collection described in the Catalogue is exhibited in the Franks Room, at the west end of the King Edward VII Gallery, with the exception of no. 99, which is shown with the other objects of the same find in the Iron Age Gallery, Wall-Case 52.
2. The reproductions of stamps on the silver plate are considerably over natural size.

## CATALOGUE OF SILVER PLATE

### A. WOODEN VESSELS WITH SILVER MOUNTS

1 COVERED MAZER BOWL on silver gilt foot, with enamelled details in *cuir bouilli* case. The bowl and cover are exceedingly thin, and without any silver edges to strengthen them. On the cover is a figure of a bird (? kingfisher) with raised wings, enamelled bright green; suspended from its neck is a shield enamelled with the arms of Flanders, *or a lion rampant sable*. The silver foot has six lozenge-shaped openings cut in it, and each is chased with an enamelled silver plate on which is repeated the design surmounting the cover, on a sapphire blue ground: the spaces between the lozenges are deeply engraved with trefoils. The lowest member of the foot is a pierced band of quatrefoils.

With the mazer is a second plain wooden bowl, of exactly the same size and make, but damaged and repaired with silver plates and wire; the base for attachment to the silver mount is, however, of much greater diameter, and could never have been used with the present foot.

The leather case appears to be the original; it is made with loops for suspension, and is ornamented with volute scrolls from which radiate spines ending in berries. On the top a rose is cut on the central boss, and on each side a shield of arms, that of Flanders, and that of de Ghistelles, *gules a chevron ermine*.

*Plates I, II.*

*Flemish, 15th Century.*

D. of mazer 6 in. 14.5 cm.; of cover 6.2 in. 15.9 cm. D. of case 7.5 in. 19.2 cm.

On the base of the wooden cup is scratched *menen and bit*.

Obtained at Malines 1865.

Sir Wollaston Franks (*Proc. Soc. Antiq.* XIV, 253) believed that this interesting cup was made for Louis de Mâle, Count of Flanders (1346-84). This, however, can hardly be the case. In the first place the style of the work is of a later date than the date of Louis de Mâle, and in the second, the two coats of Flanders and de Ghistelles do not fit him. On the other hand they apply very well to one of his illegitimate sons, Louis de Flandres, called 'le Frizon'. This man, 'lequel est fort recommandé par toutes les histoires pour un sage, vaillant, et tres-redoubté Chevalier, auquel ledit Comte donna, en advancement de son mariage avec Dame Marie de Guistelles, Dame de Zweveghem et de Rosebeke, les terres et Baronies de Praet et de Woestine' (Olivarius Vredius, *Genealogiae Comitum Flandriae*, Bruges, 1643, II, 276), is by this marriage much more likely to have been the owner of the mazer. His son Messire Jean de Flandres bore for his arms *argent a canton of Flanders*.

Jackson (*English Plate*, II, p. 605, plate opposite p. 613) compares this mazer with a fine example preserved at All Souls College, Oxford, which also has a cover: it is probably French, about 1440.

2 THE ROCHESTER MAZER, a bowl of light brown wood, with silver gilt rim engraved with an inscription, and with a scalloped lower edge. The inscription runs, + CIPHVS ◊ REFECTORII ◊ ROFENSIS ◊ PER FRATREM ◊ ROBERTVM ◊ PECHAM. The print within (*see figure*) has a moulded border and an edge of similar design to that of the rim; in the centre a standing figure of St. Benedict holding crozier and book, with his name S·BENIT in the field, all enamelled black, green, and amber. At one point of the edge of the bowl a silver strip, inscribed IEHVS, hides a defect in the wood. Hall-marks, an open right hand



, leopard's head crowned



, and the date letter



for 1532.

*Plate III.*

*English (London), 1532.*

H. 2·7 in. 7 cm. D. 7·2 in. 18·5 cm.

From the Fountaine sale, lot 535.

This interesting bowl is figured, and a separate representation given of the print, in *Archaeologia*, XXIII, p. 392; it was exhibited in 1829 by Mr. Thomas Amyot on behalf of Mr. Fountaine, before the Society of Antiquaries. It was again shown before the Society in 1886 with a number of other mazer bowls (*Archaeologia*, L, pp. 134, 168; it is figured also in Jackson, *English Plate*, II, fig. 845, p. 627). A portion of the inscription upon which are the hall-marks is reproduced in Cripps, p. 305. It is somewhat curious to find that Mr. Fountaine held the opinion that in spite of the inscription the bowl was used for receiving alms and not for drinking. The legends on nos. 4, 100, in this catalogue, however, are sufficient evidence that these mazers were intended for drink.

3 MAZER BOWL of richly tinted maple wood, with broad rim of silver gilt engraved with an inscription in capital letters like those on the Rochester mazer, MISEREMINI · MEI · MISEREMINI · MEI SALTEM · VOS · AMICI MEI (Job xix, 21), plain mouldings above and below, and the lower edge of the mount is scalloped and engraved with vandykes in the usual way. Inside, a prominent print (*see figure*) with similar edging, and rounded moulding; in the centre a convex medallion engraved with a monogram and quatrefoils. No hall-mark.



*Plate IV.*

*English, about 1530.*

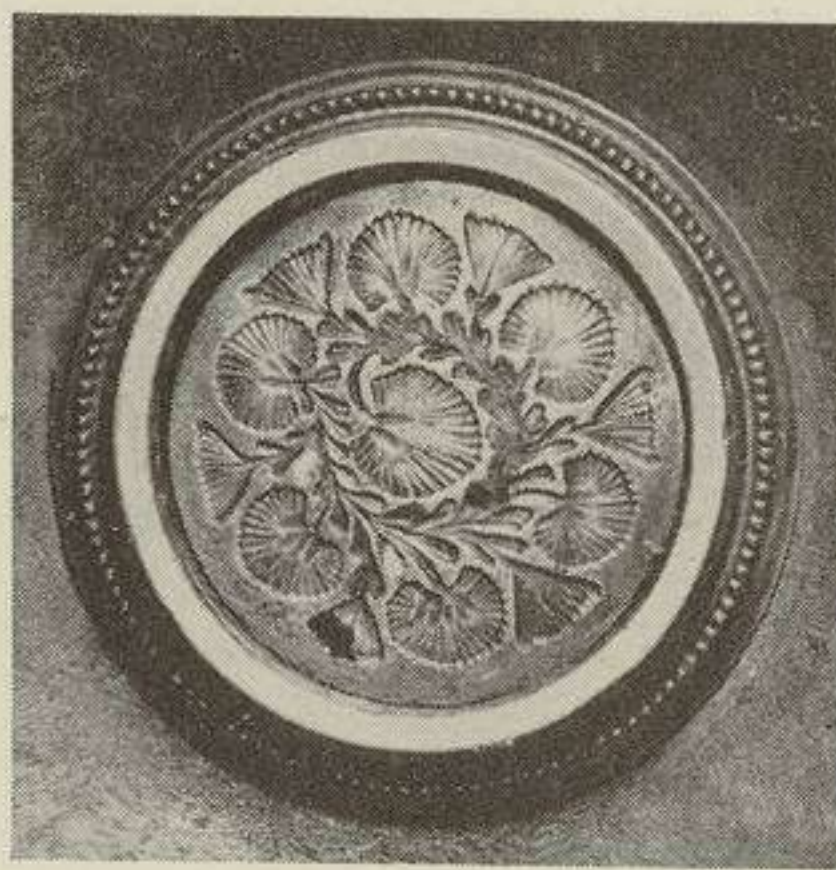
H. 2·8 in. 7·5 cm. D. 6·5 in. 16·5 cm.

*Archaeologia*, L, 167; Cripps, p. 305, and fig. 41; Jackson, *English Plate*, II, p. 626.

The engraver of the inscription has judged his space badly, and the last words are much crowded; between the words are ornamental stops of an uncommon design.

A pavement tile in the Museum from Bayham Abbey, Sussex (*Catalogue of English Pottery*, A 286), has the same verse in full with the names of the Evangelists and the date 1456.

- 4 MAZER BOWL of light reddish brown wood, with broad rim of silver gilt engraved with an inscription, *potum et nos benedicat agnos*, the words being separated by ivy leaves; above and below the inscription are slight mouldings containing groups of five pellets, while the lower edge is scalloped and engraved with hatched vandyke pattern. Inside a print (see figure) consisting of a high setting gilt, with moulded edges, containing a medallion engraved with a rosette of gillyflowers with remains of green and red translucent enamel. No hall-marks.



*English, about 1490.*

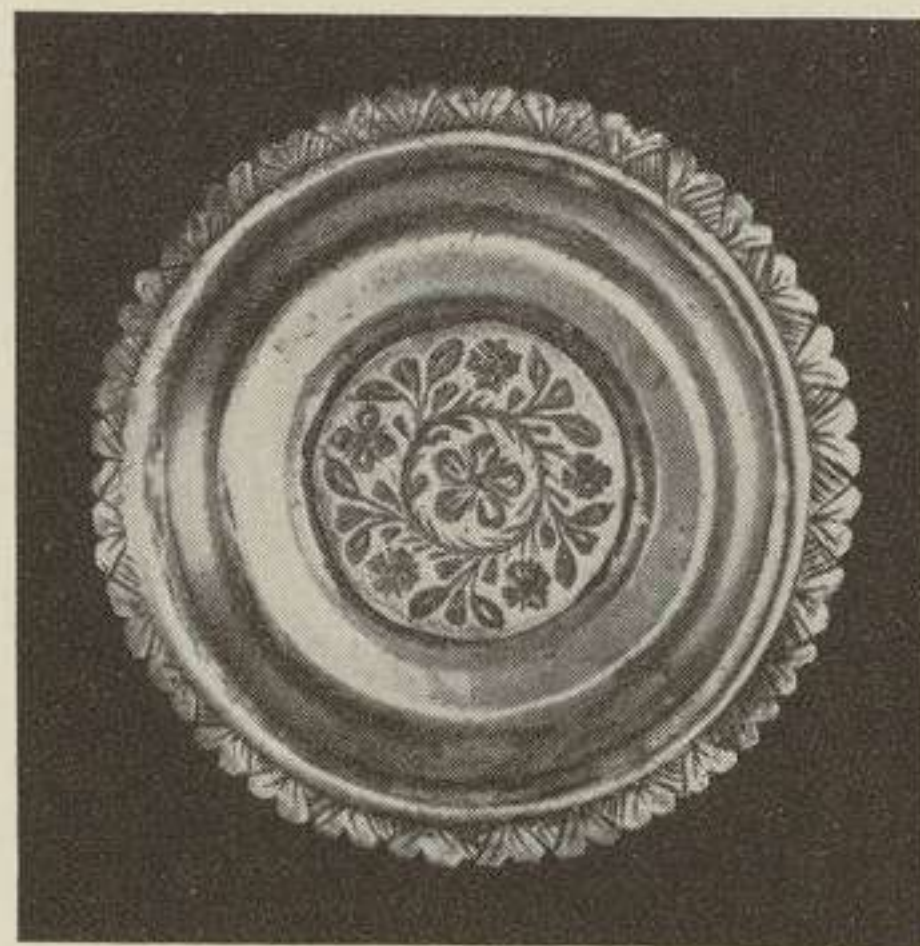
H. 2.3 in. 6 cm. D. 5.2 in. 13.2 cm.

Figured and described in *Journ. Brit. Arch. Assoc.* VIII (1863), p. 370, and described in *Archaeologia*, L, p. 158. In the former publication it was stated to have been exhibited by Mr. F. J. Baigent, and had been sold in Winchester in December 1852, being the property of an old inhabitant lately deceased. Later, in 1856, it was in the possession of Mr. Albert Way.




The inscription is no doubt intended as a grace, *May the Holy One bless the drink and us*; the use of the Greek word is somewhat rare.

See also Jackson, *English Plate*, II, p. 618, no. 22.

- 5 MAZER BOWL, the wood modern: broad rim of silver gilt, without inscription or ornament on the flat portion; above and below sharp mouldings with a band of pellets; the lower edge scalloped and with the usual vandyke pattern. The print in the bottom has a similar edging and rounded moulding; in the centre a medallion with a wreath of flowers engraved and once enamelled (see figure).




*English (London), 1510.*

Hall-marks,  for the year 1510-11, leopard's head crowned in a circle  and a hind's head .

H. 3 in. 7.7 cm. D. 5.25 in. 13.4 cm.

Described in *Archaeologia*, L, p. 164, and Jackson, *English Plate*, II, p. 624, no. 32. The marks are illustrated in the same author's *English Goldsmiths &c.*, pp. 79, 93, and in Cripps, p. 420 (1510).

- 6 BOWL of maple wood, eightfoil edge, within which it is circular; at one side a flat handle with scalloped edges. The edge has a silver gilt mount with a pierced border of fleurs-de-lis, and the foot is similarly mounted; between the lobes the mount has bosses of curly leaves, and in the centre is a rosette in silver of similar character. At one side of the handle are engraved the words

der aus, on the foot mount a maker's mark  (three crescents), and a zigzag assay-mark.

*Plate VI.*

*German, about 1500.*

H. 2.6 in. 6.6 cm. L. 7.85 in. 20.1 cm.  
From the Zschille Collection.

- 7 COVERED CUP of maple wood, mounted in silver gilt and engraved, on tripod base. The body is a flattened sphere, with high silver rim engraved with floral scrolls, plain silver ogee handle not engraved, the feet formed of three cut pomegranates. The cover, of maple, has an edging like the rim of the body but narrower, and is surmounted by a crown, the inside of which is engraved with a vase of flowers.

*Plate VII, right.*

*German, 16th Century.*

H. 3.1 in. 8 cm.

From the Octavius Morgan Collection.

Figured and described in *Arch. Journ.* VII, p. 305; *Proc. Soc. Antiq.*, 2nd S. I, p. 415, and in Cripps, p. 309. In each case the same block appears.

It has been suggested that such diminutive vessels as this were used for tasting drink as a precaution against poison; but the manufacture of miniature objects, such as pistols, was a common practice in the sixteenth and seventeenth centuries, and seems to have been done merely as a *tour de force*. This example is stated to have originally had a strong aromatic odour and hence was thought to have contained perfume.

An example of this type of cup, with date 1492, is preserved in the Victoria and Albert Museum (Cripps, p. 310); another is in the Green Vaults at Dresden (J. L. Sponsel, *Das Grüne Gewölbe* &c., I, p. 80, Leipzig, 1926). The Historical Museum at Basle possesses one with a rim engraved with floral scrolls, with an inscription stating that it was given to Martin Luther by the Elector John the Steadfast of Saxony in 1530.

- 8 SMALL CUP of mahogany-like wood, mounted in silver. Plain broad expanding rim with vandyked lower edge, and band of twisted wire; moulded foot; the rim and foot joined by three hinged bands with vandyked edges. On the spaces between the bands are three oval silver plates engraved with shields of arms: (1) *Three stirrups, a mullet for difference*; crest, a bear's paw out of a ducal coronet. Scudamore. (2) *A cross patonce, a chief quarterly*; 1 and 4 *a lion passant*; 2, 3 *three torteaux*; crest, a stag statant. Robinson of London and Drayton Bassett. (3) *On a lozenge: ermine, on a fesse three mullets*. Lister.

*Plate VII, left.*

*English, late 17th Century.*

H. 3.68 in. 9.3 cm.

- 9 BEAKER of brown varnished wood, mounted with silver-gilt bands. Round the middle a band of four ribs, at the bottom a moulded mount, and at the mouth a rim embracing the edge, the outer face engraved with serpentine monsters terminating in scrolls, and date 1529: at one point a shield charged with a wing and the letters H · G.

*German, early 16th Century.*

H. 3.3 in. 8.4 cm.



- 10 WOODEN TANKARD cased in pewter. Oaken staves; round the body open-work pewter, a blank shield with deer supporters and scroll-work; solid mounts top and bottom, cover, globular thumb-piece and handle all of pewter. The inside coated with pitch.

*German, 17th Century.*

H. 6.1 in. 15.8 cm.

Octavius Morgan Collection.

These tankards were called by the Germans *Pechkrüge*.

- 11 TANKARD formed of staves alternately brown and yellow bound together with two groups of rattan strips and three silver bands: at the mouth a broad silver mount with moulding at edge; on one side are engraved the initials  $\overset{G}{S * M}$  1731. Handle with scroll ends.

*Norwegian or Scottish? 18th Century.*

H. 4 in. 10.1 cm.

## B. MEDIAEVAL AND ECCLESIASTICAL SILVER PLATE

- 12 BOWL OF SILVER, a shallow rounded cup on a conical foot, with a beaded band at the point where they join. A line is engraved near the rim inside and out, and the actual edge is strengthened with a wire soldered on. Inside in the centre is engraved a circular medallion with a wyvern-like animal.

*Plate VIII.*

*English, 13th Century.*

H. 2.5 in. 6.5 cm. D. 6.3 in. 16.3 cm. Wt. 6 oz. 9 dwt. 15 grs.

Bought in Dublin.

Domestic plate of the time is of great rarity, and this remarkable bowl is worthy of note from several points of view. Its form recalls the bowls of the chalices of the same period, one of which, from Berwick St. James, Wiltshire, is in the British Museum, and its date is well authenticated by the vigorous and characteristic style of the monster engraved within it. It has been entirely produced by hammering, though there are signs of centring both inside and out.

- 13 SILVER CHALICE parcel gilt. Wide shallow bowl engraved with busts of the Apostles under an arcade, each arch having an engraved background: in the spandrels, leaf-ornament or foliate scrolls. The knop, a flattened sphere formed of filigree scrolls of pearled wire with applied leaves and fruit between, under arches; above and below the knop two bands with filigree work. Flat circular foot set with four embossed medallions representing the Annunciation, the Nativity, the Crucifixion, and the Maries at the Sepulchre. The interspaces are engraved with half-figures of angels, three holding scrolls, among foliate scroll-work, all on an engraved background.

*Plate IX.*

*North German, about 1200-50.*

H. 6.5 in. 16.9 cm. D. of bowl, 5.75 in. 14.6 cm. D. of foot, 6.2 in. 15.6 cm. Wt. 19 oz. 8 dwt. 8 grs.

Attention must be drawn to a Romanesque chalice in the church of the Holy Apostles at Cologne, which presents striking points of resemblance to the British Museum chalice, in the outline and the iconography. The form is similar, but the Cologne chalice has the knop separated from the bowl by the stem instead of being almost immediately connected with it. The type of arcade with half-figures of Apostles is the same, and the figures themselves with their attributes agree. The filigree work on the knop, and the outline of the spreading foot are identical. On the foot the raised medallions have the same subjects as are found on our chalice with the same iconographical details, and the interspaces are similarly occupied by angels holding scrolls and leaf-scrolls. The chalice is well illustrated and fully described in P. Clemen, *Die Kunstdenkmäler der Rheinprovinz*, VI, part iv, pp. 156 ff., Düsseldorf, 1916.

A chalice in the church of St. Maurice at Hildesheim has the arcading with figures of the Apostles, but without columns: the knop is similar, but with enamelled medallions having Evangelistic symbols and medallions; on the foot are medallions with Old Testament subjects and an inscription (T. H. King, *The Study Book of Mediaeval Architecture and Art*, II, Hildesheim, pls. 13, 14): another at Hanover, in private possession, shows the same type of decoration on knop and foot, but has a plain bowl (*ibid.*, III, Hanover).

The silver-gilt chalice of Gottfried von Eptingen (about 1243-89), formerly in the Cathedral Treasury of Basle, and now preserved in the Historical Museum of the town, closely resembles the Franks chalice. The bowl is engraved on the outside with arcading with fleur-de-lis terminals, but without the figures of the Apostles; the knop, almost spherical, has similar open-work filigree scrolls; on the foot are medallions with symbols of the Evangelists with foliate ornament in the interspaces; an inscription round the foot records the gift of the chalice by Gottfried von Eptingen. A cover was added later, and it was used as a ciborium or perhaps as an incense-vessel (*Mitt. der Gesellschaft für vaterländische Alterthümer*, IX, 11, Basel, 1867).

Two chalices in the Nederlandsch Museum at Amsterdam should be noted, one of which (with a later bowl) shows on the foot, in addition to figures in relief of the kind found in the above examples, leafy scrolls in the interspaces on an engraved background as in the British Museum example. (A. Pit, *Het Goud- en Zilverwerk in het Nederlandsch Museum . . . te Amsterdam*, p. 3 and pl. 1, Amsterdam, 1901). A reproduction of the other is in the Victoria and Albert Museum.

- 14 SILVER GILT DRINKING-CUP; flattened globular body, and high neck curving slightly outwards; circular foot, somewhat conical and having at the base a band of pierced trefoils. Round the shoulder is soldered a raised band with a row of small saltires. Flat curved handle, with rolled-over end, proceeding from the middle of the body; on the outer face are engraved wiry foliated scrolls, on the inner a plate is lost; on the sides the plates are pierced with a quatrefoil, trefoil, &c.

*Plate X.*

*French, late 15th Century.*

H. 4.8 in. 12.3 cm. Wt. 9 oz. 15 dwt. 10 grs.

From the collection of the Duke of Hamilton (sale 1882, lot 633) and of Hofrat Zschille. Exhibited at the South Kensington Museum, 1862 (Cat. no. 1054), at the Soc. Antiq., June 30, 1861, and at the Arch. Inst., April 7, 1856. See Cripps, p. 308, and *Arch. Journ.* XI, p. 186.

This vessel no doubt originally possessed a cover like the small mazer on Plate VII. The style of the details and the engraving point, however, rather to a French than German provenance.

Cups of this form are for the most part of the fifteenth century, and from their appearance on German and Swiss shields of arms they have been thought to be of German or Swiss origin. They are found on the arms and crest of the family of Liebenberg of the Canton of Zurich, in a roll of arms published by the Society of Antiquaries of Zurich, *Die Wappenrolle von Zürich*; and in a manuscript (British Museum Add. MS. 24189) cups of the kind are seen in illustrations to Mandeville's Travels.

Of extant examples of this type, with recurved handles, the following may be noted. A cup with the arms of the Rodney family (c. 1500-10) was sold at the Swaythling sale in May 1924 (figured,

Jackson, *English Plate*, II, fig. 857; Cripps, p. 307, no. 43). Examples are found in other materials with silver mounts. In the Green Vaults at Dresden is preserved a rock crystal cup with silver gilt mounts with a dedication to Queen Hedwig of Poland, d. 1399 (J. L. Sponsel, *Das Grüne Gewölbe zu Dresden*, I, plate 3, Leipzig, 1926). Another also of rock crystal, with silver gilt mounts of the late fifteenth century, is preserved in the Deutsch-Orden Schatz at Vienna (figured, Jackson, as above, II, fig. 859). The Victoria and Albert Museum possesses an example in agate, of about 1480.

- 15 CIBORIUM for wafers (*ostiaria*), of silver, parcel gilt. The body a cylindrical drum, with moulded bands at the upper and lower edges; hinged cover with pin fastening, and a pierced cresting round the edge, the middle domed, with a conical centre, fluted, and surmounted by a ball in which is a socket for holding the crescent in which the exposed Host was placed. Conical foot on a plinth; on the upper edge is engraved + ESTA CVSTODIA DIERO LOS HONRADOS ANTON DENCISO I SV MVGER P A LA IGLESIA . D . S . SANTANDRES. Under the foot the inscription + IESTA + ABOLVNTAD + DEL + DICHO + ANTON + DENCISO + ADOQVISIERE. Around the body is engraved + EGO SVM PANIS VIVVS QVI DE CELO D.



Plate XI.

Spanish, 17th Century.

H. 7 in. 18.2 cm. Wt. 11 oz. 19 dwt. 14 grs.

Stamp of Antonio di Lizcano.

A circular stamp, a rudimentary human face within rays.

Vessels which fulfilled the functions of ciboria and monstrances appear in several church treasuries. An example with octagonal foot and cup joined by a short stem, and having a hinged cover is quoted in Migne, *Encyclopédie Théologique*, VIII (*Origines et Raison de la Liturgie* by J. B. E. Pascal, s.v. *ostensoir*). See also *Revue de l'Art Chrétien*, 1858, pp. 491 ff.

- 16 DRINKING-HORN, mounted in copper gilt. The expanding mouth has an inscription *potum deus benedicat*, with leaves between the words. A band engraved with foliage passes round the middle of the horn, and from it proceed two bird's claws forming the feet of the vessel, the third being a quatrefoil-shaped projection. The end of the mount is curved inwards and terminates in a hexagonal rosette.

Plate XII.

Danish, 15th Century.

H. 6.5 in. 16.6 cm.

Drinking-horns of this type are not uncommon in Denmark and Norway, and a large collection of mediaeval and later specimens is preserved in the National Museum at Copenhagen. Several resemble the present example, notably one illustrated in Olrik, *Drikkehorn*, p. 22, fig. 17, with brass mounts and the names of the Magi on the rim. German horns of the same period are preserved in the Green Vaults at Dresden (J. L. Sponsel, *Das Grüne Gewölbe &c.*, I, pp. 82, 84).

A brief account of the use of horns as drinking-vessels throughout the ages is given in the Introduction (pp. xviii ff.), a number of extant examples being quoted, and references to illustrations showing their use. Horns used for other purposes are also noticed, many being similar in appearance to drinking-horns.

- 17 STANDING CUP AND COVER, the bowl a beaker of rock crystal, engraved all over with stiff scrolls, mounted in silver gilt and embossed. The cover and foot both gadrooned, alternately plain and embossed; on the former are formal oak-leaf scrolls, and in the centre a pinnacle with a melon-shaped crystal; the foot is similarly ornamented, but the scrolls are diversified with monsters and birds; the foot is eightfoil in plan and between the lobes project scrolls (two wanting). The knop has six projecting settings, each containing the letter  $\Omega$  or  $\Upsilon$  on an enamelled ground. The rim, which has a formal scroll engraved on it, is connected with the base by three hinged bars; the silver plate supporting the bottom of the goblet is pierced with six sex-foils; in centre of cover inside is a rosette embossed.

*Plate XIII.*

*Flemish, 13th Century.*

H. 12.2 in. 31 cm. Wt. 17 oz. 18 dwt. 4 grs.

This important example of mediaeval plate has been thought with some reason to be from the hand of the Austin friar Hugo of Oignies near Namur, and if this be the case its date must be in the first half of the thirteenth century. The crystal bowl may well be of that date or even earlier. In many cases the crystals found mounted in the precious metals in medieval times are of oriental make; in the present case it is fairly certain that the goblet is of European origin. The base is hollowed out as in many modern 'tumblers' (which, in fact, it nearly resembles in general form), and in the middle of the concavity is a rosette of nine petals. The mount at this part has six groups of pierced circles, each formed of six piercings around a central seventh.

A covered crystal cup with silver gilt mounts of similar form, with filigree ornament set with stones and pearls, is preserved in the Green Vaults at Dresden; it is German, of the thirteenth century (J. L. Sponzel, *Das Grüne Gewölbe &c.*, I, pl. 1).

- 18 ROCK CRYSTAL BOTTLE, cylindrical, smaller in diameter at neck and foot. Round the middle is a band of ornamental Kufic in relief. The interior is cylindrical, 9 mm. in diameter. The bottle is now mounted with a cap of silver gilt, on mouth and foot, that on the latter being of more modern date than the other; each is held in place by five acanthus leaves. On the upper cap is a hook for suspensions, and around is an inscription in niello  $\star C P U : B \bar{A} \tau : \Omega R \Theta$ .

See figure.

*The crystal Saracenic, probably 11th to 14th Century; the niello, of the 15th Century.*

H. 3.5 in. 8.9 cm. Wt. 11 oz. 14 dwt. 5 grs.

A bottle of crystal, similar in form, but larger, from a Byzantine church in Calabria, is in the Museum. Compare also the glass bottles commonly found in Egypt.



- 19 CHALICE AND PATEN of silver gilt. The bowl a broad oviform shape, the stem engraved to simulate masonry: knop of sexfoil Gothic design with leaves reserved on an engraved background and six projecting lozenges each with a black-letter reserved on an enamelled ground,  $\text{ihctvs}$ . Plain expanding base with a cross flory in a quatrefoil on one side, and at the base of the stem a band inscribed in black letter  $\bar{p}\bar{s}\bar{h}\bar{r} \text{ yohannes} : \text{thon} : \text{gademe}$ .

The paten plain gilt with *dextera Dei* in a circle with nimbus on one edge.

Stamp, Prussian Church plate mark, an eagle.



Plate LVIII.

German, 15th Century.

H. of chalice, 6.7 in. 16.9 cm. Wt. 10 oz. 17 dwt. 2 grs.

D. of paten, 6 in. 15.3 cm. Wt. 3 oz. 12 dwt. 6 grs.

R<sup>3</sup>, 4425.

Foliations or other ornamental stops divide the words of the legend at the base of the stem.

- 20 SHALLOW BOWL of silver, embossed. In the centre a plain boss encircled by two sharp ridges.



Marks and ET (Etranger) twice.

French 15th Century.

D. 5.3 in. 13.6 cm. Wt. 3 oz. 17 dwt. 1 gr.

Found in the bed of the Rhine. Bought at Lucerne.

### C. CUPS OF POTTERY, PORCELAIN, AND GLASS

- 21 BOWL OF CHINESE PORCELAIN, covered with a bright apple-green glaze outside, on which are floral arabesques with formal flowers in thin gold: the inside undecorated. Mark in blue, imitating a pierced Chinese coin *Chang ming fuh kwei*, 'Long life, riches and honour'. The mount is of silver gilt and engraved; a narrow band encircles the edge, and is connected with the base by four hinged ribs. The foot is of unusual design; the upper member is a drum with an edging of lozenges cast in relief, resting on a fringe of egg-and-tongue pattern; then a deep and wide cavetto and below, a simple round moulding, engraved with a double band of neat linear scrolls, interrupted by ovals containing the following letters singly H R P A M G V P  
Plate XIV. Probably German, about 1550.

H. 4.2 in. 11 cm. D. 4.8 in. 12.4 cm.

Said to have come from a castle of the Grand Duke of Baden.

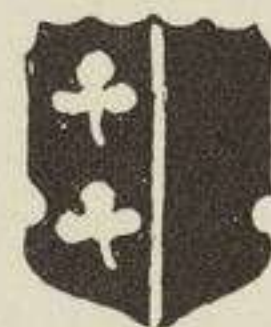
The neatness and restraint displayed in the silver mount of this piece recall rather French than German work (compare, for example, the foot of the globe cup (no. 70) on Plate XXXV); but the initials suggest a 'Graf von P.'

The bowl is identical with one in the Franks Collection of Chinese porcelain having the same mark, and the tint of green and gold decoration is the same as that of a second bowl, bearing the mark of the period Chia-ching (1522-67) (*Guide to the Pottery and Porcelain of the Far East*, 1924, p. 55, fig. 62), in a leather case of the sixteenth century.

- 22 BOWL OF CHINESE PORCELAIN, mounted in silver gilt. The bowl is a typical example of the porcelain of the sixteenth century, no doubt of the period of the Chinese emperor Wan-li (1573-1619), painted in a full grey-

blue; outside are four groups, almost identical, representing cranes and plants on a vase, and inside is a similar group, all hastily but skilfully painted. The mounts consist of a rim connected with the foot by four straps, with two handles formed of winged female caryatid figures. The rim-mount is ornamented with a modified egg-and-tongue pattern; the straps have scalloped edges and bear a series of squares, each containing a formal rose; the base

has on the moulding a formal acanthus pattern. Maker's mark (? trefoils in a shield).



*Plate XIV, right.*


*English, about 1580.*

H. 3.7 in. 9.6 cm. L. 7.6 in. 19.6 cm.

It might be German, judging from the maker's mark, but the rim-mount of this piece is almost identical with the foot-mount of the mounted 'Rhodian' jug shown on Plate XV, which bears the London hall-mark of 1597.

A similar bowl, also of the Wan-li period, with English mounts of the second half of the sixteenth century, in the collection of the Baron and Baroness Bruno Schröder, was exhibited at the Exhibition of Elizabethan art at the Burlington Fine Arts Club (*Catalogue*, p. 63, Case I, London, 1926; and *Old Furniture*, I, September 1927, p. 248). Two bowls of the same type in the Pierpont Morgan Collection may be noted (E. Alfred Jones, *Illustrated Catalogue of the Collection of Old Plate of J. Pierpont Morgan, Esquire*, pl. vii, London, 1908).

- 23 EWER, formed of a jug of 'Rhodian' ware, mounted with spout, cover, and foot of silver, embossed, chased, and gilt. The jug has a mottled turquoise ground on which are disposed scrollwise plantain-like leaves splashed with red (Armenian bole); round the neck a broad band of blue and green gadroons. The silver cover is embossed with cartouches having swags of fruit between; on the thumb-piece a cherub's head with formal wings; the spout represents an eagle's neck and head issuing from a grotesque mask. The handle is the original pottery handle of the jug; the foot mount has the same modified egg-and-tongue pattern seen on the rim of the Chinese bowl (no. 22).

Date-letter for 1597-8 , leopard's head crowned, and lion passant:

maker's mark



*Plate XV.*



*English (London), 1597-8.*

H. 12.9 in. 33.2 cm.

From the collection of F. G. Sambrooke. South Kensington (Victoria and Albert) Museum, Exhibition, 1862, no. 3280. Tudor Exhibition, New Gallery, 1889-90, no. 841. Burlington Fine Arts Club. Jackson, *English Plate*, fig. 1016. For the stamps see Jackson, *English Goldsmiths &c.*, pp. 81, 107 (1597-8).

- 24 JUG OF VENETIAN LACE GLASS, mounted in silver gilt. The jug has broad vertical bands of opaque white leaving very narrow lines of clear glass between them; depressed convex cover engraved with a quatrefoil design in the Venetian oriental style; the band round the mouth ornamented with

a series of oblongs containing a formal arabesque; foot-mount with vandyke edge. Hall-marks on cover: leopard's head crowned, lion passant, maker's

mark , and  for 1548.

*Plate XVI.*

*Mount; English (London), 1548.*

H. 5.8 in. 15 cm.

Tudor Exhibition, no. 835.

For marks see Jackson, *English Goldsmiths &c.*, pp. 80, 96 (1548-9).

In Queen Elizabeth's inventory (14 March, 16th year) there appears 'Item oone white glasse w<sup>t</sup> strakes downeright garnished w<sup>t</sup> silver and guilt w<sup>t</sup> a frulling lidde chased, sitting ther upon a boy w<sup>t</sup> a dagger in thoore hande and a schilde in thother: poiz w<sup>t</sup> the glasse x oz. quart.'

- 25 LORD BURGHLEY'S TANKARD, formed of a tube of clear glass, mounted in silver gilt, embossed and chased. The lid is embossed with three masks on wing-like cartouches, with swags of fruit and birds between; in the centre a disk standing free containing a circular medallion enamelled with the arms of Lord Burghley on a crimson ground within a Garter: thumb-piece in the form of an escutcheon, having on the inner side an enamelled shield with Lord Burghley's crest; on the outer, a vase of flowers; ogee-shaped handle engraved on the flat outer side with linear scrolls and a standing figure of Justice. The mounts at top and bottom are ornamented with repetitions of oblong stamps with pairs of cranes fighting; three ball-and-claw-feet; beneath the foot is engraved a lily. Inside the cover delicately engraved scrolls within a wreath.

*Plate XVII.*

*English, about 1570.*

H. 8.33 in. 21.3 cm.

Formerly in the possession of Mr. Arthur Maitland Wilson of Stowlangtoft Hall, Suffolk.

A feature in the make of this vessel is that the glass is a mere tube with both ends open: it may well be that this is an essay in the production of crystal glass in England, and that the manufacturer had not yet attained to the skill necessary for closing one end of such a tube neatly enough for use as a vessel.

The arms are (1, 6) *Barry of ten arg. and az. over all six escutcheons sa., each charged with a lion ramp. of the first* (Cecil). (2) *Party per pale gu. and az. a lion ramp. holding a tree trunk eradicated ppr.* (Winston). (3) *Sa. a plate between three castles arg.* (Carlyon). (4) *Arg. on a bend cotised gu. three cinquefoils or* (Eckington). (5) *Arg. a chevron erm. between three chess rooks gu.* (Walcot) (*Proc. Soc. Antiq.*, 2nd S. II, 70).

The crest on the thumb-piece, a garb or, supported by two lions, the dexter arg. the sinister az., is also that of the Winston family, whose coat forms the second quartering of Lord Burghley's shield.

The jug is described and figured in Jackson, *English Plate*, II, p. 777, fig. 1010.

- 26 JUG OF TIN-GLAZED WARE, tortoise-shell outside, mounted in silver gilt; convex cover embossed with strap-work enclosing six fruit-like bosses in high relief; finial in middle; thumb-piece formed of two crossed acorns; lip-mount engraved with wiry scrolls; foot ring vandyked at edge.

*Plate XVIII, left.*

*English, about 1570.*

H. 5.8 in. 14.4 cm.

The pottery as well as the mount may be of native manufacture.

Tudor Exhibition, no 837.

- 27 JUG OF TIN-GLAZED WARE, purple mottled glaze outside, silver mounted. Domed cover, engraved with elegant scrolls and having in a raised setting in the centre an enamelled medallion engraved with a shield containing a merchant's mark between the initials IM; thumb-piece in the form of a mermaid; mount of lip engraved with scrolls and vandyke edge. No mount on foot. No hall-marks.



*Plate XVIII, right.*

*Dutch or English, about 1560.*

H. 6 in. 15.4 cm.

- 28 JUG OF TIN-GLAZED WARE speckled purple, in silver gilt mounts. The colour of the glaze is produced by sprinkling blue and manganese over the surface, the bottom being included; but the interior is not coloured. Convex silver lid with boss in centre with IT joined by a knot all in black enamel; thumb-piece a female half-figure with scroll terminations. An engraved band round shoulder, and foot-mount.

Stamps (London) Lombardic  (1549-50), lion passant



leopard's head crowned, and monogram in shield



*English (London), 1549.*

H. 6.2 in. 15.5 cm.

The jug as well as its mount is doubtless of English make.

Tudor Exhibition, no. 836.

Jackson, *English Goldsmiths &c.*, p. 80 (1549-50); Cripps, p. 422 (1549).

- 29 JUG OF SPECKLED BROWN STONEWARE, with straight neck and globular body, in mounts of silver gilt, embossed and chased. Broad mount at mouth, embossed with three cartouches containing masks joined by straps and with bunches of fruit between; guilloche border; domed cover with similar masks: box-like junction with handle on which a shield with stippled charges, *between three lozenges a monogram AT*, Foot-mount similar in decoration to the cover. Stamps, the Exeter mark



and **YEDS**

John Yeds (Eydes).

*English (Exeter), about 1580.*

H. 9.4 in. 24.3 cm.

Tudor Exhibition, 1890, no. 840.

The same stamps are found on a stoneware jug in the Victoria and Albert Museum (Jackson, *English Goldsmiths &c.*, p. 331, c. 1580); see also Cripps, p. 116. Another stoneware jug by Yeds is figured in Starkie Gardner, *Old Silver-Work*, p. 162, no. 20, and pl. 1.



- 30 JUG OF SPECKLED BROWN STONEWARE, with straight neck and globular body, in mounts of silver gilt, embossed and chased. Broad mount at mouth, with strap-work and three masks: domed cover with mask, bunches of fruit, &c.: box-like junction with handle with the initials N · R; elaborate thumb-piece. Foot-mount similar in decoration to the cover. Stamps,



and



(Mathew) (the jug Rhenish).

*English (Exeter), about 1570-80.*

H. 10.4 in. 26.5 cm.

Tudor Exhibition, no. 839.

It is possible that the jug and mount are illegitimately joined together.

A communion-cup with paten cover dated 1576 has the same stamp (Cripps, p. 118; see also p. 116). A stoneware jug probably by this maker is figured and described in Starkie Gardner, *Old Silver-Work*, p. 154, and pl. 1.

- 31 JUG OF BROWN RHENISH STONEWARE, mounted in silver gilt and embossed. The jug is moulded in relief; round the neck an arcade enclosing six half-lengths of men and women; the body has two bands of ornament imitating tear-shaped jewels in scalloped settings, with a garland between. Domed cover with smaller dome in centre and central finial, boldly embossed with bunches of fruit alternating with three escutcheons; thumb-piece a winged mermaid. On box of hinge stippled initials  $\begin{matrix} A & A H \\ | \cdot \cdot & R \cdot W \cdot B \end{matrix}$  and  $\begin{matrix} R \\ | A \end{matrix}$ . Round the lip a broad band richly embossed to match the cover; the mount of foot also is in the same style. Date-letter G for 1584, leopard's head, lion passant,

and maker's mark

*Plate XIX.**English (London), 1584.*

H. 8.2 in. 21.2 cm.

South Kensington (Victoria and Albert) Museum, 1862, no. 5752, and Tudor Exhibition, no. 838. Jackson, *English Goldsmiths &c.*, pp. 81, 105 (1584-5); Cripps, p. 426 (1584).

- 32 SMALL TANKARD OF RHENISH STONEWARE with embossed silver cover. The tankard has an acorn scroll in relief round the body and three busts round the neck. Domed cover with radiating ribs and imbricated pattern between; thumb-piece, two acorns. Stamps, the arms of Amsterdam



, another mark



, and



, the date-letter for 1597.

*Dutch, 1597.*

H. 5.5 in. 14.1 cm.

Elias Voet, *Merken van Amsterdamsche Goud- en Zilversmeden*, pp. 20, 114, 's-Gravenhage 1912.

- 33 TANKARD OF SPECKLED BROWN STONEWARE, with straight neck and globular body, mounted with silver cover embossed and chased. In the centre a circular raised medallion engraved with an impaled shield of arms in

a lozenge, quarterly (1) [gu.] five lozenges [arg.] arranged crosswise; (2, 3) [az.] three roses [or]; (4) [or] a fess [az.] over all a saltire [gu.] (van Breusegem of Brabant). Legend + IN · GEDĒKĒNISSE · VĀ · MARY · VĀ · BRVSSEGEEM · The rest of the cover embossed with masks, bunches of fruit, and scrolls; thumb-piece in the form of a lion mask. No stamps.

*Flemish, about 1670 (the jug Rhenish).*

H. 7.15 in. 18.3 cm.

- 34 TWO CUPS OF RUBY GLASS, expanding upper part engraved with scrolls, 'pillar-moulded' base. Silver foot with radiating ribs.

*South German, late 17th Century.*

H. 2.4 in. 6.3 cm.

The glass of these cups and of nos. 36 and 37 is known as ruby glass (Ger. *Rubinglas*), a technique discovered by the well-known alchemist Johann Kunckel (1630–1703), who was in charge of an atelier of glass workers from 1678 to 1703; by the application of a gold solution, a brilliant ruby colour was imparted to the glass.

As the style of the ornament on the glass is not that of the Potsdam glasses, and as Augsburg silver mounts are found on many, it is evident that the technique spread farther and was practised in South Germany. The subject is treated and a number of these glasses described and illustrated in R. Schmidt, *Die Gläser der Sammlung Mühsam*, second edition, Berlin, 1926, pp. 47 ff. Examples in the Green Vaults at Dresden are described and figured in J. L. Sponzel, *Das Grüne Gewölbe* &c., I, p. 66, and pl. 63.


Examples similar to the present number are shown in the illustration to R. Schmidt, as above, p. 51, no. 188.

- 35 COFFEE-POT of fine white stoneware, with pyramidal cover, coated with salt-glaze, and mounted in gilt copper. The mouth- and cover-mounts have each a vandyked edge, and a bar crosses to a small mount on the spout. The bottom is entirely covered with metal having a vandyked edging. The knob of the cover is dark brown.

*Rhenish, 17th Century.*

H. 8.8 in. 22.6 cm.

- 36 OVAL CUP OF RUBY GLASS with gadrooned ribs; plain foot mount of

silver gilt. Marks, pine-cone of Augsburg and . See note to no. 34.

L. 4.3 in. 11.1 cm.



R<sup>3</sup>, nos. 206 and 708.

- 37 COVERED BEAKER OF RUBY GLASS in silver gilt mounts. The vessel and cover are both engraved with scrolls, fruit, and birds: the cover has a plain flat mount; in the centre, a standing female figure with cornucopia: on the foot-mount, embossed vertical ribs. Marks as for no. 36.

*South German, late 17th Century.*

H. 8.3 in. 21.5 cm.

R<sup>3</sup>, nos. 195 (?) and 708.

38 JUG OF TIN-GLAZED WARE, painted in red, and mounted in silver gilt and embossed. Round the middle a landscape with a round tower and houses of Italian type, signed IOH·SCHAPER. Cover with embossed gadroons, set with a medallion having in relief the subject of the Circumcision; globular thumb-piece. Plain foot-mount with acanthus edge. Stamps,  of Nuremberg, , and another maker's mark. See figure.

*German (Nuremberg), about 1700; the pottery, about 1670.*

H. 8.6 in. 22 cm.

R<sup>3</sup>, no. 4270: probably by Daniel Wolrab, studied 1676-81, Master 1690, sworn-in 1707-11 died 1721.



No. 38.

No. 41.

39 JUG OF DELFT WARE, painted in blue and mounted with pewter cover. The whole body painted with flowers, large chrysanthemums, &c., with leaves filling up the spaces. In the cover a lead medal referring to the rivalry between

Louis XIV and the house of Orange. Stamps:



H. 10.3 in. 26.3 cm.

*German, about 1700.*

- 40 TANKARD OF DELFT WARE, painted in colours and mounted in silver gilt. In front a panel with building, with large leaf-scrolls below; border with flowers above and below. Embossed cover, with globular thumb-piece;

plain foot rim with scalloped edge. Stamps, N of Nuremberg and



*German (Nuremberg), 1720-6.*

H. 7.2 in. 18.4 cm.  
Mark on base in blue.  
R3, no. 4291.

- 41 JUG OF DELFT WARE, painted in pale colours with a landscape, and mounted in embossed silver. The decoration consists of trees painted in yellow and pale green, with views of the city of Nuremberg in the distance, all executed in a minute stippled style; under the handle, WR. Domed embossed cover with radiating ribs, set with a cast from an intaglio by C. BROWN; scallop-shaped thumb-piece.

*See figure (p. 15).*

*German (Nuremberg), about 1700.*

H. 7.7 in. 19.6 cm.

Marquis sale, lot 536 (Harding).

For the engraver Charles Brown, *see* O. M. Dalton, *Cat. of Engraved Gems in the British Museum*, 1915, p. lviii.

- 42 JUG OF RED WARE glazed brown with narrow neck, and decorated in gold and silver. Silver lid. In front an oval cartouche with a shepherd piping to a shepherdess; above, *Tua fistula dulcis*: behind, fruit. Domed cover, with thumb-piece.

*German, about 1700.*

H. 10.5 in. 27.3 cm.

The ware may be the red Meissen ware made by Böttger. Dr. Julius Lessing thinks it was made at Plaue, Brandenburg.

- 43 JUG OF DELFT WARE with silver mounts, oviform body with a marbled paper design of variegated tints, but with a pervading lilac hue. Plain mounts at mouth and foot, vandyked edges.

*German (Nuremberg?), early 18th Century.*

H. 10.3 in. 26.1 cm.

- 44 JUG AND COVER OF JAPANESE PORCELAIN painted with chrysanthemums in blue under glaze, and bamboos in gilding outlined in red. Silver mounts to edge and cover, embossed and chased; rococo scrolls and mask as spout.

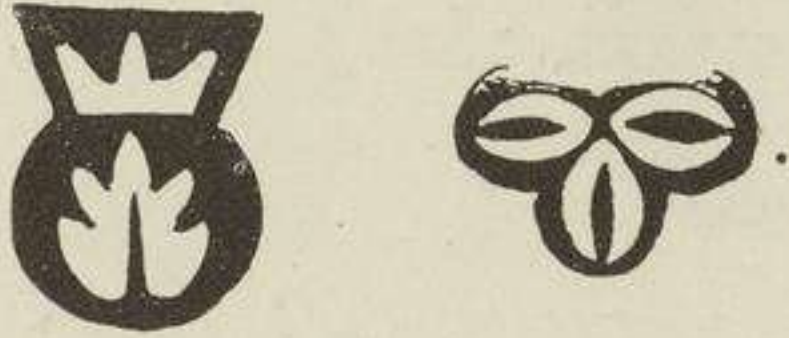
*See figure (p. 17).*

*French mounts, about 1700.*

H. 9.7 in. 25 cm.

- 45 COVERED MUG of milk-white Chinese porcelain (Fukien) with silver mount. The mug is an imitation of an English example, with wide mouth,

having horizontal ribs, and with vandykes on the shoulder of the globular body: the cover is ornamented in relief with a chrysanthemum design. Narrow mount to cover with radiating ribs, palmette thumb-piece. Stamps,



*Chinese porcelain: the mount French, 18th Century.*

H. 4.5 in. 11.4 cm.

Mugs of this type were copied from the productions in fine stoneware of English factories at Fulham, and possibly elsewhere. A curious misunderstanding of the prototype is seen in the little strip of porcelain under the base of the handle, a naïve copy of the rolled-up strip that ends the handle in the European example.



No. 44.

No. 46.

46 TANKARD OF MEISSEN PORCELAIN with decoration in gilding: garden scene with figures in Chinese taste; it is ribbed at mouth and base. Silver gilt cover and foot-mount; on the former a medallion with Cupid; the thumb-piece in the form of a mermaid with double tail. Engraved scroll

borders of formal character. Stamps, pine-cone of Augsburg and



*See figure.*

*German, early 18th Century.*




H. 7.9 in. 20.4 cm.

R<sup>3</sup>, nos. 234 and 648; perhaps Paul Solanier (Sollanier), married 1666, d. 1725.

47 MUG OF BUFF WARE covered with a turquoise glaze with sponge marks of manganese; expanding lip and globular body; mounted in silver, foot-rim,

D

plain cover, and thumb-piece over handle in form of a pair of twisted goats' horns. Stamp  twice inside lid.

German, 18th Century.

H. 4.4 in. 11.3 cm.

#### D. CUPS OF VARIOUS MATERIALS WITH MOUNTS OF SILVER ETC.

- 48 COVERED TANKARD OF POTSTONE, mounted in silver gilt. On the body are three bands, elaborately chased in relief; on the uppermost band figures and busts in strap-work, on the middle, winged busts and cherubs in floral scrolls, while the lowest band is similar to the uppermost. The cover is similarly chased in relief; the outer border ornamented with a grotesque arcade enclosing seated figures, Hercules, Neptune, Jupiter, and Mercury, each divided from the next by two female figures; within is a band of scroll-work ending in cupids; in the centre, a plain boss no doubt intended to receive a standing figure. The handle is elaborately chased, the lower end being divided into two, the upper part joining the middle band of the tankard, the lower the foot-rim. High thumb-piece, chased in relief on both faces. Within

the cover are two stamps



that of Vienna and



that of

Marx Kornblum of Vienna, Master 1570, d. 1591.  
*Plates XX, XXI.*

H. 6.5 in. 16.5 cm.

Rosenberg, 2nd ed., nos. 5065, 5110.

In the Wallace Collection is a silver gilt salver by the same hand, with designs of the same kind. A nautilus-shell cup with the same marks and by the same goldsmith is described and figured in A. Ilg, *Kunsthistorische Sammlungen des Allerhöchsten Kaiserhauses: Goldschmiedekunst und Steinschliff*, p. 12, and pl. xiv, Vienna, 1895. It is recorded that he received the sum of 843 florins for old and new objects in silver supplied to the Imperial silver chamber. An account of the family of Kornblum is given by C. List in the *Vienna Jahrbuch*, XVII, pp. 291 ff.

- 49 STANDING CUP, the bowl formed of a nautilus shell, mounted in silver gilt, embossed and chased. The shell is engraved to imitate the scales and shell of a fish. A broad mount on the lip engraved with floral scrolls and birds; in front the arms of Riedesel, *an ass's head caboshed having three ear-like objects issuing from the mouth*; crests, two wings with the same charge; around is a band inscribed H · R · Z · E · ANNO 1601 (H. Riedesel zu Eisenach). This band is joined to the base by pierced bands of strap-work, that in front having a caryatid figure; the band at the back expands into a monstrous face with open mouth. The stem is formed of a mermaid blowing a conch. On the foot are chased in relief a lobster, frog, &c. The cover is heart-shaped,

embossed and chased in the form of a dolphin's head, behind which stands a female figure on a globe. Marks, on foot and bowl the eagle of Frankfort

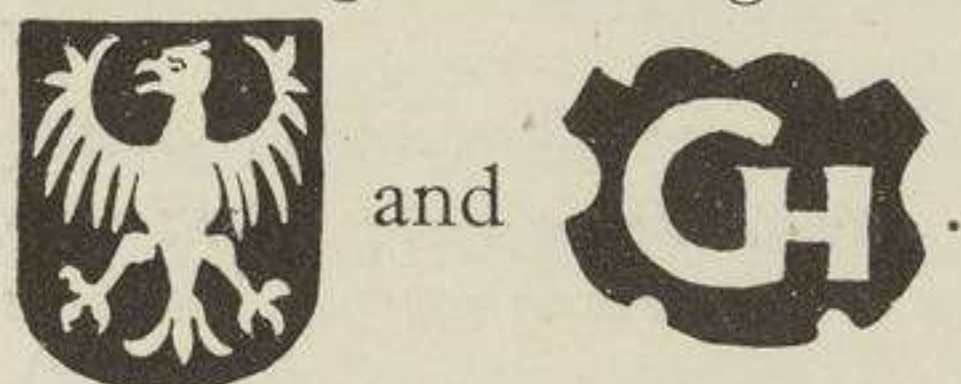



Plate XXII.


German (Frankfort on the Main), 16th Century.

H. 11.2 in. 29.2 cm.

R3, nos. 1998, 2029. Georg (Jörg) Haas, Master 1588, d. 1605. An unusually highly finished piece of German plate.

50 THE GOODRICKE CUP. Standing cup and cover of silver parcel gilt, with ornament in relief, and engraved. The oviform bowl has originally been an ostrich egg, later replaced by silver, not gilt, the whole surface elaborately but unskilfully engraved with figures, birds, and formal ornaments. The bowl is held in position by three straps with caryatid figures connecting the foot and the rim. The latter is engraved with strap-work enclosing elegant scrolls and forming three medallions: in the first, RG with a knot; in the second, A<sup>ND</sup> 1563; in the third, which is of a different shape, clasped hands, one issuing from a cloud and the other from an armillary sphere with the motto FARE WEL TIL THEN, the Goodricke motto. The cup holding the base of the bowl is reeded, and has three masks on its upper edge, between them three S-shaped buttresses; the knop is elaborately chased in relief with masks and eccentric strap-work; the foot is chased with hounds and game in moderate relief. The cover is embossed and chased in bold relief with three applied masks in cartouches alternating with hanging bunches of fruit; broad border, cast; in the centre rises a finial of several members, surmounted by the crest of Goodricke, a demi-lion issuing from a boldly executed torse: the battle-axe that should be in the lion's paws is lost. Inside the cover is a raised setting with a plain silver medallion engraved and enamelled with the arms of Richard Goodricke of Ribston, who died 8 January 1581-2; on the two sides of the shield his initials R G. Hall-marks: on cover, lip and foot,

leopard's head, lion passant, maker's mark, a bird , and date-letter

 for 1563.

Plates XXIII, XXIV.

English, 1563; the body, about 1620.

H. 13.5 in. 34.6 cm. Wt. 38 oz. 12 dwt. 2 grs.

From the collection of the Earl of Carlisle.


The maker's mark is identical with that on a standing salt belonging to the Vintners' Company, dated 1569.

The cup is figured in Cripps, opp. p. 342; and in Jackson, *English Plate*, II, fig. 865. It was made for Richard Goodricke, second son of Henry Goodricke of Ribston, Yorks, by his second wife

Margaret, daughter of Sir Christopher Rawson of London, Knt. He married Clare, daughter of Richard Norton of Norton Conyers, and had by her two sons and three daughters. He was High Sheriff of Yorkshire in 1579, died 8 January 1581-2, and was buried at Ribston (C. A. Goodricke, *History of the Goodricke Family*, p. 14; privately printed, London, 1897).

The shield of arms shows a quarterly coat of Goodricke impaling that of Norton, alias Conyers, with seven additional quarterings: (1) *Arg. on a fesse gu. between two lions passant gardant sa. a fleur-de-lis between two crescents of the first* (Goodricke). (2) *Arg. on a chevron engrailed between three trefoils slipped sa., as many crescents of the first* (Williamson of Durham, Oxford, and York). (3) *Per fesse wavy sa. and az. a castle with four towers in perspective arg.* (Rawson of York and Lancaster). (4) *Or on a chevron vert three birds' heads erased arg.* (Craford, Essex, hawks' heads). The impalement is (1) *Az. a maunch ermine over all a bendlet* (Norton, alias Conyers, co. York). (2) *Arg. a chevron between three cushions sa.* (Norton). (3) *Sa. an eagle displ. or* (Nunwicke). (4) *Arg. a bend between six martlets sa.* (Tempest of York). (5) *Barry of six gu. and arg. in chief three mullets of the last (? Flanders)*. (6) *Arg. a bend engrailed sa., an escallop for difference* (Ratcliffe, co. Essex). (7) *Sa. a saltire arg.* (Ashton, Killerton, or Ribston).

- 5<sup>1</sup> THE ASTON TANKARD; it is formed of an ostrich egg mounted in silver gilt, embossed and chased. The body is held by four vertical straps with scalloped edges and a row of bosses down the middle; the lip has a concave mount engraved with floral scrolls within strap-work; the handle is of S-shape, chased with leaves on the upper part, the lower in the form of screw-like rods ending in spirals, the largest of which is ornamented with an embossed sexfoil. The foot is embossed and chased with masks in cartouches connected by strap-work, and having bunches of fruit between. The cover is formed of a piece of another egg, crossed by bands like those of the body, and surmounted by the crest of Aston, a bull's head coupé, thumb-piece

formed of two fruits in open-work. Hall-marks, maker's mark , lion


passant, leopard's head crowned, and  for 1609.

Plate XXV.

English (London), 1609.

H. 11.9 in. 30.4 cm.

Under the foot is engraved the weight, xxvij oz. iij dwt.

The tankard is figured in Jackson, *English Plate*, II, p. 782; a similar ewer (about 1670), in the possession of the Earl of Yarborough, is figured *ibid.* I, fig. 245. For the marks on the tankard see Jackson, *English Goldsmiths &c.*, pp. 82, 111 (1609-10).

- 5<sup>2</sup> ROCK CRYSTAL CHRISMATORY, oblong with truncated corners, mounted in silver gilt and engraved. The body has two cylindrical compartments, the sides of which are polished. The cover is divided into eight panels, in four of them the letters H and K joined by a tasselled cord, in the others a floral ornament; the central boss a fruit with leaves.

See figure.

Early 16th Century.

H. 2.7 in. 7.1 cm. L. 1.9 in. 4.9 cm.

Tudor Exhibition, no. 834.

Octavius Morgan Collection. Mr. Morgan considered the initials to refer to Henry VIII and Katherine of Arragon; cf. a boss in Winchester





Cathedral (*Archaeologia*, LXXVI, p. 162). The absence of any royal emblems renders this uncertain, and the similar absence of sacred emblems has been brought forward against the object itself being a chrismatory. The latter argument is, however, by no means conclusive: the Museum possesses a chrismatory, with three openings marked by the letters S, C, O for the three oils, on which there are no religious symbols (*Proc. Soc. Antiq.* XI, p. 15).

- 53 ALABASTER TANKARD with gilt pewter cover and handle. The sides are carved in relief with the subject of the bringing of the little children to Christ. He stands in the middle, holding a child in His arms, with two Apostles beside Him, and on each side of them are four women with children; touches of gilding on the hair and dress; the ground painted green. The base is carved and gilt, a rosette within a garland.

*Italian or Flemish, late 16th Century.*

H. 5.1 in. 13.1 cm.

In Queen Elizabeth's inventory (16 Q. Eliz. 14 March 1573-4), the following entries are found: 'Item oone hans pott of Alablaster garnisshid w<sup>t</sup> siluer and guilt po[i]s xxxi oz.' (Stowe MS. 555, f. 87; Harl. 1650, f. 86).

'Item oone Tankerde of Allablaster garnisshid w<sup>th</sup> siluer and guilt in the Top of the Cou[er] is womans hedde. Gevone by the La. Cobh[a]m po[i]z xvii oz.' (Stowe MS. 555, f. 138; Harl. 1650, f. 137).

An alabaster casket of about 1610, with English silver gilt mounts, known as the Dyneley Casket, is preserved in the Victoria and Albert Museum (*Cat. of English Silversmiths' Work*, no. 34).

- 54 STANDING CUP, formed of a small coco-nut mounted in silver gilt and engraved. The lip is engraved with elegant scroll-work in panels formed by strap-work; below, a band with indented leafy edge is connected with the stand by three straps with indented edges and row of lozenges along the middle. The stem is modelled to represent a tree trunk entwined with a snake and having two birds standing on the points; moulded foot slightly engraved. On the cover, which is also of nut, stands a winged figure of Victory; holding

a sword and a shield inscribed 1595 M. ♀; inside 17H S. Hall-marks



and



*Plate XXIX.*

*German, late 16th Century*

H. 10.5 in. 26.8 cm.

- 55 DRINKING-VESSEL of pearwood, mounted in silver. It is in the form of a standing figure of a Swiss, leaning upon a staff and having a hod on his back, forming the bowl of the cup. He wears a hat with feather, a jacket with pleated skirts, loose breeches, shoes, and stockings; his garters (one missing), belt, hatband, &c., are of silver; on his right arm is a water-bottle with silver mounts and imitation shields of arms and a purse at his belt; in front a seated dog. The hod has a broad silver mount, engraved with elegant scrolls; the base has a silver mount.

*Plate XXVIII.*

*Swiss, late 16th Century.*

H. 8.9 in. 22.6 cm.

A characteristic type of Swiss drinking-cup. Figures of peasants carrying vessels were common also in the Netherlands and Germany, made of wood or silver or a combination of both. A figure of this kind is preserved in the National Museum at Budapest. A silver gilt figure of a peasant with pannier, bunch of grapes, and staff, is in the Waddesdon Bequest (*Cat.*, no. 133).

- 56 TWO-HANDLED CUP of tortoise-shell, mounted in silver and with a medallion inside. The rim is plain metal, the handles rudely cast scrolls; on the medallion a shield of arms embossed, *per fess in chief a lion passant, in base two stars of six points*; crest, a half-man holding in upraised hands an axe and a star; motto on a riband, POSTERITATI.

*German, about 1600.*

L. 5 in. 12.9 cm.

- 57 JUG OF POTSTONE, with spout and handle cut from the solid; the base quite flat. Cover with mount and thumb-piece of silver gilt; the knob of the cover in the form of a hop-branch.

*German, 17th Century.*

H. 7.3 in. 18.8 cm.

- 58 IVORY TANKARD mounted in copper gilt. The body is turned on the lathe, and plain except for a horizontal band round the middle; the inside lined with gilt copper. Shaped domed cover engraved with four busts in medallions with scrolls between, and a border of similar style; octagonal vase-shaped knob; thumb-piece resembling ibex horns, and handle in form of a caryatid figure.

*Plate XXVI.*

*German, 17th Century.*

H. 7.85 in. 19.9 cm.

- 59 IVORY TANKARD mounted in silver gilt. The whole of the ivory portion is turned on the lathe in a series of horizontal bands of several designs, two of them being wavy: around the middle are two plain bands covered by silver straps with indented edges. The cover is turned to produce an imbricated surface, with a nine-sided central panel surmounted by a pine-cone in ivory. Curved silver handle, and silver foot-rim held by vandyke edging.

*Plate XXVII.*

*South German (probably Nuremberg), about 1680.*

H. 5.25 in. 13.5 cm.

A tankard probably from the same hand is in the Schatzkammer at Vienna (*see* Q. Leitner, *Die ... Kunstwerke der Schatzkammer* (last plate). Vienna, 1870-3).

Nuremberg was a fruitful centre for the production of the wildest vagaries in the art of turning on the lathe, and a number of examples are to be seen in the Museum Collection of ivories (O. M. Dalton, *Catalogue of Ivory Carvings*, note to no. 499). The Zick family, father (d. 1632) and sons (one d. 1666), were especially famous for such *tours de force* of misplaced ingenuity (*see* Joh. G. Doppelmayr, *Hist. Nachricht von den Nürnbergischen Mathematicis und Künstlern*, Nuremberg, 1730, pp. 297-9; Christian Scherer, *Elfenbeinplastik seit der Renaissance*, p. 54).

- 60 TWO-HANDLED CUP formed of a half coco-nut mounted in silver gilt. Thick mount to rim inscribed EX LIBERLITATE x D IOHANNIS · GEORGY ·

BFCKH · AFFI = NIS · MEI · ANNO 1686: Scroll handles, and scalloped leaf border to mounts: under foot are engraved the letters A · H. Marks



eagle with head to sinister and



*South German, 1686.*

D. 4·8 × 5·9 in. 12·5 × 15·1 cm.  
Octavius Morgan Collection.

61 CYLINDRICAL MUG of highly polished leather, with copper mount round rim: thin elegant handle with ornamental end; expanding base.

*English, 17th Century.*

H. 3·7 in. 9·5 cm.



No. 62.

No. 63.

62 SPHERICAL BOX with hinged cover, made of snail shell in silver mounts. Round the circumference and round the boss on cover, plain mounts with toothed edges. Foot with ornament in relief, a series of ornamental ovals and

at base radiating tabs. Mark



*See figure. English, early 17th Century. The shell probably Turkish.*

H. 3·6 in. 9·3 cm.

63 CUP OF SNAIL SHELL, mounted in base silver; hemispherical bowl formed of radiating plates; octagonal foot; rude mounts with scalloped edges.

*See figure.*

*Eastern Europe, 17th Century.*

H. 3·4 in. 8·7 cm.

- 64 COCO-NUT CUP mounted in silver gilt, and engraved. The body is formed of a plain polished coco-nut, a broad silver band at the mouth connected with the foot by three silver bands. Round the mouth a Russian inscription on a hatched ground; the vertical bands engraved with scrolls and each set with a faceted carbuncle; the foot embossed with scaly lines.

*Russian, early 18th Century.*

H. 5 in. 12·8 cm.

The legend reads: **ОРЕХЪ ИСОТЯ И КЮБА ПИТИ ИЗНЕГО НАЗДРАВИЮ.**

Translation: *A hazel-nut and a honeycomb of Ivan to drink out of it to his health.*

- 65 MUG OF LEATHER with mount at lip of white metal engraved with angular twisted ribbon. The handle is sewn and of the same piece as the mug; the base strengthened with scallops of added leather. On the front is painted *AVBON PERE.*

*French, 18th Century.*

H. 4·2 in. 10·7 cm.

#### E. SILVER PLATE, MOSTLY OF THE RENAISSANCE AND LATER PERIODS

- 66 *NEF*, or standing table-ornament in the form of a ship, of silver gilt, embossed and chased. The ship has three masts: the main-mast with crow's-nest, shrouds, stays, and two sails with pennon at the mast-head; the mizen-mast has stays, one sail, and a crow's-nest, behind it a flagstaff with pennon, and another spar projecting over the stern; the foremast has stays and a triangular sail and crow's-nest; forward of it is a small mast immediately over the prow, with a sail. The poop and prow are of extravagant height, the former in two tiers with guns on each, and shields between them; it has two gable roofs: the prow is of triangular form, otherwise similarly arranged; the figurehead a dragon: the deck amidships is covered by a quadrangular lattice. The hull has two friezes of animals embossed, and at the stern a working rudder is fixed. Below this the rest of the vessel is in a separate piece, the bottom of the ship being formed of five bands with openings between. Below this the stem is formed of a boldly moulded reel-like member, between applied acanthus-leaves; the knop is triangular with truncated points, on the edge is engraved and enamelled the legend \* *PLVS \* PENSEER QVE DIERE \**, with red, blue, and green quatrefoils between the words; below, similar acanthus-leaves divided by vertical bands ending in volutes. On the foot, groups of tongue-shaped bosses and formal leaves alternating.

*Plate XXX.*

*French-Swiss work, about 1530.*

H. 16·3 in. 42 cm. Wt. 27 oz. 9 dwt. 21 grs.

In the plate the foremost mast should be vertical.

This elegant object bears no hall-mark, nor has it any sign to indicate its origin. It has peculiarities that may well be considered French, but on the whole its production at Syon or at some other centre in the Rhone Valley seems more likely.

It was formerly the property of the Swiss family of the Barons d'Alt de Tieffenthal.

Published in *Fribourg artistique à travers les âges*, July, 1893, no. 14, with note by Max de Techtermann. Exhibited at the Society of Antiquaries, Feb. 1897 (*Proceedings*, XVI, p. 302), and at the *Exposition nationale suisse* at Geneva, 1896 (*Cat. no. 2150*).

Among extant examples may be mentioned a *nef* of the seventeenth century deposited in the Swiss National Museum at Zurich, one of a number in that museum (*XVI<sup>e</sup> Rapport Annuel*, pp. 45, 46, and plate. Zurich, 1908); another made at Augsburg in the second half of the seventeenth century is preserved in the Green Vaults at Dresden (J. L. Sponsel, *Das Grüne Gewölbe zu Dresden*, I, p. 88. Leipzig, 1925): three German *nefs* in the Pierpont Morgan Collection, two from Augsburg, seventeenth and eighteenth centuries respectively (J. Starkie Gardner, *Old Silver-Work*, pp. 97, 98, and pl. ii). The British Museum possesses a large clock of this form made by Hanns Schlott of Augsburg about 1580; a similar example known as the *nef* of Charles V is in the Musée de Cluny at Paris.

- 67 CUP OF SILVER, parcel gilt and chased, in the form of a crowing cock. Round the neck is a raised band, and the head is removable, and remains connected with the body by a stout chain. The feathers are shown by chasing. Oval base chased in relief with birds and plants; around, the inscription GEDÆCHTNVS · NACH · DEM · SEI · VATTER · ANDREAS · HAAN · RATH · MANNE · INN · STERN · BERGK · 1669.

Hall-marks



?Leipzig, and a control-mark.

Plate XXXI.

German, 17th Century.

H. 6.9 in. 17.4 cm. Wt. 11 oz. 1 dwt. 11 grs.

- 68 CUP OF SILVER, chased, in the form of a cock crowing. The head is removable; the feathers, feet, &c., are carefully chased; no stand. Hall-marks much defaced.

Control-marks



Plate XXXII.

German, 17th Century.

H. 7.9 in. 20 cm. Wt. 11 oz. 16 dwt. 16 grs.

- 69 CUP OF SILVER, parcel gilt, in the form of an owl, embossed and chased. The bird is standing very erect, the tail a quadrangular plate serving as a third foot; the head is removable and serves as a cup; the rim beneath is engraved with scrolls. The feathers are embossed in even horizontal rows, plain and gilt, in diagonal lines.

Plate XXXIII.

German, 17th Century.

H. 7.25 in. 18.4 cm. Wt. 11 oz. 5 dwt. 6 grs.

- 70 STANDING CUP of silver gilt and chased, in the form of a terrestrial globe. The body is divided into two equal parts, one forming the cover, the other the bowl; the stem is a nude male figure, bearded, and supporting a

cornucopia; he stands on a circular plate with radiating engraved bands. The stem is made fast to the foot by a screw; the foot is of ogee section delicately engraved with formal border, and beneath it is a circular plate with a tube engaging the screw in the stem. This plate has a neat border of engraved strap-work, and, in a setting, a plate of plain silver, engraved in sunk relief with standing figures of three Sibyls with their names beneath (*see figure*), AGRIPPA, LIBICA, DELPHICA; they stand in front of a balustrade gilt, and above is a festooned band engraved with the date 1569. The whole of the engraved parts of this medallion have been filled with translucent enamel; the figures of the Sibyls are now empty. Inside the bowl are two circular prints at top and bottom ornamented with strap-work on a ground of translucent blue and green enamel. The finial outside the cover is of a simple design. The outside of the body of the cup is entirely occupied by the map, the land being gilt, and the seas of plain silver and covered with wavy lines, ships, human figures, animals, and marine monsters being represented. At the bottom of the globe, a circle with the signs of the zodiac.



Inside the bowl are two circular prints at top and bottom ornamented with strap-work on a ground of translucent blue and green enamel. The finial outside the cover is of a simple design. The outside of the body of the cup is entirely occupied by the map, the land being gilt, and the seas of plain silver and covered with wavy lines, ships, human figures, animals, and marine monsters being represented. At the bottom of the globe, a circle with the signs of the zodiac.

*Plates XXXIV, XXXV.*

*French, 16th Century.*

H. 13.35 in. 34.3 cm. Wt. 39 oz. 11 dwt. 21 grs.

From the collection of the Earl of Carlisle.

For so ungainly an object as a globe cup necessarily is, this example is of unusually elegant design. Moreover, the details are engraved and finished with great delicacy, refinement, and thoroughness; e.g. the under edge of the foot, upon which the whole cup rests, is engraved with a guilloche border. The remarkable feature is, no doubt, the once enamelled medallion fixed beneath the foot and only visible when the cup is turned upside down. The general design of the figures of Sibyls is very fine and suggests an Italian inspiration; the details are less satisfactory.

The map of the world which has served as model for the engraver was prepared by Oronce Finé. The work is probably French, but there is no signature or mark.

A similar supporting figure with cornucopia is seen on the globe preserved in the Lorraine Museum at Nancy (*Mémoires de la Société Royale de Nancy* for 1835. Nancy, 1836). On the globe the land is gilt, and the seas (engraved as on the Franks cup) are said to have been *jadis émaillés d'un bleu fond*. See also *Magazine of American History*, VIII (1881), pp. 183-7. It is recorded that the cup was used as a ciborium, but it was probably not made for this purpose (E. L. Stevenson, *Terrestrial and Celestial Globes*, I, p. 102. New Haven, 1921).

Six of the extant globe-cups have been identified as the work of Abraham Gessner (1552-1613; see Rosenberg, 1911, nos. 5755 ff.): one, in the Castle of Wolfegg, has an Atlas-figure supporting the globe; another, with baluster stem and armillary sphere surmounting the globe, was sold at Christie's in 1919; a third is preserved in the National Museum at Zurich (*Schweizerisches Landesmuseum in Zürich*, 10th annual report, 1901, pp. 52 ff. and plate), while three are in the Museum des Cordeliers, Basle (E. L. Stevenson, as above, I. 199 ff. and II. 261).

Three German examples of the seventeenth century, two from Nuremberg (one having the mark

of Georg Kobenhaupt) were exhibited at the Burlington Fine Arts Club (*B. F. A.*, pl. lxxxviii and pp. 171-3). The collection at Rosenborg Palace, Copenhagen, contains a specimen by an unknown maker, dated 1648, of which a cast is shown in the Victoria and Albert Museum. It is figured in *Illustreret Vejledning, Rosenborg Samlingen i Kjøbenhavn*, pp. 46, 50.

- 71 COVERED BEAKER of silver gilt, engraved and partly enamelled. The ornament on the goblet is in two zones, divided by a movable wreath of flowers springing from a branch interrupted by six flowers having remains of dark blue enamel; plain spreading base, with traces of three feet, on which it originally rested. Domed cover engraved with floral scrolls and birds, Gothic cresting round edge, a similar cresting on top enclosing a mount, with traces of green enamel, on which stands an armed knight with spear and shield. The subjects on the beaker are: on the upper zone, Samson rending the lion, and the woman of Timnath, a pair of lovers embracing, a fool playing bagpipes, a lady reading a letter to a fool, and a wild woman with a unicorn; on the lower, a meandering scroll with conventional flowers and birds. Marks: the

double eagle of Lübeck



and the maker's mark



The foot

and wreath are removable by means of a slot.

Weights are scratched on the base.

Plates XXXVI, XXXVII.

North German (Lübeck), about 1500.

H. 10.3 in. 26.5 cm. Wt. 22 oz. 1 dwt. 16 grs.

The beaker appears to have been found in Norway: it was till 1891 in the possession of Mr. Montague Guest.

The marks are those of Hans Timmermann, a Lübeck goldsmith, who inherited his father's house in 1506: he apparently died between 1527 and 1529 (Johs. Warncke, *Die Edelschmiedekunst in Lübeck und ihre Meister*, p. 145. Lübeck, 1927). Another beaker of this type, made by Franziskus Burmester of Lübeck in the second half of the fifteenth century, is preserved at Engsö Castle in Sweden: the wreath round the middle has at intervals medallions showing alternately the arms of the Swedish family of Bonde; on the body are engraved religious subjects in medallions; on the cover, medallions, some with rosettes, others with figures of prophets (?); the feet are architectural, in the form of towers, *ibid.*, p. 128. A tankard from Lübeck, by Engelbrecht Becker II, is in the Waddesdon Bequest (*Cat. no. 128*; and Warncke, as above, p. 195).

The subjects on the upper zone are copied, with slight variations, from engravings by the master E. S. They are described in detail in Max Lehrs, *Geschichte und Kritischer Katalog des Deutschen, Niederländischen und Französischen Kupferstichs im XV. Jahrhundert*, II (text), Vienna, 1910, nos. 3, 207, 214, 229. See also *Zeitschrift für christliche Kunst*, VII (1864), column 242.

A similar beaker is figured by W. H. J. Weale, *Instrumenta Ecclesiastica; choix d'objets d'art religieux du Moyen Âge et de la Renaissance, exposés à Malines en Septembre 1864*. Brussels, 1866, Orfèvrerie, no. 50, the property of the Cathedral of St. Paul at Liège, having belonged formerly to the 'collégiale' of Notre-Dame at Tongres, where it was used in the services of Holy Week, though unquestionably a domestic vessel. The cup and cover are 'ornés de feuillage richement ciselé entremêlé de scènes de chasse', and apparently these are in much the same style as the Franks cup; the cresting and shape of foot are similar on both. The Tongres cup, however, has its three feet complete, and these, as well as the central ornament of the cover, are of architectural design; but there would appear to be no enamel.

A fine engraved beaker is preserved at Kempen in the Rhineland: instead of a detachable wreath round the middle there is an inscription, SANTA MARIA IASSPER MELCHIOR BALTHASAR:

above are genre-subjects among foliage and flowers; below, the Adoration of the Magi, with Gothic cresting on the lower edge. The hexagonal foot is supported by three figures of peasants, and has open-work lozenge ornament. The date is the second half of the fifteenth century (P. Clemen, *Kunstdenkmäler der Rheinprovinz*, I, p. 77. Düsseldorf, 1891; illustrated, E. Aus'm Weerth, *Kunstdenkmäler des christlichen Mittelalters in den Rheinlanden*, vol. of plates, xxii. 9).

- 72 BEAKER of silver, parcel gilt; broad channelled rim at lip, above the middle a gilt wreath in relief with three pendent flat rings, near bottom a twisted rib: round the foot a channel of vertical ribs.

Two stamps

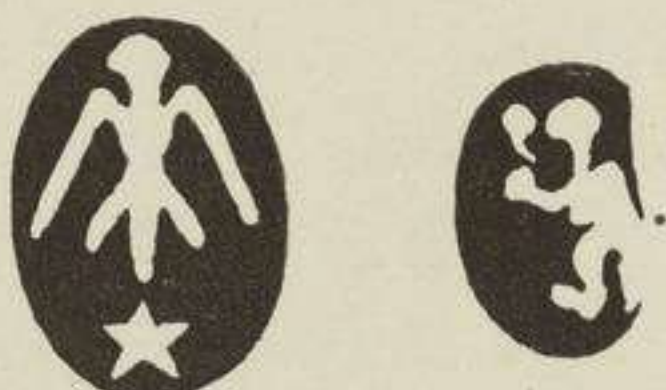


Plate XXXVIII.

Swedish, 16th Century.

H. 5.75 in. 14.7 cm. Wt. 6 oz. 10 dwt. 14 grs.

A beaker resembling the above, with silver gilt wreath and a twisted rib lower down, is preserved in the National Museum at Copenhagen; the foot is similarly moulded and is supported by three small figures of lions (Olrik, *Drikkehorn*, p. 57 and fig. 7).

- 73 BEAKER of silver, parcel gilt, embossed and chased. The body is ornamented with grotesque scroll-work with masks and swags of fruit on a chased plain silver ground; near the foot, a rib with a wavy band, and below, formal embossed leaves.

Stamp



Plate XXXIX.

German, about 1600.

H. 5.62 in. 14.4 cm. Wt. 6 oz. 11 dwt. 15 grs.

The plate shows this specimen larger than the real size.

Beakers of similar form and with embossed ornament are described and figured in Pulszky, Radisics, and Molinier, *Chefs-d'œuvre d'Orfèvrerie &c.*, I, pp. 143 ff. Paris, 1886. One of these, with hunting-scenes, of the seventeenth century, resembles the Franks beaker in its heavy, somewhat unpleasing style of ornament, and has a similar wavy rib near the foot.

- 74 WAGER-(WEDDING-) CUP of silver, with ornament chased and embossed. The bowl is bell-shaped with strap-work border and scrolls; round the middle a wreath in relief, and below radiating reeded ornament. The knop is an armillary sphere containing a die, and upon the sphere is a female figure supporting on her raised arms a forked wire, in the ends of which revolve two pins attached to a hemispherical cup with slight engraved ornament. Around the lip are engraved the following initials, PVAD, DVAD, ADC, AD, NADC, WAD, IAD.

Marks



, and Strasburg (?) mark.

Plate XL.

? Strasburg, about 1590.

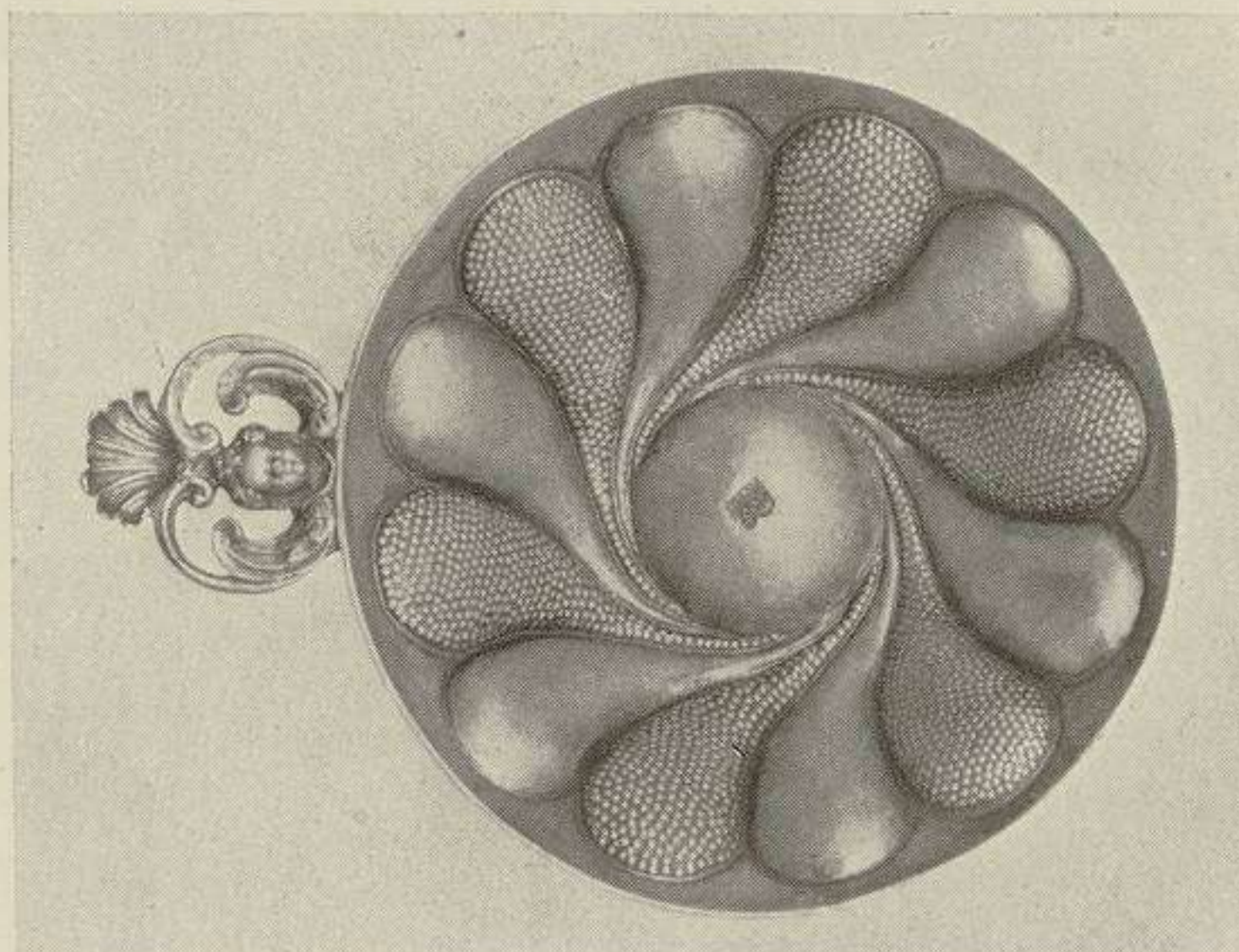


H. 7.7 in. 19.5 cm. Wt. 3 oz. 9 dwt. 15 grs.

These cups appeared at wedding-banquets, when both the smaller and the larger ones were filled with wine, the bridegroom being expected to drain the larger and hand the smaller to the bride without spilling the contents. The usual form is that of a female figure richly dressed, the skirt being well-shaped and serving, when inverted, as the larger cup; the arms are raised and hold two supports between which is the smaller cup on a swivel. Two German cups of this kind from the Pierpont Morgan Collection are shown (Starkie Gardner, *Old Silver-Work*, pl. xiii). More rarely the form is that of a male figure (*B. F. A.*, pl. xc). A third form is that of an inverted cup, bell-shaped, surmounted by a windmill, the sails of which were set in motion by blowing through a tube, the wine having to be drunk before they stopped. Examples in silver are in the Pierpont Morgan Collection (Starkie Gardner, pl. xiii) and Fairholt, *Miscellanea Graphica*, pl. xi. In the Slade Collection (*Catalogue*, no. 701, privately printed, 1871) in the British Museum is an example with a Venetian glass cup.

75 WINE-TASTING CUP of silver, embossed and gilt inside. In shape it is

a reversed truncated cone, the centre a plain boss, and the sides vigorously designed gadroons alternately plain and granulated. Handle in the form of a cherub's head with wings meeting above, where they are joined by a scallop-shell. In the centre of the boss in the bottom are stamped two shields *accollés*: (1) *Three lozenges? in bend sinister* (Payer de Flaach). (2) *Per fess nebuly, a star in chief* (Zadler) both of Schaffhausen.



Over the two shields

IOA : P[ayer]. Stamps



and



? Control marks of Basle.

See figure.

Swiss, 16th Century.

L. 4.9 in. 12.7 cm. D. 3.8 in. 9.8 cm. Wt. 2 oz. 1 dwt. 16 grs.

Edward Hailstone Coll., no. 926a.

Rosenberg, 1911, no. 5594.

76 WINE-CUP of silver gilt, with engraved and relief designs. The bowl embossed from the outside with a ground of regular graduated diamond design, producing the effect of engine-turning. Plain baluster stem; on the foot a radiating design of eight tabs with points between; egg-and-tongue border.

London hall-marks, leopard's head crowned, lion passant, date-mark




for 1603, and maker's mark  (? three escallops).


Plate XLI, left.


English (London), 1603.

H. 5.13 in. 13.0 cm. Wt. 5 oz. 9 dwt. 20 grs.

With this and the following number should be compared a wine-cup of the same type with London marks for 1603-4, formerly in the Swaythling Collection (Sale-cat. Christie's, May 6, 1924, lot 104). It is described and figured in *B. F. A.*, p. 25, no. 19, and pl. xlv.

- 77 WINE-CUP of silver gilt, with relief design chased. The bowl is embossed from the outside with a ground of regular graduated diamond design, producing the effect of engine-turning, and interrupted by eight plain radiating tabs; baluster stem; the foot has eight similar tabs and an egg-and-tongue

border. Hall-marks, leopard's head crowned, lion passant,  for 1606,

and  the maker's mark.

*Plate XLI, right.*

*English (London), 1606.*

H. 5.21 in. 13.2 cm. Wt. 4 oz. 17 dwt. 6 grs.

- 78 WINE-CUP of tazza form, silver, embossed and parcel gilt. The bowl embossed with intersecting arcs with a boss at each intersection; the knop a moulded hexagon with six bosses. Foot embossed like bowl. Beneath . H . V . BART . BEYTRISON . MISTRA : R<sup>M</sup> VALLIS . D . HÆRENS 1641.

Marks  


*Swiss, early 17th Century.*


H. 5.1 in. 13.5 cm. D. 5.07 in. 13.1 cm. Wt. 7 oz. 7 dwt. 8 grs.

This mark is found on the crozier-head of Bishop Odet in the Treasury of St. Maurice, Valais. Cf. also Rosenberg, 1911, no. 5706.

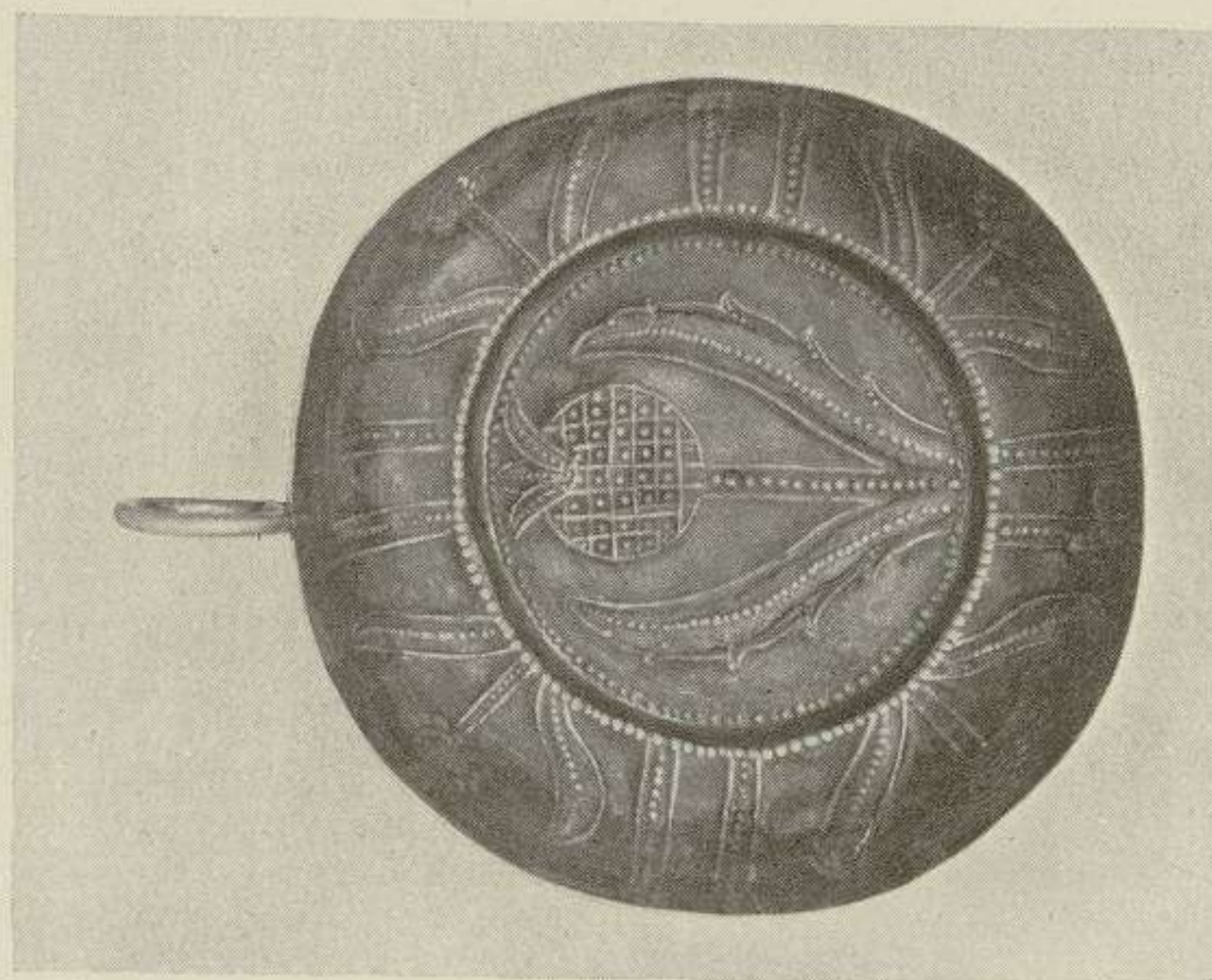
- 79 TASTING-CUP of silver, embossed; one handle. A shallow bowl of thin metal, having in the middle a thistle with two leaves; around, four rose-like flowers similarly treated, divided by pairs of upright lines. On the edge, stippled, the initials R<sup>C</sup> S.

Stamps, Court hand S for 1655

, lion passant, leopard's head

cr. and maker's mark 

*See figure.*

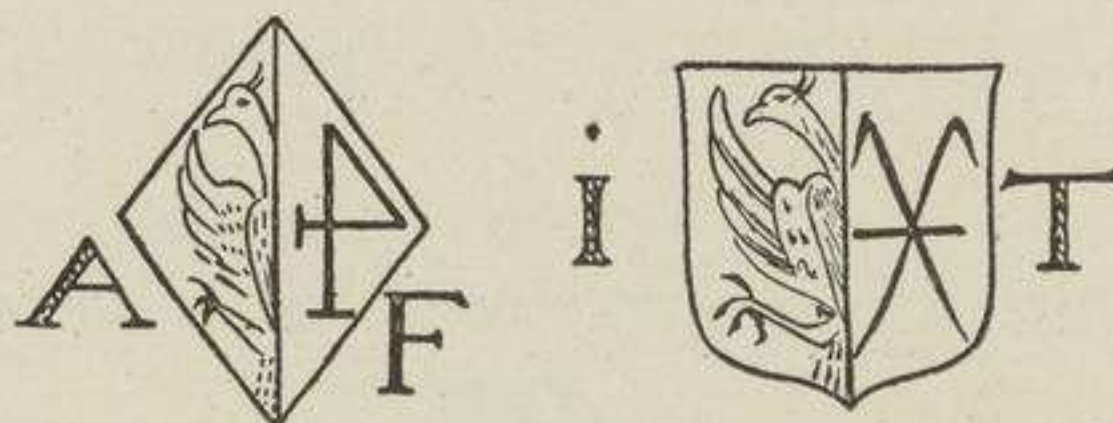


*English (London), 1655.*

L. 4.9 in. 12.3 cm. Wt. 1 oz. 17 dwts. 10 grs.

These cups were used for the tasting of wine, ale, and other liquors. Jackson, *English Plate*, II, p. 737, quotes an inventory of 1383, in which occurs the entry *tres pec [pieces] & taste' argentea*. No extant English examples seem to be earlier than the seventeenth century. A two-handled wine-taster of 1638-9 is figured in Jackson (*ibid.* I, fig. 228). The embossed ornament is typical of these shallow vessels: thistles are seen on a saucer-dish (London, 1641) figured in Starkie Gardner, *Old Silver-Work*, pl. lviii, fig. 2.

80 BEAKER of silver, with engraved ornament. Near the lip a band of cartouches with a man in boat, another playing a pipe, &c., birds between: below, three emblematic figures of women and two hanging shields of arms. In the bottom is set a silver dollar of Christian Ludwig, Duke of Brunswick and Lüneburg, 1655.



Marks, lion in shield



of Leeuwarden, and a date-letter



*Dutch, about 1650.*

H. 5 in. 12.7 cm. Wt. 6 oz. 12 grs.

Cf. Rosenberg, 1911, no. 4787.

81 BEAKER of silver, parcel gilt, sides expanding towards the mouth: neatly engraved border of flowers, a rib round the middle, and a border of lozenges at the foot. On the bottom a shield of arms with initials A · V, quarterly (1) and (4), *argent, a chevron gules*, (2) and (3) *argent, a bend gules between six canetons*.

Hall-mark of Aachen,



and an indistinct stamp of the maker.

Outside a crowned O, *Plate XLII, right.*

the duty-mark of Amsterdam.

*German, early 17th Century.*

H. 2.95 in. 7.5 cm. D. 2.7 in. 7 cm. Wt. 3 oz. 64 dwt. 7 grs.

For mark see Rosenberg, R<sup>3</sup>, no. 18.

82 BEAKER of silver gilt, set with thirty-seven coins, one being in the bottom. The last is a thaler of Augustus, Duke of Brunswick and Lüneburg (Wolfenbüttel), of the year 1660; the remainder in four rows are pieces of 6 mariengroschen of the Dukes Rudolf August and Anton Ulrich, also of Ernst August, Bishop of Osnabrück, dated 1688 and 1689. Over one coin is a plate engraved with a shield with a merchant's mark and W. and a crest, an arm holding three arrows. The ground between the coins chased with scrolls. Marks, an



indefinite stamp and





*German, about 1690.*

H. 5.6 in. 14.4 cm. Wt. 13 oz. 2 dwt. 19 grs.

For a tankard of the seventeenth century similarly set with coins, see F. Luthmer, *Der Schatz des Freiherrn Karl von Rothschild*, I, pl. 34. Frankfort on the Main, 1883.

Another, from Danzig, 1676, is figured, R<sup>3</sup>, II, pl. 32 (no. 1566A); from the Neresheimer Collection at Munich.

- 83 BEAKER of silver, parcel gilt, set with eight coins around the sides and one in the bottom. The last is a half-daler of Charles XII of Sweden, dated 1718; the others are pieces of 4 and 6 mariengroschen, mostly of the House of Brunswick, e.g. Rudolf August and Anton Ulrich (1685-1704), Georg

Ludwig (1698-1714), afterwards George I of England. Marks  of Hamburg and .

*Plate XLII, left.*

*German (Hamburg), about 1720.*

H. 2.7 in. 6.8 cm. D. 2.4 in. 9.2 cm. Wt. 2 oz. 13 dwt. 23 grs.

- 84 GOBLET imitating a glass drinking-cup, in silver, gilt inside, engraved and embossed. On the globular bowl engraved festoons of fruit hanging from pendants shaped like fleurs-de-lis, below, the initials ILS and ALD on one side, CSS and SBD opposite; the cylindrical foot with two lines of bosses imitating glass; scalloped border.

Mark, twice struck, a monogram in a shield



*Plate XLIII, right.*

*Swedish, 17th Century.*

H. 3.5 in. 8.9 cm. Wt. 2 oz. 12 dwt. 21 grs.

Similar goblets in the National Museum at Copenhagen are figured and described in Olrik, *Drikkehorn*, pp. 114, 121, two from Viborg, and one from Aarhus, Denmark.

- 85 GOBLET imitating a glass drinking-cup, silver gilt inside and embossed. The upper half expands to a wide mouth, the lower with two rows of bosses imitating a glass. On the upper part are engraved three cartouches, with fruit, &c., between; in one cartouche the initials HAS. No marks.

*Plate XLIII, left.*

*Swedish, 17th Century.*

H. 2.8 in. 7 cm. Wt. 2 oz. 18 dwt. 6 grs.

Cf. Olrik, as for the preceding number.

- 86 CUP of silver gilt, embossed and engraved. Oviform bowl with broad strap-work enclosing fruit and flowers; the lip etched with formal scrolls: oviform knob resting on a cylindrical base with engraved vertical lines.

Two indeterminate stamps—one may be the pine-cone of Augsburg—and



*Plate XLIV.*

*German, late 16th Century.*

H. 6.3 in. 16 cm. Wt. 6 oz. 11 dwt. 16 grs.

87 STANDING CUP AND COVER, of silver gilt, embossed and chased. On the deep bowl of beaker form, strap-work design edged with floral scrolls and ending in eagles' heads, from which hang festoons of fruit; the cover and foot have similar designs, and the knop has the festoons hanging from cherubs' heads and shells. The cover is surmounted by a standing figure of a warrior holding a staff and a shield engraved with an eagle's leg and the initials P . S. Inside the cover a boss engraved with the same shield of arms, crest, and mantlings, *an eagle's leg coupé*, crest, five ostrich feathers, above, the initials H. S.

Two stamps on the foot; the pine-cone of Augsburg and the maker's mark,



Plate XLV.

German (Augsburg), early 17th Century.

H. 12.6 in. 32.25 cm. Wt. 13 oz. 13 dwt. 11 grs.

R<sup>3</sup>, no. 395.

Two Augsburg covered beakers of this type with embossed ornament are described and illustrated in Pulsky, Radisics, and Molinier, *Chefs-d'œuvre d'Orfèvrerie*, II, pp. 17 ff. Paris. For another example, also from Augsburg, see E. Alfred Jones, *Catalogue of the Collection of Old Plate of Leopold de Rothschild, Esquire*, p. 15. London, 1907.

88 SHALLOW BOWL on foot, of silver gilt, embossed and chased. In the centre a circular medallion of copper enamelled and gilt, a half-length of St. Paul holding sword and book. Around are four medallions enclosing the symbols of the Evangelists in high relief; from each of these springs a sprig of foliage filling the spaces between. Upright edge embossed with eightfoil rosettes.



Plate XLVI, and figure.

French, 14th Century.

D. 5.8 in. 14.9 cm. Wt. 9 oz. 3 dwt. 8 grs.

89 CIRCULAR DISH, silver gilt, embossed. In the centre a medallion formed of a design of triangles, every angle projecting and forming a kind of hill; the rest of the surface embossed and punched with intersecting curves, producing a ground of graduated nail heads: cable-border and plain outer edge. Indications of a foot now missing.

Stamps **SBD\***

**G**  
**MATA**

Plate XLVII.

Portuguese, 16th Century.



F

D. 8.1 in. 20.8 cm. Wt. 9 oz. 2 dwt. 14 grs.

The inside of a sixteenth-century tazza with Antwerp hall-marks in the Pierpont Morgan Collection at New York has a design resembling that of the central medallion of the above dish (E. Alfred Jones, *Illustrated Catalogue of the Collection of Old Plate of J. Pierpont Morgan, Esquire*, pl. lxxiii, privately printed, London, 1908).

- 90 CIRCULAR TRAY of silver, with moulded edge, engraved with a radiating design of fantastic Chinese figures and birds, the space within these designs stippled. In the centre, in a circle, a shield of arms added later, *a chevron engrailed between three owls*; crest an owl with expanded wings on a cap of maintenance. Pricked on the back, the initials

I N  
R N  
1686.

London hall-marks, leopard's head crowned, lion passant,  and date-letter  1685-6.

*Plate XLVIII.*

*English (London), 1685-6.*

D. 11.9 in. 30.7 cm. Wt. 18 oz. 18 dwt. 8 grs.

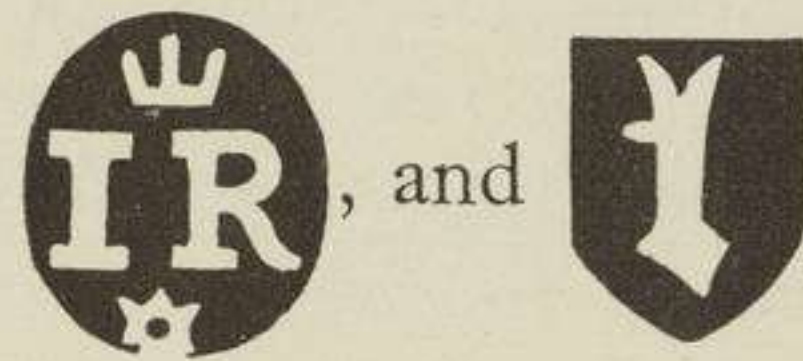
Jackson, *English Goldsmiths & c.*, p. 144 (1687-8), quotes this maker's mark on a tankard (Messrs. Christie) and a communion-cup (Thrybergh, Yorks.). Date-letter, *ibid.*, p. 84 (1685-6).

The arms are those of Nicholas (London, and Ashton-Keynes and Roundway, Co. Wilts.).

Engraved ornament in the Chinese manner came into favour in the last years of Charles II's reign, and is seen on several kinds of plate, the subjects being apparently taken from the Chinese porcelain and lacquer which were then being imported into England. Porringers resembling no. 105 are not uncommon. Examples in the Pierpont Morgan Collection are described and illustrated in the Catalogue of Silver Plate in that collection by E. Alfred Jones, London, 1908, pl. xxviii. A similar porringer and a tray of 1682 and 1688 respectively were exhibited at the Burlington Fine Arts Club (*B. F. A.*, pl. ciii, fig. 1). Porringers of 1685 are figured in Starkie Gardner, *Old Silver-Work*, pl. lxx, fig. 2, and W. W. Watts, *Old English Silver*, pl. 51B. London, 1924. Among other forms of plate with this decoration may be mentioned a standing cup of 1684 exhibited at the Burlington Fine Arts Club (*Catalogue*, as above, pl. cxiii), belonging to St. John's College, Cambridge; a tankard of 1683 in the collection of Sir C. J. Jackson (Jackson, *English Plate*, II, fig. 993); and objects belonging to a toilet-set from the Swaythling Collection (Starkie Gardner, as above, pl. cxx).

- 91 CIRCULAR SALVER of silver, on foot, and with moulded edge, engraved with Chinese figures, birds, and flowers, the ground within the outlines being stippled; a plain circle in the centre.

London hall-marks, leopard's head cr., lion passant,



for 1688-9.

*Plate XLIX.*

*English (London), 1688-9.*

D. 11 in. 28.1 cm. Wt. 17 oz. 9 dwts. 1 gr.

- 92 ROSE-WATER DISH of silver gilt, the border embossed and chased, with bold scrolls of foliage with four cupids. In the centre a shield of arms, quarterly, (1) and (4), *az. a fess or between six estoiles* (Gipp or Gypses); (2) and (3), *or a lion rampant sable collared and chained* (Poley of Badley). No hall-marks or other stamps.

Plate L.

English, late 17th Century.

D. 12.4 in. 31.9 cm. Wt. 35 oz. 8 dwts. 5 grs.  
From sale of Sebright heirlooms, May 5, 1887, lot 97.

- 93 PORRINGER AND COVER of silver gilt. The cover and the sides of the cup are covered with plain silver pierced scroll-work with flowers, a rose in full relief as the knob of the cover: the handles, formed of female half-figures, are part of this outer coating and un gilt. Three ball feet. Mark of



Thomas Issod

Plate LI.

English (London), 1685.

H. 7 in. 18.4 cm. Wt. 38 oz. 11 dwts. 1 gr.  
Sebright heirlooms, May 5, 1887, lot 98.

See Cripps, *Old English Plate*, 11th ed., p. 445 (1685), and Jackson, *English Goldsmiths & c.*, p. 142. A similar stamp is found on a cup from the Hampstead Treasure Trove in the Victoria and Albert Museum.

Porringers with pierced casing from various collections are described and illustrated in the Burlington Fine Arts Club *Catalogue of a Collection of Silversmiths' Work: European*, pls. cx, cxi. London, 1901. One from the Swaythling Collection, with the London hall-mark for 1674 shows cupids among acanthus-leaves (Sale-catalogue, Christie's, May 6, 1924, lot 80). Two from the collection of the Earl of Carysfort, c. 1670 and 1680 respectively, show figures in foliate scrolls. A tankard of about 1670 has pierced casing round the body showing acanthus-ornament with cupids and birds. In the Victoria and Albert Museum a porringer is preserved, with ornament of birds in acanthus-foliage and a hall-mark for 1669-70 (*Catalogue of English Silversmiths' Work*, no. 56. London, 1920; figured in Jackson, *English Plate*, vol. I, p. 234).

Pierced casing is seen also on standing cups such as the Pepys Cup, 1677, belonging to the Clothworkers' Company (Jackson, *English Plate*, II, fig. 885), and a communion-cup, 1676, at Ashby-de-la-Zouch (*ibid.*, I, fig. 488). This style of ornament was adopted by English silversmiths for a short period during the reign of Charles II, but seems to have lost favour: examples of it are rare.

- 94 ROSE-WATER DISH of silver gilt, on foot. In the centre a rose in full relief, and around the edge an applied border of open-work, scrolls with flowers and birds, all in plain silver; the border held in position by rosettes screwed on to the base.

Plate LII.

English (London), 1685.

D. 12.9 in. 33.1 cm. Wt. 50 oz. 7 dwt. 2 grs.  
Sebright heirlooms, May 5, 1887, lot 95.

No maker's mark; the openwork casing is in the style of no. 93, and it is evidently by the same hand.

- 95 TAZZA of silver, parcel gilt, embossed and chased. The centre raised, and set with an enamelled medallion with coat of arms, around ten oval

depressions with formal plant design between; foot embossed with raised radiating tabs; all the ground covered with punch-marks. The shield of arms in centre is *az. a chevron arg. between 3 crescents or.* Crest a half-man charged on the dexter side with two bends azure, holding in his hands two crescents. Legend H. MARTIN. SCHOLL ANNO 1597 (Scholl of Vaud).

Stamps, pine-cone of Augsburg, a maker's mark, and several control marks English and foreign.

*Plate LIII.*

*German (Augsburg), about 1600.*

D. 8 in. 20.4 cm. Wt. 15 oz. 5 dwt. 15 grs.

The mark is perhaps that of Tobias Kramer, born 1582, Master before 1615, died 1634. Rosenberg, R<sup>3</sup>, no. 493.

- 96 OVAL SALVER of silver, embossed and chased. In the middle a general view of the Abbey of Rheinau, Switzerland. The broad edge is embossed with finely executed floral scrolls interrupted at top and bottom by the arms of the Abbey and Abbot; two shields accollés under a mitre; (1) A fish embowed, crest a pyramid a hat rising from a coronet. (2) Quarterly 1, 4, a tower; 2, 3, a lion rampant holding a flowering rod; in escutcheon a fleur-de-lis: Crest, a demi-lion as 2, 3 (Zurlauben). On the back is engraved No. 5. The metal is unusually thin.

Stamps, the pine-cone



of Augsburg; a demi-lion



holding a

phleon, and sundry control marks.

*Plate LIV.*

*German (Augsburg), about 1650.*

L. 14.8 in. 38 cm. Wt. 12 oz. 18 dwt. 22 grs.

The arms are doubtless those of Gerold II, Zurlauben, Abbot of Rheinau, 1649-55, though the arms of Thurn de Gestettenburg of the Valais are much the same.

- 97 BOWL OF SILVER, parcel gilt, embossed and chased. In the centre a circular medallion with a half-length of the Virgin and Child; across the top a band inscribed HMϣ PHϣ. The rest of the surface is occupied by an arcade of twelve arches, each containing a standing figure of an Apostle, the ground covered with punch-marks. Each Apostle has the initials of his name on a

disk at his side (



St. Mark). Around the edge outside

a long inscription in Old Slavonic.

*Plate LV.*

*Russian or Bulgarian, 17th-18th Century.*



D. 7.3 in. 19.1 cm. Wt. 9 oz. 4 dwt. 18 grs.  
The inscription reads as follows:

✠ ΗC K O K Δ C E C H Δ V Δ Ψ Δ K Δ Λ E T O X P H C T O K O P O X Δ H Δ C T K O K Δ  
X H Λ Δ Θ O H Ψ E C Δ T B H E Δ M Δ H E C Γ O Δ H Ψ Δ Π P H Y Δ P Δ C Δ  
L T Δ N I M Δ X Δ M E Δ K O K α Π Δ + C Δ Π H E Δ Λ Δ K E Π O X E I Δ Π P E  
V H C T E H C I E T O M X H O K Δ

It is difficult to decipher, and cannot be fully translated. The general sense seems to be that the bowl was a gift to some person in the year of Christ 16— and in the reign of the Sultan Mahomet.

### F. TWO SILVER BOWLS OF THE CAROLINGIAN PERIOD

98 DEEP SILVER BOWL AND COVER, parcel gilt, both richly decorated with designs in relief. The bowl is of squat form bulging near the bottom; the lip is moulded. The ornament on the outside of the bowl forms a regular pattern, in which four large panels are separated at equal intervals by vine-scrolls. Within each panel is a large quatrefoil having in the middle a cross pattée with rosette centre and leaves between the arms. The vine-branches spring scrollwise from the leaves of the quatrefoils; each encloses a bird looking backwards and pecking at a conventional bunch of grapes: the spandrels are occupied by acanthus-leaves. The stems at their point of contact are bound by collar-like transverse bands, and form in the centre of the pattern lozenges with incurved sides enclosing small quatrefoils: the figures of the birds, the clusters of grapes, and the leaves are nielloed. The bottom has been rasped or filed. The cover is slightly convex, and has a beaded edge and a vertical handle, on the top of which is a nielloed quatrefoil with a rosette in the centre. The ornament on the cover is essentially the same as that on the bowl but on a smaller scale, and is similarly nielloed, but has no figures of birds. The background and interior of bowl and cover are gilt.

*Plate LVI, right.*

*Carolingian, 9th Century.*

H., with cover, 4.9 in. 12.6 cm. Wt. 23 oz. 11 dwt. 22 grs.

This bowl was described and figured by O. M. Dalton in *Archaeologia*, LXI. 357, where a western (Carolingian) provenance was ascribed to it, with the alternative suggestion that it might be Anglo-Saxon work.

The vine-scroll appears to have been first developed in the countries of the Eastern Mediterranean. J. Brøndsted (*Early English Ornament*, London and Copenhagen, 1924, pp. 17 ff.), following Strzygowski, describes it as an Oriental conventionalization of a motive which originates in Hellenistic-Roman art, and found its way into Syria and Egypt in the late classical period when the vine-scroll enclosing birds was a common design. The ivory chair of Maximian at Ravenna and the Mshatta façade preserved in the Berlin Museum are well-known examples of this ornament. It occurs on a Byzantine ivory vase in the British Museum (*Catalogue of Ivory Carvings of the Christian Era*, 1909, no. 15), and on a box in the Victoria and Albert Museum (*Catalogue*

of *Carvings in Ivory*, I, p. 49. London, 1927). At a later date we find it on Northumbrian crosses in England, notably on the Ruthwell and Bewcastle crosses (G. Baldwin Brown, *The Arts in Early England*, London, 1921, pp. 273 ff.), about 670-80, and similar scrolls enclosing birds and animals are seen on the bowl found at Ormside, Westmorland, and now in the York Museum (Baldwin Brown, as above, pp. 318 ff.).

The clearest analogies to the bowl will be found in Carolingian work. In the Sacramentary of Drogo, Bishop of Metz and son of Charlemagne (826-55), preserved in the Cabinet de Médailles of the Bibliothèque Nationale, Paris, lozenge-patterns with incurved sides and connecting transverse collars occur like those formed by the vine-stems on the bowl (A. de Bastard, *Peintures et Ornaments des Manuscrits*, V, p. 132. Paris, 1832-69). The same thing may be seen on the ivory panels of the book-cover (about 900) of the monk Tuotilo of St. Gall, preserved in the Abbey Library there (Goldschmidt, *Elfenbeinskulpturen*, Berlin, 1914, I, no. 163). Here are vine- and acanthus-scrolls and the quatrefoil within a lozenge. The reverse of the seal of Aelfric (*see figure*) in the British Museum (late tenth century) may also be compared (*Archaeologia*, XXIV, p. 359). These features appear on Sassanian silver-work (*see Smirnov, Oriental Silver*, St. Petersburg, 1909, pls. lxi. 99 and lxix. 121), and Strzygowski has assigned a Persian origin to the present bowl (*Byzant. Zeitschr.* XIX, 665); the feeling and spirit of the designs are, however, different.



While specimens of Carolingian silversmiths' work are not numerous, a certain amount of comparative material is available. The present bowl is associated (A. Riegl, *Die Spätromische Kunstindustrie*, II, p. 65. Vienna, 1923), with a number of objects found in a knight's grave at Kolin, in Bohemia, and preserved in the Landesmuseum at Prague, for which the earliest possible date is the end of the eighth century; they illustrate the lozenges, leaf-ornaments, and the collars connecting the stems. Kindred objects are a girdle-mount with silver gilt background and niello; a mount from a grave near Malestig in the Museum at Klagenfurt, Carinthia, shows the typical ornament combined with birds pecking at grapes. Other silver bowls of this form are preserved. The closest parallel to the present example is one found at Ribe in the south-west of Denmark, in the National Museum at Copenhagen, with engraved designs inlaid with gold and niello, vine-scrolls of the Coptic-Carolingian type, imbrications in the spandrels, and friezes of ivy-scrolls above and below. Brøndsted (as above, p. 329) assigns it to the early ninth century. In the same Museum is a bowl dating from the end of the eighth century from the island of Fejø, off Laaland, Denmark, with animal figures and foliate designs in panels, and interlaced animal ornament showing close affinities with the chalice of Tassilo at Kremsmünster (Brøndsted, as above, p. 152; Riegl, as above, p. 58). The bowl from Halton Moor, in the Franks Bequest and similar in form, is described below (no. 99).

While the form and ornament of the bowl recall Carolingian art, an Anglo-Saxon origin is not impossible. The high quality of the Anglo-Saxon metalwork is seen in the extant examples, among which may be mentioned the finger-rings in the British Museum (O. M. Dalton, *Catalogue of the Finger Rings . . . Early Christian . . . and later*, nos. 179 ff. London, 1912). Passages in the *Liber Pontificalis* (about 500-800) show that in the eighth and ninth centuries the popes ordered many silver objects from Anglo-Saxon craftsmen, among which are mentioned lamps (*gabatae*): *Gabata saxiscam habentem in modum leones IIII cum diversis istoriis serpentium*, &c. (Acts of Gregory IV, ch. xxvi). King Ethelwulf (836-58) on his visit to Rome gave costly gifts to St. Peter's, among which four silver lamps are described as English. The use of niello was common throughout the Anglo-Saxon period: it is seen on the ring of Ethelwulf and on some other objects in the Museum.

- 99 BOWL OF SILVER with an alloy of copper, of similar shape. The ornament consists of chased designs, with medallions, each containing an animal figure, separated by conventional foliate patterns. The medallions are four in number bordered by bands enclosing a wavy pattern: two contain the

figure of a lion passant to r. with open mouth and upraised forked tail, intersecting a conventional plant the foliage of which appears above and below the animal, at its breast and under the tail: alternating with these are the other two medallions each showing the figure of an ox with humped back and forked tail bending towards a piece of conventional foliage on the undulating ground. The four interspaces are occupied each by a formal plant



No. 99.

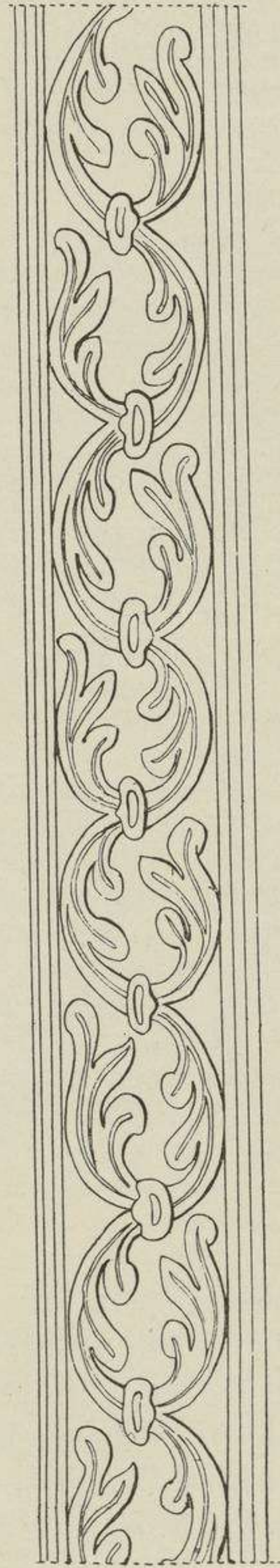
with radiating branches from which issue four dog-like heads near the extremities, biting foliage: the design of each plant is identical with that opposite to it, but differs slightly from those nearest to it. Round the lip and the bottom are bands of conventional leaf-scrolls, on which, as on the plants in the middle zone, are transverse collars. The background and interior are gilt, traces of gilding being also found on the ornament; on one side part of the rim and the upper part of the body are wanting; the bowl is somewhat battered and worn near the bottom. There is no foot or cover.

*Plate LVI, left, and figures.*

*9th-10th Century.*

H. 3.7 in. 9.4 cm. Wt. 10 oz. 4 dwt. 18 grs.

The bowl was found in 1815 on Halton Moor, five miles from Lancaster, containing a torc of plaited silver wire, 860 silver pennies, of which twenty-one appear to be Danish, the remainder



No. 99. Detail.

being of Canute, and six pieces of stamped gold. It was described by Taylor Combe and illustrated in *Archaeologia*, XVIII, p. 199.

This bowl has points of resemblance to the group described above. It is lighter in weight and finer in workmanship than no. 98, and the ornament suggests a later date. For the shape and ornament it should be compared with a small gold vase, originally one-handled, which forms part of the treasure found at Nagy-Szent-Miklos, in Rumania, in 1799, and now preserved in the Kunsthistorisches Museum at Vienna: the treasure has been attributed by some to the last quarter of the ninth century, others favouring a somewhat earlier date. On the body of the vase is repoussé ornament of winged animals in medallions with conventional foliage in the field, alternating with foliate designs; on the rim is a frieze with palmettes and interlaced stems (Riegl, as above, p. 93 and pl. xlv).

The Oriental animal-motives which figured largely in Merovingian art did not cease with the Carolingian renaissance. They are conspicuous in the manuscripts known as the Ada Group (Brøndsted, as above, p. 319). Illuminations in the Bible (School of Tours) given to Charles the Bald by Count Vivian as secular Abbot (845-50), in the Bibliothèque Nationale, Paris (lat. 1), show points of similarity to our bowl, among which may be mentioned the oxen at the base of the columns (see A. Boinet, *La Miniature Carolingienne*, Paris, 1913, pl. lv); the same manuscript shows foliate capitals on the columns, resembling the design separating the medallions on the bowl. Leaves of the same shape, enclosing birds pecking at the foliage and with the transverse collars already noticed are seen on a tenth-century ivory comb in the style of the Metz school, preserved in the Musée des Arts Décoratifs, Brussels (Goldschmidt, as above, no. 94 a, b, and pl. xl). An ivory book-cover in the Musée de Cluny, Paris, North French, of the late ninth or early tenth century (Goldschmidt, I, no. 156) shows the same type of foliage; small panels in the margin contain figures of lions closely related to those on the bowl. The back of the seal of Aelfric (see figure to no. 98), who commanded Aethelred's fleet in 992, and died in 1016, is engraved with a foliate design of the type which we have been considering (British Museum, *Cat. of Seals*, no. 4; *Archaeologia*, XXIV, p. 359).

The provenance of the bowl, even the decision between an eastern or western origin, is a matter of difficulty. While Oriental affinities are suggested by the animals in medallions, the closest parallels are, as already noted, with Carolingian art.

An English origin is assumed by Jackson (*English Plate*, I, p. 65), who compares the ornament with that on manuscripts of the Winchester School, tenth and eleventh centuries; this attribution is also urged by W. W. Watts (*Old English Silver*, p. 15. London, 1924), who places the bowl as late as the opening years of the eleventh century.

## G. CUPS NOT INCLUDED IN THE FRANKS BEQUEST

100 MAZER BOWL of maple wood, slightly cracked on one side near the rim, with low foot. There is a broad silver gilt band with an inscription reserved on a hatched ground: *vas precor et potum cristum benedicere totum* M; a foliate design in the initial letter, and a leaf in each space between words; at the end, branches with trefoil leaves; above and below, moulding, and a narrow band with groups of five pellets; on the lower edge is a vandyked pattern reserved on hatching. No print or stamps.

*Plate LVII.*

*English, about 1470.*

H. 2.3 in. 5.7 cm. D. 5.8 in. 14.7 cm. 1909.

*Proc. Soc. Antiq.* XXII, p. 14; Jackson, *English Plate*, II, p. 614, no. 13.

101 COVERED BEAKER of silver, parcel gilt. The body is incurved, expanding towards the lip and towards the base, which is supported by three feet, each in the form of a nude winged figure kneeling on one knee on a star-

shaped pedestal, and holding a scroll with the engraved legend FINIS CORONAT. The base consists of a vertical open-work band with moulded borders, between which is a pattern of intersecting undulations forming a series of pointed ovals in each of which the same design is twice repeated on a smaller scale, the larger containing the smaller; in the spandrels, trefoils: the lower edge is arcaded, with round cusped arches. The lower portion of the body is surrounded by an openwork band of leaves and flowers arranged scrollwise, having at intervals birds with outstretched wings perched on the branches and others pecking at the leaves: cabled borders; on the upper, an inverted arcade with cusped arches. The body is occupied by nielloed genre figure-subjects in two zones, each subject in a medallion having a frame simulating the branch of a tree; the frame of each intersects that of the adjacent medallion so as to form a figure of eight, the interspaces being occupied by a human figure, an animal, or foliage; above and below the nielloed ornament a plain band. The cover is domed, the dome having similar nielloed work to that of the body. Round the edge is a cresting of conventional scroll-like leaves springing from a branch which encircles the cover above the moulded edge, and connected at the top by cabled wire. The dome is surmounted by a pedestal with incurved sides, decorated with chased masks and conventional ornament, and supporting a mound of pointed and recurved leaves, on which stands a cupid with a shield of arms, *per fess arg. and sa.; over all, on a saltire arg. a saltire potent purp. (?) between, in chief, a crown with a spray of leaves, and in base, a sword with hilt upwards* (see figure), resting on the ground in his right hand, and a caduceus in his left. The beaker is gilt outside, except for the nielloed portions and the band on the rim; the insides of the beaker and cover are



ungilt. Stamps,   and an indistinct mark.

*Plate LIX, and figures.*

*German, about 1480.*

H. 10.4 in. 26.4 cm. Wt. 34 oz. 8 dwt. 8 grs. 1841.

The beaker was for many years in the custody of the Department of Prints and Drawings.

It is figured in Henry Shaw, *Dresses and Decorations of the Middle Ages*, pl. 71. London, 1843, where the history is given: 'It was formerly in the possession of the noble family of Van Bekerhout who presented it to Calonier, the celebrated sculptor of the statue of John van Eyk, in the Academy of Arts at Bruges. It was purchased from his widow by Mr. Henry Farrer, and has recently been acquired by the British Museum for the sum of £350.'

It is described in J. D. Passavant, *Le Peintre-Graveur*, I, p. 350. Leipzig, 1860. It is there suggested that the beaker may have been a wedding gift.

The subjects, which represent children at play, are as follows:

*On the cover—*

(a) In the middle a nude boy with a cap holding a flag with a lion rampant rides to l. on a bird; a male head appears on the ground to the r. of the medallion; on the l. a boy with raised left hand pointing in front of him looks back at the other figures. In the background, trees and bushes.

(b) Two cupids winged, one turned to l. holding a club with curved end on the ground, and looking back at another similar personage who is turned to r. with a club of the same kind held over his head in his upraised hands, the curved end touching the forehead of the other figure, towards whom his head is turned. The ground is undulating; in the background to the r. is a large crenelated building; on the l., a crenelated gateway.

(c) Three children dancing in a ring with hands joined, the figure in the foreground nude and looking to r. at his neighbour who is nude except for a sash round the waist, the third dancer is clothed in a costume with facings resembling ermine open at the neck; in the background, between two trees, a man playing on a pipe and beating a drum.

(d) Two nude boys, one riding astride the other going towards a cupid who walks away from them looking back and grasping the frame of the medallion with his right hand; in the background on the r. a castle with tower and battlements, on the l. a tree.



a



b



c



d



e



f

No. 101. Detail of Cover.

(e) In the foreground on the r., a figure in a long coat with girdle at the waist and cap playing on a pipe, facing. The border of his coat is held up by the figure on his r., similarly clothed but bare-headed and facing r. A third figure on the l., nude, holds up the coat of the second; in the background, two crenelated towers in front of a crenelated and turreted building.

(f) On the r. a nude boy is on all fours to r. having on his left another figure looking down at him his left arm raised in front of him; behind, a figure with a cap holds above his head a stick to which is fastened a cord with a weight attached to it; a fourth looks on with upraised hands. In the background, trees on the r., a church (?) on the l.

The spandrels are occupied on the top by conventional leaves, on the bottom, in two of the spaces by foliate scrolls, in the remainder by a dog (?), an elephant, a hind (?), and a monkey with an overturned jug, respectively.

*On the body—*

(a) A game of knuckle-bones: a boy on bended knee in the middle holding a bone in his right hand, between two other figures, one on the l., nude, with his back turned, a basket slung over his l. arm, and gathering fruit (?) with his r., the other with a girt coat, facing, similarly occupied; in front, a row of knuckle-bones, with a brick wall on the left; trees in the background.

*a*



*c*

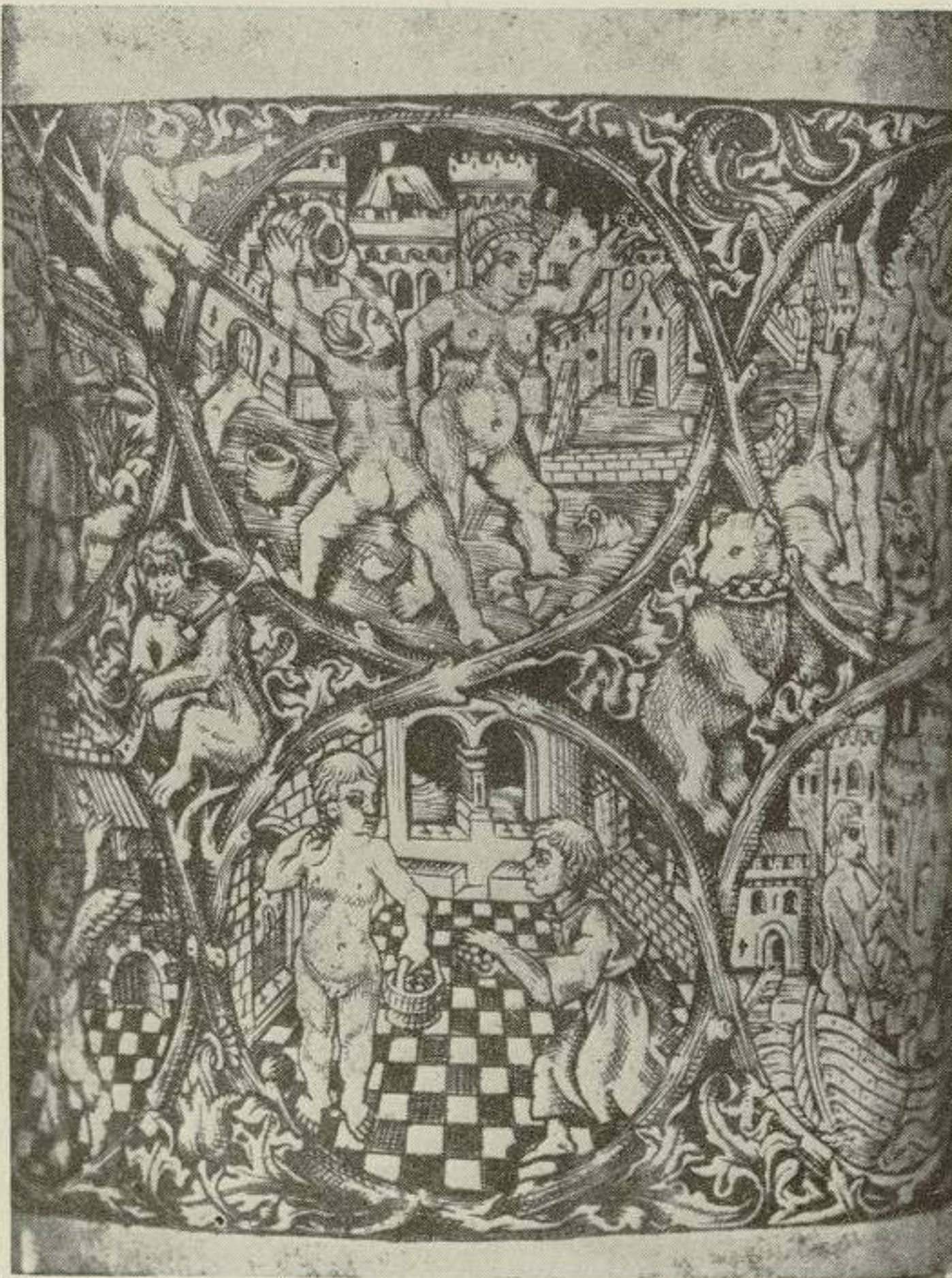


*b*

*d*

*e*

*g*



*f*

*h*

No. 101. Detail of Body.



(b) Two cupids playing a game with a ball: the one on the l. moves to l. with a ball in his r. hand his head turned backwards towards the other who, also looking back, moves to r.; two balls and a cylindrical receptacle on the ground in front of him; in the background a large building.

(c) Two figures in front of a crenelated building: one, nude, facing, with a conical head-dress, in the attitude of dancing, with his hands on his thighs, the other to l. holding an open box under his chin with his left hand and looking at the lid, and a knuckle-bone in his right; other knuckle-bones on the ground.

(d) A nude figure bending down approaches a low crenelated building on the r. with a ball in his

*k**m**l**n*

No. 101. Detail of Body.

hand; a cupid standing on a chequered floor with his back to the spectator, has thrown a ball on a sloping canopy, his head turned to the former figure.

(e) Two nude figures in front of a castle: one, advancing to l., holds a one-handed jug above his head which is turned to the r. towards the other figure, three-quarters, who points with his left hand to the building; on the ground, a two-handed vessel, a jug, and some fragments.

(f) Two persons, one nude the other with a girdled coat with wide sleeves down to the elbow, stand in a building on a chequered floor, the former facing, his head turned to the other, and holding a basket of fruit (?) in his left hand; his companion moves towards him with a handful of fruit (?) in both hands.

(g) Two figures similar to those of (e), that on the l., three-quarter view, with both hands raised; the other, facing, with arms stretched to l.; broken vessels on the ground; trees and a small building in rear.

(h) Three nude boys in a boat: one on the left plays on a trumpet and beats a drum, the middle figure sits with arms raised up, the third stands at the stern with a pole in the water; behind is a crenelated castle.

(k) Three nude boys two to r., one astride a hobby-horse, facing the third figure who carries a wind-vane (?); trees and a castle in the background.

(l) Two figures in the water up to the breasts, the one to the l. facing the other, whose arms are raised above the head; a third figure on a bridge in front of a building, looking towards the first person, lets a rope down into the water with both hands.

(m) The same subject as that of (k), in a different form. The figure with the wind-vane (?) is on the l. with his back to the other two and wears a long coat girt at the waist. The other two follow him, the figure on the hobby-horse preceding the other; a castle and trees in the background.

(n) Three nude boys playing a game. On the l. one kneeling on one knee with his r. hand upraised faces the other two, one of whom sits on a low parapet with his right hand raised as if to strike the third person who sits on his knee with body bent almost double, and the right hand behind his back; in the background, crenelated buildings and a tree.

The interspaces are filled as follows:

Top row: in two of the spaces nude figures occupy the branches which frame the medallions containing scenes; in another a bird, in a third a dog (?), in the remainder foliate scrolls.

Middle row: animal figures among foliage; a rabbit, a crested bird, a monkey playing bagpipes, a dog with collar, a squirrel eating foliage, a bird looking down at an animal's head.

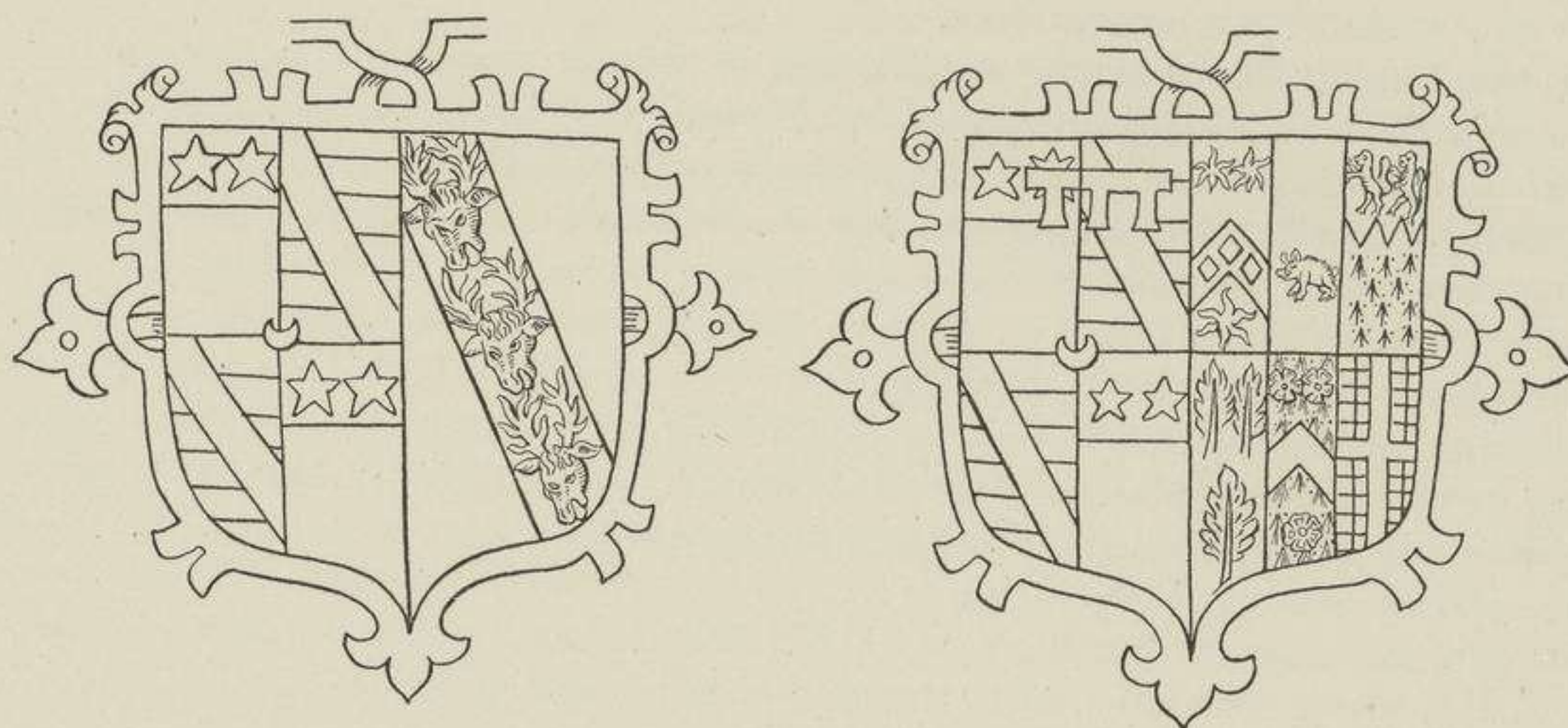
Bottom row: in two spaces, animal figures among foliage, in another the end of a branch, and in the remainder leaves.

Another beaker of the same type, with nielloed subjects on the body, is in the collection of the Baroness James de Rothschild (E. Alfred Jones, *Objects in Gold and Silver . . . in the Collection of the Baroness James de Rothschild*, pl. lxiv. London, 1912; see also F. Luthmer, *Der Schatz des Freiherrn Karl von Rothschild*, II, pl. 10. Frankfurt on the Main, 1885).

Later examples of nielloed cups are preserved in several collections. A pear-shaped standing cup with arabesque designs on the cover from the Pierpont Morgan Collection is illustrated in Starkie Gardner, *Old Silver-Work*, pl. ix. The cup is of sixteenth-century date, from Augsburg, the ornament being in the style of Peter Flötner. Another of similar shape is in the Musée de Cluny at Paris. There is a nielloed pomander in the Victoria and Albert Museum (figured in G. Lehnert, *Illustrierte Geschichte des Kunstgewerbes*, I, Abb. 404. Berlin, 1905-7). An account of German niello of the period will be found in Marc Rosenberg, *Geschichte der Goldschmiedekunst auf technischer Grundlage: Niello seit dem Jahre 1000 nach Chr.*, pp. 95; illustrations are given of a standing cup with cover, from the Germanic Museum at Nuremberg, fig. 75, and a book-reliquary from the Landesgewerbemuseum at Stuttgart, and cups and other objects from different collections are mentioned.

- 102 THE BACON CUP. Standing cup of silver gilt. The bowl is almost hemispherical with baluster stem and expanding foot; round the lip of the bowl is the legend · A · THYRDE · BOWLE · MADE · OF · THE · GREATE · SEALE · OF · ENGLANDE · AND · LEFT · BY · SYR · NYCHOLAS · BACON · KNYGT · LORDE · KEEPER · AS · AN · HEYRELOME · TO · HIS · HOWSE · OF · REDGRAVE · 1 · 5 · 7 · 4 · Below the inscription is a band from which, in three places, are suspended shields of arms engraved on the bowl: (1) The arms of Bacon as a bachelor, quarterly 1, 4, *gules, on a chief argent, two mullets sable*, for Bacon of Suffolk; 2, 3, *barry of six or and azure a bend gules; in fess point a crescent for difference*, for Quaplade. (2) His arms as a married man, Bacon quartering Quaplade, with a crescent for difference in fess point, impaling: *or, on a bend vert, three bucks' heads caboshed argent, attired gold*, for Ferneley. (3) The arms of Nicholas, eldest son of Sir Nicholas Bacon: Bacon quartering Quaplade, with a crescent for difference in fess point and a label of three points impaling: quarterly of six, 1, *azure on a chevron between three estoiles or, as many lozenges gules*,

for Butts; 2, *gules, a boar passant, or*, for Bacon of Cambridgeshire; 3, *ermine on a chief dancettée sable, two lions rampant or*, for Buers; 4 *azure, three oak-leaves*; 5 *ermine, a chevron sable, between three roses gules*, for Farmor; 6, *checky argent and gules, a cross azure*, for Roydon. The upper and lower parts of the foot are divided by a reeded band. On the flat surface of the cover, a pedestal with incurved sides supports, on a mound, a three-handled urn surmounted by a boar ungilt, ermine, with a crescent for cadency on its left side, its feet resting on a torse; on a band on the top of the pedestal is the engraved motto



+ *MEDIOCRIA FIRMA* with engraved scrolls between the words. The outside of the bowl, the expanding portions of the foot, and the surface of the cover up to the outer border show a finely ribbed surface.



Plate LX.

English (London), 1573-4.

H. 11.4 in. 29.6 cm. Wt. 40 oz. 160 grs. Bequeathed by Mrs. Edmond Wodehouse, 1915.

*Proc. Soc. Antiq.* XIII, p. 152.

The present cup is one of three which were bequeathed to each of his three houses, and which, as is stated in the inscription on the bowl, were made from the Great Seal of Philip and Mary. Mary died in 1558, and Sir Nicholas Bacon was appointed, by Queen Elizabeth, Lord Keeper of the Great Seal, the old seal passing to him, perhaps as a perquisite in virtue of his office. It will be recalled that it was customary for the Great Seal of the previous reign to be broken on the accession of a new sovereign, and the details of the breaking of the seal in question are given in the Close Roll I Elizabeth, where we read: *idem Nicholaus . . . sigillum praedictum eidem Reginae obtulit et deliberavit Ipsaque sigillum praedictum aquo animo a praefato Nicholao adtunc et ibidem recipiens illud dirumpi frangi et quassari mandavit ac superinde dictus Nicholaus sigillum praedictum . . . ad mandatum Regium dirumpi frangi et quassari causavit* (*Norfolk Archaeology*, VIII. 159). The weight of the Great Seal was probably about 120 ounces; the sum of the weights of the three existing cups is about 121 ounces. There is evidence that the same thing happened to the first Great Seal of Queen Elizabeth. In the account of the widow of John Astley, Master of the Jewel House (Pipe Office Declared Account 1954, in the Public Record Office), there is the entry: 'one greate Seale of Siluer to be made into two Jugges.' This seal can be proved to have weighed 108 oz., and is therefore identical with 'one greatt Sealle of Sylver poiz cvij oz.', which occurs in an inventory of Queen Elizabeth's jewels and plate, now numbered Stowe MS. 555, fol. 151.

The other Bacon cups are those of the house of Stewkey (Stiffkey) and Gorhambury respectively. The Stiffkey cup, which is similar to the present number, but with the word STEWKEY (the alternative form of Stiffkey) went to Sir Nathaniel Bacon of Stiffkey, Norfolk, the second son of Sir Nicholas, by whose eldest daughter and heiress it passed to the Townshend family, by whom it was sold at Christie's in 1904. It was lent by the Lady Louis Mountbatten to the Burlington Fine Arts Club for an exhibition there of late Elizabethan art in 1926 (Catalogue of that exhibition, p. 60, Case H, no. 1. London, 1926).

The third or Gorhambury cup probably fell to the eldest son of the Lord Keeper by his eldest son, Anthony (d. unmarried); Gorhambury passed to Francis Bacon, brother of Sir Nicholas; it is now owned by the Earl of Verulam, who does not appear to claim descent from Sir Nicholas. The history of these cups is set forth in an article and letter, *Country Life*, Dec. 8, 1923 (p. 844), and January 12, 1924 (p. 67) respectively.

The cup in the British Museum is remarkable in that it remained in the possession of Sir Nicholas Bacon's descendants until lent to the Trustees by the Rt. Hon. Edmond Wodehouse, M.P. It was subsequently bequeathed to the nation by his widow.

The hemispherical bowl and baluster stem is characteristic of English cups of this period. A cup without a cover with the London mark for 1578-9, part of the Stoke Prior Treasure, is in the Victoria and Albert Museum (*Cat. of English Silversmiths' Work, Civil &c.*, no. 20. London, 1920); a more recent acquisition, with deep bowl, with mark for 1590-1, is in the same Museum (*Burlington Magazine*, LI, p. 279). A wine-cup without cover, and with engraved scroll-work and hall-mark for 1587, is in the possession of the Goldsmiths' Company (*Catalogue of Exhibition of Works of Art belonging to the Livery Companies* at the Victoria and Albert Museum, no. 87. London, 1927), and another, 1587, was in the Swaythling Heirlooms (Sale-cat., Christie's, May 6, 1924, lot 110). Two French covered cups of this form, with the Paris mark for 1581-2 and engraved with the arms of Henri III, formerly belonging to the Ordre du Saint-Esprit, are in the Louvre (A. Darcel, *Notice des Émaux et de l'Orfèvrerie*, nos. 968-9. Paris, 1891). A reproduction of one is in the Victoria and Albert Museum.

- 103 CUP of silver in the form of a columbine flower. The sides of the bowl are incurved from the six lobes of the rim to the six lobes on the lower part. The ornament on the bowl is repoussé; on the six upper lobes are cartouches containing scenes from classical mythology; the bottom of the upper cartouches and the top of the lower form the bases of triangular panels into which the middle of the bowl is divided, each panel occupied by a conventional floral and foliate design. The subjects of the upper part comprise: the story of Arachne; the fall of Icarus; the judgement of Midas; the flaying of Mar-syas; a helmed narrator (?) facing a company of persons, some with musical instruments, in the air a winged horse (Pegasus ?) flying; a group of persons with musical instruments, in the background birds flying downwards. On each of the lower lobes is a figure holding an object symbolizing a virtue or a vice, with legends in scrolls above: a nude boy with a lighted candle, BREVIS AT DAMNOSA VOLUPTAS.; a nude boy with mirror and peacock, SUI AMANS SE PERDIT. ET IPSUM.; a nude boy with triangle and compasses, MEDIUM MEMOR ESTO TENERE.; a boy crowned and seated on a winged sphere holding a sceptre, NON SORS: NATURA NEGAVIT.; a nude boy with wreath and lyre, TANDEM BONA CAUSA TRIUMPHAT.; a nude boy with a pointed cap holding a wreath and a trumpet, VIRTUS SINE FINE VIRESKIT. On the bottom of the bowl in the spaces between the lobes bunches of fruit between two crabs and a tortoise. The baluster stem has a sexfoil at the

point of junction with the bowl; on the knop are three rams' heads with leaves and fruit between. The three-lobed foot is in two tiers: on the lobes of the upper, on mounds, surrounded by guilloche bands, are a stag-beetle, a lizard, and a snake; in the interspaces female winged figures kneeling with their backs against the stem; on the convex edge of the lower tier is a conventional foliate scroll-pattern. The outside of the whole cup is decorated except for a narrow band at the rim and the space between the two tiers of the foot. There are no stamps.

Plate LXI.

German (Nuremberg), end of the 16th Century.

H. 7.85 in. 20.1 cm. Wt. 10 oz. 26 dwt. 21 grs. Payne Knight Collection, 1824.

These 'columbine' cups (German *Ackleibecher*), so-called from their resemblance to a columbine flower, show a reversion to the form of the Gothic lobed cup, the ornament being in the style of the Renaissance. The earliest surviving examples belong to the end of the sixteenth century. A cup of this form was the most important of the three masterpieces required of a Nuremberg apprentice on his admission as a master.

The making of a masterpiece for admission to the guild appears as early as the fourteenth century in the north of Germany and, apparently, rather later in the south. During the fifteenth and sixteenth centuries three masterpieces were demanded, representing three related branches of the goldsmith's art, a cup, a ring set with a stone, and a seal. The definition of the type of cup was probably first given in Nuremberg, and as early as 1531 it is laid down that no one can be admitted as a master who has not made the prescribed object *mit sein selbst hanndt on meniglichs hilf unnd zuthun Nemlich ein Agleyplumen von silber ain (geschnittenen) rinng von golt mit ainem versetzten stain unnd ain geschnitten Sigill*. The condition requiring original work did not, however, apply to the design, which might be taken from models supplied by other persons. This master-book of 1531 further states the weight and the cost of three specimen pieces and those concerned in making them; it is made clear that the three specimen pieces corresponding to the three different masterpieces were a cup, a ring, and a seal, not three variants of one of the models. An entry in the register of the Nuremberg guild for 1573 mentions three cups, which have been identified respectively with one now in the Victoria and Albert Museum and two at Nuremberg. The South Kensington cup is considered to be the masterpiece, and is said to have been made by Martin Rehlein of Nuremberg in 1572-3 (M. Rosenberg in *Kunst und Gewerbe*, Jahrg. 19, pp. 298 ff., where a list of these cups is given). This and other similar cups are ungilt; a gilt specimen is preserved in the Hungarian National Museum at Budapest (Pulszky, Radisics, and Molinier, *Chefs-d'œuvre d'Orfèvrerie*, &c., p. 157: reproduction in the Victoria and Albert Museum).

Two covered cups, one with enamel, are figured in F. Luthmer, *Der Schatz des Freiherrn Karl von Rothschild*, I, pls. xix and xxvi).

The naturalistic ornament exemplified by the figures in the round on the knop and base reached its full development at the end of the fifteenth century, and flourished in the workshops of the Nuremberg goldsmiths (see E. Kris in *Vienna Jahrbuch*, 1926, on 'Der Stil "Rustique"'). It is particularly characteristic of the Jamnitzer family of Nuremberg, especially of Wentzel Jamnitzer (1508-85), to whom the South Kensington cup and the two from Nuremberg already mentioned were formerly ascribed. A silver gilt bell in the Waddesdon Bequest (no. 95) by Hans Jamnitzer, made about 1558, affords a good example of the style.

The present cup used erroneously to be ascribed to Cellini and known as the 'Cellini Cup'.

- 104 JUG of speckled brown Rhenish stoneware, with straight neck and globular body, in mounts of silver gilt embossed and chased. Broad mount at mouth with three cartouches, each containing a mask; the interspaces have straps in a cruciform pattern, with a boss chased to represent a flower at the junction of the arms, the panels between the arms having flowers and fruit; a band of

bosses at top and bottom of mount; box-like junction with handle, engraved with a shield without charges dated 1592; shaped thumb-piece with mask: domed cover with ornament as on the rim-mount, surmounted by a lion sejant on drum-shaped pedestal: mount on the foot, with decoration similar to that on the cover, but without masks. Stamps the crowned X, C, **N**

**ESTON**

*Plate LXII.*

*English (Exeter), 1592.*

H. 10 in. 25.8 cm. Bequeathed by Lady Reade, 1917.


A communion-cup and cover in St. Andrew's Church, Plymouth, having these marks are quoted with date 1590, in Jackson, *English Goldsmiths &c.*, p. 331, and Cripps, p. 118. Whether the single letters on Exeter plate of this date can be date-letters is uncertain. The letter C is found with the present maker's name on objects of various dates, and is therefore almost certainly not a date-letter. A spoon in the Victoria and Albert Museum is assigned (Jackson, as above) to the year 1592, but has the letter P. The same marks are found on a stoneware jug formerly in the Swaythling Collection (about 1590). See Sale-catalogue, Christie's, May 6, 1924, lot 107. The problem of date-letters is discussed in Cripps, pp. 116, 117, and Jackson, pp. 324, 325.

105 SILVER PORRINGER with cover, the body engraved with ornament in the Chinese style, consisting of fantastic birds and human figures among



foliage; the cover similarly engraved with birds and foliage and having on the top a hollow knob formed by recurved acanthus-leaves converging at the top, the rim being channelled. The body is almost cylindrical, with

slightly everted lip rounded at base on a low foot; scroll-handles embossed and chased, somewhat worn.

Hall-marks, leopard's head, lion passant, a maker's mark  and London date-letter for 1683-4.

See figure.

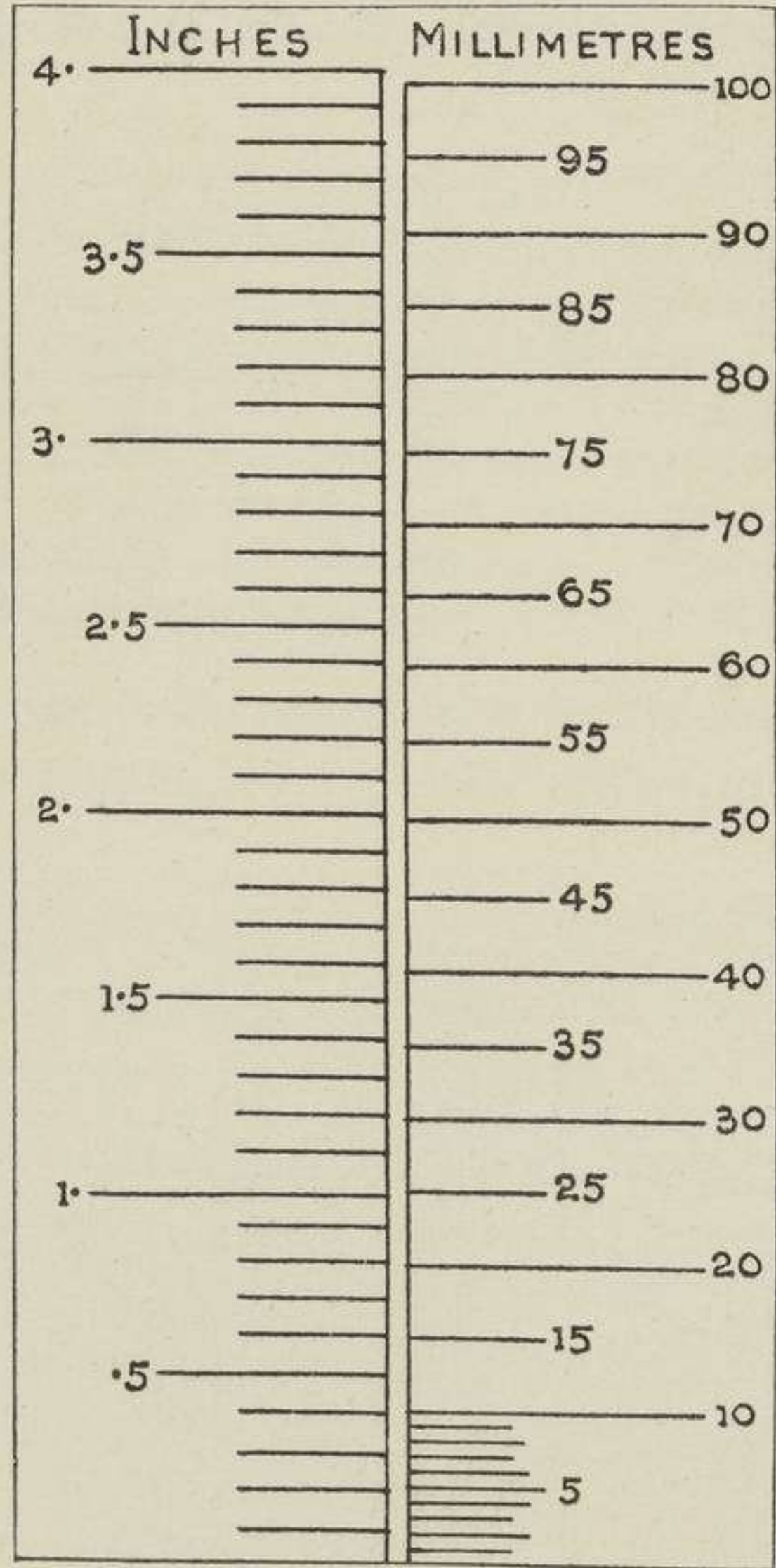
*English (London), 1683*

H. 5.9 in. 14.8 cm. Wt. 15 oz. 2 dwt 15 grs. Bequeathed by Lady Reade, 1917.

For ornament in the Chinese style see note to no. 90.

For the marks see Jackson, *English Goldsmiths, &c.*, p. 84 (1683-4), and p. 138 (1679-80); Cripps, p. 442 (1677), shows a similar mark.

TABLE FOR  
CONVERTING ENGLISH INCHES  
INTO MILLIMETRES





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# PLATES







FLEMISH MAZER BOWL.





LEATHER CASE OF FLEMISH MAZER. (PL. I.)





THE ROCHESTER MAZER BOWL.





ENGLISH MAZER BOWL.

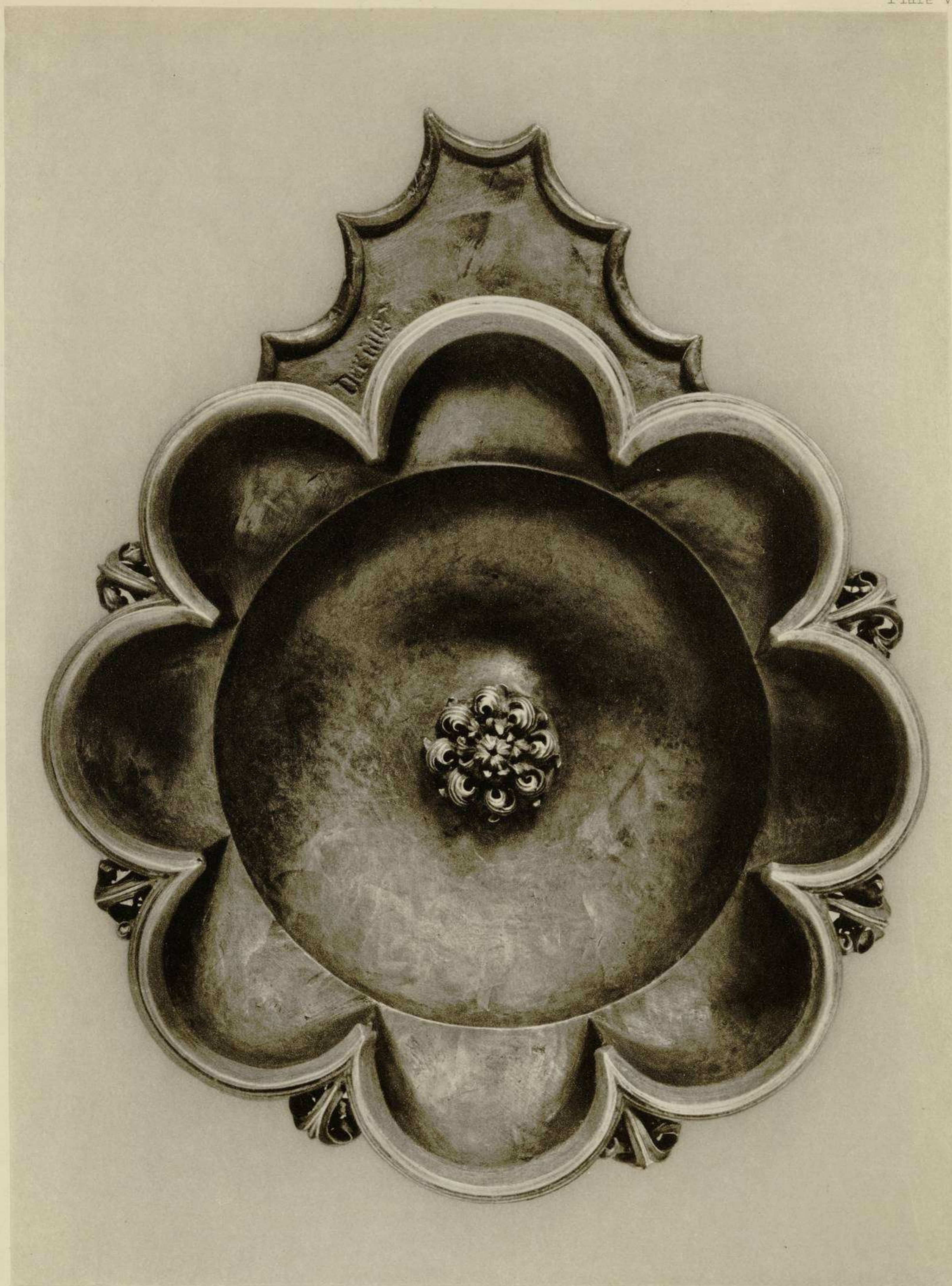






ENGLISH MAZER BOWL.





GERMAN MAZER BOWL.





MOUNTED WOODEN CUPS.





MEDIEVAL SILVER BOWL.







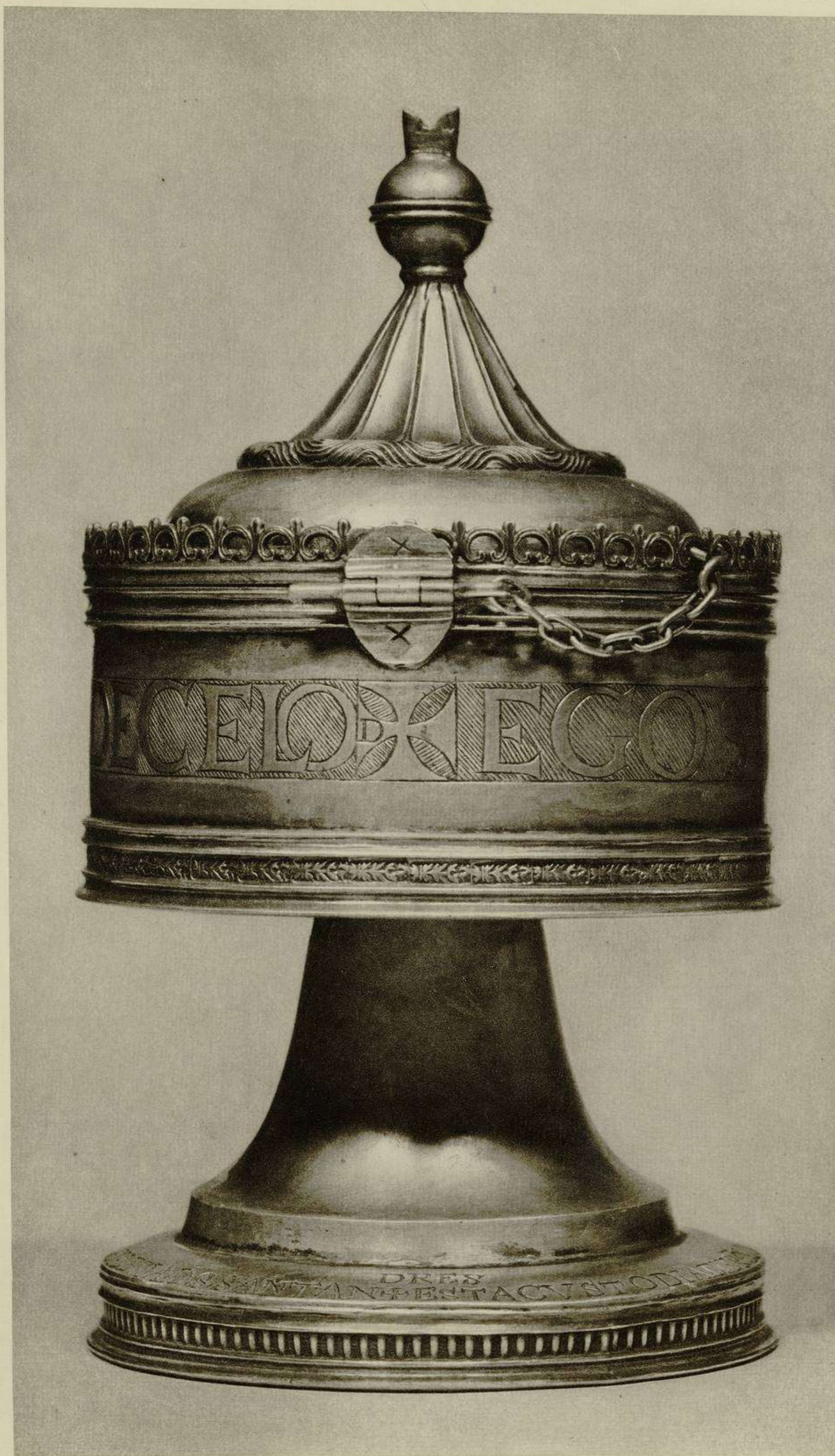
MEDIEVAL CHALICE.





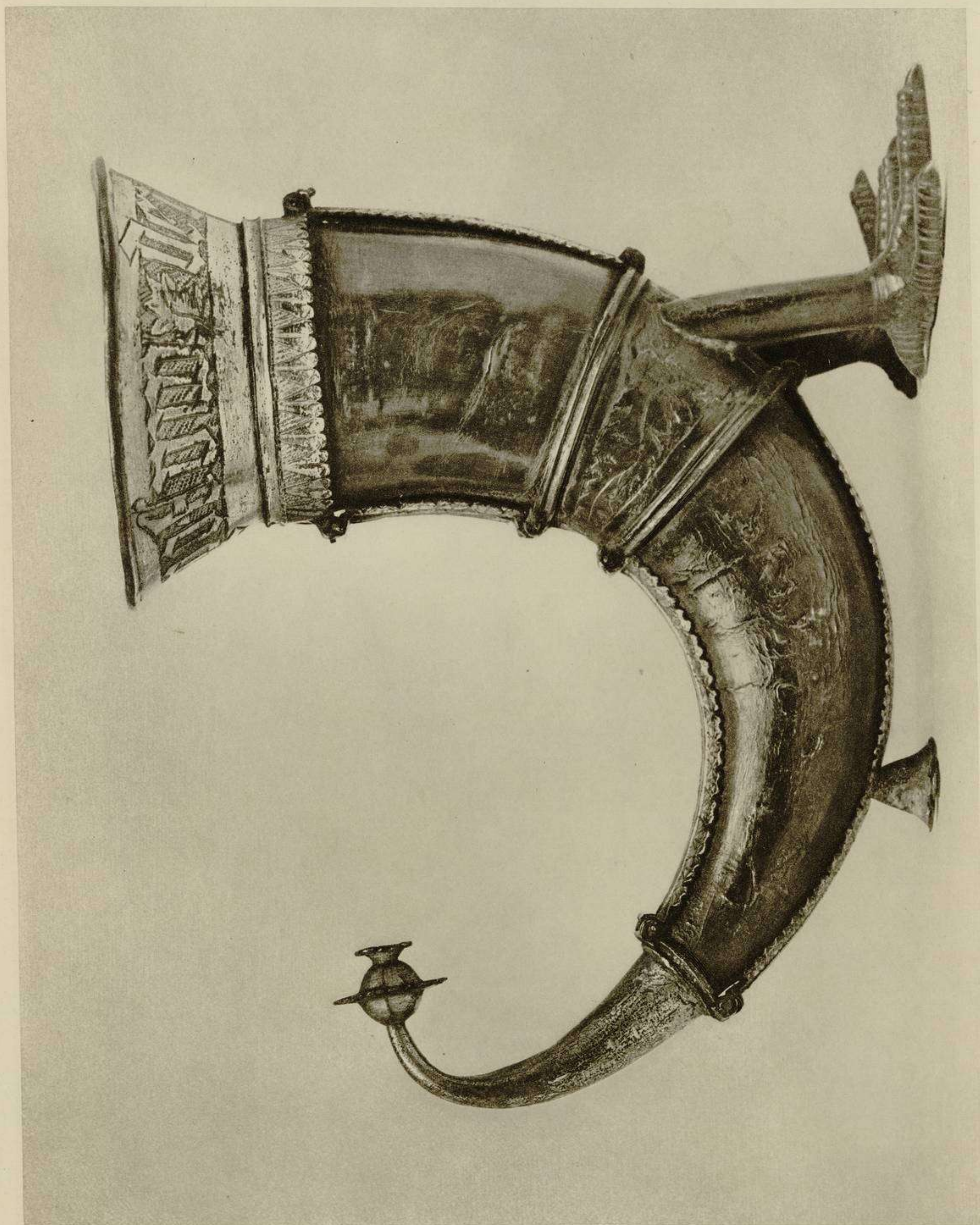
SILVER CUP





SILVER CIBORIUM.

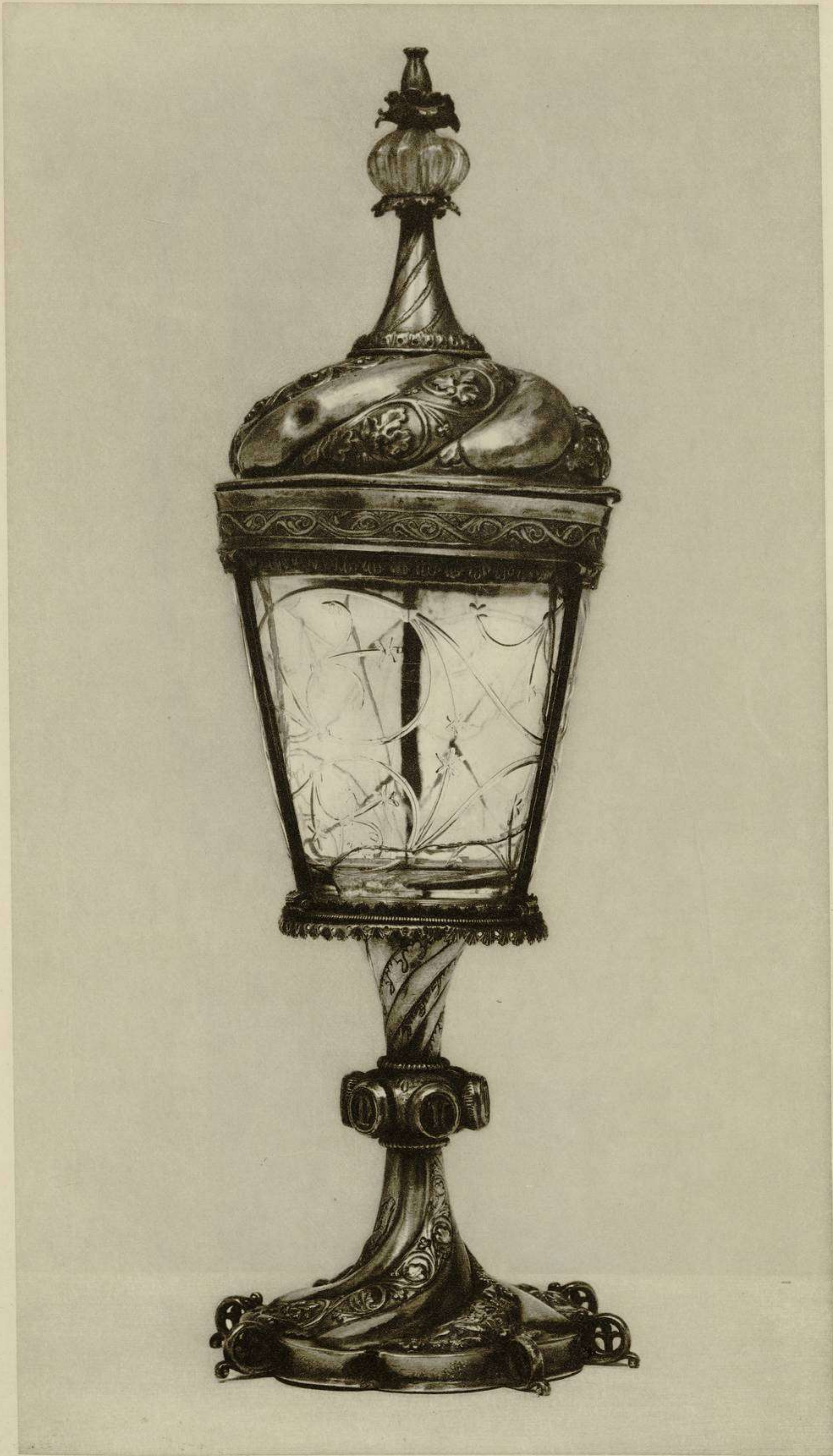




DRINKING HORN.

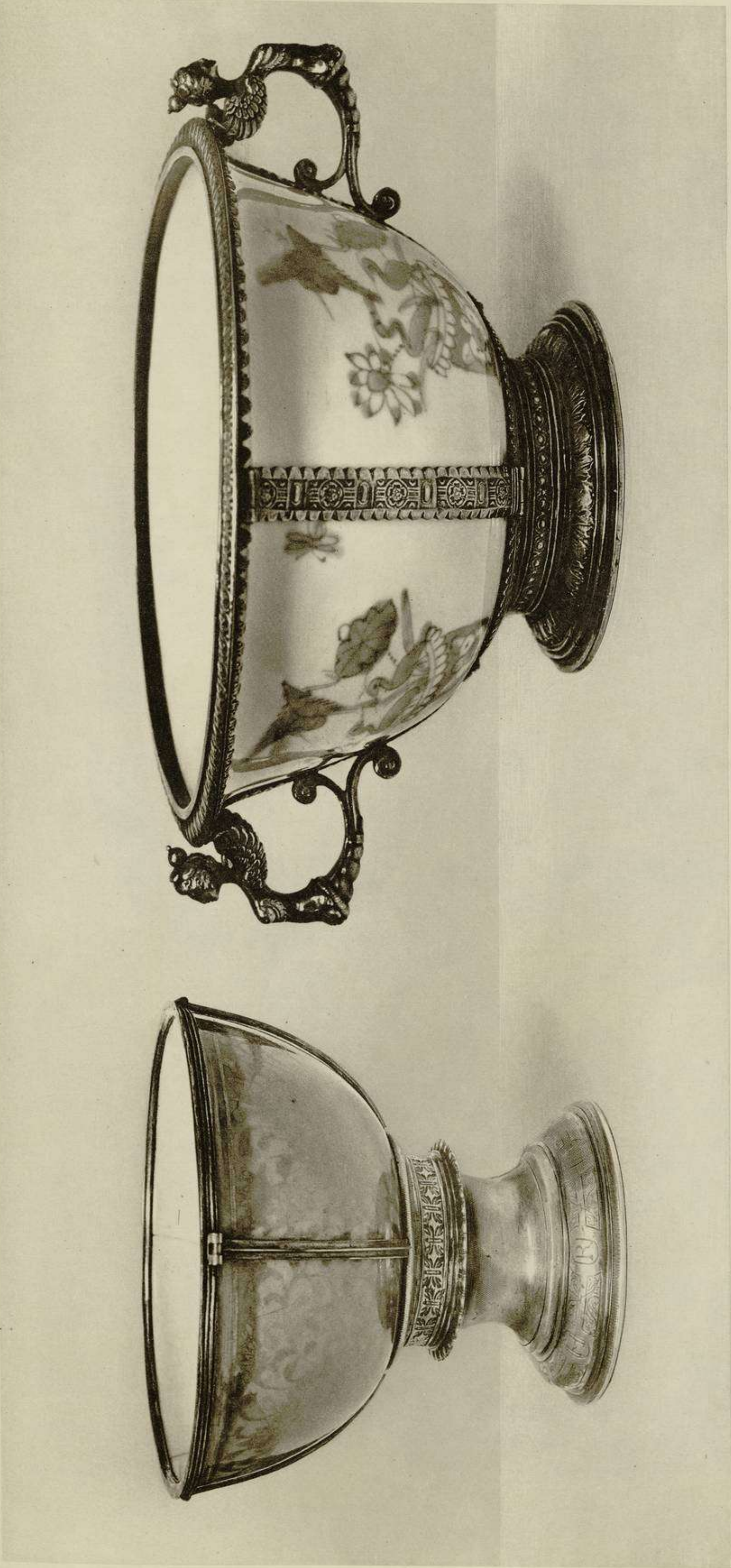






MOUNTED CRYSTAL CUP.





MOUNTED CHINESE PORCELAIN BOWLS.





MOUNTED RHODIAN EWER.

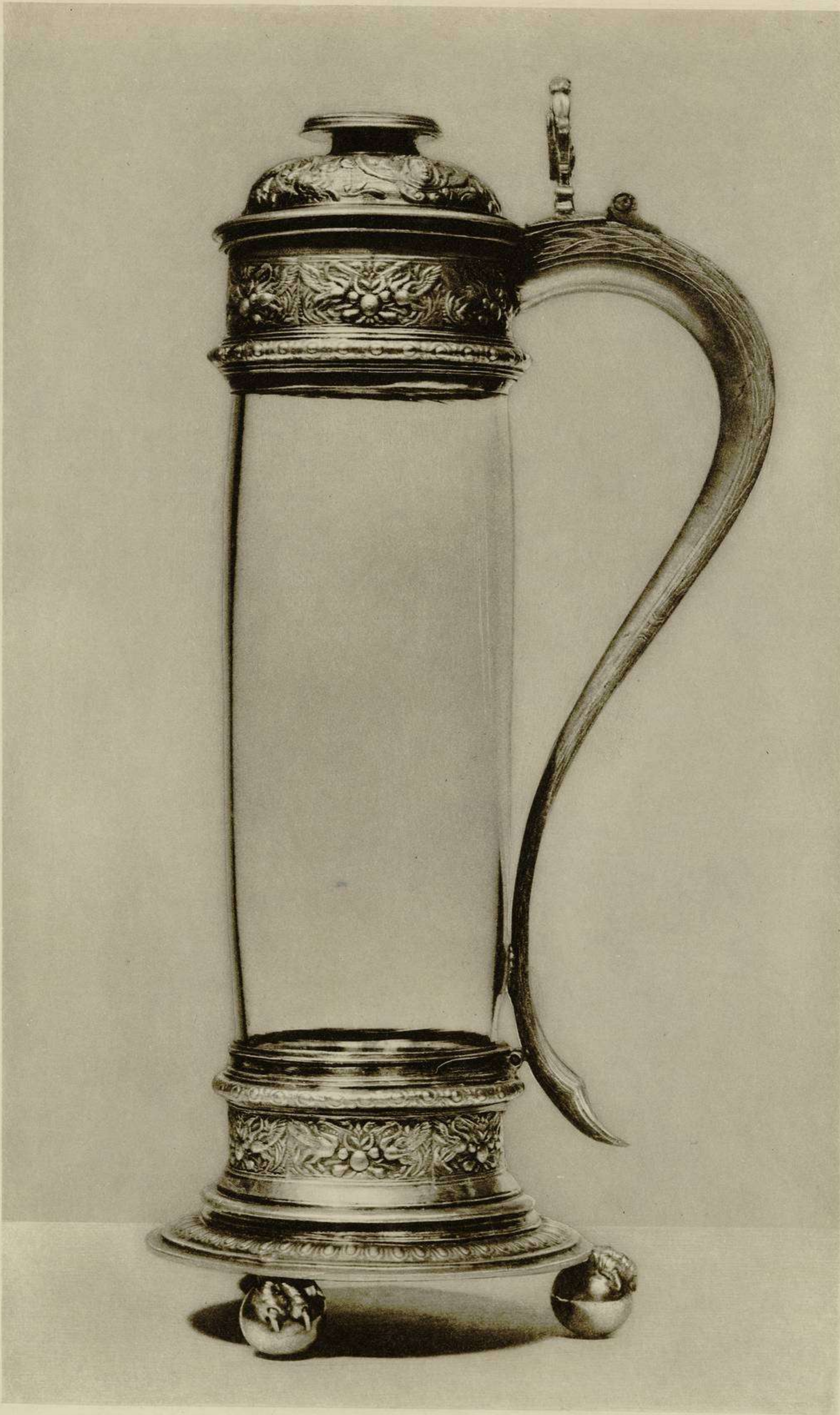




MOUNTED VENETIAN GLASS TANKARD.







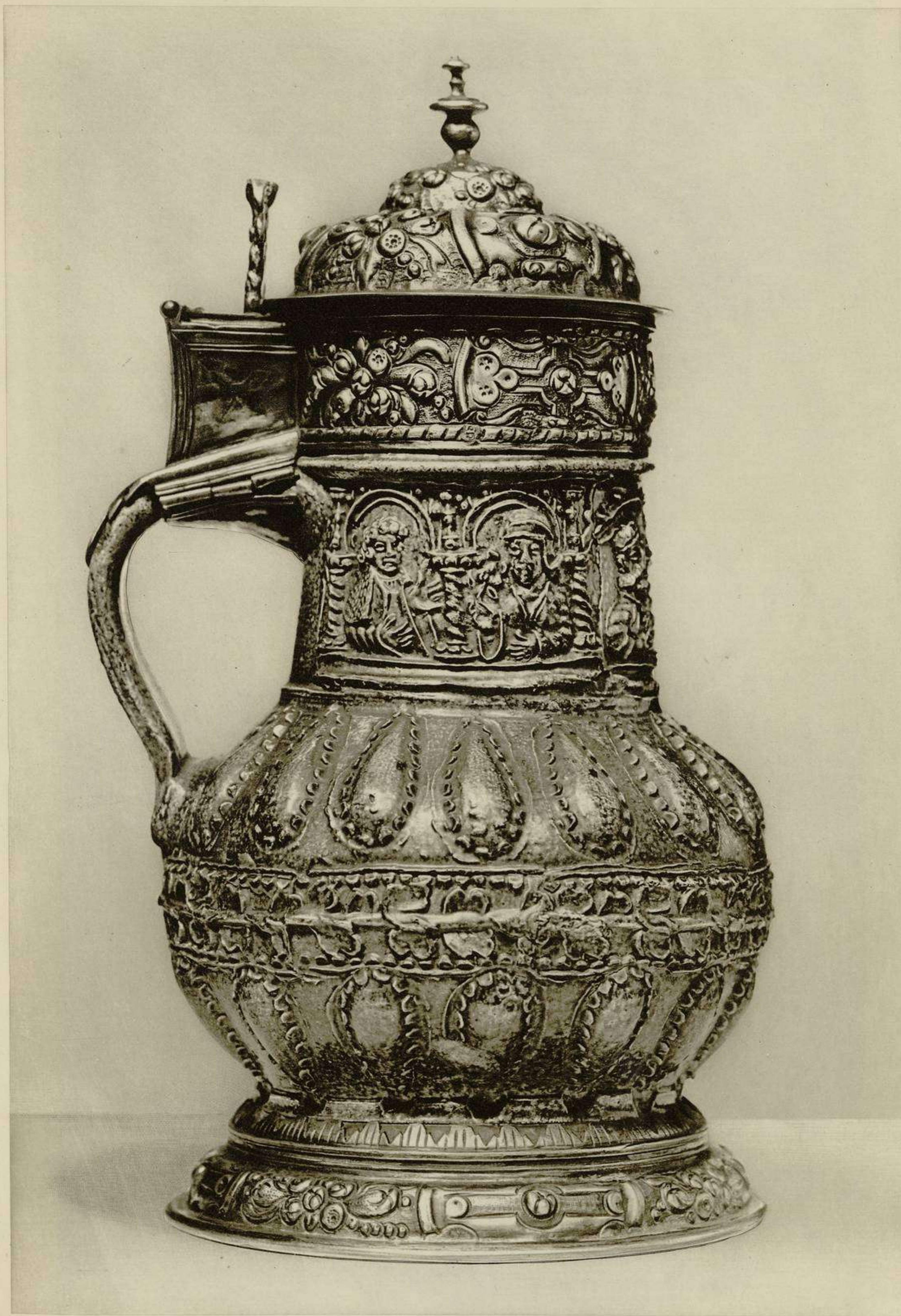
LORD BURGHELEY'S DRINKING CUP.





MOUNTED POTTERY TANKARDS.





MOUNTED STONEWARE TANKARD.





MOUNTED STONE TANKARD.

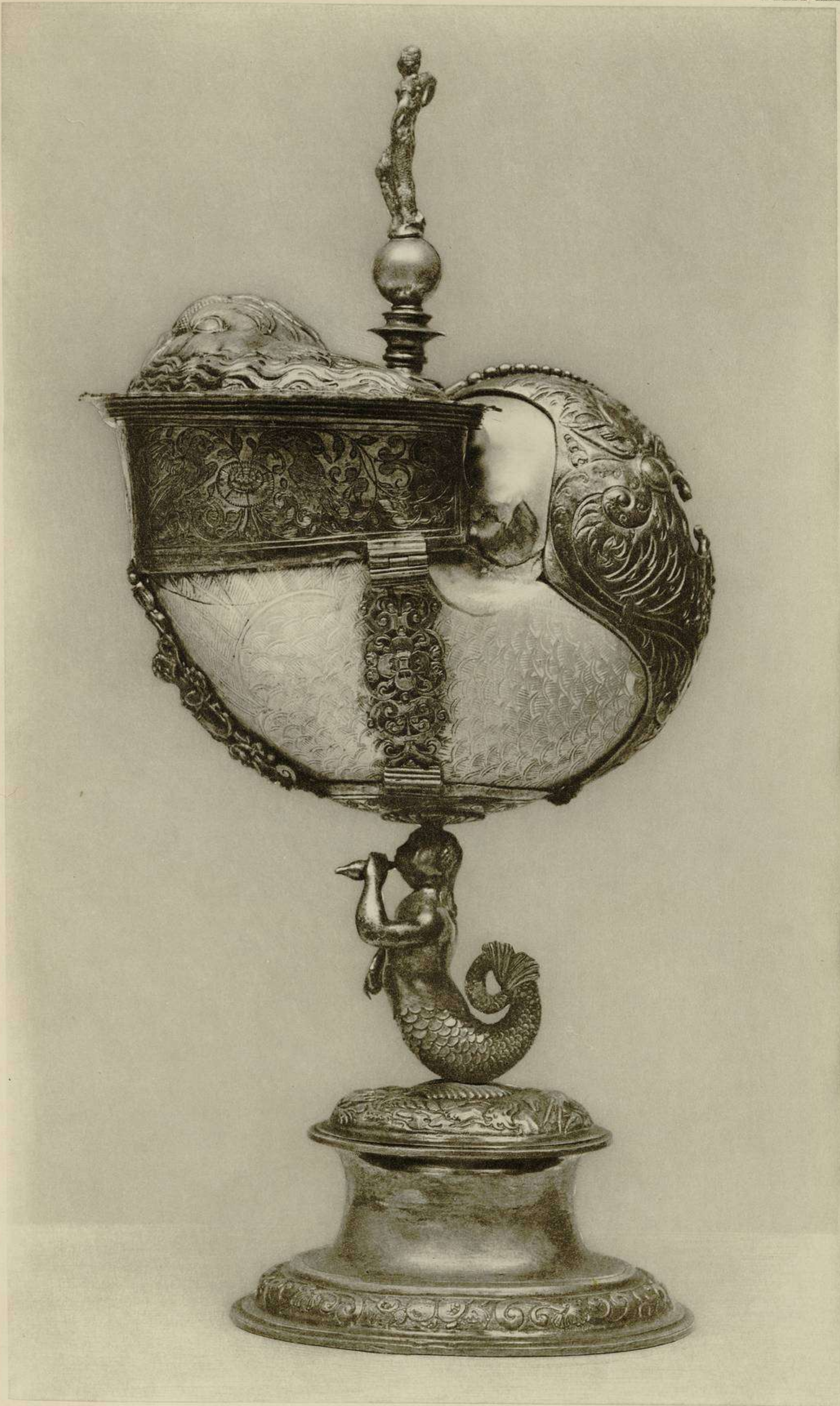






MOUNTED STONE TANKARD.





MOUNTED NAUTILUS CUP.





THE GOODRICKE CUP.





THE GOODRICKE CUP.







MOUNTED OSTRICH EGG TANKARD.





IVORY TANKARD.





MOUNTED IVORY TANKARD.





SWISS WOODEN CUP.

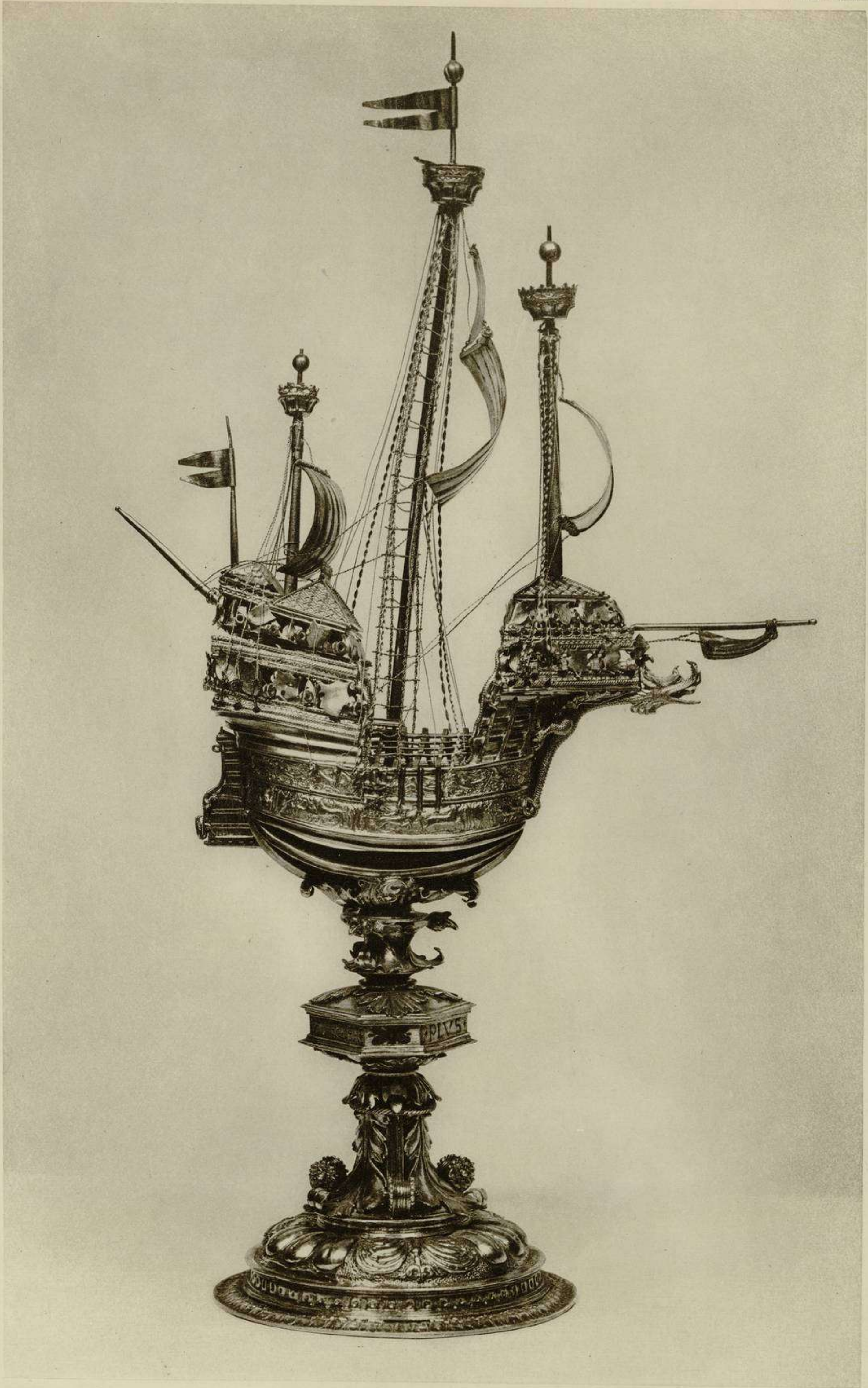






MOUNTED COCOANUT CUP.





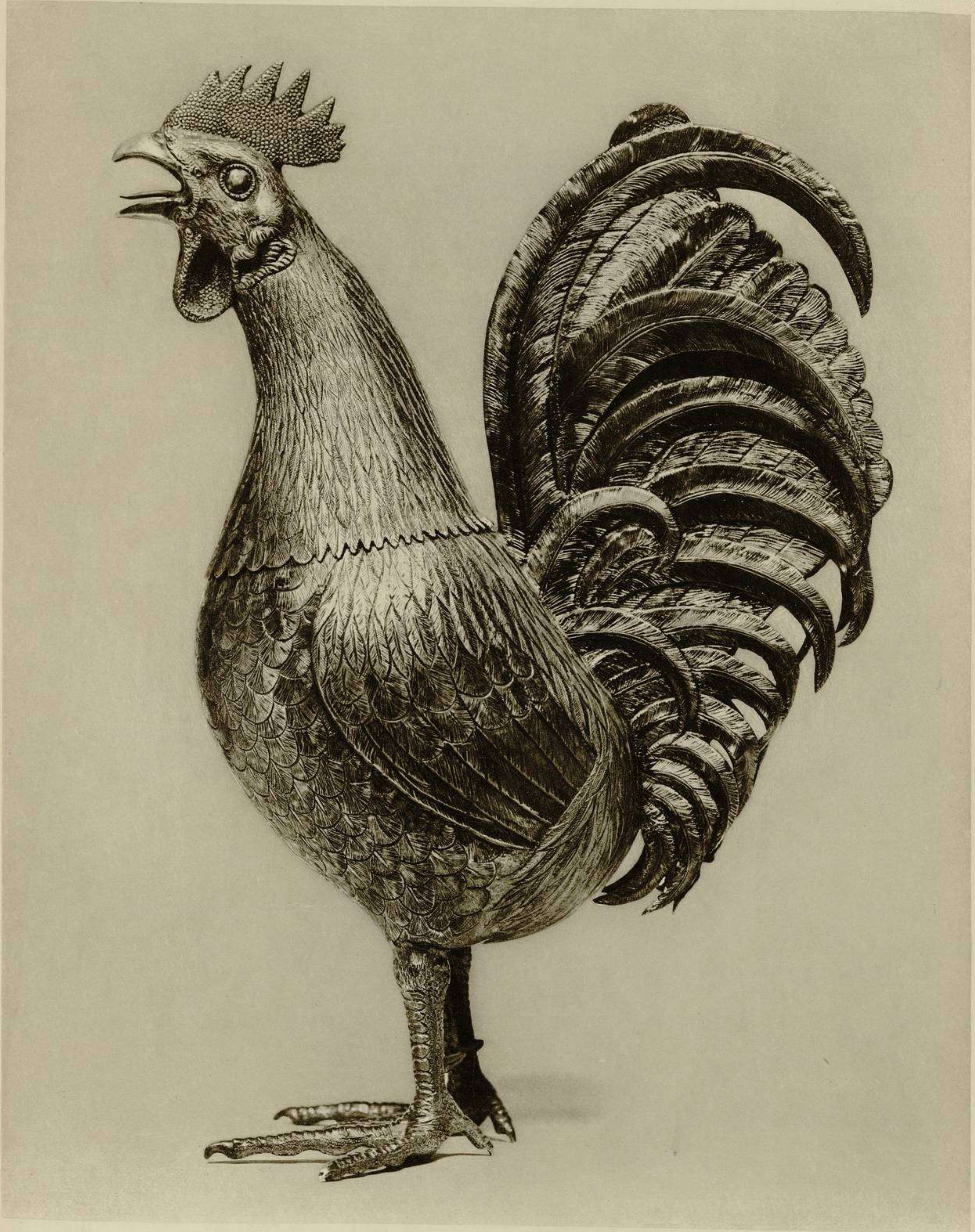
SILVER NEF.





SILVER DRINKING CUP.





SILVER DRINKING CUP.







SILVER DRINKING CUP.





SILVER GLOBE CUP





SILVER GLOBE CUP.





SILVER BEAKER







SILVER BEAKER.





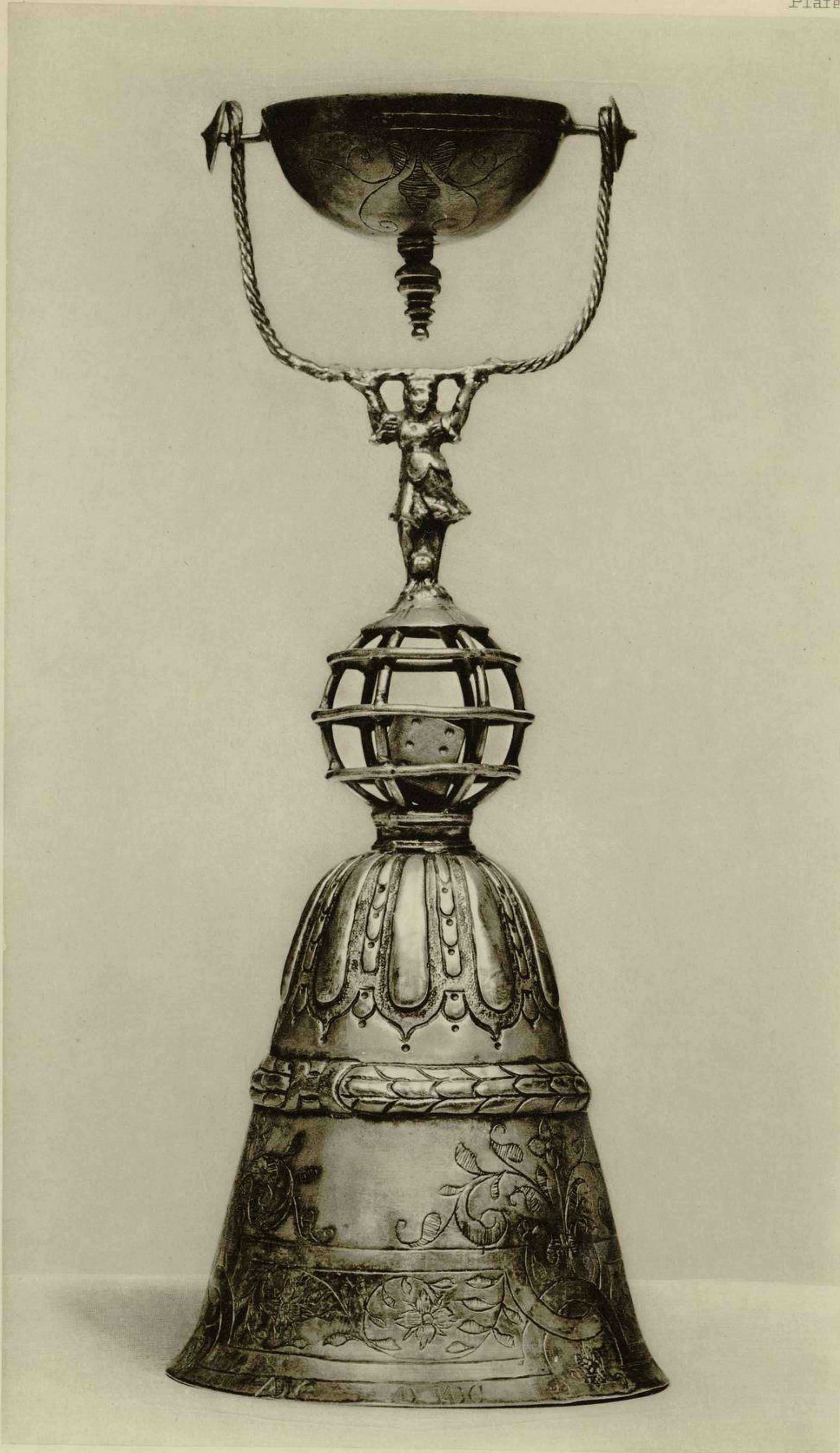
SILVER BEAKER.





SILVER BEAKER.

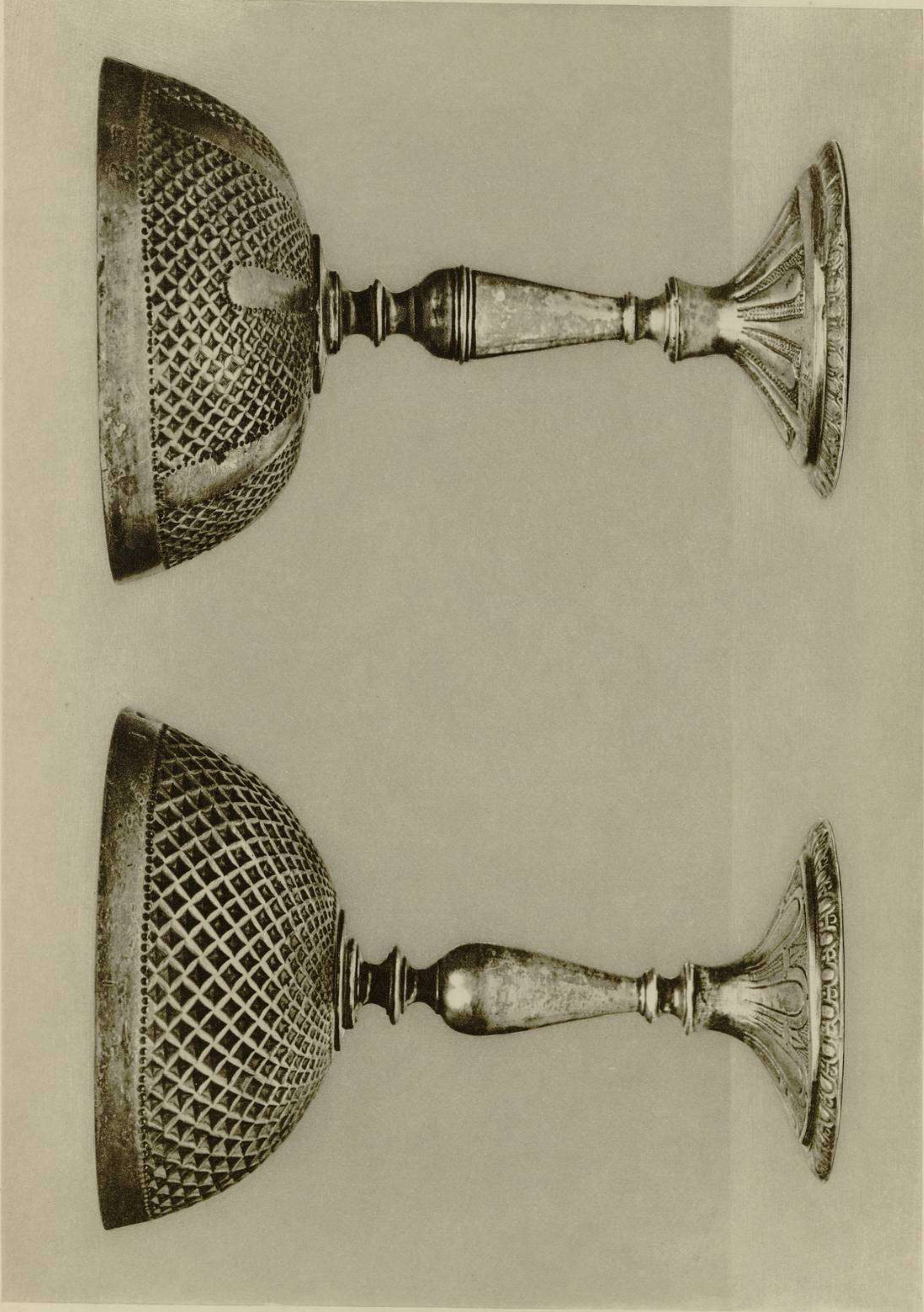




SILVER WINE CUP.







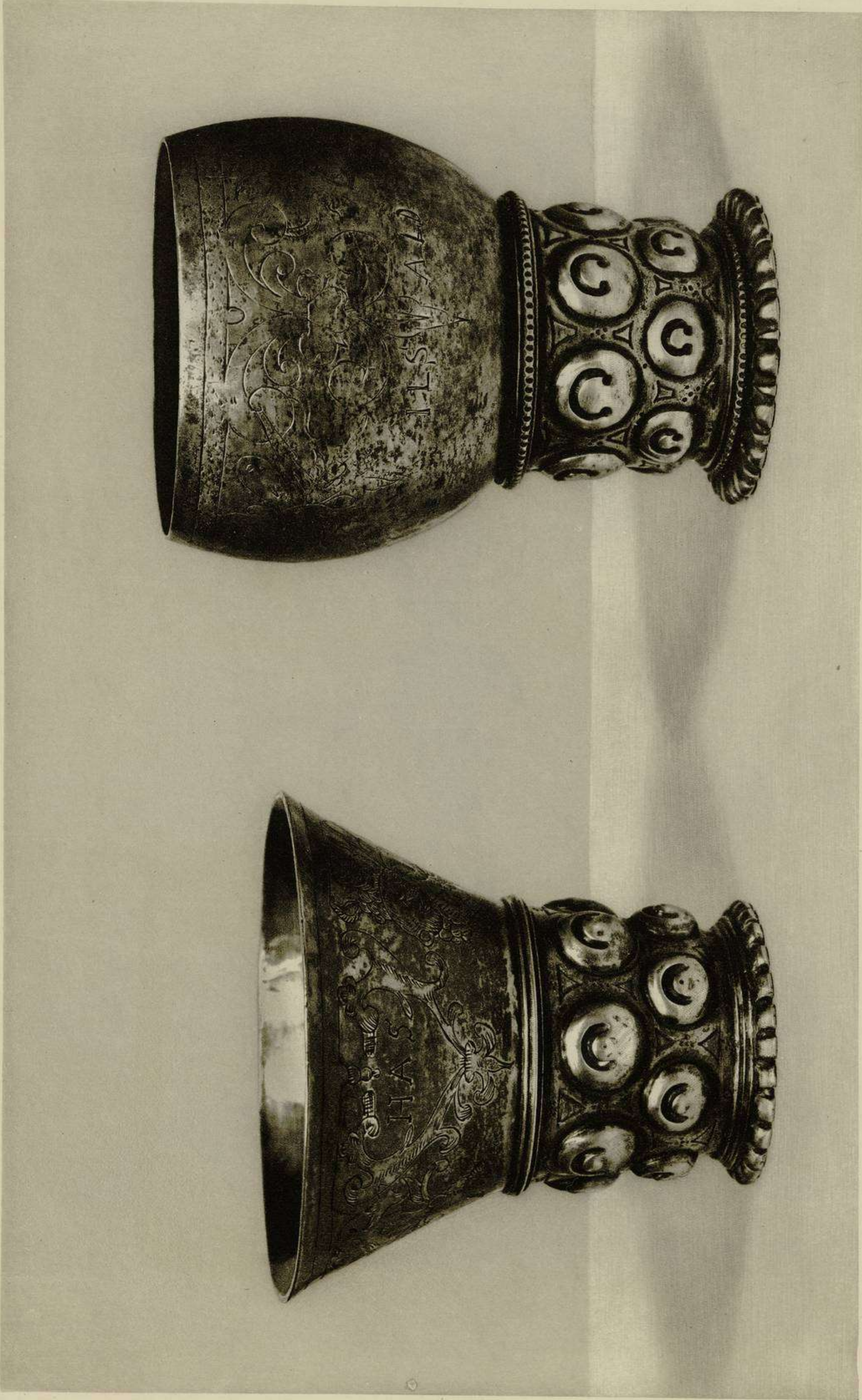
SILVER WINE CUPS.





SILVER WINE CUPS.





SILVER WINE CUPS.





SILVER CUP.







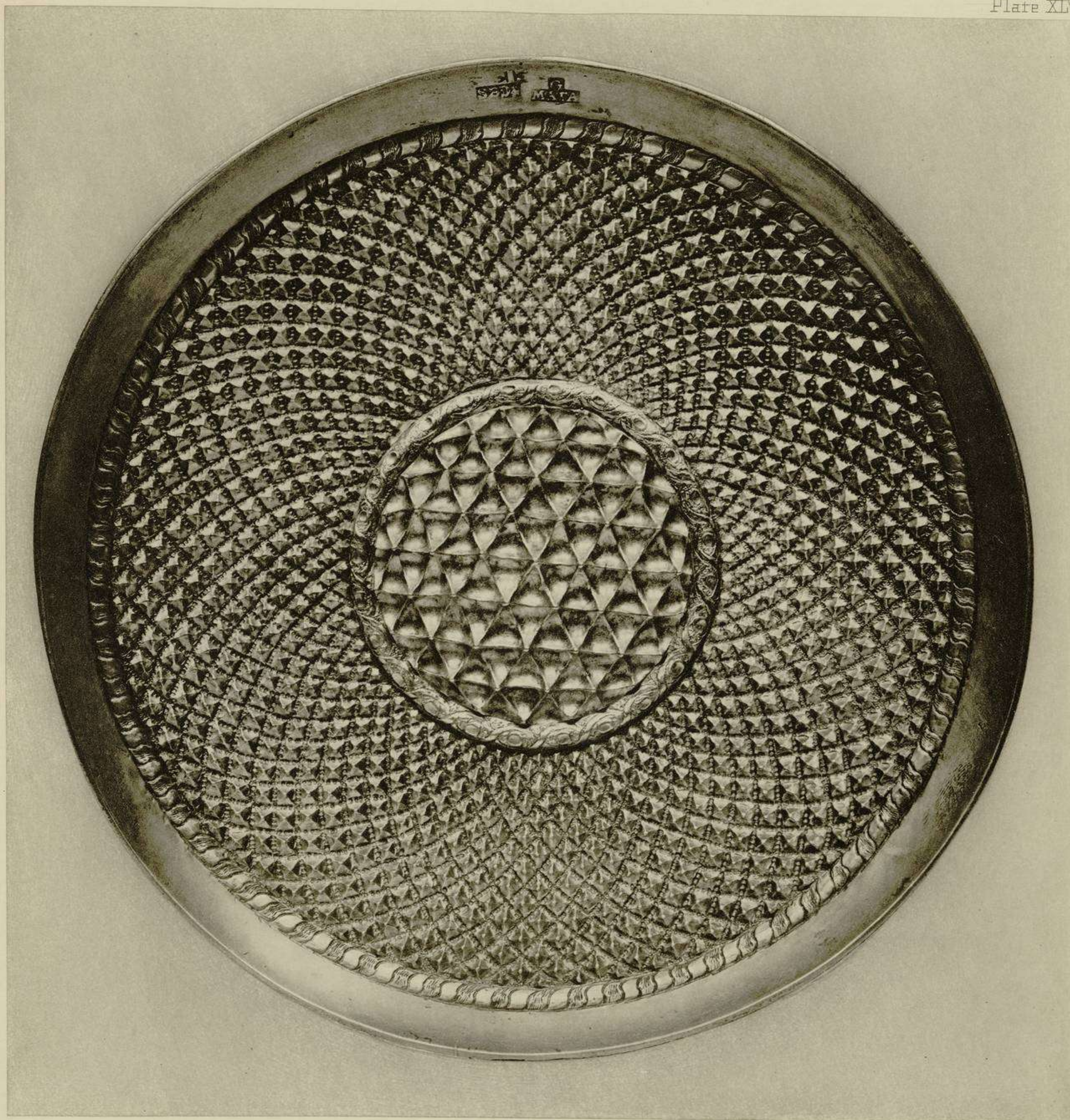
SILVER CUP





ENAMELLED SILVER BOWL.





SILVER DISH.





SILVER SALVER.







SILVER SALVER.





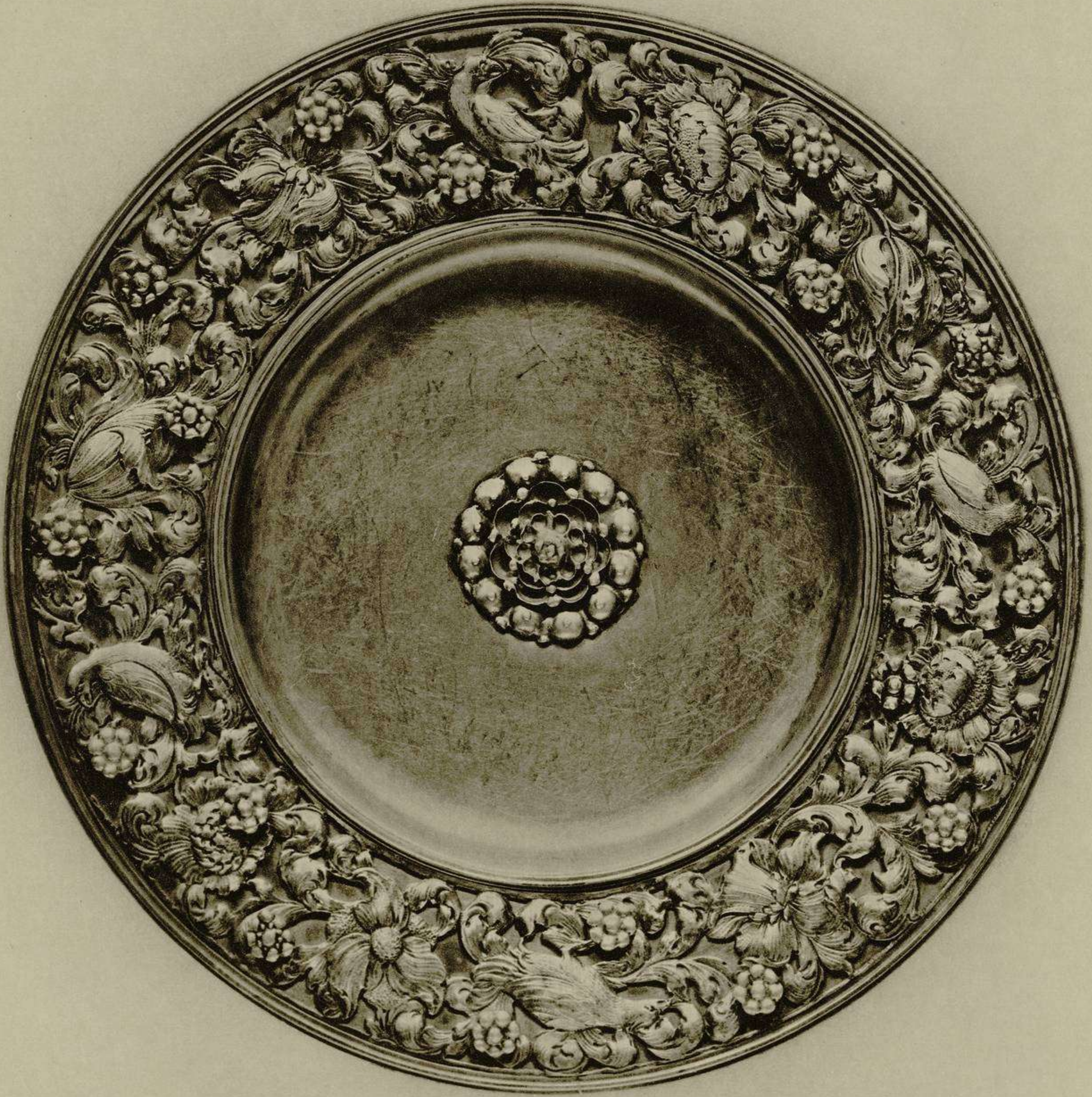
SILVER DISH.





SILVER TWO HANDED CUP.

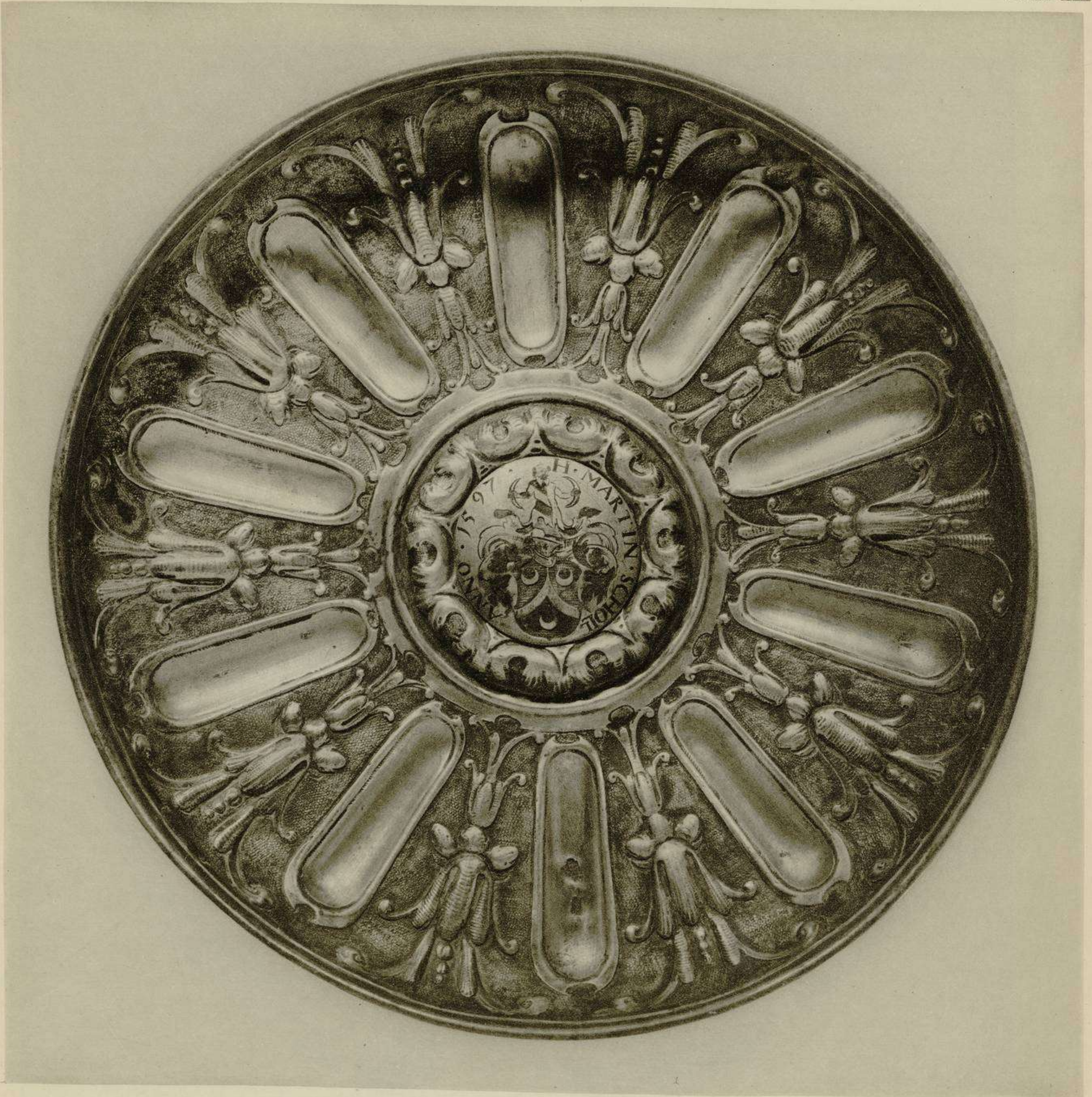




SILVER SALVER.







SILVER SALVER.





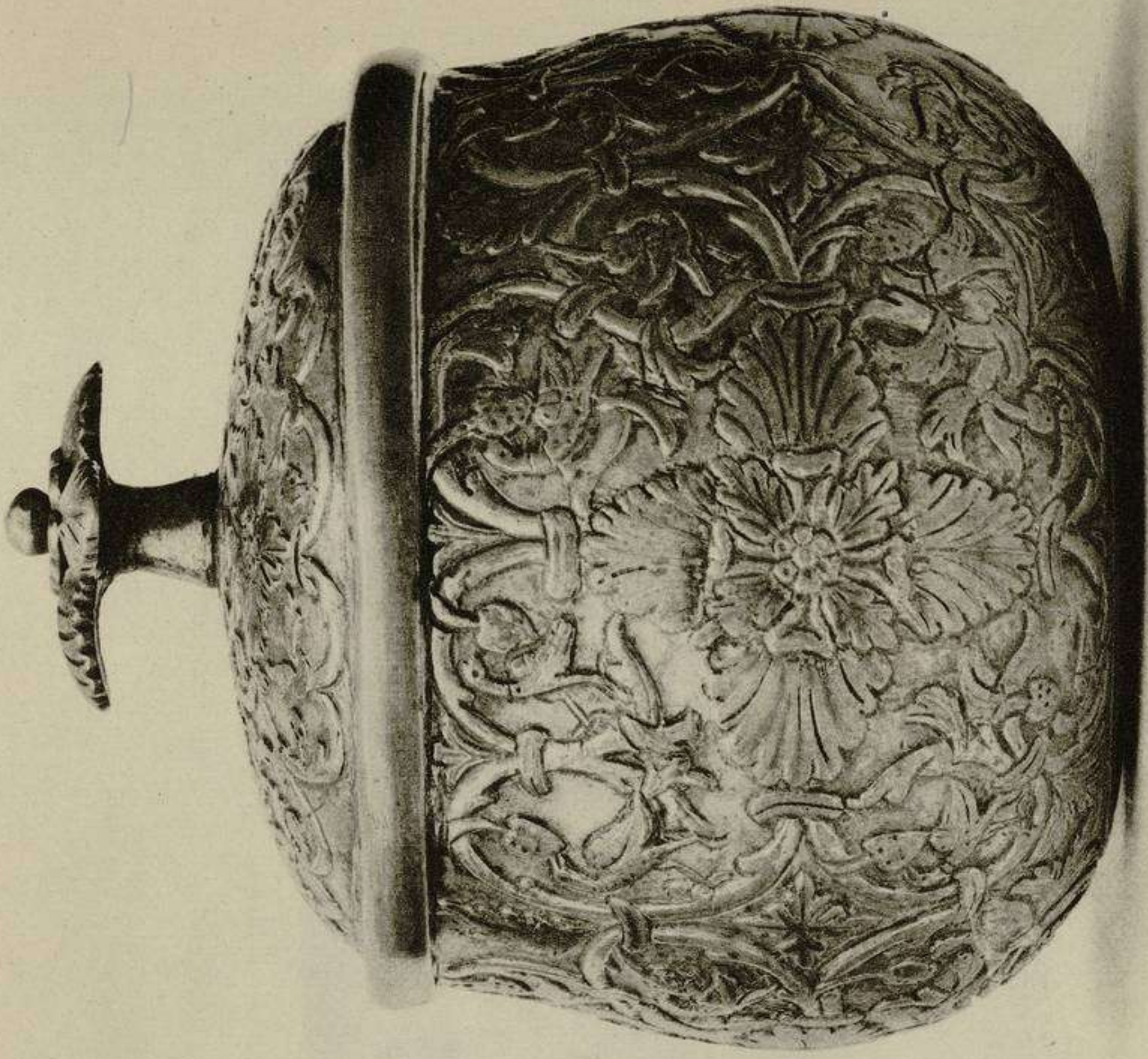
SILVER DISH.





SILVER BOWL.

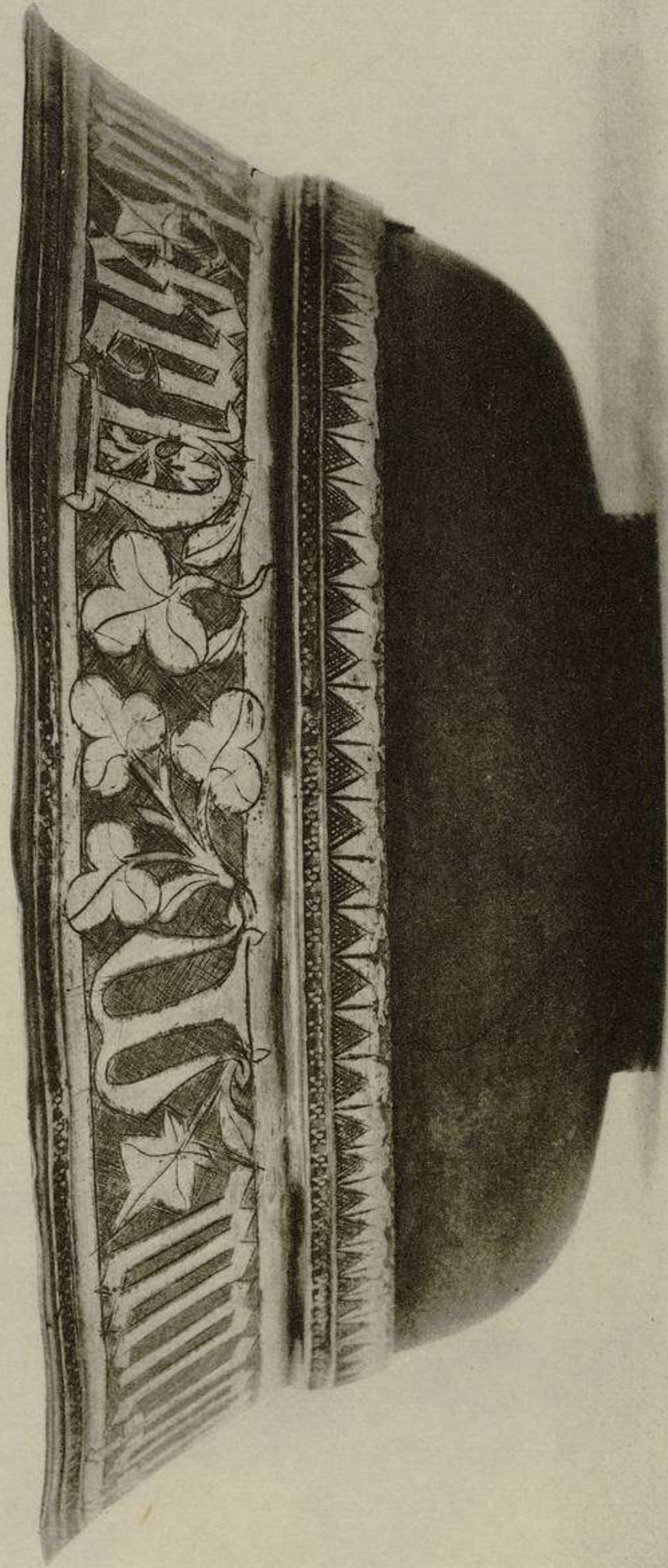




TWO BOWLS OF CAROLINGIAN DATE

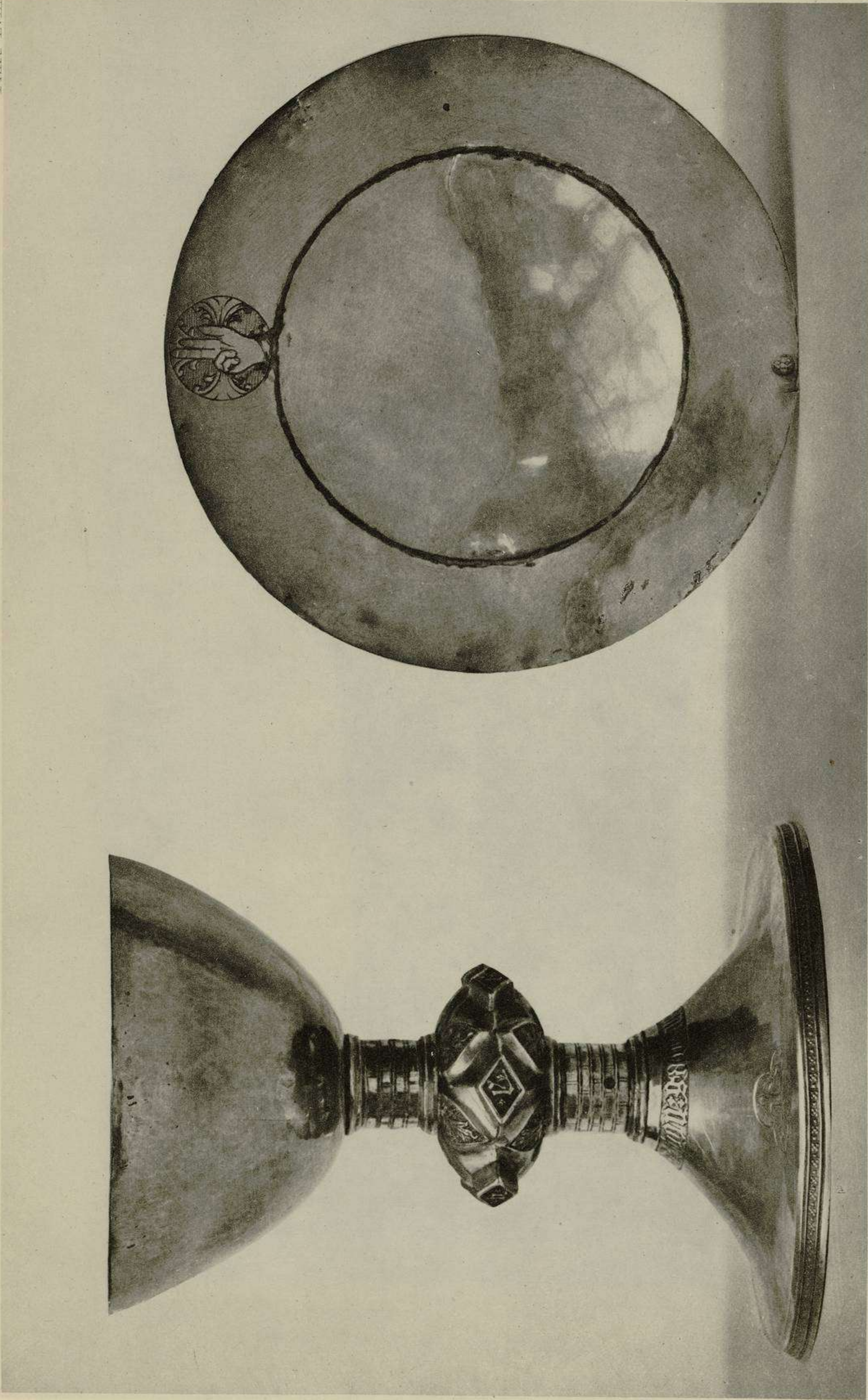






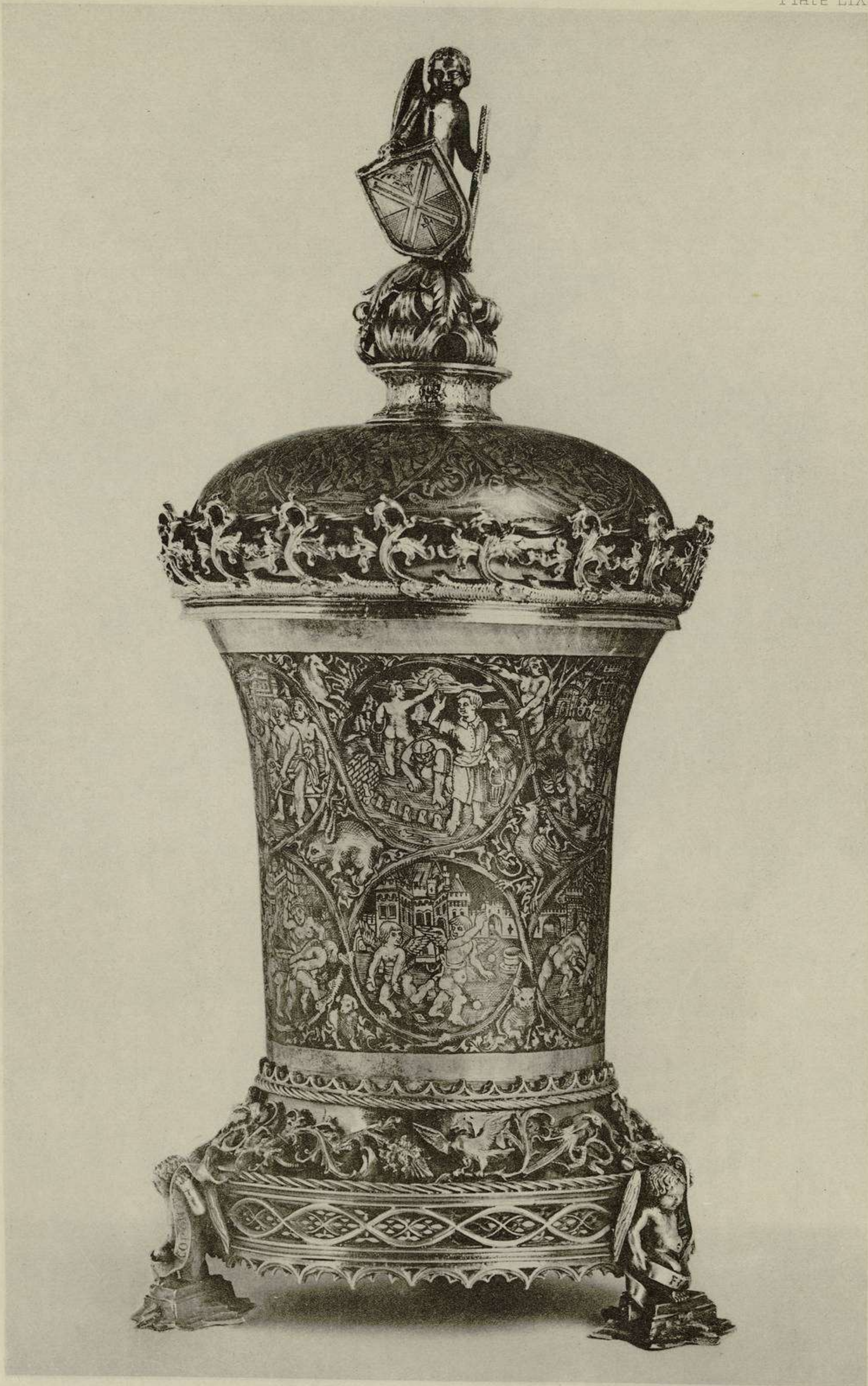
ENGLISH MAZER BOWL





GERMAN CHALICE AND PATEN





BEAKER WITH NIELLOED SUBJECTS

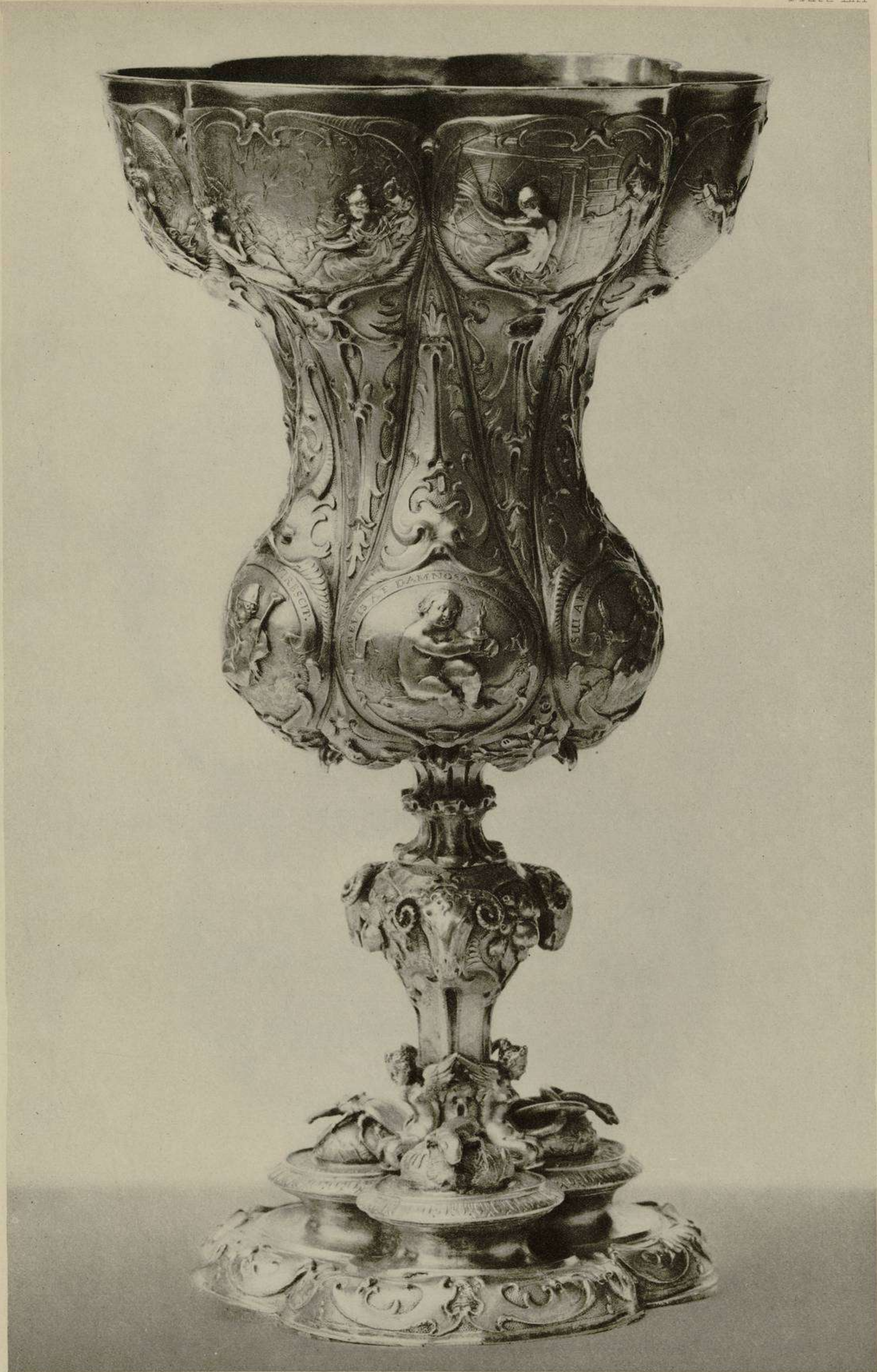




THE BACON CUP

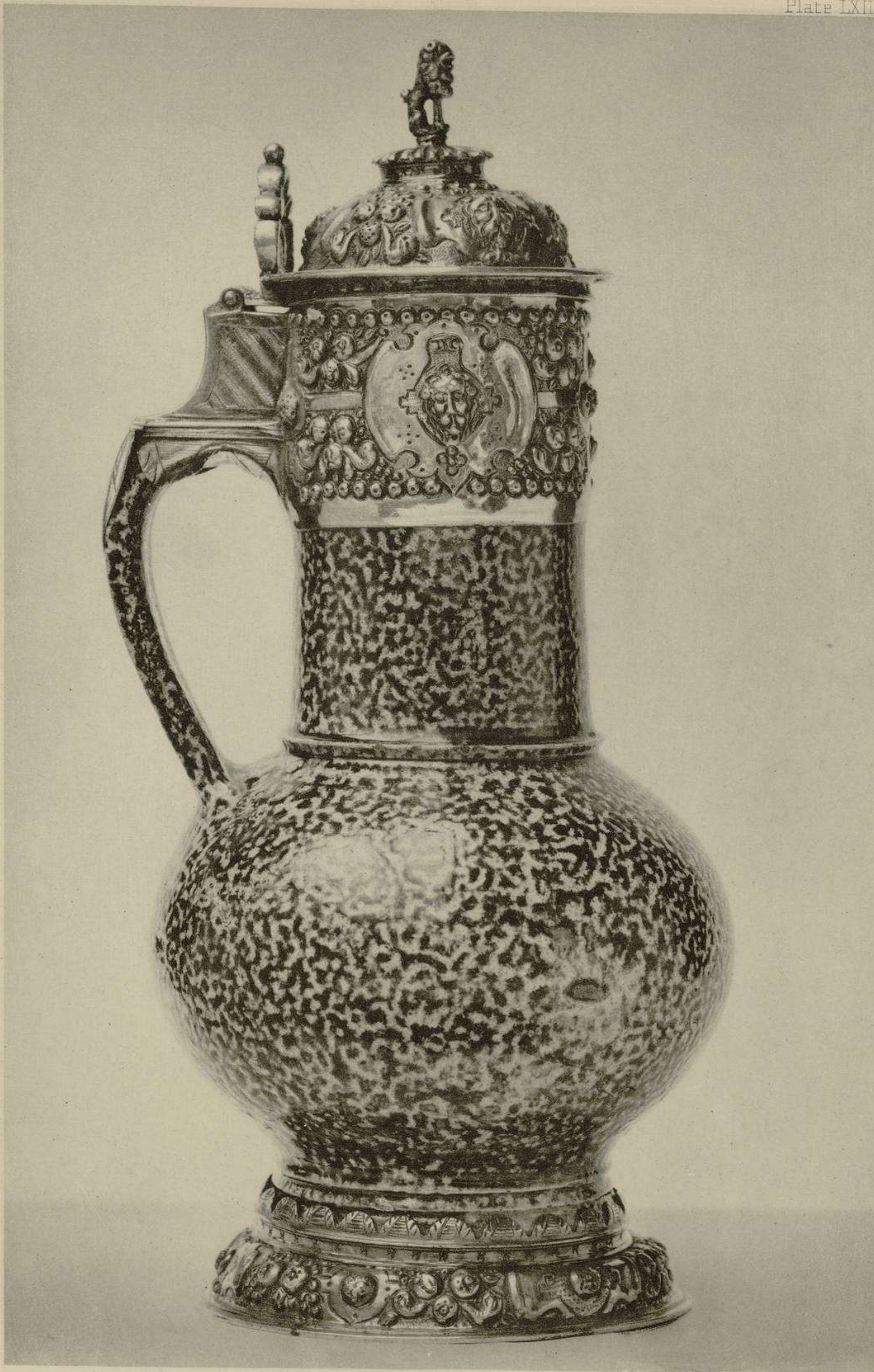






SILVER 'COLUMBINE' CUP





STONEWARE JUG WITH ENGLISH MOUNTS













CATALOGUE  
OF  
SILVER PLATE  
IN THE  
BRITISH  
MUSEUM

FRANKS  
BEQUEST

VIII

1545