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The Armoury Museum in the Moscow Kremlin owns the most important collection of Elizabethan and Stuart silver in the world. Between 1983 and 1985 I tried to bring about an Exchange exhibition between the Armoury and the Victoria and Albert Museum on behalf of the British Government. It was an idea whose time had not come. Today, with the climate between our countries as warm as when these works were made, Sotheby's is very proud to be in a position to welcome back a selection of the 'Kremlin Silver' after so many years away. That we can do so is a testimony to the enlightened policy of the Director of the State Museums of the Moscow Kremlin, Madame Rodimtseva, who has not only enabled the works to leave Russia for England, in some cases for the first time, but has entrusted them to Sotheby's. We are most grateful to her.

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ENGLISH SILVER TREASURES  
FROM THE KREMLIN

A Loan Exhibition



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# English Silver Treasures from the Kremlin

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English Silver Treasures  
from the Kremlin

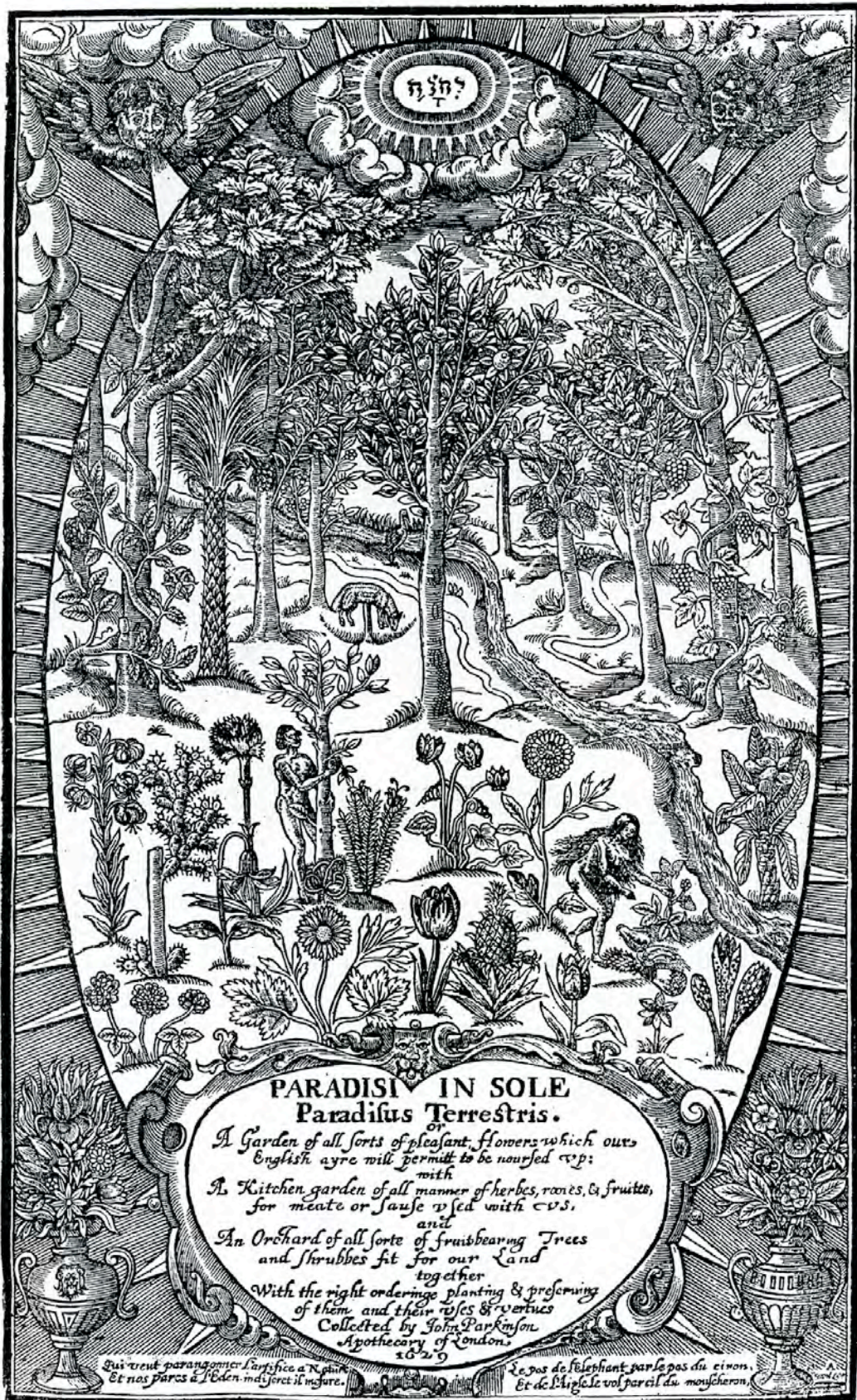


Fig. 8 The title page of John Parkinson's *Paradisi in Sole Paradisus Terrestris*, London, 1656  
Engraved by Christopher Switzer



*The author with John Culme of Sotheby's in the Silver Hall, Moscow Kremlin Armoury Museum, examining three of the exhibits*

## **English Silver Treasures from the Kremlin**

By Madame Natalie Siselina  
Curator of the English Silver Collection  
Moscow Kremlin Armoury Museum

### *The origins of the collection*

Within the high, red-brick walls of the Moscow Kremlin lies a historic group of buildings whose roofs and gilded domes have for centuries dominated the skyline at the heart of the Russian capital. Several of these are State museums which attract thousands of visitors each year, both from home and abroad. Besides the Armoury and the museums of art and Russian life of the seventeenth century, there are four Cathedral museums; namely, The Cathedral of the Assumption (Uspenskii Sobor), The Cathedral of the Annunciation (Blagoveshchenskii Sobor), The Cathedral of the Archangel (Arkhangelskii Sobor), and The Church of the Repository of the Robe (Tserkov Rizpolozhenia). Although housed in the most recent of these buildings - erected in 1851 on Borovitskii Hill next to the Grand Kremlin Palace - the place of honour, as the oldest and best-known of the museums, belongs to the Armoury. Originally created as

a repository for treasures in 1806 by order of Tsar Alexander I, the title derived from that of the most important of the ancient workshops of the Kremlin, the Oruzheinaia Palata. Its various departments comprised the Armoury itself which was a factory for the production of swords, firearms and other weapons as well as armour; the Treasure House for the care and maintenance of treasures and regalia; the Office of Stables with its sumptuously worked bridles and saddles; the Chamber of the Tsaritsa, where embroidery and other such work for ceremonial robes was carried out; the Hall of Gold and Silver or goldsmiths' workshop; and the Office of Icons, where the best painters in Russia were employed.<sup>1</sup>

The Moscow Kremlin Armoury is a museum of extraordinary riches where the surviving treasures of the Grand Princes and Tsars are displayed for public inspection. Apart from the works of our native Russian craftsmen, the collection includes works of art of West European and Eastern origin that during the sixteenth and seventeenth centuries were either purchased for the Tsars' Treasury or were received as presents from foreign rulers. Indeed, during the course of the sixteenth century an ambassadorial ritual was established in Russia, of which an important part was the presentation of diplomatic gifts. A special Moscow-based Department of Embassies, which kept a strict watch on the observance of ambassadorial customs, was formed to forge political links with foreign states and to receive their ambassadors. It was also the headquarters for the administration of Russian diplomats abroad. The ceremonial reception of ambassadors and the offering of presents often took place in the main hall of the Tsar's palace. This was the Faceted Court, so called because of the white faceted stone cladding of its façade, which was built at the centre of the Kremlin on Cathedral Square by the Italian architects Marco and Antonio Solari between 1487 and 1491.

As heir to the ancient treasury of the Kremlin, the Armoury now possesses the only collection in the world of sixteenth and seventeenth century ambassadorial gifts sent from England, Holland, Sweden, Denmark, Poland and Austria. The Armoury Museum houses more than three hundred pieces of English silver, of which half were made between 1557 and 1663. It is, furthermore, one of the largest collections of English silver of the period in the world.

### *Trade and gifts*

Trade between Russia and England began in the mid 1550s with the establishment in London of the Muscovy Company. Mainly through this connection, the two countries exchanged all manner of essential and luxury goods. While the English required great quantities of seal oil for their lamps and tree trunks for the masts of ships in their navy, the Russians bought a very wide range of items, from weapons to more luxurious commodities such as sugar, wine, jewellery, clocks, furniture and even exotic birds and animals. The silverware which was sent, either by way of trade or as gifts to the Tsar, appears to have been among the most lavish of its kind available, which explains the presence of so many unusual pieces of Elizabethan and Stuart silver in the Armoury's collection. There is evidence, at least for one memorable occasion, that the English monarch occasionally took great interest in the choice of these diplomatic gifts of plate. Thomas Randolph, who came to Russia in 1568/69, brought with him a single 'riche standing cupp' which Elizabeth I had instructed him to recommend to the Tsar 'for the Rarytie of the fashon, assuring him that we doo send him that same rather for the newnes of the devise than for the value, it being the first that ever was made in these partes in that manner. . .'<sup>2</sup>

Surviving documents connected with the embassies of Thomas Randolph (1568/69), Jerome Horsey (1586/87), Sir Richard Lee (1600/01), Sir Thomas Smith (1604/05) and Sir John Merrick (1614/17 and 1620/21) to the Tsars Ivan IV (The Terrible), Feodor Ivanovich, Boris Godunov and Mikhail Romanov, as well as concerning the activities of the merchant agents Fabian Smith (known in Russia as Fabian Ulyanov) and Simon Digby between 1607 and 1636, testify to significant imports of silver manufactures. Gifts and purchases entering the Kremlin were transferred to the Court of Exchequer where they were carefully weighed and recorded in special inventories. On many objects the old Slavonic letters signifying their weight were engraved (Exhibit no.98) and sometimes also inscriptions indicating the source of the gift and the date of import (Exhibit nos.95,106,107). Because of such careful documentation it is possible to assess reliably the provenance of many of the objects and identify a significant number of English silver manufactures belonging to the Armoury's collection.<sup>3</sup>



Fig. 10 Page 148 and facing portrait of Tsar Alexei Mikhailovich from Guy de Miège, *A Relation of Three Embassies From his Sacred Majesty Charles II To The Great Duke of Muscovie, The King of Sweden, and The King of Denmark Performed by the Right Hoble the Earle of Carlisle in the Years 1663 & 1664*, London, 1669  
(Castle Howard)

Thus the earliest item in this exhibition for which we have precise details is the silver-gilt flagon, *flyaga-suleya*, bearing the London hallmark for 1580/81 (Exhibit no.94). Brought to Russia by James I's ambassador, Sir Thomas Smith on his journey of 1604/05, both it and its companion, also in the Armoury, are unusual in that they still bear the English sovereign's coat-of-arms. Apart from the 'charyott' (Fig.5), these 'Two greate flaggons', as they were originally called, are the only items from a large group of silver gifts to have survived from this embassy.<sup>4</sup> Smith, who had sailed from Gravesend on 13th June 1604, arrived with his party at Archangel on 22nd July, whereupon he travelled via Kholmogory and Vologda to Yaroslav.<sup>5</sup> According to the only contemporary account of his travels, *Sir Thomas Smithes Voiage and Entertainment in Rushia, with the Tragical Ends of two Emperors and one Emperesse*, he and his suite were escorted into the presence of Tsar Boris Godunov on 11th October 1604. He found 'the excellent Maiestie of a Mighty Emperour, seated in a chaire of golde, richly embrodered with Persyan stuffe: in his right hande he held a golden Scepter, a Crowne of pure Golde uppon his heade. . .' Although Smith's chronicler recorded that their gifts stood at a little distance from the Tsar where 'hee and the Prince often viewed them', the English party was astonished by what was already on display. At the centre of the dining hall into which they were eventually shown, they found 'a great Piller, round about which, a great height stood wonderfull great peeces of plate, very curiously wrought with all manner of Beestes, Fishes and fowles. . .' They must have been somewhat mollified, however, to see as well 'some other ordinary peeces of serviceable plate.'



Other ambassadorial gifts in the exhibition whose histories are known are the two livery pots of 1594/95 and 1606/07 as well as the flagon of 1619/20 brought by Sir John Merrick (Exhibit nos.96,100,104); the livery pot of 1613 brought by the merchant, Simon Digby in 1636 (Exhibit no.103); and the group of silver-gilt items which formed part of the consignment sent by Charles II in 1663.

### *The Carlisle Embassy*

The aim of the 1663 embassy, the first to Moscow following the Restoration of the monarchy, was to win back all those privileges which the English merchants had lost following the execution of Charles I. Charles Howard, Earl of Carlisle was sent as ambassador, setting out from England in two vessels with a retinue of over a hundred. Even though he travelled to Moscow in considerable splendour, nothing prepared the party for what they were to see once inside the Kremlin. When Carlisle and his companions met Alexei Mikhailovich, then in his mid thirties:

‘. . . it was we were like those who coming suddainly out of the dark are dazed with the brightnes of the Sun. . .,’ wrote Guy de Miège, the Earl’s under-secretary. ‘The *Tzar* like a sparkling Sun (to speak in the *Russian* dialect) darted forth most sumptuous rays, being most magnificently placed upon his Throne with his Scepter in his hand, and having his Crown on his Head. His Throne was of massy Silver gilt, wrought curiously on the top with several works and obelisks; and being seven or eight steps higher than the floor, it rendered the person of this Prince transcendently Majestick. . .’

Flanked by four of his tallest lords, the Tsar welcomed Carlisle. Following a lengthy exchange of courtesies, the Earl then presented Alexei Mikhailovich the gifts from his King, beginning with a gun which had belonged to Charles I, and a pair of pistols which Charles II himself had worn upon his triumphant re-entry into the City of London on 29th May 1660. ‘The Plate came next to those Pistolets, and in the first place a great silver-gilt Basin supported upon two mens arms’, continued de Miège. Several days later a hundred and thirty of the Tsar’s guard with twice that number of sledges called at Carlisle’s lodgings,

‘to carry the Presents from the King, the greatest part of which was designed for the *Tzar*, the rest for the two young Princes. . . But besides the Kings Presents to the great *Duke*, there were Presents also from the Queen to the great *Dutchess*, and some of which his Excellence [The Earl of Carlisle] gave the great *Duke* apart as from himself. The whole consisted in Vessels of gold and silver, in cloth, velvets, satins, and damaske of diverse colours; there was also great quantities of stuvs, and table linnen, two gold-watches, and two carabins, besides six pieces of cast Canon, a great quantity of *Cornish* tynne, and a hundred piggs of lead. All which was sent before to the pallace, the plate being carried by four and twenty men. . .’<sup>6</sup>

Besides a silver ewer and basin of Parisian workmanship,<sup>7</sup> Carlisle brought from Charles II many items of London-made plate in the latest fashion, three of which are included in this exhibition: a silver-gilt fruit dish on foot (originally one of a set of six) (Exhibit no.106), a standing cup and cover (one of a pair) (Exhibit no.107), and the unique perfuming pot and stand (Exhibit no.108).

### *Gifts from other sources*

Two items in this exhibition of English silver from the Armoury reached Russia not from England direct, but respectively via Denmark and Holland. The first of these is the silver-gilt rosewater dish or basin of 1576/77 (Exhibit no.93) which, as the later pricked cypher at its centre

suggests, found its way into the Danish Royal Treasury of Christian IV. It was he, through a diplomatic mission of 1622, who presented it to Tsar Mikhail Romanov. The other piece is the gourd-shaped cup, whose lid has unfortunately vanished, of 1589/90 (Exhibit no.93), which was among the ambassadorial gifts sent to Tsar Alexei Mikhailovich from Holland in 1648.

#### *Tsar Mikhail Romanov's purchases*

As already mentioned, some of the English silver in the Armoury Museum arrived in Russian as purchases rather than as ambassadorial gifts. Two items in this exhibition, each one of a pair, survive from this group; they are, furthermore, among the most important and arresting pieces of early seventeenth century silver not just in the collection but anywhere in the world. By any standards, these objects, the silver-gilt ceremonial flagon of 1600/01 in the form of a leopard, sometimes called a panther (Exhibit no.98) and the silver-gilt water pot of 1604/05 (Exhibit no.99) are extraordinary creations which once belonged to the English Royal Treasury. Although Charles Oman discussed these items at some length,<sup>8</sup> it seems useful to outline some of the details surrounding their history here.

During the seventeenth century it was the custom that trade transactions with foreigners on Russian soil usually took place at our greatest trading centre, the White Sea city port of



The Grand Staircase,  
Knole, Kent, circa 1605  
(*The National Trust/Horst Kolo*)



The 'Sierpe' Flagon, silver,  
Spain or Portugal, circa 1500  
(*The Cathedral Treasury, Seville*)

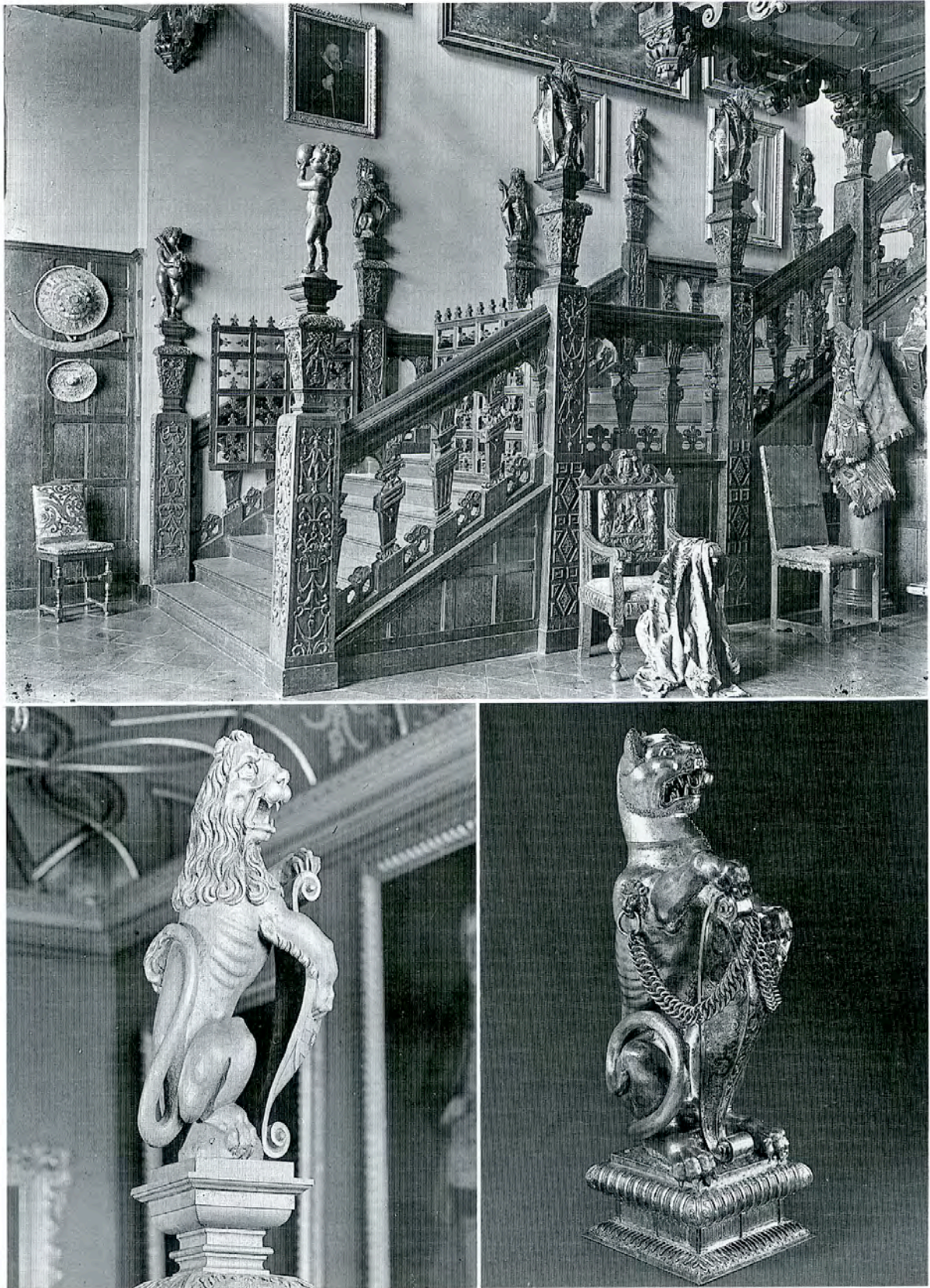


Fig. 13. Top and Below left: The Grand Stairs and detail, Hatfield House  
*(The Marquess of Salisbury/Country Life)*  
 Below right: The silver-gilt leopard flagon, London, 1600/01, Exhibit no. 98  
*(The Moscow Kremlin Armoury Museum)*

Archangel. Here in 1628 and 1629 Tsar Mikhail Romanov's servants bought from the English agent Fabian Smith a number of silver objects, including the leopards and the water pots, which are described in surviving documents. A note in the outgoing ledger of the Russian Treasury ordinance on the disbursement of money and sables to Fabian Smith, dated 4th May 1629, records:

'On this day by ordinance in the name of the sovereign Tsar and Prince Mikhail Feodorovich of all the Russias are taken into the royal treasury for the Court of Exchequer from the English guest Fabian Ulyanov of silver vessels: 2 silver gilded leopards standing on their hind legs on bases, with their tails between their legs beneath them; their heads turned inward; in the paws devices [shields]; holding gold and silver chains, one weighing one pood, 34 pounds and 72 zolotniks, the other weighing one pood and 31 pounds, [also] 4 olovenik [*kuвшin* or water pots] of silver,<sup>9</sup> gilded with integral lids, one weighing 28 pounds 21 zolotniks, another weighing 27 pounds 72 zolotniks and a third weighing 20 pounds 24 zolotniks'.<sup>10</sup>

In the English records Mr. Oman was able to trace both the leopard flagons and the water pots. The latter he found in a list of royal plate drawn up by James I's goldsmith, John Williams, probably not later than 1607. The description reads:

'Two Water pottes of silver guilte chased w<sup>th</sup> flames of fier and bodies of Roses and thistles, the handles like snakes, the Spoutes like dragons winged. . .'<sup>11</sup>

From a later source, a document of 1626 which lists over twenty thousand ounces of silver sold on behalf of Charles I from the 'Great Guilt Cubberd of Estate' when Parliament failed to vote him sufficient funds, appears the descriptions of both the leopards and the pots not long before they were shipped to Russia:

'Two leopards gilt and enamelled, with chaines. . . Two watter-pots gilt, chased in flames, with snake handles. . .'<sup>12</sup>

#### *Gifts from the Tsars*

From the second quarter of the seventeenth century private rather than official presentations of plate by ambassadors and merchant agents became more frequent, especially by those who wished to mark marriages and childrens' birthdays within the Russian royal family. It is known, for example, that in 1629 Fabian Smith, who had so lately furnished the Tsar's Treasury with the leopards and water pots, himself presented the new-born Tsarevich Alexei Mikhailovich with a silver-gilt ewer and basin in the form of a lion grasping a serpent in its paws.<sup>13</sup>

The Tsars in their turn, according to the custom of the period, gave silver vessels to their courtiers. To this category belongs the cup of 1608/09 (Exhibit no.101), presented by Tsar Alexei Mikhailovich to the Boyar Grigory Gavrilovich Pushkin after the latter's successful embassy to Poland in 1646, together with 'a coat of gold satin and a 100 rouble rise in salary'.<sup>14</sup>

#### *The silver*

Although the current exhibition can only show a selection of the highly important and valuable rarities of the collection of English silver in the Armoury, it is possible through them to trace the evolution of both the form and decoration on certain types of English silver of the period.

The collection is distinguished by its size and importance, especially in the work of the Elizabethan and Stuart era, but also in that of the nineteenth and twentieth centuries. The later period, although impressive in quality, is not so uniform in either composition or artistic merit. Of particular interest among these objects are those immediately connected with the Tsar's family, either by gift or by purchase (Exhibit nos.109,110,111,112). In short, the whole collection offers the opportunity for an unparalleled study of fine English goldsmiths' work of the late sixteenth and early seventeenth centuries in addition to that of the silver of Victorian England.

Of exceptional interest is the font-shaped cup of 1557/58 (Exhibit no.92). Cups of this type, their shape distantly reminiscent of ancient Italian stemmed wine chalices or tazzas, but essentially different because of their wide, massive base, were said to have been made in large numbers in England during the sixteenth century. Often they were decorated on the interior of their bowls, much in the same way as that in the Armoury collection, with a profile of an antique warrior



Fig. 14. Above left: Detail of the interior of the silver-gilt standing or font-shaped cup, London, 1557/58 exhibit no. 92 (*Moscow Kremlin Armoury Museum*)  
 Above right: Comparative detail of the 'Deane Cup'  
 Below right: The 'Deane Cup', London, 1551/52 (*Hampshire County Museums, formerly belonging to All Saints Church, Deane, Hampshire*)

wearing a helmet. Similar heads are to be found in Holbein's design for the jewelled gold cup made to commemorate the marriage of Henry VIII to Jane Seymour in 1536. Cups of the font-shaped type were made until the 1570s and many, the sides of their bowls engraved with a benediction, found their way into the church for ecclesiastical use.<sup>15</sup> Contemporary pictorial representations of these cups or chalices are to be seen in the paintings of certain sixteenth and seventeenth century artists, such as in Franz Pourbus' picture, *Supper in Secret* (Ghent Gallery of Art).

The Armoury's font-shaped cup, one of the best examples to have survived, is listed in the Inventory of the Moscow Armoury for the years 1884 to 1893 as a *rassolnik*. This Russian word, meaning sweetmeat, suggests that it was once used as a vessel not for drinking but for the serving of fruits and other dainties.

Many pieces of late sixteenth century English silver are engraved, and the font-shaped cup is no exception, its border being engraved with shaded arabesques. The basin of 1576/77 (Exhibit no.93) is similarly decorated. The whole surface of the livery pot of 1594/95 (Exhibit no.96) is covered with a finely engraved conceit of exquisite grotesque ornamentation of spirally intertwined flowers, the heads of fantastic animals and birds, large palmettes, shells and rosettes. Similar ornamentation was developed by the engraver Nicaise Roussel who left France to live in London about 1573.<sup>16</sup> His compositions appear to have been well known among English silversmiths. By 1623 he published a book of grotesques which went into two further editions over the course of the seventeenth century.



Fig. 15 Engraving attributed to Nicaise Roussel, silver-gilt livery pot, maker's mark TS above a headed eagle, London, 1587/88  
(St. Mary Woolnoth Church, London)

The Armoury collection includes nine livery pots dated between 1585 and 1663.<sup>17</sup> With one exception they are all of the so-called Hanseatic type, being of tall cylindrical form and conforming in outline to similar vessels which were commonly made as late as the eighteenth century in various coastal towns of the Baltic such as Riga, Lübeck, Rostock and Hamburg. So-called 'Hanseatic tankards' appear in English documents as early as 1526, in the Tudor inventory of 1574<sup>18</sup> and again in the list of the objects in the royal treasury compiled in 1649.

The livery pot of 1613/14 (Exhibit no.103) is a splendid example of early Stuart silver, decorated as it is with various chased reliefs portraying Neptune and tritons on dolphins, with the heads of winged cupids under canopies, figures of winged sirens with forked fish tails and seashells. The German ornamental tradition with its singular quality of a feeling of dramatic excitement, a pulsing, somewhat nervous treatment of forms and interest in plastic effects is evident here. Concave elements of the decoration - scallop shells and a series of large ovolos on the base - in combination with flat intertwined strapwork and designs in relief create a play of light and shade that is inherent in late Renaissance silver.



Fig. 16  
A design for a dish  
by Erasmus Hornick,  
mid 16th century  
(The Victoria & Albert Museum)

The Armoury owns a very rich group of English standing cups. For ceremonial and decorative rather than practical use, some are very large, being up to eighty-nine centimetres high.<sup>19</sup> Although the shape of cups underwent subtle changes during the late sixteenth and early seventeenth centuries, the decoration tended to remain constant. Engraved, chased or flat-chased floral, foliate and fruit motifs interrupted by strapwork became standard in the English silversmiths' repertoire of ornament. Grotesques although less common were popular, too, as were representations of mythological figures and sea monsters. On the other hand two cups in the Armoury collection are decorated with animals. One of these is included in the exhibition (Exhibit no.102). Although chased with a sea monster confronting a dragon, its other subjects, dogs baiting a wild boar and a leopard attacking a lion, are of special interest. The manner of execution and the treatment of the scenes have a brilliantly expressed, distinctly English character. In contrast with classically idealised hunting compositions with which German silverware is decorated, English silver tends to convey something approaching the reality of the hunt. The liveliness and emotional quality of the scenes is achieved as a result of unexpectedly introduced, somewhat naively treated details such as the depiction of a small frog seated on the dragon's back.

The Armoury collection also has two examples of a type of cup whose globular form was almost exclusively the product of English silversmiths, although it was a shape popular in Portugal too. Each is decorated with 'diamond-punched' work which is somewhat reminiscent of the pattern which occurs in nature on the calyx of a thistle flower. Only eight such vessels have been recorded, all of which were made between 1604 and 1615 with the exception of one dated 1641.<sup>20</sup> The Armoury's cups, respectively of 1605/06<sup>21</sup> and 1608/09 (Exhibit no.101), are unusual in that they still have their covers.

The 'diamond-punched' decoration occurs on silver from Europe as well as from England, particularly on the work of goldsmiths working in Holland and Augsburg. It is connected with the fashion for Venetian glassware and is also in imitation of the 'vetro de trina' pattern in metal. In English manufactures this ornamentation is associated not only with Venetian glass but also with the aforementioned thistle pattern. The thistle had been a favourite motif in English art from as early as Anglo-Saxon times. The British Museum, for instance, has two tenth century brooches whose terminals are decorated with 'diamond-punched' thistle heads.<sup>22</sup> Later gothic furniture is carved with thistles<sup>23</sup> and the flower occurs again as part of the flat-chased decoration on the Armoury's great water pots of 1604/05 (Exhibit no.99).

Such decorative cups were made for ornamental rather than practical use and there are many references to their popularity as gifts on certain auspicious occasions. In the great houses it became a custom to place these cups (each topped by a steeple-shaped finial) on view on sideboards. Sometimes they were used to decorate the centre of a table. Their special significance was emphasised by the shape of their finials - the specific symbols of the power of the Tudor and Stuart dynasties.

In the history of culture the obelisk always stood for majesty and strength. The whole of English art was imbued with the idea of glorifying the ruling dynasties and therefore the obelisk was accorded a special place in the images of Englishmen's thinking in the sixteenth and seventeenth centuries. Small obelisks were an inalienable part of the decor of secular and ecclesiastical buildings: they adorned the façades of the palaces of the court and aristocracy, the interiors of the Oxford and Cambridge colleges, cathedrals and monumental tombs. Over the course of the seventeenth century with the development, under Dutch influence, of the art of landscape gardening, trees clipped in the shape of obelisks become a typical feature of the English garden. So far as little obelisks in silverware are concerned, they became widespread in the last quarter of the sixteenth and first quarter of the seventeenth century on the tops of ceremonial cups and salt cellars, several of which are in the Armoury's collection.<sup>24</sup> It is interesting to note that a small gold cup, its finial in the form of an obelisk, was mentioned in the inventory of Elizabeth I's jewels as the gift of Sir Nicholas Bacon in 1573.<sup>25</sup>



Also in the Armoury's collection is a distinct group of vessels whose form is borrowed from those of earlier German examples. These are the so-called gourd-shaped cups.<sup>26</sup> Directly connected with such objects is the problem of tracing the influence of the dominant German silver of the sixteenth century upon contemporaneous work in England. It is always possible, of course, that such articles of alien form that bear English marks were actually made by foreign craftsmen who had emigrated to London. On the other hand, they may perhaps have been made by indigenous English silversmiths who had access to books of engraved German designs. Representations of gourd cups are to be found in the engravings of Durer, Brosamer and Sibmacher.<sup>27</sup> Representations of gourds may also be found in the work of Geoffrey Whitney (fig. 17).<sup>28</sup>



Fig. 17 A Mighie Spyre, *The Choice of Emblemes and other Devises of Geoffrey Whitney*, London, 1586  
(*The Syndics of Cambridge University Library*)

The stems of German gourd-shaped cups are usually in the form of a tree trunk, often wound about with a vine or a silver spiral. Such tree-like stems are often accompanied by the figure of a wood-cutter or figures of Adam and Eve.<sup>29</sup> A version is known where the stem is not a tree stump at all but a delicate composition of four openwork brackets contrasting with the mass of the body.<sup>30</sup> By comparison with the almost whimsical stems of German cups, those of English examples are distinguished by weighty proportions and the absence of figures.

In the Armoury two different types of gourd cup are represented, each having a distinct scheme of decoration. The example of 1589/90 (Exhibit no.95) is decorated with the typically English flat-chased ornamentation of quatrefoils and many-petalled rosettes in ovals and circles joined by interwoven strapwork. The decoration of the other type of gourd cup is based on the use of motifs characteristic of Dutch work. Here sirens and plant flourishes ending in dolphins' heads are reminiscent of the engravings of Theodor de Bry.<sup>31</sup>

A characteristic feature of articles of decorative applied art is their close connection with everyday life. With changing tastes and fashion, it is quite natural that new conditions of life during the English Renaissance should have encouraged the manufacture of new types of object, such as ewers and basins. These were often richly decorated and the custom of offering to guests

special basins containing perfumed rose water for washing the hands at mealtimes sprang from the more refined requirements of life. Typically, ewers and basins which were made to be used together were chased or engraved to match. In such decoration a remarkable emphasis was laid on the theme of the sea. The basins described in the inventory of 1574 are distinguished by the following features: a raised centre portion upon which the owner's coat-of-arms in enamel appeared on a boss, and a decorative (chased or engraved) flat border.<sup>32</sup> One such basin from the Armoury's collection is included in this exhibition (Exhibit no.93).

### *Flagons*

Flagons or 'pilgrim flasks', so-called because the form is said to have originated from the similarly-shaped leather bottles carried at the time of the Crusades, are also represented in this exhibition. Many were made during the sixteenth and early seventeenth centuries and representations of them may be studied in various pictures of the period. For instance, they are depicted in a series of Bible illustrations by Hans Holbein the Younger and also in *The banishment of Ahar* by Rembrandt. In silver the type was not confined to England, for various French flagons have been recorded.<sup>33</sup> Descriptions of flattened oval flagons are found in the inventory of 1574.<sup>34</sup> English silversmiths also made special miniature flagons or casting bottles for aromatic substances.<sup>35</sup> There are six examples of flagons in the Armoury's collection, dated between 1580 and 1663.<sup>36</sup> These are large, richly decorated vessels of between forty-four and fifty centimetres in height. The two oldest are a pair of 1580/81, one of which is included in the exhibition (Exhibit no.94). Its decoration includes delicate engraved ornamentation in the Dutch style consisting of birds, military trophies and drapery executed in combination with the favourite English flowers and chased representations of sea monsters in rectangular cartouches. The others in this group are a pair of 1619/20, of which one also is in the exhibition (Exhibit no.104) and two single examples of 1606/07 and 1663/64 respectively. With the exception of the last flagon, all are of a vase-shaped form with domed foot and slender neck and are the only such objects to have survived anywhere in the world. Because of their impressive size they can never have been for anything other than ceremonial use; as ambassadorial gifts, they must have fully justified the extra expense incurred in the purchase of such splendid objects.

Marguerites, the personal emblem of Margaret Beaufort (1485-1509), are engraved among other flowers on the surface of the flagon of 1580/81 (Exhibit no.94). Among the most popular flowers in English decoration were the sweet briar, the marguerite and the pink or gillyflower. A full picture of the favourite flowers of the Tudor and Stuart period is given in *Paradisi in Sole Paradisus Terrestris* by the antiquarian and herbalist, John Parkinson (1567-1650) (fig. 8). On the title page of this book is a Garden of Eden with all the 'flowers and plants pleasing to the eye of Englishmen': hops, sweet briar, grapes, thistles, tulips, pinks, marguerites and lilies.<sup>37</sup>

The second of the flagons in the exhibition (Exhibit no.104) is decorated with typically English flat-chased interwoven strapwork with trails of fruits and representations of shells and sea monsters. On the whole, decoration connected with the sea enjoyed considerable popularity in English silver: shells, dolphins, monsters and mythological creatures such as tritons and hypocausts. The representations of the various sea monsters popular in Western European decorative art in the sixteenth and seventeenth centuries were based on theoretical concepts of the time. In many countries in Europe, including England, Ambroise Paré, the French explorer's book, *De Monstris et Prodigis (Monsters and Wonders)*, 1579, was well known; one of its chapters was devoted to sea monsters. In the works of the English priest, Edward Topsell *A History of Quadrupeds*, 1607, and *A History of Serpents*, 1608, there were also descriptions of various monsters. Iconographic sources of the representations of sea monsters and fish on English silver doubtless derive from Dutch engraving. Thus the majority of dolphins that decorate the surface of many



Fig. 18 One of a set of four engraved designs for the interior of tazza bowls by Adrian Collaert, Antwerp, late 16th century  
(The Victoria & Albert Museum)

objects, including the flagons and the livery pot (Exhibit nos.94,103,104), are identical to the engravings of Erasmus Hornick (fig. 16) and Adrian Collaert (fig. 18). Silversmiths most often used decorative frames from compositions of engravings that include pictures of sea monsters. Silversmiths drew the subjects and individual motifs from the works of ornamentalists and the latter in their turn received inspiration from marine charts and maps, which were rich in representations of a variety of sea fauna. Among such charts issued in England was that of Saxton of 1583 in which, besides ships, dolphins and large, monstrous fish and barrel-shaped buoys were depicted splashing in the waves. Freely distributed, unconfined in a framework of interwoven strapwork, dolphins amid the waves of the sea are widespread in the decoration of English silver of the first half of the seventeenth century and adorn one of the flagons from the Armoury's collection.<sup>38</sup>



Fig. 19 The Vintners' Salt,  
maker's mark a bird,  
London, 1569/70  
(*The Worshipful Company of Vintners*)

### *Salt cellars*

The silversmiths of sixteenth and seventeenth century England were designers of original types of salt cellar. Although few survive, the drawings of the illustrious Hamburg goldsmith Jacob Mores the Elder have been preserved, executed in what he admitted was 'the English manner'.<sup>39</sup>

Great significance was attached to salt cellars, which is explained by the comparative scarcity and high price of salt. In books, dedicated to the upbringing of children, such as *The Babees Book* (London, 1475) and *The Young Children's Book* (London, 1500), special mention is made of the rules for the use of salt. The salt cellar occupied one of the foremost places in the laying of a table and was accorded not only a functional but a social importance, as a distinctive symbol of prosperity and of the owner's dignity. In the late Middle Ages in England figure salts were made in the form of male or female figures with small bowls for salt on their heads; a celebrated surviving example is The Huntsman Salt of about 1470 at All Souls College, Oxford. Hour-glass salts, so called because of their shape, were common; eleven are listed in Elizabeth I's inventory of 1574.<sup>40</sup> Small triangular and harebell-shaped salt cellars were also made during the latter part of the sixteenth century. Many other salts were in architectural form: The Vyvyan Salt, the Vintners' Salt (fig. 19) and The Gibbon Salt respectively in The Victoria and Albert Museum, The Worshipful Companies of Vintners and Goldsmiths, London, are good examples.

From the mid sixteenth century there arose two distinct types of large, column-shaped salts: the cylindrical and the square. Three fine examples of column-shaped salts belong to the Armoury's collection, one of which is square (Exhibit no.97) and the other two cylindrical.<sup>41</sup> The salt on show in the exhibition is a most interesting product of an English master craftsman. It can be called a unique symbol of the culture of the Elizabethan era. The characteristic peculiarities of many aspects of art: graphics, wood-carving, weaving and even literature and theatre are blended together in its decoration. Elements of Dutch ornamentation in the engraving;



Fig. 20 A detail of the Bradford Table Carpet, English, circa 1600  
(The Victoria & Albert Museum)

the proportions of the figures evoking certain examples of English wood-carving; scenes of the chase popular in weaving (fig. 20); representations of gods reminiscent of costumed characters in sixteenth century theatrical productions - all these create a striking image, infused with the spirit of the late Tudors.

#### *Livery pots*

The Armoury collection includes various types of livery pot. Their similar shape was common in German stoneware. The decoration illustrates one of the fundamental principles of the distribution of ornament that lies at the heart of the work of English craftsmen. They favoured friezes or bands of symmetrical and geometrical frameworks of interwoven strapwork filled with a variety of motifs: dragons, sea monsters, shells, marguerites, Tudor roses and other motifs.<sup>32</sup> On the other hand this was not always the case; consistency of another kind can be detected in the complete, unlimited distribution of ornamental motifs over an object's entire surface, as in the flat-chased vine pattern decoration of the livery pot in the exhibition (Exhibit no.100).

#### *The mid sixteenth century*

The Armoury's collection of English silver dating from the time of Charles II numbers only a few pieces. These include a pair of standing cups and covers, a flagon, the perfuming pot, four dishes, a pair of livery pots and a pair of candlesticks.<sup>42</sup> All were made in 1663 and imported for Tsar Alexei Mikhailovich by The Earl of Carlisle as gifts from Charles II in 1664. Almost all of them, with the exception of the perfuming pot, are characterised by a single decorative design of flowers, thus illustrating one of the leading schools of fine silverware design of the period. This part of the collection is more than well represented in the exhibition (Exhibit nos.106,107).

Typical of the silver business in Europe is the rapid spread from Holland in the 1650s and 1660s of the so-called 'flower-mode' (from the German 'Blümenmode'). This type of decoration was exploited by English craftsmen as well. Fashionable silver began to be embossed with ornamentation of a naturalistic character consisting of outsized flowers (most often double tulips and poppies) and foliage. Tightly packed decoration could not have corresponded better to the English love for covering a surface with ornamental motifs. The new approach to ornamentation had a telling effect not only in the change to a larger scale but also in the reinforcement of its own characteristic element. The entire surfaces of the Charles II articles in the exhibition are filled with the same pattern that almost smothers their form, as distinct from Renaissance silver where decoration was often divided into several zones of varying ornamentation. Peculiar to English silversmiths is the depiction of animals alongside the plants, at least to judge from pieces in the Armoury collection. The decoration of the dishes, for instance, combines the two in a circular movement, evident in the poses of the beasts and the flowing curves of the flower stems.



Fig. 21 Engraved designs by Adam van Vianen from *Modelles Artificiels*, Utrecht, circa 1650  
(The Victoria & Albert Museum)

Among the works of mid seventeenth century English silversmiths of the Baroque is a unique object: the perfuming pot (Exhibit no. 108), described in the original records as 'curiously enchased and gilt'.<sup>43</sup> It is of exceptional interest not only from the point of view of its uniqueness as an object but also by virtue of its extraordinary decoration, being an unusual example by English craftsmen of the full-blown auricular style. Its abstract ornamentation which incorporates diffuse outlines of a grotesque mask, the muzzle of jaws of a monster, animal gristle and the curl of a conch shell. It is the distinctive feature of the Baroque style in European silver. The decoration

of the perfuming pot is permeated with this extraordinary plastic ornamentation: on the sides and the cover of the two-handled cup or bowl are chased vague knotty-gristly impressions of grotesque masks. This type of decoration became part of the English silversmiths' vocabulary during the middle of the seventeenth century. The auricular style in England flourished principally because of the work of the Dutch master Christian van Vianen (1598-?1666) who was employed at the Court of Charles I. He was the son of the famous Utrecht silversmith Adam van Vianen, the originator and main exponent of the auricular style in silver. In 1650 the younger van Vianen published *Modelles Artificiels* - an album of engraving taken from the drawings attributed to his father, with pictures of various silver wares and knorpel ornamentation (fig. 21).

#### *The nineteenth century*

The group of articles in the exhibition which were made in Victorian England represents the most recent part of the Armoury's collection. These pieces offer the opportunity to examine a little of the work of the two largest London firms of time, Hunt & Roskell and R. & S. Garrard & Co. The dessert stands (Exhibit nos. 109, 110) originate from the famous 'London' service ordered by Nicholas I after his return from London in 1844. In Russia this celebrated service was supplemented by work produced by the St. Petersburg firms of P. Sazikov and Nichols & Plinke. Eventually some 1680 items were made for the service during the period 1844 to 1848. Like so much mid-nineteenth century English silver, the sculptural and naturalistic qualities of the design and execution are powerfully evident, especially in the cast foliage of the vines and the meticulously rendered fur of the animals.

The most recent of the objects in the exhibition are the pilgrim flask of 1891/92 and the silver-gilt two-handled cup of 1902/03 (Exhibit nos. 111, 112). Both are royal gifts and their designs are based upon earlier examples of English silver. In European silverware at the end of the nineteenth and beginning of the twentieth centuries reproductions of earlier silver were very common. The pilgrim flask is in the Queen Anne style and the two-handled cup is an almost exact copy of an example of the middle of the eighteenth century (figs. 22 & 23).



Fig. 22  
Silver pilgrim flask,  
Anthony Nelme,  
London, 1715/16  
(The Trustees of  
the Chatsworth Settlement)



Fig. 23 Silver cup and cover,  
Thomas Farren,  
London, 1740/41  
(The Worshipful Company of Goldsmiths)

### *Conclusion*

English silver manufactures of the sixteenth and seventeenth centuries are distinguished by simple shapes and clearly defined silhouettes, as distinct from the heavily profiled and often fanciful forms of continental silver of the period. This is very apparent in the Armoury's collection which is also characterised by the large dimensions and massive appearance of many of the objects.<sup>44</sup> Here the student has the opportunity to examine the development of English silver over the course of the centuries. At the same time it illustrates the history of the development of Anglo-Russian diplomatic and trading relations.

The works of fine silver presented in the exhibition reflect the special qualities of English applied art. In creating a national style, English silversmiths managed to combine practicality with straightforward shapes and a refined elegance of decoration. These qualities have guaranteed their work a unique place in the history of Western European design.



## Notes

1. Rodimzeva, Rachmanov, Raimann, *The Kremlin and Its Treasures*, Oxford, 1989, pp.74 and 278.
2. Charles Oman, *The English Silver in the Kremlin 1557-1663*, London, 1961, pp.22 and 23.
3. Madame Goldberg, the Armoury's former curator of West European Silver who investigated the provenance of these items, published her findings in 1954 (T.G. Goldberg, 'From the ambassadorial gifts of the sixteenth and seventeenth centuries. English Silver', *Review of Learned Works*, The State Armoury of the Moscow Kremlin, Moscow, 1954, pp.473-505). The original documents which were consulted during the preparation of her work are in the Central State Archive of historical documents (Ts.G.A.D.A.), Moscow.
4. Oman, 1961, p.29.
5. *The Dictionary of National Biography*, vol.LIII, pp.128 and 129.
6. Guy de Miège, *A Relation of Three Embassies From his Sacred Majestie Charles II To The Great Duke of Muscovie, The King of Sweden, and The King of Denmark Performed by the Right Hoble the Earle of Carlisle in the Years 1663 & 1664*, London, 1669, p.147 et seq.
7. N.V. Rashkovan, 'The art of French masters of the seventeenth and eighteenth centuries', The State Armoury, Moscow, 1988, table 203-204.
8. Oman, 1961, pp.55-61.
9. There were two pairs of water pots mentioned in the transaction, the second being those still in the Kremlin Armoury Museum bearing the maker's mark RB, London, 1615/16 (Oman, 1961, pl.40).
10. The documents were published by E. Smirnova and B. Heitmann, *Gold und Silber aus dem Moskauer Kreml*, Hamburg, 1986, p.224-228.
11. Public Record Office, London, E 351/1955, quoted by Oman, 1961, p.60.
12. Quoted by Oman, 1961, pp.58 and 60. Mr. Oman appears not to have seen the original document which has only come to light again within the last few years. It is now in the Department of Western Manuscripts of the Bodleian Library, Oxford, MS. Eng. hist. c. 478, fols. 128-132. Of the enamel, Mr. Oman was of the opinion that it was removed immediately before the leopards' departure for Russia.
13. S.A. Kologrivov, *Materials for the history of the relations of Russia with foreign powers in the seventeenth century*, St. Petersburg, 1911, p.20.
14. Goldberg, 1954, p.479.
15. N.M. Penzer, 'Tudor Font-shaped Cups', *Apollo*, February 1958, pp.44-49, March 1958, pp.82-86.
16. Charles Oman, *English Engraved Silver 1150-1900*, London, 1978, p.47, pls.45-48, and 2; Charles Oman, 'Nicaise Roussel and the Mostyn Flagons', *Leeds Arts Calendar*, 1978, no.83.; Philippa Glanville, *Silver in England*, London, 1987, p.211.
17. Goldberg, 1954, figs.47-51.
18. A.J. Collins, *The 1574 Inventory of the Jewels and Plate of Queen Elizabeth*, London, 1955, p.43.
19. Goldberg, 1954, drawing 23.
20. N.M. Penzer, 'Steeple Cups', part II, *Apollo*, April 1960, p.106.

21. Goldberg, 1954, fig.18).
22. C.J. Jackson, *An Illustrated History of English Plate*, London, 1911, figs.83 and 84.
23. M. Dean, *English Antique Furniture, 1450-1850*, London, 1976, pl.1b.
24. Goldberg, 1954, figs.18-21 and 46.
25. A.J. Collins, 1955, p.542.
26. Goldberg, 1954, figs.14, 15, 36, 57-61.
27. G.A. Markova, 'On the influence of the drawings and engravings of A. Dürer on the forms and decoration of silver', *Materials and Research*, The State Museums of the Moscow Kremlin, 1976. Publications of the 1570s, such as Tasser's *One Hundred Questions*, 1573, and Holinshed's *Chronicle*, 1577/78, bear witness to the cultivation and use in England of gourds, including bottle gourds.
28. N.M. Penzer, 'Steeple Cups', part II, *Apollo*, April 1960, fig.IV.
29. Markova, 1976, table 32.
30. C.J. Jackson, *An Illustrated History of English Plate*, London, 1911, fig.875.
31. Goldberg, 1954, drawing 15.
32. A.J. Collins, 1955, p.31.
33. F. Davies, *French Silver 1450-1825*, London, 1970, pl.18.
34. A.J. Collins, 1955, nos.687 and 688. In the author's opinion, flagons of this shape were used for conveying spirits from the cellar to the house.
35. *Ibid.*, nos.712-721; Glanville, 1987, pl.1.
36. Goldberg, 1954, figs.52-55.
37. V. Kaden, *The Illustration of Plants and Gardens 1500-1850*, London, 1983, pl.24.
38. Goldberg, 1954, fig.54.
39. J.F. Hayward, *Virtuoso Goldsmiths and the Triumph of Mannerism 1540-1620*, London, 1976, p.308.
40. A.J. Collins, 1955, nos.910-997.
41. Goldberg, 1954, fig.46
42. Goldberg, 1954, figs.51, 42.
43. Oman, 1961, p.58.
44. This peculiarity was remarked upon by Wilfred Cripps, the first English researcher to see the Armoury's collection (Oman, 1961, p.xv).

92 **SILVER-GILT STANDING CUP OR 'CHASHA'**

Maker's mark illegible, London, 1557/58.

Height 15.7cm., diameter of bowl 17.8cm., diameter of base 14.4cm.

Weight 894.7gr. A seventeenth century record of the weight is engraved on the underside in Slavonic numerals.

Of circular form, the spreading foot cast with repeated panels of foliate flourishes enclosing female profiles in roundels below alternately plain and flat-chased panels, the similar stem rising from an embossed corded girdle to the shallow bowl, the sides of the latter engraved with arabesques within shaded strapwork, the interior panelled to match the foot and stem and centred by a flat-chased profile of an antique warrior within similar acanthus leaves and stylized fruit.

It is thought that this cup was imported into Russia by Anthony Jenkinson as a gift for Tsar Ivan IV (the Terrible) during the period 1561 to 1571 (Goldberg, 1954, p.473). Charles Oman, however, includes it in a group of plate unconnected with any particular embassy (Oman, 1961, p.22).

This is one of the rare surviving examples of the so-called 'font-shaped' or 'Grace' cups which were common during the Tudor period. It is typical of the type, being characterised by a shallow bowl supported on a broad stem. The flat-chased profile upon the interior of the bowl is also a feature associated with these cups; such work is mentioned on a number of occasions in the 1574 inventory of jewels and plate of Elizabeth I (Collins, 1955, nos. 445, 449 and 456). This example differs from most extant cups of the form in that it is not engraved with a benediction or 'grace' around the outside of the bowl.

N.M. Penzer cites the 'Deane Cup', London, 1551/52, as a piece which bears a close resemblance to this example, first in its use of medallions or roundels with profiles and second because of its pronounced cord around the stem (Penzer, 1958, p.48, fig.V). He furthermore ascribes both the cup from the Armoury collection and the 'Deane Cup' to the work of the silversmith, Robert Danbe or Daube (Jackson, 1989, p.92). The late Dr. John Hayward catalogued the 'Deane Cup' when it appeared at Sotheby's, London, on 17th June 1971, lot 168; it is now in the collections of the Hampshire County Museum Service (Asprey & Co., *Heritage of England; Silver through ten reigns*, an exhibition catalogue, London, 1983, pp.25 and 26, pl.III).

*Provenance:*

The Tsar's Treasury, seventeenth century.

Moscow Kremlin Armoury Museum inventory no. M3-650.

*Literature:*

Inventory, 1884, no.1325.

Jones, 1909, p.24, pl.1.

Bartevev, 1916, figs.202 and 203.

Goldberg, 1954, p.472, fig.12.

Penzer, 1958, p.48, figs.VI-VII.

The Armoury, 1958, no.283.

Oman, 1961, pp.22 and 64, pls.42 and 43.

Smirnova, 1964, p.225.

Markova, 1988, p.226, pl.153.







94 **SILVER-GILT FLAGON OR 'FLYAGA-SULEYA'**

Maker's mark FT in monogram, London, 1580/81.

Height 44cm., diameter of base 11.4cm.

Weight 2972.5gr. The weight in Slavonic numerals is engraved on the underside.

On domed circular base applied with a cast border of small cartouches below chased fruit, the urn-shaped body rising from a similarly decorated calyx and engraved with two narrow bands of formal laurel leaves enclosing stylized gillyflowers, marguerites, rosettes and pendants of fruit springing from scrolls of foliage, further engraved on one side with a laurel cartouche enclosing the pricked arms of James I, the shoulders chased with fruit and strapwork flanking two sea monsters within rectangular panels, engraved on the tapering neck with fruit alternating with birds, drapery and military trophies, the body applied with two cast lion masks fitted with a massive chain suspended midway from another, slender chain attached to cast grotesque flourishes on the cover.



It is probable that this flagon and its companion, together with another similar pair of flagons of 1619/20 (Exhibit no.104) and a large bottle of 1606/07, all of which are in the collection of the Moscow Kremlin Armoury Museum, are the only survivors of the type. As Sir C.J. Jackson wrote, 'These exceptionally fine examples of English plate appear to be unmatched by anything of their period now existing in England. They were obviously intended for the decoration of the palace rather than for use.' (Jackson, 1911, p.747).

This flagon features two types of engraved decoration which were popular at the end of the sixteenth and beginning of the seventeenth centuries respectively in the Netherlands and in England. Typical of that in the former are the birds, draperies and military trophies on the neck; of the latter the stylized gillyflowers, marguerites and rosettes on the body. Of the purely English floral engraving, which had 'little resemblance to similar ornament in use overseas', Charles Oman writes, 'Botanical accuracy was seldom attempted but the artists revelled in the peculiarities of plants which were now accessible in the illustrations to Gerard's *Herbal* (1597).'

(Oman, 1978, p.49, pl.49).

*Provenance:*

James I.

Presented to Tsar Boris Godunov during the embassy of Sir Thomas Smith, 1604/05.  
Moscow Kremlin Armoury Museum inventory no. M3-657.

*Literature:*

Inventory, 1883, no.1538.

Jones, 1909, p.25, pl.11.

Goldberg, 1954, p.500, fig.53.

Oman, 1961, p.72, pl.11.

The Armoury, 1958, no.284.







95 **SILVER-GILT STANDING CUP OR 'KUBOK'**

Maker's mark K, London, 1589/90.

Height 37cm., diameter of base 12cm.

Weight 1363.5gr. A seventeenth century record of the weight is engraved in Slavonic numerals on the base.

The circular domed base chased with fruit and scrollwork cartouches above a cast border, the underside inscribed, the realistically textured tree stump stem with knots and applied snails rising to the gourd-shaped bowl flat-chased below the lip with a broad band of flat-chased quatrefoils and multi-petalled rosettes in linked circles surrounded by foliage on matted grounds. Lacking cover.

A translation of the Russian inscription on the underside of the base reads: 'The governors of Holland have prostrated themselves before the Sovereign on 15th day of June 1648'.

This type of cup, particularly the form of its stem and bowl, is of German inspiration; the chased decoration, however, is more typical of English work. Although few are so large, many English examples have survived.

*Provenance:*

The gift of the States General of Holland to Tsar Alexei Mikhailovich, 1648.  
Moscow Kremlin Armoury Museum inventory no. M-636.

*Literature:*

Inventory, 1884, no.1139.  
Goldberg, 1954, p.474, fig.14.  
Markova, 1976, p.147, no.7.





96 **SILVER-GILT LIVELY POT OR 'STOPA'**

Maker's mark a griffin's head, London, 1594/95.  
 Height 38.5cm., diameter of base 16.6cm.  
 Weight 2670gr.

The spreading circular base applied with a cast ovolo border below flat-chased strapwork and an applied corded girdle enriched with three winged cherubs' heads, the slightly tapering cylindrical body engraved with plant flourishes, heads of fantastic creatures, palmettes and shells, similarly decorated scroll handle terminating in a cast winged head, cast double-sided winged demi-figure thumbpiece, the domed hinged lid engraved in the same style as the body and centred by a ovolo-bordered boss mount set with a green glass cabochon.

Charles Oman considered this lively pot to have been presented by Sir John Merrick to Patriarch Filaret in 1615 (Oman, 1961, p.32). Filaret, however, was in captivity in Poland from 1611 to 1619, so it seems more likely that it was subsequently passed on to him by Tsar Mikhail Romanov. The pot is described as part of the patriarch's estate in 1637.

This piece, which is of the Hanseatic type, belongs to a small number of items with engraved grotesque decoration produced by Nicaise Roussel, who was active between 1580 and 1620 (see Oman, 1978, 2, pp.4-8). Examples of Roussel's work are published in Warncke, 1979, Abb.265-270. In form and character, the decoration of this pot is similar to that of 1587 in the possession of the parish of St. Mary Woolnoth, London. (Oman, 1978, 1, p.47).

Until 1930 the Moscow Kremlin Armoury housed a pair of English lively pots with yellow glass on the lids. These, together with the present example with its green glass, are the only examples with such bosses to be recorded. It seems likely that the glass was fitted to disguise the loss of the original enamelled armorials.

*Provenance:*

Embassy of Sir John Merrick, 1615.  
 The estate of Patriarch Filaret, 1637.  
 Moscow Kremlin Armoury Museum inventory no. M3-664.

*Literature:*

Inventory, 1884, no.1686.  
 Philimonov, 1893, p.20, no.47.  
 Jones, 1909, pp.36 and 37, pl.V no.1.  
 Goldberg, 1954, p.496, fig.47.  
 Oman, 1978, 1, p.32, pl.14a.  
 Oman, 1978, 2, p.6, pl.5.  
 Markova, 1988, p.231, no.158.





97 **SILVER-GILT STANDING SALT OR 'SOLONKA'**

Maker's mark AS, a pomegranate between, attributed to Augustine Soday, London, 1594/95.

Height 41.5cm., overall width of base 30.5cm.

Weight 1326.5gr.

On four large claw and ball supports, the spreading square base chased with vignettes of the chase within die-stamped borders, each huntsman in contemporary costume and in pursuit respectively of a deer, a wild boar, a lion and a unicorn, the body similarly chased with figures of Venus, Diana, Mercury and Mars with their attributes between fantastic columns supporting a chased frieze of lion masks in scrollwork cartouches, winged horses and two-handed vases, detachable plain square liner with circular depression, the detachable square cover decorated with die-stamped motifs below an area of engraved bees and snails and drapery festoons, the domed centre richly embossed with a procession of gods and goddesses: Saturn, Ceres, Jupiter, Juno and Apollo and surmounted by a knopped stem and an ancient Roman warrior holding a shield and spear.

The somewhat naïve treatment of the chased figures on this salt is reminiscent of sixteenth century English wood carving. For further comment, see *Remnant*, 1969, pl.40-44. The overall form conforms to several ceremonial salts surviving from the Tudor period; its proportions and decorative design are similar to that of 1569/70 in the Vintners' Company, London.





The hunting scenes may have been inspired by certain English textiles of the sixteenth century; similar subjects are recorded on the borders of table cloths and similar fabrics. On the other hand, the treatment of the figures - unusual for the period because they are dressed in contemporary costume - is so archaic that they may be compared with those in certain illuminated manuscripts of the Middle Ages, where an arrow, for instance, is depicted in mid air as well as already having reached its target. (E.G. Millar, *English Illuminated Manuscripts from the Tenth to the Thirteenth Century*, Brussels, 1926, pl.100).

Augustine Soday, sometimes spelt Sodaye or Sodye, was apprenticed to Robert Hawkyns who paid 2s 6d for his presentment on 8th October 1565. He became a freeman on 2nd October 1573 and subsequently took three apprentices: Harry Parry in 1579, Humfrey Lambarte in 1580 and Roger Soda (Soday) in 1588. His will was proved in 1611.

A silver-mounted blue pot of Soday's was referred on 17th August 1599 and two of his earrings were found to be below standard on 2nd March 1607, for which a fine was paid.

(We are grateful to Mr. Gerald Taylor, formerly of The Ashmolean Museum, Oxford, for his attribution of the maker's mark to Augustine Soday. Much of the information on him has kindly been supplied by The Worshipful Company of Goldsmiths from their archives: Court Minute Books K, p.296, L, p.167, and O, p.41; Apprenticeship Records).

*Provenance:*

The Tsar's Treasury, seventeenth century.  
Moscow Kremlin Armoury Museum inventory no. M3-651/1-2.

*Literature:*

Inventory, 1884, no.1491.  
Philimonov, 1893, p.20, no.44.  
Artistic Treasures, 1902, p.256, table 110.  
Jones, 1909, p.38, pl.VII, no.1.  
Bartenev, 1916, p.245, fig.269.  
Goldberg, 1954, p.492, fig.45.  
The Armoury, 1958, nos.285-288.  
Oman, 1961, p.65, pl.45.  
Glanville, 1990, p.170, fig.90.

*Exhibitions:*

'English art of the XVIth-XVIIth centuries', Pushkin State Museum of Art, Moscow, 1956.







98 **SILVER-GILT LEOPARD FLAGON**

Maker's mark a triangle intersected, London, 1600/01.

Height 98cm., width of base 30.5cm.

Weight 29322.7gr. A seventeenth century record of the weight is engraved in Slavonic numerals on the scroll at the base of the shield.

On massive square base cast with bold lobed borders below a chased upper surface of grasses, the heraldic beast with finely textured coat and seated on its haunches, applied at each shoulder with a cast lion mask connected by a massive chain further suspended at its centre by another smaller chain from the crown of the animal's detachable head, the vertical elongated shield flat-chased with foliate strapwork on a linear ground and applied with a small female head.



The leopard, or snow leopard as it is more widely known, is one of a pair, the other being a mirror image. Although in fact flagons, they were probably never intended for anything other than ceremonial use. They are unique among surviving pieces of silver from the turn of the sixteenth and seventeenth centuries and display an unusually fine level of craftsmanship both in the overall modelling as well as the details of the animals' coats, beards and snarling features.

*Provenance:*

Probably a gift to Elizabeth I.

James I.

Charles I; sold by the same from the 'Great guilt Cubberd of Estate' in 1626.

Exported for sale in Russia by the merchant/agent, Fabian Smith (Ulyanov).

Purchased by Tsar Mikhail Romanov, 1629.

Moscow Kremlin Armoury Museum inventory no. M3-693.

*Literature:*

Inventory, 1884, no.1922.

Philimonov, 1893, p.20. no.49.

Bartenev, 1916, p.271, fig.316.

Goldberg, 1954, p.466, fig.1.

Oman, 1961, pp.58 and 59.

Smirnova, 1961, pp.92-95.

Smirnova, 1964, p.226.

Great Britain, 1967, p.13, no.13.

Hernmarck, 1977, p.95, pl.259.

Nenarokomova, 1978, pp.82 and 83.

Treasures, 1979, pp.125 and 209, no.93.

Trésors, 1979, p.190, no.93.

Markova, 1988, p.230, no.157.

Glanville, 1990, p.23, fig.5.

*Exhibitions:*

'English Art of the XVIth - XVIIth centuries', Moscow, 1956.

'From the history of Anglo-Russian relations', London, 1967.

'Treasures from the Museums of the Moscow Kremlin', U.S.A. and France, 1979.





*(actual size)*

99 **SILVER-GILT WATER POT OR 'KUVSHIN'**

Maker's mark WI in monogram, London, 1604/05.

Height 64cm., diameter of base 23cm.

Weight 11476gr. A seventeenth century record of the weight is engraved in Slavonic numerals on the underside together with symbols of the Tsar's Treasury.

Decorated with cast ovolo borders, the ovoid body and tapering cylindrical neck flat-chased with bands of alternating stylised thistles and roses within scrolling foliage on matted grounds, the domed foot, shoulders and hinged cover embossed with flames, the cover further applied with a lion thumbpiece and a circular vacant boss mount, scaly coiled serpent handle, the spout in the form of a winged dragon with rearing head.



This water pot and its companion, also in the Moscow Kremlin Armoury Museum, together with another pair of English silver-gilt water pots of 1615/16 (Oman, 1961, pl.40) have no comparisons. Their shape, perhaps, most closely resembles the much smaller English stoneware pots, often mounted in silver, known as 'Malling' jugs (*Connoisseur*, 1957, p.42, A-B).

The decoration of the water pot is remarkable for the combination of the national Tudor rose motifs, thistles and elements inherent in Spanish and Portuguese silver. Its influence can be traced in the manner of craftsmanship of the stylised high-relief tongues of flame (Oman, 1961, p.60; see also Hernmarck, 1977, p.253).

*Provenance:*

James I.

Charles I; sold by the same from the 'Great guilt Cubberd of Estate' in 1626.

Exported for sale in Russia by the merchant/agent, Fabian Smith (Ulyanov).

Purchased by Tsar Mikhail Romanov, 1629.

Moscow Kremlin Armoury Museum inventory no. M3-642.

*Literature:*

Inventory, 1884, no.1182.

Philiminov, 1893, p.21, no.51.

Jones, 1909, p.39, pl.X.

Goldberg, 1954, p.489, fig.37.

The Armoury, 1958, no.295.

Oman, 1961, p.60.

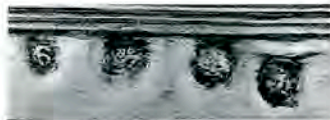
Smirnova, 1961, pp.94 and 95.

Great Britain, 1967, p.13, no.14.

Glanville, 1990, p.25, fig.6.

*Exhibition:*

'From the history of Anglo-Russian relations', London, 1967.







100 **SILVER-GILT LIVERY POT OR 'STOPA'**

Maker's mark TS, London, 1606/07.

Height 38.5cm, diameter of base 13.5cm.

Weight 1979.1gr. A seventeenth century record of the weight is engraved on the underside in Slavonic numerals.

The domed base, baluster body and hinged compressed circular lid flat-chased with bunches of grapes and flowers springing from richly scrolling foliage on ring-punched grounds, the body further pricked with the arms of James I, applied die-cast border of various patterns, engraved scroll handle, the thumbpiece cast with mask and scroll-flanked shells and fruit.

*Provenance:*

A gift of James I to Tsar Mikhail Romanov during the embassy of Sir John Merrick, 1615.

Acquired by the Moscow Kremlin Armoury Museum from the Patriarch's Wardrobe, 1920.

Moscow Kremlin Armoury Museum inventory no. M3-701.

*Literature:*

Goldberg, 1954, p.471, fig.10 (where the mark is quoted in error).





101 **SILVER-GILT STANDING CUP AND COVER OR 'KUBOK'**

Maker's mark CB in monogram, London, 1608/09.

Further struck with a nineteenth century Russian control mark.

Height 45cm., diameter of bowl 14cm., diameter of base 11.7cm.

Weight 1081.4gr. A seventeenth century record of the weight is engraved on the underside in Slavonic numerals.

On spool-shaped base chased in low relief with leaves and stylized fruit above applied cast ovolo borders, the underside inscribed, the knopped caryatid stem rising to a hemispherical bowl and detachable domed cover with plain fleur-de-lys and lobe motifs surrounded by stamped 'diamond facet' grounds, damaged openwork caryatid and triangular steeple finial.

A translation of the inscription on the underside reads: 'The Okolnichi Grigory Gavrilovich Pushkin has prostrated himself before his sovereign on 29th day of September 1648.' [Note. The okolnichi was one of the highest ranks of boyar (Russian nobleman) in the period before Peter the Great].

N.M. Penzer cites eight standing cups with similarly decorated bowls and covers, including an example of 1606/07 belonging to the Borough of Devizes, Wiltshire (Penzer, 1960, 1, pp.106-108, fig.1).

*Literature:*

Inventory, 1884, no.1148.

Philimonov, 1893, p.22, no.63.

Jones, 1909, p.32, pl.XII, no.2.

Bartevev, 1916, p.321, fig.353.

Goldberg, 1954, pp.478 and 479, fig.19.

Oman, 1961, p.53, pl35b.





102 **SILVER-GILT STANDING CUP AND COVER OR 'KUBOK'**

Maker's mark TC, a pellet above, three pellets below, London, 1613/14.

Height 58.5cm., diameter of base 17.1cm.

Weight 1825.2gr. A seventeenth century record of the weight is engraved on this piece in Slavonic numerals.

On spool-shaped base chased in low relief with leaves above applied cast ovolo borders, the knopped and openwork caryatid stem rising to a vase-shaped bowl embossed with formal foliage and fruit and a band of small repeated scrolls below a wide frieze similarly decorated with trees, dogs baiting a wild boar, a leopard attacking a lion and a sea monster confronting a dragon, the detachable lid also chased with scenes of the chase, lacking finial.

This cup is one of small group of early seventeenth century English silver pieces which are chased with animals. N.M. Penzer knew of three such cups of which two belong to the Moscow Kremlin Armoury Museum (Penzer, 1960, 3, p.177). In its treatment of the subjects, the chasing may be traced to decorative fabrics and table cloths of the late sixteenth and early the seventeenth centuries (Nicoll, 1957, p.72, no.194).

*Provenance:*

The Tsar's Treasury, seventeenth century.

Moscow Kremlin Armoury Museum inventory no.M3-613/1-2.





103 **SILVER-GILT LIVERY POT OR 'STOPA'**

Maker's mark WR, a curve below, London, 1613/14, the cover apparently 1611/12.  
Height 41cm., diameter of base 17.4cm.  
Weight 2449.2gr.

The flared foot embossed, flat-chased and stamped with strapwork and formal motifs below the slightly tapering cylindrical body embossed and pricked with grotesques, winged masks, shells and canopies, further similarly decorated with three oval cartouches enclosing vignettes of two mermen blowing conches flanking Neptune, each riding on a sea monster, also embossed with a shield-shaped cartouche lightly pricked with the Stuart arms, scroll handle engraved with fruit and gourds, the hinged lid chased below a spherical finial, the thumbpiece cast as a winged figure.

The underside of this livery pot is inscribed with the name of the Patriarch Joseph.





The representations of dragonfly-winged sirens' faces among the grotesques on the body of this piece, as well as horn-blowing tritons, shows a familiarity with ornament in the Netherlands. Indeed, the tritons are very similar to Collaert's 'Arion with a lyre on a dolphin' (Hollstein, 1949, no.408).

*Provenance:*

A gift of Charles I to Tsar Mikhail Romanov, conveyed to Russia by Simon Digby in 1636.

Subsequently given by Tsar Alexei Mikhailovich to Patriarch Joseph.

Acquired by the Moscow Kremlin Armoury Museum from the Patriarch's Wardrobe in 1920.

Moscow Kremlin Armoury Museum inventory no. M3-699.

*Literature:*

Jones, 1909, pp.36 and 37, pl.XV, 1.

Goldberg, 1954, pp.496 and 497, fig.49.

Oman, 1961, p.36, pl.26a.

*Exhibition:*

'English art of the XVIth - XVIIth centuries', Moscow, 1956.





*Detail from an engraved design for the interior of a tazza bowl by Adrian Collaert, Antwerp, late 16th century*

104 **SILVER-GILT FLAGON OR 'FLYAGA-SULEYA'**

Maker's mark IS, a mullet below, London, 1619/20.

Struck with a nineteenth century Russian control mark.

Height 48.5cm, diameter of base 14cm.

Weight 2908.7gr. A record of the weight is engraved in seventeenth century Slavonic numerals on the underside of the foot.

The foot and neck bordered with applied die-cast borders of formal motifs and Tudor roses, the domed circular foot chased with fruit and foliate strapwork enclosing sea monsters on a matted ground, the similar ovoid body applied on either side with a cast rustic mask fitted with a massive chain suspended midway from a slender chain attached to cast grotesque flourishes on the cover, the tapering neck flat-chased with further fruit, foliage and straps.



See note to exhibit no. 93

*Provenance:*

A gift of James I to Tsar Mikhail Romanov during the embassy of Sir John Merrick, 1620.

Moscow Kremlin Armoury Museum inventory no. M3-654.

*Literature:*

Inventory, 1884, no.1535.

Philimonov, 1893, p.25, no.87.

Goldberg, 1954, p.501, fig.55.

Oman, 1961, p.35, pl.23.

Great Britain, 1967, p.14, no.21.

Glanville, 1990, p.203, fig.108.

*Exhibitions:*

'English art of the XVIth - XVIIth centuries', Moscow, 1956.

'From the history of Anglo-Russian relations', London, 1967.





105 **SILVER-GILT CANDLESTICK**

Maker's mark a trefoil slipped, London, date letter badly struck, 1619/20 or 1624/25.  
Height 23cm., diameter of base 14cm.  
Weight 640gr.

On pronounced domed circular base chased with winged cherubs' heads and foliate scrolls on a matted ground above a spreading die-cast border, a short spool-shaped section supporting the cast knopped stem and an ornamental basket overflowing with fruit from which spring three openwork caryatids flanking the pierced and flat-chased tall cylindrical sconce.

This candlestick is believed to be the only example of its type in English silver to have survived from the early seventeenth century.

Because it is 'much more elaborate than might be expected in a non-royal collection' of the period, Charles Oman considered that this candlestick may have been purchased by Tsar Mikhail Romanov from the English merchant, Fabian Smith, at the same time as the leopard flagons of 1600/01 and the water pots of 1604/05 (Exhibit nos.98,99). Oman was mistaken, however, in believing this single candlestick to have been one of a pair.

*Provenance:*

Acquired from the Archangel Cathedral of the Moscow Kremlin by the Moscow Kremlin Armoury Museum, 1919.

Moscow Kremlin Armoury Museum inventory no. M3-716.

*Literature:*

Goldberg, 1954, p.490, fig.41.

Oman, 1961, p.61, pl.41.







106 **SILVER-GILT FRUIT DISH ON FOOT OR 'RASSOLNIK'**

Maker's mark TH in monogram in a heart-shaped shield, London, 1663,

Struck with a nineteenth century Russian control mark.

Diameter 42.5cm., height 8.2cm.

Weight 1828.5gr. A seventeenth century record of the weight is engraved in Slavonic numerals on the underside of the foot.

Circular, on plain spreading foot, the underside inscribed, the wide border of the dish chased in relief with four exotic flowers and foliage springing from an undulating stem, further similarly decorated with a galloping horse, a hound, a stag and a wild boar.





A translation of the Russian inscription, which also includes a reference to the Tsar's Treasury, reads: 'The English King sent this as a gift for the Sovereign in 1664.'

Originally one of a set of six dishes sent by Charles II to Tsar Alexei Mikhailovich, this and three others have survived. Such dishes or bowls in old Russia were used for serving various dainties or 'raznosoli' consisting of marinated berries and fruits; thus they were termed 'rassolniki' (Inventory, 1884, no.1286).

*Provenance:*

A gift of Charles II to Tsar Alexei Mikhailovich during the embassy of Charles Howard, Earl of Carlisle, 1663/64.

Moscow Kremlin Armoury Museum inventory no. M3-648.

*Literature:*

Inventory, 1884, no.1286, table 233.

Philimonov, 1893, p.26, no.111.

Jones, 1909, pl.XXIV, no.2.

Goldberg, 1954, p.491 (mark indicated in error).

Oman, 1961, p.40, pl.32.

Oman, 1970, p.58, pl.18b.





107 **SILVER-GILT STANDING CUP AND COVER OR 'KUBOK'**

Maker's mark only, Francis Leake [of London, 1663].

Struck with a nineteenth century Russian control mark.

Height 71.5cm., diameter of base 20.7cm.

Weight 4075.5gr. A record of the weight is engraved in seventeenth century Slavonic numerals on the underside of the foot.

The circular foot boldly embossed with a hound, a hare and an abundance of flowering foliage, the underside inscribed, the partially matted baluster stem rising to a beaker-shaped bowl similarly richly decorated on one side with an eagle and on the other with a hound and a stag on a background of tulips and leaves, the detachable cover also embossed below matting and a finial cast in the form of an equestrian warrior wielding a spear.





A translation of the Russian inscription reads: 'The English King sent this as a gift for the Sovereign in 1664.'

This cup and cover, one of a pair, is a superb example of the elaborate style in English silver which accompanied the Restoration, characterised by naturalistic representations of birds and animals against grounds of overblown flowering plants.

*Provenance:*

A gift of Charles II to Tsar Alexei Mikhailovich during the embassy of Charles Howard, Earl of Carlisle, 1663/64.

Moscow Kremlin Armoury Museum inventory no. M3-648.

*Literature:*

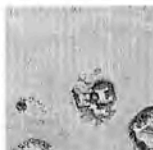
Inventory, 1884, part II, no.1124.

Jones, 1909, pl.XX, no.2.

Goldberg, 1954, p.486, fig.24.

Oman, 1961, p.39, pl.29.

Oman, 1970, 2, pl.2b.







108 **SILVER-GILT PERFUMING POT AND COVER, STAND AND LINER OR 'KURILNITSA'**

Maker's mark only IN, a bird below in a heart-shaped shield, attributed to John Noye, [London, 1663].

Overall height 45cm., overall width of stand 29.8cm.

Weight 5777.5gr. A record of the weight is engraved on the underside of the stand in seventeenth century Slavonic numerals.

The stand composed of four cast scroll supports terminating in dolphins' heads with pendant rings and enclosing a circular base plate below a thick wire holder for the pierced detachable liner, the compressed circular two-handled porringer-form pot and pierced cover embossed with auricular scrolls, blind masks and other details.

This perfuming pot, in form and construction, is unique among surviving examples of seventeenth century English silver.

Charles Oman was of the opinion that the so-called maker's mark which appears on this piece was that of an English goldsmith who submitted the work of foreigners (sheltering under the protection of the Lord Chamberlain) to the assay office. (Oman, 1970, p.27).

*Provenance:*

A gift of Charles II to Tsar Alexei Mikhailovich during the embassy of Charles Howard, Earl of Carlisle, 1663/64.

Moscow Kremlin Armoury Museum inventory no. M3-695/1-4.

*Literature:*

Goldberg, 1954, p.472, fig.II.

The Armoury, 1958, no.301.

Oman, 1961, p.40, pl.31.

Great Britain, 1967, p.14, no.22.

Oman, 1970, pl.73.

*Exhibitions:*

'English art of the XVIth - XVIIth centuries', Moscow, 1956.

'From the history of Anglo-Russian relations', London, 1967.

(I am grateful to Mr. Gerald Taylor, formerly of The Ashmolean Museum, Oxford, for his attribution of the maker's mark on this piece. - N.S.)





109 **SILVER DESSERT STAND FROM THE 'LONDON' SERVICE OF TSAR NICHOLAS I**

Hunt & Roskell, London, 1847/48.

Stamped: '3017 HUNT & ROSKELL LATE STORR & MORTIMER'

Height 66cm., overall width of base 26.4cm.

Weight 6146.5gr.

The grassy rock base chased with a small stream and applied with a cast and chased group of a wild boar cornered by two wolf hounds beneath a stylized vine with seven leaf dishes and bunches of grapes, the base also applied with a cast cypher of Tsar Nicholas I.

The design of this unusual dessert stand would appear to have been inspired by seventeenth century German silver 'sweet trees', two of which are in the collection of the Moscow Kremlin Armoury Museum (Markova, 1975, table 47; Smirnova, 1986, pp.122 and 123, cat. no.25; Markova, 1988, pl.166).

*Provenance:*

Acquired by the Moscow Kremlin Armoury Museum from the Winter Palace, Leningrad, after 1917.

Moscow Kremlin Armoury Museum inventory no. M3-727.

*Literature:*

Falkerkzam, 1907, II, p.193, art.226, no.1.





110 **SILVER DESSERT STAND FROM THE 'LONDON' SERVICE OF TSAR NICHOLAS I**

Hunt & Roskell, London, 1847/48.

Stamped: '3018 HUNT & ROSKELL'

Height 30.5cm., overall width of base 21.8cm.

Weight 2637.5gr.

The cast and chased rocky base applied with a group of two wolf hounds guarding a dead stag below a bifurcated vine stem rising to a dish holder (lacking glass dish), the base further applied with a cast cypher of Tsar Nicholas I.

*Provenance:*

Acquired by the Moscow Kremlin Armoury Museum from the Winter Palace, Leningrad, after 1917.

Moscow Kremlin Armoury Museum inventory no. M3-729.

*Literature:*

Falkerkam, 1907, II, p.192, art.224, no.2.





111 **SILVER PILGRIM FLASK**

R. & S. Garrard & Co., London, 1891/92.

Stamped: 'R & S GARRARD & CO PANTON ST'

Height 79cm., width of base 31cm.

Weight 9500gr.

On plain moulded oval base, the massive flattened drop body decorated in bold relief with a band of lobes and matted strapwork, engraved on one side with a French inscription below the arms of the Russian Empire and on the other with a longer example, applied at the shoulders with two cast pearl-finished bacchanal masks connected to the large detachable cover by curved link chains.

The first inscription reads: 'POUR LA NOCE D'ARGENT D'ALEXANDER III ET MARIE FEDOROVNA (DAGMAR DE DANEMARK) EMPEREUR ET IMPERATRICE DE RUSSIE 1866 NOV<sup>R</sup>. 9<sup>TH</sup>./OCT<sup>R</sup>. 28<sup>TH</sup>. 1891'

The second inscription reads: 'DE LA PARTE DE/GEORGES ROI DES HELLÉNES./CHRISTIAN IX ROI DE DANEMARK./OLGA REINE DES HELLÉNES./LOUISE REINE DE DANEMARK./ERNEST DUKE OF CUMBERLAND./FRÉDÉRICK PRINCE ROYAL DE DANEMARK./THYRA DUCHESS OF CUMBERLAND./LOUISE PRINCESSE ROYALE DE DANEMARK./WALDEMAR PRINCE DE DANEMARK./ALBERT EDWARD PRINCE OF WALES./MARIE PRINCESSE WALDEMAR DE DANEMARK./ALEXANDRA PRINCESS OF WALES./'

*Provenance:*

A silver wedding gift to The Emperor and Empress of Russia, 1891.

The Anichkov Palace, Leningrad.

Acquired by the Moscow Kremlin Armoury Museum from the store of state valuables, 1926.

*Literature:*

Falkersham, 1907, I, table 14.

Falkersham, 1907, II, pp.716-717, art.477 (mistaken attribution)







POUR LA NOCE D'ARGENT  
D'ALEXANDER III ET MARIE FEDOROVNA (DAGMAR DE DANEMARK)  
EMPEREUR ET IMPERATRICE DE RUSSIE  
1866 NOV 9<sup>th</sup> 1891 OCT 23<sup>th</sup>

112 **SILVER-GILT TWO-HANDLED CUP AND COVER**

The firm of Charles Stuart Harris, retailed by R. & S. Garrard & Co., London, 1902/03.

Height 38.5cm.

Weight 3439.7gr.

The burnished circular base applied with richly matted scroll cartouches enclosing a salamander, a snake, an eagle and a dolphin representing the elements, the bell-shaped body similarly applied with foliate festoons and scrolls between caryatid handles, also inscribed and engraved on one side with the arms of the Russian Empire and on the other with the arms of the British Empire, the cast detachable cover decorated with cast vines, root vegetables, flowers, fruit and wheat representing the seasons festooned between infants' heads dressed respectively in an elephant's head skin, a turban, a helmet and a crocodile mask representing the continents, pineapple finial.

The inscriptions read: 'To His Imperial Highness The Césarévitch, Hereditary Grand Duke Alexis Nicolaïévitch, on the occasion of his Christening 24/11 August 1904.' 'From his affectionate Great Uncle and Godfather, King Edward VII.'

This piece is published for the first time. Its design is based on that of several almost identical mid eighteenth century London-made cups and covers, one of which, bearing the maker's mark of Thomas Farren, 1740/41, belongs to the Worshipful Company of Goldsmiths (Plate, 1960). A second, called the 'Tyrone Cup', bearing the mark of William Grundy, 1747/48, is in the collection of the Worshipful Company of Fishmongers (J. Wrench Towse, *A Short Account*, London, 1907, p.69, pl. facing). The 'Césarévitch's' copy is not unique; another, bearing the so-called makers' mark of Elkington & Co. Ltd., London, 1900/01, but almost certainly made in the workshops of Charles Stuart Harris, appeared at Sotheby's, London, 30th May 1985, lot 352.

*Provenance:*

Acquired by the Moscow Kremlin Armoury Museum from the store of state valuables, 1924.

Moscow Kremlin Armoury Museum inventory no. M3-3984/1-2.





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