

EEY

HENRY VII AND HENRY VIII SPOONS

Early Tudor Rarities which Rank as "Old Masters"

By
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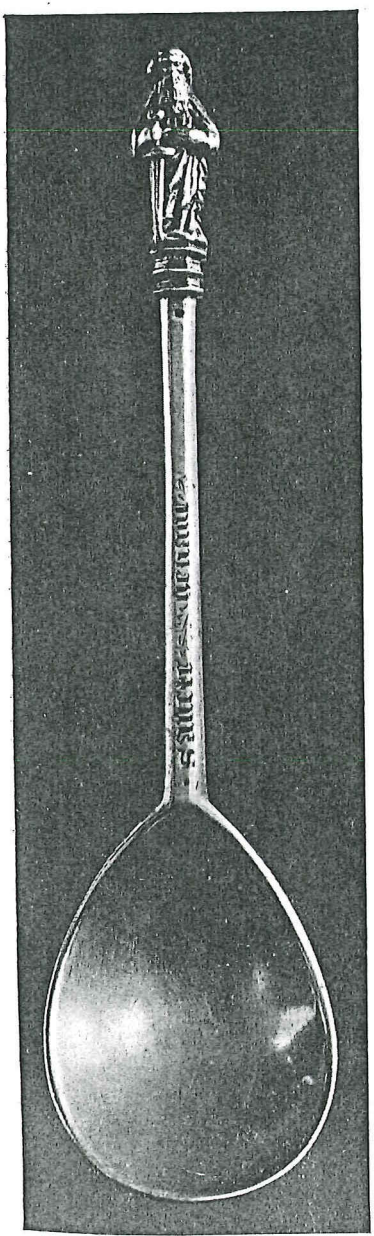


Fig. 1.—[ST. JULIAN]. Date 1539-40. Maker's mark fringed "S." A magnificent specimen. (By courtesy of the Worshipful Company of Innholders).

SILVER spoons of the far-off days of Henry VII and Henry VIII have an exceptional interest for collectors. They belong to the English Renaissance period, are early, rich and rare, of lovely lines and unusually fine craftsmanship, with singularly graceful bowls or spoon-selves. They are, indeed, the "Old Masters" among silver spoons. Small wonder that London examples in good condition command astonishingly high prices in the auction room.

Some idea of the wonder and beauty of these early Tudor pieces may be gathered from the Jewel-Book of King Henry VIII, in the Library of the Society of Antiquaries of London. Numerous priceless gold, silver or "white" and silver-gilt spoons, many of them enriched with enamels and precious stones, are recorded in this famous Jewel-Book. Every one of these "spones of golde" and of silver, alas, has apparently vanished. All were probably melted down by Charles I in the Civil War. The spoons of Cardinal Wolsey (he had his own goldsmith, one Robert Amadas, with five others to keep the plate clean) were seized, along with his other magnificent silver, by Henry when he stripped the Prelate of his personal property, and have also disappeared.

A fair number of early 16th century spoons have survived however, to give us a taste, at least, of their quality. Witness, for example, that magnificent Henry VIII

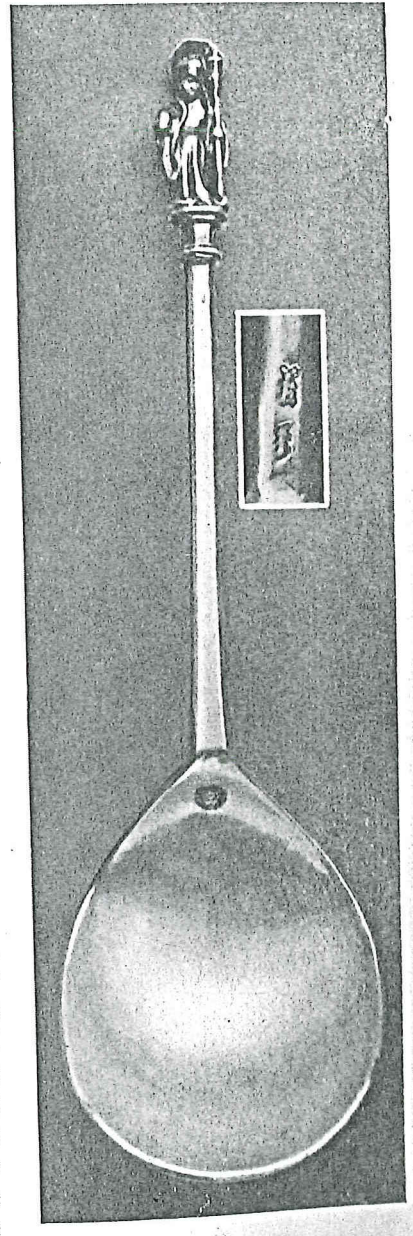


Fig. 2.—[HENRY VIII APOSTLE]. Date 1507-8. Inset, spiked branch maker's mark and date letter. This spoon realised the record sum of £260 in May, 1935.

Aug. 1936

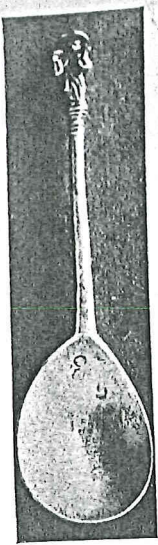


Fig. 3.—MASTER.
Temp. Henry VIII. Date 1514-15. A superb specimen. (By courtesy of Mr. Lionel Crichton).

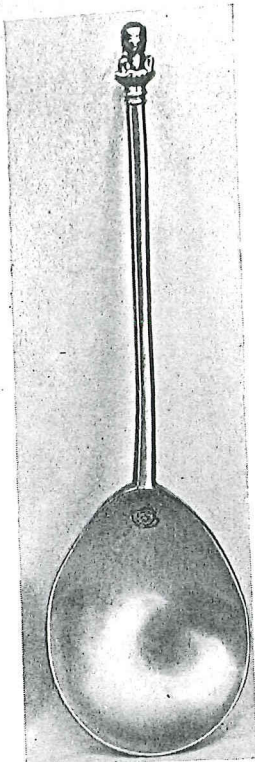


Fig. 4.—MAIDENHEAD. Circa 1500. Length 6½ ins. Mark double rose. (Author's Collection).

Fig. 5.—MAIDENHEAD. Circa 1530. Length 6½ ins. (Author's Collection).

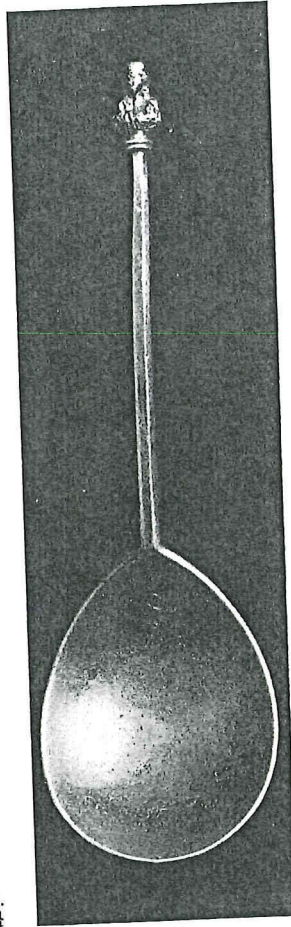


Fig. 6.—LION SEJANT. Date 1535-6. Fringed "S" mark. Sold in June 1935 for £108.

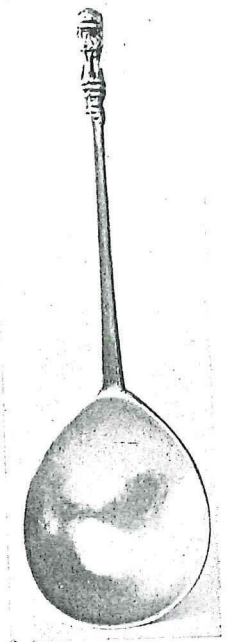


Fig. 7.—LION SEJANT. Circa 1540. Length 6½ ins. Ex-Marquis of Breadalbane Collection, (Author's Collection).

specimen knopped with the figure of St. Julian, which aroused great admiration when exhibited by the Worshipful Company of Innholders at the Victoria and Albert Museum in 1926. (Figure 1.) This spoon bears the date-letter for 1539-40, and was designed by perhaps the most eminent spoon-maker of early Tudor times—that mysterious unknown craftsman who used the fringed letter "S" as his maker's mark.

St. Julian, the Herberger, or Keeper, who is said to have lived in the 4th century, is the patron saint of the Innholders' Company. He was an elderly man when he assumed the rôle of "Herbergeour," and the beautiful knop of this spoon accordingly represents a man with a flowing beard. The Innholders' Company possesses no fewer than twenty-three of these wonderful spoons, of various periods.

A Henry VII Apostle, catalogued as St. James the Greater, not long ago, had the distinction of

realising the largest sum ever paid for a single Apostle, namely £260. It was one of Sir Arthur Evans' small but choice collection sold at Sotheby's on May 30 last year. It bore the artistic early form of nimbus, set almost vertically on the back of the head, the date-letter for 1507-8 and a spiked branch for maker's mark. (Figure 2).

In the record for a single silver spoon of any sort, this sum, high as it was, is, of course, eclipsed by the Henry VIII St. Nicholas spoon of 1528-9, which was sold at Christie's in 1902 for no less than £690.

A pair of Henry VII Apostles, made in 1490-1, achieved another record in April, 1910, when they brought the astonishing sum of one thousand guineas. They had cost their fortunate owner only £150. Again, in 1903, a complete set of Henry VIII Apostles, the "Abbey" set, made in 1536-7, scored still another record by realising

Henry VII and Henry VIII Spoons

the sum of £4,900. This set is now the property of a well-known M.P.

A handsome Henry VIII Apostle, St. James the Greater, with pierced nimbus and made in 1533-4, with the fringed "S" as maker's mark, likewise came from Sir Arthur Evans' collection and brought £160 at the sale last year; and another Henry VIII Apostle, probably St. Jude, made in 1518-19, maker's mark a Heart, £190.

Unusual interest attaches to the Henry VIII St. Philip Apostle, made in 1531-2, with the maker's mark, again the fringed "S," sold at Sotheby's to Mr. Ralph Hyman, in June, 1935, for £110. This spoon had been purchased for £1 only by the father of the vendor, Lt.-Col. H. W. Coates, from a workman at Rockhampton, Gloucestershire. The workman had discovered it behind the grate of a chimney in a labourer's cottage which was being pulled down.

A superb Henry VIII Master spoon, made in 1514-15, is here illustrated (Figure 3). A Master spoon, I may mention, is described in King Henry's Jewel-Book thus: "Item: Foure gilt spones of severall sortes thone with Christ at thende"

Early Tudor spoons, whether Apostles, Maidenheads, Sitting-Lions or Seal-Tops, are generally distinguished by exceptionally fine modelling. Two early Maidenheads are illustrated. The first (Figure 4) is $6\frac{1}{4}$ ins. long and dates from about 1500. The mark is the early Tudor Double Rose. This example has been very carefully preserved and is still in almost mint condition.

The other specimen, which is also $6\frac{1}{4}$ ins. in length, is assigned to c. 1530. The knop is of the gracious classic type. This spoon, also, bears little indication of having been used, the "pitting" of the inside of the bowl and the corrosion of the knop being probably due to the action of the soil in its long sleep underground. (Figure 5). Both these Maidenheads were shown with the Breadalbane Lion Sejan (Figure 7) at the Royal Academy Exhibition of British Art in 1934.

A Henry VIII Lion Sejan, of 1535-6, (with, once more, the famous fringed "S" mark, which is here illustrated beside it), was sold in June last year for £108 (Figure 6). Another example of the same period, but the lion bearing no shield, is shown in Figure 7.

One of the rarest of the principal surviving

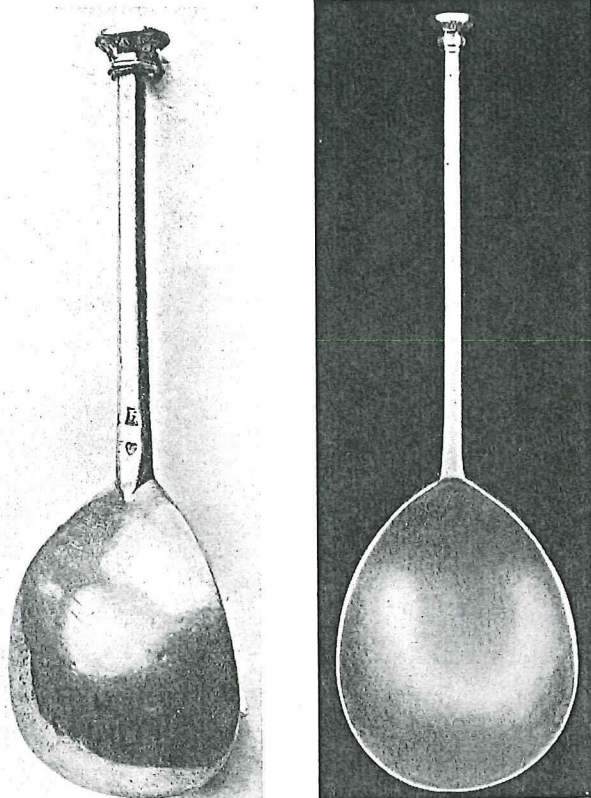


Fig. 8.—(left). SEAL-TOP. The famous "Pudsey" spoon. Date 1525-6. Mark, a heart. Length $6\frac{1}{8}$ ins. Back view to show date-letter and maker's mark. (By courtesy of the Liverpool Free Public Museum).
Fig. 9.—(right). SEAL-TOP. C. 1530. Length 6 ins. Mark, a short sword incuse. (Author's Collection).

types of Henry VIII silver spoons is the Seal-top which was introduced only in the 1520's. The best-known example of this type is the once much-discussed "Pudsey" spoon. This famous spoon, which is now at the Mayer Collection at the Liverpool Free Museum, where I was permitted to examine it not long ago, still enjoys the distinction of being the earliest known definitely-dated, fully-marked, London example of the Seal-Top.

It bears the date-letter for 1525-6, with, for maker's mark, a heart. (The same maker's mark appears on Bishop Fox's precious half-set of six spoons, knopped with gilt balls, of 1516-7, preserved at Corpus Christi College, Oxford.) Tradition would have it that it was this spoon which was given in gratitude by King Henry VI, together with the Royal boot and glove, to Sir Ralph Pudsey, of Bolton Hall where that unfortunate monarch concealed himself for some weeks after the Battle of Hexham in 1464. The

top of the seal of this spoon is engraved with a five-petalled flower and this was said to be the King's rose-badge. A greater knowledge of silver marks led eventually to the discovery that this could not have been the original spoon as the dates obviously do not agree.

It is an interesting specimen. There is an absence of the Gothic nulling apparent on the

other few examples of the period that have survived, the hexagonal seal in the "Pudsey" example being engraved on the underside with toothed ornament. It is $6 \frac{5}{16}$ ins. long (Figure 8). A slightly shorter specimen, dating from about 1530, with hexagonal seal, delicate nulling of Gothic influence and a Short Sword Incuse for maker's mark, is shown in Figure 9.

FROM LAROON TO WHEATLEY

The Cries of London as Interpreted in the Late 17th and Late 18th Centuries

THE down-at-heel street-singer who still offers Londoners "sixteen blue branches of sweet-smelling lavender" for a penny is almost the last of a once swarming tribe of street criers—though to be sure there are the Cockney fruit-barrow merchants, the "any old iron" man, and ear-splitting strawberry-criers in season. Their words are no more incomprehensible than were those of the old criers, if the statements of

Addison and Swift are to be believed.

"And therefore," wrote Dean Swift, "till our Law-makers shall think it proper to interpose so far as to make these Traders pronounce their Words in such terms, that a plain Christian hearer may comprehend what is cryed; I would advise all new comers to look out at their Garret windows, and there see whether the thing that is cryed be *Tripes* or *Flummery*, *Buttermilk* or *Cowheels*."



(Left), "Do you want any Matches?," by A. Cardon after Francis Wheatley, R.A. (1747-1801), issued July 1794. (Above), "Any Card matches or Savealls," by P. Tempest after Marcellus Laroon (1653-1707). Laroon's match-girl is realistic, unsentimentalised; Wheatley lifts the same subject to an "ideal" plane.

Wheatley's "Cries" are illustrated from the set in the possession of Messrs. Frank T. Sabin, Laroon's "Cries" from engravings lent by Messrs. James Rimell & Son.