

MORE THAN MERE PLAYTHINGS; ENGLISH SILVER TOYS FROM THE ROYAL ONTARIO MUSEUM

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DURING the seventeenth century many remarkable improvements were made in household management and comfort. These were largely the result of growing wealth created by trade and commerce, particularly among the rich bourgeoisie. New materials and types of household objects were introduced. At the court and in very wealthy households, this included silver furniture and silver for dining and serving recently-imported beverages like tea, coffee and chocolate.

One of the most curious aspects of this triumph of domesticity was the silver toys. For centuries, miniature household tools, utensils, dishes and furniture had been made from inexpensive materials like wood, straw, iron, brass, pewter, lead, textiles, paper, ceramics, paint and sometimes glass. In most cases, they were intended to be playthings for children, or in some cultures, as equipment for the afterlife. Silver toys were first made for the aristocracy during the late 1500s. With the increased quantities of silver circulating in Europe during the 1600s and the enhanced importance placed on proper housekeeping by popular moralistic writers like Jacob Cats (1577-1660) in The Netherlands, household implements and everyday activities took on a whole new dimension. By the 1670s, wealthy women in The Netherlands were beginning to collect miniature household articles (Fig. 1) and figural groups like birds in cages, rats entering traps and children or tradesmen involved in daily activities. It became fashionable for the wives of wealthy burghers to construct and furnish elaborate doll houses with the help of the best craftsmen. For the owners, these houses held a particular significance. For example, Petronella de la Court, whose doll house furnished between 1670 and 1690 now belongs to the Centraal Museum, Utrecht, ordered in her Will that it be preserved in her family, although her other collections were auctioned off at her death. This doll house continued to be so highly regarded that two inventories of its contents were prepared in 1758 and a complete list of its owners has been maintained.

Nearly all of the miniature silver used to furnish doll houses was produced by specialized silversmiths. It was also available from 'Toy Shops' or 'toy men', who sold similar miniature articles in tinned iron, pewter and brass as well as tiny ceramics and glass. A toy shop's merchandise could include fans, gloves, silver, jewellery, objects in ivory, tortoise-shell, amber or mother-of-pearl, spectacles, artificial flowers, snuff boxes, writing materials, toiletries, spurs: in short, a full range of novelties and luxury goods.

From The Netherlands, the taste for silver toys spread to England where they began to be produced in quantity c.1685. England and The Netherlands, as Protestant allies,



Figure 1 Silver cup or beaker with engraved decoration. Unmarked; The Netherlands, c. 1640-1700. H. 1 1/8 in. (3.5 cm) 984.203.1 This was a typical form of drinking cup in The Netherlands. It was unknown as a toy in Britain, though full-size versions were occasionally made in English cities that had trade or other contacts with The Netherlands or the Baltic.

enjoyed strong dynastic, trade and political connections. Craftsmen and products travelled between the two countries, especially during the reign of William and Mary. While some silver toys like the filigree objects owned by Mary of Modena, consort of James II, were undoubtedly curiosities and 'cabinet pieces', they also could be used as playthings by the children of the rich. Few doll houses or 'baby houses', as they were called in England, have survived. Among the earliest English examples is the Westbrook baby house presented in 1705 by a group of tradesmen on the Isle of Dogs to Elizabeth Westbrook, the child of a wealthy property owner there. Other English examples dating mostly c.1730-1760, are preserved at the Museum of London, the Bethnal Green Museum, Nostell Priory and Uppark.

The important period for the production of silver toys in Britain was 1685-c. 1750. In contrast to The Netherlands, the pieces consisted almost exclusively of miniature house-

hold articles constructed of sheet silver. Genre groups assembled from tiny cast figures were almost unknown, though small articles were occasionally cast. The specialist silversmiths worked mostly in London, but a few examples from Edinburgh (nos. 16 and 17 in this exhibit) and other locations are known. The earliest maker is George Manjoy, who registered his first mark with Goldsmiths Hall in 1684. (Fig. 2) Manjoy's marks are found on a wide range of silver toys including caudle cups, goblets, wine tasters, tankards, monteiths (notch-rimmed bowls for washing and cooling wine glasses), mugs, teapots, kettles, tea canisters, cooking pots, fireplace tools, andirons, griddles (stands for roasting), candlesticks, snuffers with stands, chamber pots, plates, spoons, salvers, salt cellars, chocolate pots, wall sconces, inkstands, fireplace grates, small pieces of furniture (e.g., a cabinet at the Victoria and Albert Museum) and several tiny stills. The last six items listed are among the rarest: in some instances, like the fireplace equipment, they document items known to have been made full-size in silver that have survived as incomplete sets. George Manjoy continued to produce silver toys until early in the reign of George I. Between 1697 and 1720, he made them in the new Britannia Standard or 95.8% pure silver that had been legislated into law by Parliament to prevent coins of Sterling Standard (92.5%) from being taken out of circulation to make domestic silver.

A number of Manjoy's contemporaries made silver objects that have been collected as toys, though in most instances, these were probably produced only as small or single-serving

Figure 2. Silver monteith and goblet. Both by George Manjoy, London; monteith 1695 and the goblet, c. 1700. H. (goblet) 1 1/2 in. (3.9 cm) 988.33.64 & .49 Containers to hold cold water to chill and rinse wine glasses became popular in England about 1683. The glasses were held in the notches by their feet with the bowls suspended into the water. They were named monteiths for a popular singer who wore a cape with a notched border.



versions of everyday objects or even for travelling. Examples that were toys include the very rare wine cup (no. 1) by a maker whose mark is E.T. with a crescent below. Small vessels suitable for alcoholic drinks like nos. 3, 4, 6, 16, 45 and 52 were likely originally made as wine tasters or liqueur containers (Fig. 3). This seems to be borne out by the traditional Scottish 'Thistle' or dram cup (no. 17), used for whiskey, and perhaps by no. 53, which bears the mark of William Broadbent who was a freeman of the Vitner's Company, though it should be conceded that around 1700 cups and bowls might serve a multitude of purposes. In many cases, these small pieces of silver became part of the furnishings of family doll houses along with small cylindrical boxes made to hold counters for card games. The three

Figure 3. Silver wine taster. Possibly Scottish; poorly struck with a WA mark which may be that of William Aytoun of Edinburgh, c. 1705-1720. Width across handles 2 3/4 in. (7.2 cm) 988.33.147

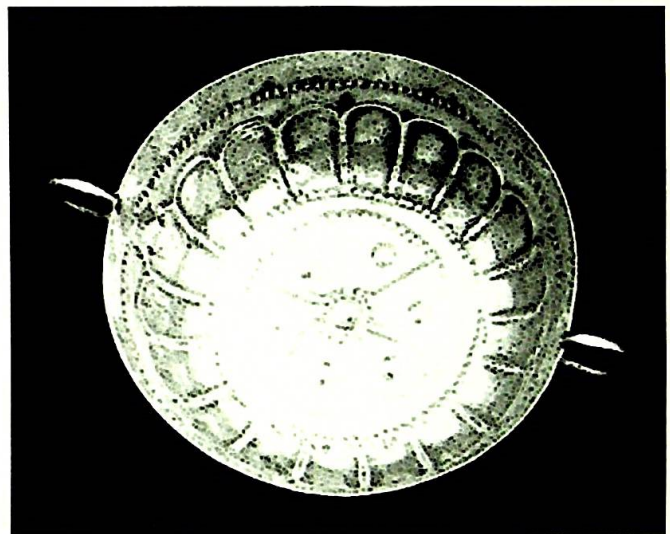




Figure 4. Silver table cruet with cut glass bottles. London, c. 1720-35, mark of David Clayton; the bottles replaced c. 1800. Height: 2½ in. (6.3 cm) 988.33.25.1-.11

casters for sugar, pepper and dry mustard by the maker RG with a star above (no. 42) may have been for travelling, while the measure and the funnel (43 and 44) could have been used for perfumes or liqueurs. The teapots with the capacity for between a third and a full cup made during the 1700s in silver and ceramic were very likely intended for brewing tisane or herbal tea, saffron being one of the more noteworthy.

In 1697, David Clayton entered his mark at Goldsmiths

Hall. Judging again from surviving pieces, Clayton succeeded Manjoy as the major producer of silver toys between 1697 and c. 1735. His pieces lack the chased and repoussé decoration sometimes employed by Manjoy and are much plainer in the fashion of the times. In most instances, they are struck with only his mark and possibly the lion passant. Typical objects include: caudle cups, teapots, tea kettles which are usually on stands with lamps, tea bowls with matching saucers, tea canisters, sugar bowls, tea tables with tray tops (no. 27), coffee pots, chocolate pots, saucepans, salvers, plates, spoons, salt cellars, cruet stands, warming pans for beds, stands for holding stacks of plates to be warmed by the fire, candlesticks, and snuffers. David Clayton was succeeded

in the business by his son John, who registered his mark in 1736, but apparently made only a limited number of pieces due to his bankruptcy in the following year. Interesting domestic items like the wall-hung salt box (no. 69) are sometimes found with the mark of James Slater, who worked in a manner similar to the Claytons.

Other contemporaries who produced toys in notable quantities were John Cann and a maker whose oval mark shows I.D under a crude coronet. In 1911, Sir Charles Jackson dated several toys by this maker in the collection of Mr. Claud Malcolmson between 1695 and 1730; however, the forms and style of examples located by this author suggest that they are more likely to date to c. 1710-1740. Nos. 14 and 15 in the display are typical of the somewhat more heavily constructed pieces bearing this mark, which is also found on a coffee pot in the ROM collection and a pair of candlesticks on loan to the Los Angeles County Museum. This may be an unrecorded mark of Josiah Daniel, who made some fairly substantial Britannia Standard toys about 1715. It is also possible that toys so marked may have been retailed through the celebrated toy shop operated by John Deard (d. 1731), which is eulogized in Lady Mary Wortley Montague's poem 'A Farewell to Bath'. By the early 18th century, London toy shops were advertising both English and imported Dutch toys, so a wide range of suppliers was available.

John Hugh Le Sage is the next silversmith of note whose mark appears on a quantity of toys, usually dated to around 1740. The forms and style of the silver toys marked by his shop continue the tradition of David Clayton, though by this period, most of the production seems to be tea and tablewares (*Fig. 5*). In 1739, the smallworkers successfully petitioned Goldsmiths Hall to allow their works to be marked with only a maker's mark and the lion passant. This was to prevent small and delicate pieces from being damaged by the striking of the marks, although it must be admitted that many earlier pieces were struck with only the maker's mark and one hallmark. Some pieces from the mid-18th century have no marks at all (e.g., no. 76).

By 1750, the production of silver toys had begun to wane in England. Perhaps this was a reflection of the declining influence of The Netherlands on English culture or of changing values in society and consumerism. Porcelain was all the rage! One can almost imagine tiny silver tea services vying with new porcelain toys from Chelsea and the Girl in a Swing factory in the toy shops, and fair consumers being tempted by tiny tea services in Chinese export porcelain, Caughley porcelain, creamware or red stoneware. In The Netherlands, the production of silver toys continued almost uninterrupted to the present day. Perhaps the taste in collecting was different there or there were fewer porcelain and pottery factories supplying toy services. A few silver toys still continued to be produced in England. Several tiny baskets, which were likely lover's gifts bear the marks of Samuel Herbert & Company, a London firm that specialized in pierced silver 'cake' baskets c. 1750-1765. Samuel Massey's mark appears on a few pieces made during the 1770s.

Occasional pieces were made around 1800, when old silver began to gain wider appreciation with the British public (e.g. nos. 38,39, 77 and 78) (*Fig. 6*). Manufacturers like Joseph Willmore of Birmingham also included minia-

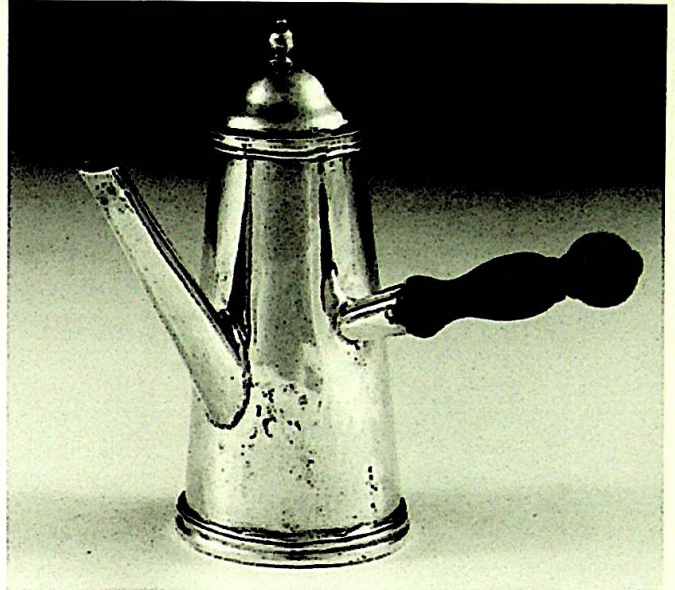


Figure 5 Silver coffee pot with turned wood handle. London, c. 1740, mark of John Hugh Le Sage. H. 2¼ in. (7.2 cm) 988.33.19.1-2

tures and toys in their production of small novelty wares. Tiny chinoiserie teapots and small tapersticks (e.g., no. 79) with 1829-30 hallmarks and Willmore's mark turn up from time to time. They were likely made as mantelpiece ornaments or for cabinets or displays of curiosities. By this time, they would have been far outshone by the extensive line of exquisitely decorated porcelain miniatures produced by firms like Spode and Minton.

To judge from inscriptions and initials that were engraved on some of the toys during the 19th century and the number that have survived, old silver toys continued to be appreciated. However, it was not until the 1890s that there was a popular revival of English taste for such toys as 'objets de vitrine' or curios. The period between the late 1880s and World War I saw a tremendous production of silver novelties. Many examples were manufactured by English factories and sold at affordable prices. In some cases, standard patterns were introduced like the lobed rectangular casket-form tea and coffee service, popularly referred to as 'Adam' because it was inspired by late 18th century precedents (e.g., no. 40). A similar service is still in production today and retails for £5 in electroplated base metal. During this period, a considerable number of small novelty objects in silver were also manufactured to Sterling standard by workshops in Germany and possibly The Netherlands. These were imported, hallmarked and retailed by dealers in Britain, particularly in London. Documentation on the suppliers is still being compiled; however, John Culme has identified Ludwig Neresheimer & Co. of Hanau, Germany, as being the source of goods marked by Berthold Hermann Müller in London. Many of these imported novelties follow the rococo revival style with low-relief pastoral scenes, windmills, cows and courtly activities among flowers and scrolls being a distinctive feature of pieces made both to the Continental .800 standard and Sterling standard. The Dutch passion for silver toys never died out. Many of the traditional models continue

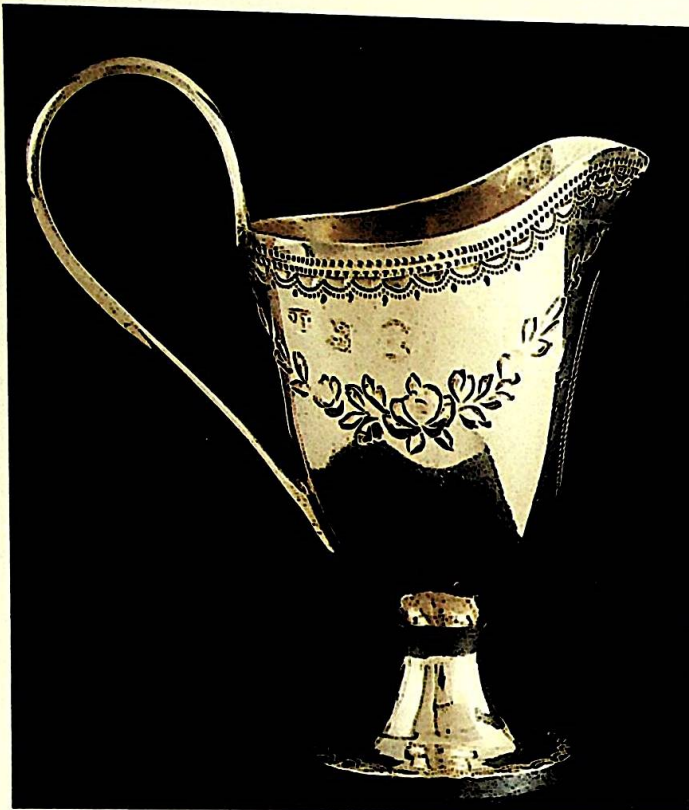


Figure 6. Silver cream jug with bright-cut engraving. London, 1802, maker probably Thomas P. Prothero. Height: 2 ¼ in. (5.1 cm) 988.33.22

to be produced in this century, with the only difference being somewhat cruder finish on the later casts and later hallmarks. A good range of these late Dutch toys (nos. 81, 83-85, 87-96) which were probably part of a collection of cabinet pieces belonging to the mother of Herman Levy of Hamilton, Ontario, Canada, is included in this display to complete the overview (figs. 7 and 8). Western contact with the Far East also resulted in silver miniatures being produced in Chinese ports and to a lesser extent in Japan. The traditional Chinese chair made in the workshop of Wang Hing in Hong Kong about 1900 is typical of these small souvenirs. (no. 97)

Collecting silver toys can be a rewarding pastime. They require little display space, the craftsmanship can be excellent, and the search is demanding. The majority of the pieces in the Royal Ontario Museum were lovingly brought together by a lady who was a knowledgeable collector of fine British silver and English porcelain. When her husband passed away in 1965, she decided to collect the English toys a hobby. With the assistance and interest of some of the best dealers, she was fortunate to assemble a very representative collection which she donated to the ROM in 1987. Pre-1850 English examples are difficult to find. Because of their small size and delicate construction, many have been damaged or lost. Reproductions, fakes and replacement pieces for sets are sometimes encountered. Dutch toys turn up more regularly; however, most date from the 1890s or later. Novelty items from around 1900 survive in considerable quantities, even for the Chinese pieces. For all

categories of toys, the collector should look carefully at the quality of the workmanship, the design and the condition. Decipherable marks are also important, though unmarked pieces can often be dated by form, workmanship and wear. Marks can be identified through standard reference books. Unfortunately, much of the novelty silver made on the Continent around 1900 bears simulated hallmarks of the 17th and 18th centuries or 'prestige marks' as one of the auction houses calls them. The Wang Hing Workshop used the initials WH with a series of Chinese characters. Sometimes, through groups who are concerned with making miniatures, it is possible to find contemporary silversmiths who are producing exceptional pieces. And, of course, the Dutch are still making many traditional toys as well as novelties in the fin de siècle rococo revival style. We sincerely hope that you enjoy this display of silver toys from the Royal Ontario Museum as much as the generations of collectors who loved and preserved them for us to see today.

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- Museum Collections:
- Britain*
- The Victoria and Albert Museum, London (English and Dutch)
- The Ashmolean Museum, Oxford
- Manchester City Art Gallery (Assheton Bennett Collection)
- Museum of London
- The Netherlands*
- The Rijksmuseum, Amsterdam
- The Centraal Museum, Utrecht
- The Frans Hals Museum, Haarlem
- U.S.A. and Canada*
- The Philadelphia Museum of Art
- The Henry Francis du Pont Winterthur Museum
- The Royal Ontario Museum, Toronto

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LIST OF PIECES ON DISPLAY

All examples on display belong to the collection of the Royal Ontario Museum, Toronto, Canada. The numbers correspond to those displayed beside the object or pieces from a group. All items are sterling silver except those made in London between 1697 and 1720 which are Britannia Standard or 95.8% silver. Entries include: the place of origin, an exact date if one is found in the hallmark (otherwise a 'c.' date is used) and the name of the maker or an attribution. The last number is the Royal Ontario Museum accession number. Items in the series beginning 988.33. are the gifts of an anonymous lady donor. Items in the series 983.230. and 990.251. are the gifts of Mr. Herman H. Levy and of his Estate respectively. No. 8 is the gift of Mrs. Bette Shepherd; no. 40 is the gift of Mrs. Esther Goldstein; no. 80 is an anonymous gift in memory of Mr. Allan Leonard Musselwhite; no. 86 is the gift of Mr. Richard Flensted-Holder; no.

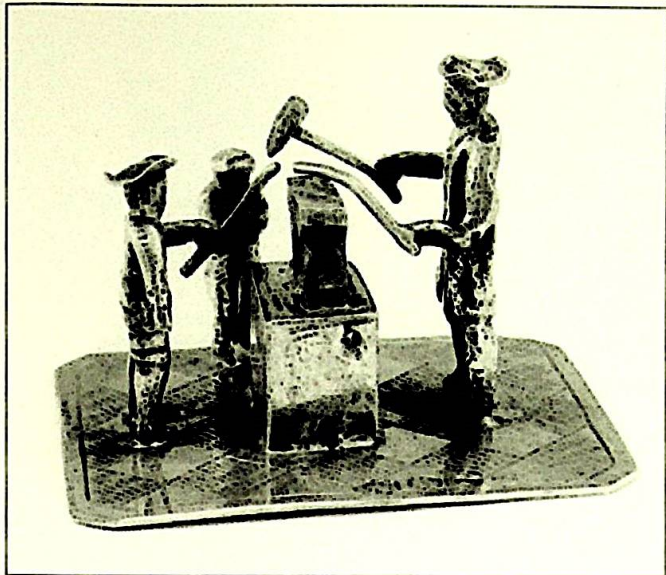


Figure 7 Silver group: blacksmith and assistants copying a model from the 18th century. The Netherlands, hallmarks for 1905. Height: 1 1/8 in. (3.0 cm) 983.230.56

98 is the gift of Miss Marion D. Rooke; no. 99 is an anonymous gift; and nos. 100-101 are the gift of Mr. Robert B. Sigg, whose father brought them back as souvenirs from World War I.

Drinking Vessels

1. Wine Cup. Probably London, c. 1656, maker's mark E.T., crescent below. 988.33.47
2. Mug. London, c. 1676, maker's mark WA monogram in a shaped cartouche. 988.33.66
3. Wine Taster. London, 1680, maker's mark probably EG with mullets above and below in a quatrefoil. 988.33.143
4. Wine Cup. London, c. 1685, maker I.C. mullet below. 988.33.48
5. Tankard. London, 1688, George Manjoy. 988.33.106
6. Wine Taster. London, 1690, maker's mark HE cojoined in a shield with dots below. 988.33.144
7. Monteith (wine glass cooler). London, 1695, George Manjoy. 988.33.64
8. Beaker/Cup. The Netherlands, unmarked, c. 1640-1700. 984.203.1
9. Mug. Possibly The Netherlands, marks not deciphered, c. 1700. 988.33.69
10. Goblet. London, c. 1700, probably George Manjoy. 988.33.49
11. Tankard. London, 1701, George Manjoy. 988.33.108
12. Tankard. London, probably 1712, apparently George Manjoy. 988.33.109
13. Tankard. London, c. 1725, David Clayton. 988.33.110
14. Tankard. Probably London, c. 1720-45, maker's mark I.D. under a coronet in a rounded oval struck three times. 988.33.111
15. Mug or Can. Probably London, c. 1720-45, maker's mark I.D. under a coronet in a rounded oval and lion passant. 988.33.68
16. Wine Taster. Possibly Scottish, Edinburgh c. 1705-1720, William Aytoun. 988.33.147
17. 'Thistle' or Dram Cup. Scottish, c. 1730, mark with an A poorly struck; possibly Aberdeen or Alexander Forbes of Aberdeen. 988.33.139

18. Tumbler Cup. London, c. 1695, maker's mark poorly struck; possibly Moses Brown. 988.33.140
19. Wine Taster or Porringer. London, 1706, George Manjoy. 988.33.146
20. Pilgrim Bottle. London c. 1725, maker's mark illegible. 988.33.72.1-2

Tea and Coffee Wares

21. Coffee Pot. London, apparently 1702, attributed to George Manjoy. 988.33.16
 22. Teapot. London, 1706, George Manjoy. 988.33.118.1-2
 23. Kettle. London, 1707, George Manjoy. 988.33.56.1-2
 24. Teapot and Tea Canister. The Netherlands, c. 1725, possibly Delft. 988.33.126.1-3
 25. Sugar Bowl and four Tea Bowls and Saucers. (probably inspired by imported Japanese porcelain) London, c. 1710, maker's mark of David Clayton only. 988.33.127.1-10
 26. Tea Canister. London 1712, no maker's mark. 988.33.115.1-2
 27. Tray Table for Tea. London, c. 1725, mark of David Clayton only. 988.33.129
 28. Kettle on Stand. London, c. 1715-20, David Clayton. 988.33.59.1-3
 29. Kettle on Stand with Lamp. London, c. 1720-30, mark of David Clayton only. 988.33.58.1-4. (30. to 34. were acquired as part of a larger tea service by the donor. They may have been assembled by the original owner about 1730-45 and remained intact over the years.)
 30. Coffee Pot. London, c. 1736, John Clayton. 988.33.131.8-9
 31. Teapot. London, c. 1740, John Hugh Le Sage. 988.33.131.6-7
 32. Tea Canister. London, c. 1720-35, David Clayton. 988.33.131.11
 33. Two Tea Bowls with Saucers. London, c. 1720-35, David Clayton. 988.33.131.13-16
 34. Two Plates. London, c. 1736, probably John Clayton. 988.33.131.25 and .26
 35. Coffee Pot. London, c. 1739, John Harwood. 988.33.18.1-2
 36. Teapot. London, c. 1740, John Hugh Le Sage. 988.33.121.1-2
 37. Coffee Pot. London, c. 1740, John Hugh Le Sage. 988.33.19.1-2
 38. Teapot. London, 1798, Thomas Phipps and Edward Robinson II. 988.33.124.1-2
 39. Cream Jug. London, 1802, probably Thomas P. Prothero. 988.33.22
 40. Tea Set (teapot, coffee pot, sugar bowl and cream jug). Birmingham, 1907, AL Ltd. 986.193.5.1-4
 41. Cream Jug. London, 1908, maker's mark illegible. 988.33.24
- ### Household Articles
42. Three Casters (for sugar, pepper and dry mustard). London, c. 1670-90, maker's mark RG with a star above. 988.33.12.1-6
 43. Measure. Possibly London, c. 1680-90, maker's mark EG crowned. 988.33.62
 44. Funnel. Probably London, c. 1680, maker's mark W.P. 988.33.45
 45. Porringer or Caudle Cup. London, 1688, maker's mark PH in a shaped cartouche. 988.33.78
 46. Trencher Salt. London, 1689, probably George Manjoy. 988.33.88
 47. Chamber Candlestick. London, 1690, George Manjoy. 988.33.7
 48. Trefid Spoon. London, c. 1700, George Manjoy. 988.33.33
 49. Charger or Sideboard Dish. London, 1699, George Manjoy. 988.33.74
 50. Salver. London, 1700, George Manjoy. 988.33.91
 51. Porringer or Caudle Cup. London, 1702, William Fleming. 988.33.80
 52. Two-handled Bowl. London, 1704, John East. 988.33.81
 53. Porringer or Caudle Cup. London, c. 1702-20, maker's mark only for William Broadbent. 988.33.83

54. Griddle. London, c. 1705, George Manjoy. 988.33.51
55. Fire Dog (bearer replaced). London, c. 1690, attributed to George Manjoy. 988.33.42.2
56. Shovel (likely for the hearth). English, unmarked, c. 1700-50. 988.33.44
57. Fire Tongs. London, c. 1736, John Clayton. 988.33.43
58. Saucer or Wine Taster. London, 1708, maker's mark illegible, possibly Henry Greene. 988.33.97
59. Jug. London, 1715, James Goodwin. 988.33.54
60. Porringer or Caudle Cup. London, 1716, William Fleming. 988.33.82
61. Charger or Sideboard Dish. London, 1716-19, David Clayton. 988.33.75
62. Porringer or Caudle Cup. London, 1720, George Boothby. 988.33.84
63. Porringer or Caudle Cup. London, 1721, George Greenhill Jones. 988.33.85
64. Two-handled Cup and Cover. London, c. 1720-30, David Clayton. 988.33.29.1-2
65. Two-handled Cup. Probably London, c. 1730, maker's mark C.S with serifs. 988.33.30
66. Saucepan or Brandy Warmer. London, c. 1720-30, David Clayton. 988.33.4
67. Saucepan or Brandy Warmer. London, c. 1736, maker's mark printed I.C., possibly John Clayton. 988.33.5
68. Kitchen Pepper Caster. London, c. 1720-30, possibly Joseph Smith. 988.33.61.1-2
69. Hanging Salt Box. London, c. 1730, James Slater. 988.33.87
70. Caster. London, c. 1720-35, David Clayton. 988.33.13.1-2
71. Two Trencher Salts. London, c. 1720-30, David Clayton. 988.33.89.2-3
72. Table Cruet Stand (bottles replaced with cut glass ones c. 1800). London, c. 1720-35, David Clayton. 988.33.25.1-11
73. Chamber Candlestick. London, c. 1736, John Clayton. 988.33.9
74. Upright Snuffers. London, c. 1720-30, David Clayton. 988.33.100.1-2
75. Warming Pan (for holding hot coals to warm beds). London, c. 1720-30, David Clayton. 988.33.142
76. Pair of Salt Cellars. English, unmarked, c. 1750. 988.33.90.1-2
77. Sifter or Strainer Spoon. London, 1813, maker's mark G-?. 988.33.37
78. Griddle. London, 1815, no other marks. 988.33.53

19th and 20th Century Pieces

79. Taper Stick and Candle snuffer. Birmingham, 1829, Joseph Willmore. 988.33.114.1-2
80. 'Blue Willow' Plate. English, unmarked, c. 1880-1900. 989.51.1
81. Tea Service in the Art Nouveau style with cyclamens. German, .800 silver, possibly Württembergische Metallwarenfabrik. 990.251.28.1-5
82. Table Cruet Stand (reproducing a model by David or John Clayton). London, 1907, Britannia Standard, Maurice Freeman. 988.33.27.1-11
83. Salon Suite (2 chairs, settee and a pedestal table). Silver filigree. Continental: Spain, Italy or Portugal, c. 1900. 990.251.31.1, .2, & .4; 983.230.59
84. Touring Car. Silver filigree. Continental: Spain, Italy or Portugal, c. 1910. 983.230.57
85. Grand Piano. Silver filigree. Continental: Spain, Italy or Portugal, c. 1900-10. 983.230.61
86. Candlestick (copying a Dutch design c. 1680). The Netherlands, c. 1900; marks not decipherable. 990.79.2
87. Table and Chair in the Rococo Revival style. The Netherlands, c. 1900, apparently no hallmarks. 983.230.59 & 60

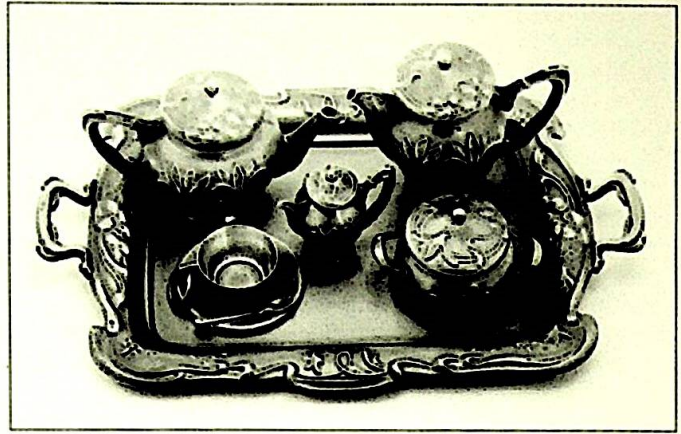


Figure 8 Silver tea service in the Art Nouveau style. German .800 silver, possibly Württembergische Metallwarenfabrik, c. 1900. Tray (width across handles) 3 1/16 in. (9.3 cm) 990.251.28.1-5

88. 'Wager Cup' inspired by a 17th-century model. Continental, c. 1900, likely The Netherlands. 990.251.35
89. Bird Cage (copying a model of the 1700s). The Netherlands, c. 1900, simulated period hallmarks. 990.230.62
90. Baby in a Wicker Cradle (copying a model introduced in the late 17th century). The Netherlands, Amsterdam hallmarks for 1905. 990.251.32
91. Sedan Chair with Porters. The Netherlands, .833 silver standard mark, c. 1900. 990.251.33
92. Carriage with two horses. The Netherlands, c. 1900, apparently no hallmarks. 990.251.40
93. Blacksmith and Assistants (copying a model from the 18th century). The Netherlands, hallmarks for 1905. 983.230.56
94. Girls Skipping Rope. The Netherlands, hallmarks for 1905. 990.251.39
95. Windmill, copying a model introduced c. 1700. The Netherlands, hallmarks for 1905. 990.251.29
96. Sail Boat (inspired by an 18th-century model; rockers for display). The Netherlands, hallmarks for 1904, maker J.V. 983.230.58
97. Chinese Chair. Hong Kong, workshop of Wang Hing, c. 1900. 991.30.4
98. Miniature of the English Coronation Throne, Westminster Abbey. London, 1936, Goldsmiths & Silversmiths Company. 989.205.1
99. Miniature Chariot. Probably made in Germany. London, 1897, importer/retailer's mark for William Moering of Barr, Moering & Co., 36 Camomile St., London EC. 993.54.9.
100. Table in the Rococo Revival style. Probably manufactured by Ludwig Neresheimer & Co., Hanau, Germany. London, 1912, importer/retailer's mark of Berthold Hermann Müller. 1993 Gift.
101. Two Side Chairs in the Rococo Revival style. Probably manufactured by Ludwig Neresheimer & Co., Hanau, Germany. London, 1913, importer/retailer's mark of Berthold Hermann Müller. 1993 Gift.

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