

A trip through Switzerland with the English Silver Society

By Dorothea Burstyn

After an 8-hour most enjoyable train trip from Vienna to Zurich I checked into the Hotel Altstadt. Most of the members of our group had already arrived. A walk to the Restaurant Zeughauskeller gave us a first impression of Zurich, a very walkable, elegant and rich city. There we met most of the curators who made our visit so enjoyable, above all Hanspeter Lanz and Christian Hoerack.

Next morning the official program started. A bus ride through lovely countryside brought us to Affoltern am Amis. This is the official depot of the Züricher Landesmuseum. The museum is currently closed while undergoing an extensive renovation. The depot is home to an amazing collection of old and new Swiss decorative art. It also houses the Bossard Archive which, due to great efforts by the curators, was finally donated by Mrs. Bossard. The archive contains many books of design drawings next to plaster casts and forms. (Fig. 1) Bossard made many reproductions, some marked with his own mark, some with the marks of the originals and some unmarked. There was no definitive answer when it came to fakes. Bossard wanted his customers to know that he could still produce master pieces in the old styles. And indeed, his customer books – guest lists – are extant and here one can find aristocratic names from all over the world, including the grandmother of Lady Diana Spencer and Count Shuwalow. Shuwalow ordered a copy of an old Russian piece which is now described as original in a Moscow museum. The question of where Bossard got the old pieces he copied was answered by the fact that Bossard also had a large repair business. Owners often did not know that their pieces were not only restored but also copied. Another source for copies were the Rothschild collection books which were published yearly from 1883-1889; the excellent photographic images facilitated copying.



Fig. 1. Bossard plaster casts and forms, Depot Züricher Landesmuseum



Fig. 2



Above: Fig. 3.

Masterpiece by Hans Fries, 1849

Left: Fig. 4
Hanspeter Lanz with the gold tazza



Hanspeter Lanz and Christian Hoerack are planning a publication about Bossard which will also have English summaries of the text.

A special treat was waiting for us in one of the storerooms; here the shelves were full of the most amazing silver items.(Fig. 2) Hanspeter Lanz showed us the masterpiece of Hans Fries, made in 1849 and exhibited at the Great Exhibition in London in 1851.(Fig. 3) It had stayed in the family until it was later donated to the museum. It features hunting scenes – one showing the hunting of an eagle – a prime example of how sensitivities have changed for the better over the years. There was also an impressive golden tazza, bought from the Yves Saint Laurent Sale, originally found by Sotheby’s expert Count Douglas in Karlsruhe and sold to the fashion designer. The inside is adorned with a boss showing the coat of arms of the Protestant Cantons of Switzerland. (Fig. 4)

After a hearty lunch we were off to the monastery and Collegiate Church of St. Michael, Beromünster. This is the Swiss seat of the Order of the Knights of the Holy Sepulchre, an order founded in the time of the Crusaders. The church’s rococo plaster décor is an unusual shade of turquoise; the church has three organs and ornately carved choir stalls. (Fig. 5) The pièce de resistance were of course the two treasuries, one medieval and one with 17th to 19th century objects. All items were gifts by rich members of the order. The oldest object is the Warnebert reliquary, dating to the end of the 7th century, a gilt-copper casket richly ornamented with motives of plants and animals. (Fig.6) Most impressive is a procession cross made at the end of the 13th century. (Fig.7) It is adorned with 91 jewels and various cameos dating from the 11th and 12th centuries. The most precious work of medieval goldsmithing art is a



Left: Fig.5: Inside the Beromünster church and its choir stalls

Below middle: Fig. 6 : Warnebert reliquary,

Below left: Fig. 7: Procession cross, 13th century

Below right: Fig. 9, Beromünster new treasury



Fig. 7

Fig. 6

Fig. 9



Above : Fig.10: map of Switzerland with silver items

Right: Fig. 11 David Beasley at work

Left: Fig. 12 : Martin Kiener and Tim Schroder with the Abbott Andreas v. Thüngen (1506-1565) ivory Eighorn, depicting passion scenes after A. Dürer, Würzburg 1550-65, ivory, gold, enamel, precious-and semiprecious stones, length 72 cm



Fig. 11

Fig. 12





Fig.8

13th century book cover decorated with translucent enamel and figures of Christ and four apostles. (Fig. 8) In the “modern” treasury we saw a large number of baroque and rococo church silver and vestments, a display of unbelievable splendour.

Later in the day we were invited to Martin Kiener’s beautiful shop. Martin is a very nice chap who not only gave us a lovely reception, but also presented us with books and told us about his beautiful silver. On the floor of the shop Martin had prepared a map of Switzerland with silver objects bearing the marks of the various regions. (Fig.10/11) The shop is full of the most wonderful silver objects, carefully chosen for provenance and craftsmanship. (Fig.12)

Then on to a visit with his best customer, Mr. Dubno, who gave Martin his start-up money. He lives in an old Zurich house built in 1580 which was at one time the guild house of the archers. It was renovated with much love and attention to detail about 8 years ago. The dining room accommodated 20 people easily and we were treated to a typical Swiss meal. We also had a chance to look at his extensive collection of Swiss silver and clocks.

How Smilynne Joukovski and I found the energy to walk over to Fraumünster in the few remaining free minutes between official events I don’t know but we did. Our reward was to admire the beautiful Chagall windows installed in the choir space behind the altar. They are 10 meters tall and quite narrow. Chagall designed them when in his eighties, co-operated with a Reims glass firm to have them made and spent many months in Zurich overseeing their installation in 1970. Eight years later Chagall, now in his nineties created the large rose window in the church. The brilliant colours and free-floating figures, so typical for Chagall’s work, seem ideal for stained-glass windows. (Fig.13)

Next morning after an interesting walk through Zurich we were off to the Swiss National Museum for a tour through an exhibition of Swiss history. It was interesting to learn how the Swiss soldiers did mercenary service all over the world. The family Pfyffer made a fortune hiring and referring soldiers. The Pfyffer goblet was given to Ludwig Pfyffer



Fig. 13

(1524-1594) by his French captains during his mercenary service in France. It is a masterpiece of French 16th century silversmithing but shows strong German influence. (Fig. 14) It is a double cup; one is in the museum and the other still in the possession of the family. The display showcase is high enough to accommodate the second cup. There are conversations with the family about reuniting the cups in the museum. Another important silver cup is the Lion of St. Mark, a diplomatic gift by the Republic of Venice after winning support in Zurich and Bern for a mercenary alliance in 1615. (Fig. 15) Now only the Swiss Guards in the Vatican are a reminder of Swiss military service in foreign lands. The Swiss National Museum is closed right now, but we had the opportunity of visiting some of the rooms in the making. One finished 16th century period room featured adorable period costumes all made from paper. (Fig. 16) The figures are headless – quite appropriate for the women’s costumes as Swiss women only gained the right to vote in 1971!

Then off to Königsfelden to a wonderful lunch in the garden of the old monastery. (Fig. 17) We were so lucky with the weather and had summer temps throughout our trip. Königsfelden was founded as a double monastery for Franciscan friars and Poor Clare nuns by Habsburg Queen Elizabeth after her husband Albrecht I had been murdered by his nephew in 1308. The monastery was completed with funds given by her daughter Agnes, Queen of Hungary. It served as the burying place of many Habsburgs until 1770. During the Reformation the monastery was



Fig. 14

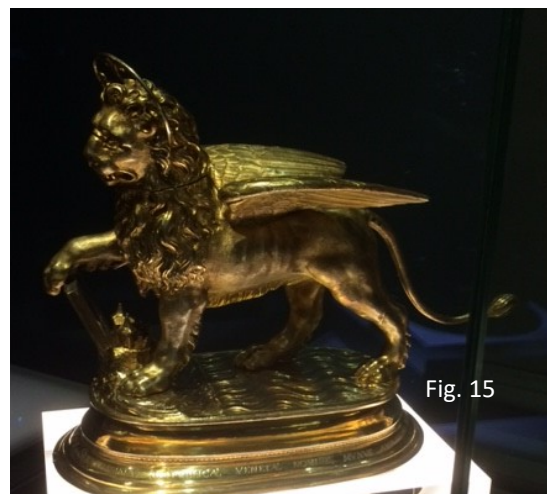


Fig. 15



Fig. 16



Fig. 14 : Pfyffer Cup

Fig. 15: Lion of St. Mark cup

Fig. 16: Adorable paper costumes in a period room of the Swiss National Museum



Fig. 18



Fig. 19



Fig. 17

dissolved. It was destroyed in the 19th century to make place for a Psychiatric Clinic.

The quite plain church has beautiful 14th century glass windows. (Fig. 18) James Rothwell opened the chapel with an old iron key, and we could admire the small chapel dedicated to the fallen knights at the battle of Sempach in the 14th century. Since all knights were depicted with their coat of arms, one could see that some families paid a high price by losing five sons in the battle. (Fig. 19)

Next day we were welcomed by Margret Ribbert and Sabine Söll-Tauchert at the Historische Museum Basel housed in the gothic Barfüsser Church. The church owes its name to the bare-footed Franciscans, a mendicant order. Most impressive is the Calanca altar. (Fig. 20)This kind of winged altar was a specialty of a Memminger merchant (Evo Schlegel?) at the beginning of the 16th century. He brought together a large team of tradesmen to fashion these precious pieces. When the altar was finished, the single leaves of the altar were wrapped in clothes soaked with oil, put into barrels for transport over the Alps to its original destination Santa Maria de Calanca,(Canton Graubünden) a journey which took then over two months. (Today a car would need 3 ½ hours for the same distance.) Santa Maria de Calanca replaced the altar in the 18th century with a more modern baroque one. In 1887 the Barfüsser Church bought the original altar for its medieval collection and thus it became the center piece of the museum. Now the altar is shown with its wings open, a view in former times only enjoyed on high holidays.

Also amazing is a 13th century cross with a mounted painting of Christ, special because it makes the viewer aware of Christ's human feelings and suffering. (Fig.21)

The famous Basel Dance of the Death is a 15th century mural originally placed on the cemetery wall of the Basel Predigerkirche. The message is of course that neither rich nor poor are saved from death. In 1805 the cemetery wall was broken down and the mural destroyed. Some citizens saved fragments which are now housed in the crypt of the Basel Barfüsser Church. Johann Rudolf Feuerabend's watercolor of 1806 gives an impression of the original 60 meter long mural. (Fig. 22)



Fig. 22



Fig. 21



Fig. 23



Fig. 24



Fig. 25



Fig. 26

In a side hall is a reproduction of the golden altar panel given by Ottoman Emperor Henry II and his wife Kunigunde to Basel when the Basel Minster was consecrated in 1019. (Fig. 23) The silver items exhibited below the altar panel are also all reproductions of important medieval pieces, one even made from paper and painted with gold. In an upcoming exhibition: *Gold and Glory* (October 2019-January 2020), the original altar piece will be returned to Basel from the Musée de Cluny together with other medieval treasures from all over the world. The history of the golden altar is interesting, because after the Reformation it was just kept in storage for 300 years. Only after Basel city and surrounding lands were divided into two legal entities all existing goods had to be divided. Despite efforts to keep the altar in Basel it was sold at auction in 1838. It was purchased by French legionnaire and veteran of Napoleon's Grand Armée, J. J. Ursin Victor Theuber. He had a hard time finding a buyer for the piece until finally selling it to the Musée de Cluny in 1854.

The treasuries of many Swiss churches were sent to the melt after the Reformation, but the Basel church treasury survived. Upstairs we could admire many fine reliquaries. The 14th century reliquary bust of St. Ursula is said to have contained a head reliquary of one of the 11000 young women who followed St. Ursula on her pilgrimage to Rome and who were massacred by the Huns in Cologne. (Fig. 24) Remarkable also is a 14th century "branch cross" (Astkreuz) depicting John the Baptist and Mary, who are the patron saints of the Basel minster. (Fig. 25)

Other showcases were dedicated to the guild silver. The guilds had both financial and political power, manifest in the ornate guild cups which are still taken out for special occasions by the guilds. (Fig. 26)) Amazing were the silver head wreaths for the various guilds. Originally it was customary to give the new guild master a head wreath of flowers and herbs; in the 18th century these wreaths were fashioned in gold and silver, most of them engraved with the names of guild masters. (Fig. 27/27A)

Fun to see was a stiff white lace collar, so fashionable in the 15th and 16th centuries. Hanspeter Lanz told us that spoons had to have longer stems then in order to be able to eat in this kind of outfit. (Fig. 28)





Fig.29



Fig. 30



Fig. 31

The Basel Museum is a true treasure house; its basement has a beautiful collection of silverware. There are so many remarkable pieces, only a few can be mentioned here. A main attraction was a Diana Trinkspiel made in Augsburg by Joachim Fries. (Fig. 29)

There are only about 30 extant of this type. One such in the Royal Ontario Museum is part of the Lee Collection. The Basel example still maintains its old mechanism which let it go around the table; when it stopped in front of a couple, the man had to drink from the stag and his companion from the dog. There was another Trinkspiel in form of St. George killing the dragon. (Fig. 30) This kind of automaton was of course only made for royals. Sabine Söll-Tauchert pointed out that the popularity of the Trinkspiel was quite long-lived as Louis XIV ordered three “Diana on the stag” Trinkspiele. Remarkable was also the Ryff cup, 1603, (Fig. 31) which five protestant cities: Bern, Basel, Schaffhausen, St. Gallen and Zurich gave to silk merchant Andreas Ryff for his efforts to get returned a previous loan made to the French crown made in 1591/92.

In the Amerbach Kabinett the globe cup, Zurich 1550 by Jacob Stampfer, is the most breathtaking item. (Fig. 32) Basilius Amerbach (1533-1591) inherited this precious cup from his father; at festive occasions the cup was divided into two drinking vessels, filled with wine and presented to the guest.

Basel had many famous collectors who patronised local trade. One of them was Remigius Faesch (1595-1667) whose inventory of his silver objects and coins is extant. Some of his possessions are shown in the Wunderkammer (Fig.33) Faesch is also assumed to have been the owner of the wonderfully carved Collector’s cabinet by Franz Prego, a religious refugee from Burgundy who became a successful Basel citizen. (Fig.34)

Downstairs the museum houses an interesting collection of 15th and 16th century tapestries – most of them depicting the lover’s garden: loving couples in midst paradise-like gardens or in sumptuous surroundings. (Fig. 35) These tapestries were mostly given as wedding presents. The wonderfully carved wooden caskets might have served the same purpose. (Fig.36) Another popular theme of these tapestries was the Wildmen: people who lived in the forests on the fruits of the land and on what they could hunt. Typical is a scene of a returning wildman to his wife standing in front of a hut made from oak leaves, symbolizing the somewhat



Fig. 32



Fig. 33



Fig. 34



Fig. 35



Fig. 36

romantic view of having such a lifestyle, far from all the requirements and comforts of bourgeois society.

Our visit ended with a handling session, always popular and a chance for some members to impart knowledge and for others to learn more about the subject. (Fig. 37)

Our next stop brought us to the Kirschgarten (cherry orchard), a neoclassical mansion which is part of the Basel museum. An adorable exhibition of Strasbourg faïences was a special treat, tureens and sauce boats in vegetable or animal forms were choice items bought for the festive tables of Basel's upper classes. (Fig. 38) Sitting in the lovely garden of this mansion was a welcome reprieve of all activities, as there were more events planned for the day!

I skipped the walking tour of Basel and went directly to our last stop of the day: the Jewish Museum of Switzerland, founded by Mrs. Dreyfuss in 1966. Described as an "iron lady" she was the director of the museum until 2010 and is still very active in the community. The museum has the usual assortment of Judaica for high holidays, (Fig. 39) but also historic documents illustrating Jewish life in the region: medieval gravestones, a lot of Hebrew books printed in Basel as well as an illustrated documentary of the Zionist congresses held there.

Next day it was off to the Kunstmuseum Basel which houses an amazing picture gallery. I visited the special exhibition of Swiss landscapes. Then Hanspeter Lanz gave us a special viewing of drawings of silversmiths' works. These drawings are part of the Amerbach collection; he bought many drawings from Holbein, who also painted his portrait. What an experience to see Holbein's drawing of the Seymour cup! Holbein also designed a table fountain for Ann Boleyn. Other drawings were of works by Jorg Schweiger; unfortunately, only his designs have survived; none of his silver pieces are known. (Fig. 40)

Later, we departed for Bern. Immediately after checking into our hotel we took a walking tour through the



Fig. 37



Fig. 38



Fig. 39



Fig. 40

charming town of Bern with its old arcaded side-walks, interesting clock tower, and beautiful views over the river Aare and surrounding lands.

Next morning started with a visit to the Bern Historical Museum. The exhibition *Burgundy, Lausanne, Königsfelden* shows works that arrived in Bern due to its successful military campaigns and booty captured after defeating Charles, the Bold, Duke of Burgundy. The large 15th century Mille-fleur tapestry, once belonging to Philip the Good, ca. 1460 was just beautiful. With every glance one detects new details of this charming wall hanging. (Fig. 41)

Breathtaking is the Königsfelden dyptich, made in Venice between 1280 – 1290. It belonged to Queen Agnes of Hungary. (Fig. 42) The Königsfelden Antependium, ordered by Albert II v. Habsburg in Vienna around 1340 is one of the finest examples of medieval embroidery art. It shows seven scenes of the passion and the glory of Christ. When Albert visited Königsfelden it was given to his sister Queen Agnes (1281-1364) who, after becoming a widow at age 19, lived in Königsfelden. (Fig. 43)



Fig. 41



Fig. 42



Fig. 43



Fig. 44

The museum has also a remarkable collection of over 90 prestigious silver pieces. (Fig. 44) Many are drinking vessels and guild cups dating to the 16th and 17th century, the glory-time for Swiss silversmithing. An amazing present to the Bern council was made in 1583 after it had granted 10 more years of exclusive rights to the salt works of Roche and Aigle to Martin Zobel. Originally, he had applied for lifelong rights, but 10 years must have seemed to be profitable enough to give this prestigious gift, weighing over 7 kg. It consists of a bear drinking vessel, a large platter with 45 coats of arms in verre églomisé, and a large cup and cover. It features chased scenes of Bern's history, one of them the important battle of Murten, 1476, which ended with the defeat of Charles, the Bold. (Fig. 45) A silver flask, 1577, imitating pilgrim flasks usually made of wood or leather shows remarkable workmanship. Both front and back



Fig. 45





Fig. 46

were chased separately, were only afterwards soldered together. (Fig. 46)

The museum also has an adorable Wunderkammer with the kind of exotic and artistic objects that astounded noble collectors in Renaissance and baroque times. My favorite pieces were a wooden carved cup and cover of a bird (Fig. 47) and a drinking vessel depicting a noble savage. There was so much to admire, I am glad that the Bern Museum had excellent books on offer which allow for more thorough study in the future.

The afternoon brought us to Gruyeres. The town is charming and after a good walk up hill, we visited the castle with period rooms from medieval to more modern times. It also houses three capes of the Order of the Golden Fleece captured from Charles the Bold in the battle of Murten, 1476. The rest of the afternoon was spent looking at the tourist shops in Gruyeres and having wine and a gruyère dish at one of the restaurants. In the early evening we arrived in Lausanne.

Early next morning a group of architecture enthusiasts took the Lausanne Metro up to the Cathedral, the largest and one of the finest Gothic buildings in Switzerland. The church was consecrated in 1275, and converted to a protestant church in 1536, at which time all murals were painted over. Some of those have since been discovered and restored. Outstanding are also the stained-glass windows and the immense gothic rose window. The pipe organ is American made by Fisk and has 7000 pipes.

We arrived back just in time to board the bus which brought us to Chateau de Prangins. A wonderful place with a view over Lake Geneva, it was once the property of Katherine McCormick who gave the castle to the USA government in 1962 to serve as a residence for the U.S. Ambassador to the United Nations. This proved to be impractical and the castle was sold to Bernhard Cornfeld in 1970. The chateau's director, Helen Bieri-Thomson, along with Christian Hoerack and Hanspeter Lanz gave us a tour through the castle with its beautiful period rooms. Cupboards full of French silver and a large dining table set



Fig. 47

with porcelain and silver warmed the heart of the table culture aficionado.

After an outdoor lunch we departed for the Abbaye de Saint-Maurice high up in the mountains. The monastery was founded by King Sigismund of Burgundy in 515 on the place where St. Maurice and his Theban army were massacred because they would not follow a command which ran counter to their Christian faith. The monastery treasury was the main reason for our visit; it abounded with marvellous medieval treasures, beautifully displayed. Fascinating is an antique vase probably depicting the tragic death of Marcellus, nephew of Augustus, in 23 BC. It has a gold setting encrusted with cabochon semi-precious stones of the 6th century, when it was used as a chalice before being converted to a reliquary. (Fig. 48) Given by Charlemagne are the Centaur ciborium, made ca. 1210, and a ewer made in the first half of the 9th century, with intricate enamel, gold cloisonné decoration and semi-precious cabochon stones. Another remarkable piece is the casket of Theuderic, made in the first half of the 7th century and resembling a sarcophagus. It is set with semi-precious cabochon stones; the medallion portrait probably depicts St. Maurice. There are many hand and arm reliquaries; outstanding is the head-reliquary of St. Candidus, made in the St. Maurice workshop, ca. 1165. (Fig.49) During the 15th century, St. Maurice became the patron saint of the House of Savoy which made regular gifts to the monastery. However, the 16th century equestrian statue of St. Mauritius seems to be their last recorded gift. The church of St. Maurice is a popular place for pilgrimage, but nothing surpasses our next stop, the Einsiedeln Abbey. The baroque church of Einsiedeln is of incredible splendour. (Fig. 50) The procession of a group of Croatian pilgrims in their old Tracht costumes and their obvious religious fervor was a uniquely moving experience for me. (Fig.51)

Many pilgrims come to Einsiedeln to admire and pray in front of the black Madonna. According to a YouTube video she is the best-dressed Madonna in the world! She is dressed every day in a different outfit. The oldest is 400 years old, the newest fashioned by a Muslim designer.

The definite highlight of our trip was the visit to the sacristy. Here we were shown the five gold chalices, the monstrance and the crown of archduke Maximilian III. The crown was apparently kept



Fig. 48



Fig. 49

Einsiedeln



in secret behind the bed of the Abbott and first shown to Hannelore Müller, the silver expert of the Maximilianmuseum in Augsburg. Hanspeter Lanz continued her original research in cooperation with Rudolf Distelberger, the head of the *Kunstammer* of the *Kunsthistorische Museum* in Vienna. During a visit to Einsiedeln they were also shown the monstrance and the five still unknown chalices. While Distelberger did the iconographic research Hanspeter Lanz researched the history of these pieces.

The crown was made for Archduke Maximilian III to wear after becoming the Polish King, an ambition which he never achieved. (Fig. 50) He donated the crown in 1599 to Einsiedeln in gratitude for surviving the Turkish siege of Castle Grosswardein. But soon after he asked for the return of the crown. In the archive of Einsiedeln Hanspeter Lanz found a drawing of the returned crown then featuring the addition of a cross. Only shortly before Maximilian's death in 1618 the crown was sent back to Einsiedeln. In the meantime, the crown had been refashioned into a votive crown for the Madonna of Einsiedeln. The cross was missing, and the crown had been made smaller by 10 cm. It is assumed that the crown was originally made in Augsburg, as the Habsburgs favored Augsburg's silversmiths at this time. The refashioning might have been done in Prague.¹

The enameled and bejeweled monstrance is breathtaking. (Fig. 51) The foot of the monstrance features the coats of arms of many Abbots and points to the long history of its making. In 1663 the Abbott noted in the accounting journal that due to the precious materials used for the monstrance, the goldsmith Karl Christen of Altdorf should work in the monastery six days a week with Sunday off and estimated that the monstrance was to be finished within 20 months. But it took 20 years until the monstrance was finally completed. Many important jewels donated in subsequent years had to be incorporated, which must have been a challenge for the goldsmith. When the monstrance was finally finished in 1684, the Abbott was not totally happy with the result. The monstrance was modernized in 1699 by goldsmith Hans Jacob Läublin. Some conversations to have the monstrance sold to prominent interested parties – one of them even Louis XIV - came to nothing. Today the monstrance is deeply appreciated as one of the splendid examples of the art of 17th century goldsmithing.²

Only about twenty gold chalices of the 17th century are known today. What an experience to see five of them together in Einsiedeln! Originally Einsiedeln had eight gold chalices all dating to 1590-1631, but only five are extant today. (Fig. 52) In the 17th century, the silver- and gold holdings of Einsiedeln were comparable with those of Altötting in Bavaria. Unlike Altötting's gold chalices, which were sent to the melt during the Napoleonic Wars, Einsiedeln managed to hold on to theirs even though Einsiedeln was also suffering under French occupation. The Einsiedeln gold chalices were all donations of either the Abbots or high nobility. Most of the gold chalices are unmarked, with the exception of the Laubenberg- chalice which is marked SR (Salomon Ruess), Rottenberg a.N. and dated 1629; the chalice of 1614 is dated, and stylistically most of the gold chalices can be attributed to Augsburg workshops. Intensive archival research has uncovered one of the masters. Concerning the chalice of 1605, an extensive correspondence exists asking if all gold and jewels sent were

1. Rudolf Distelberger and Hanspeter Lanz: "Gold für das Seelenheil, Kostbare Weihegeschenke an die Madonna von Einsiedeln aus der Zeit um 1600" in *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, Band 66, Heft 4/09

2. Hanspeter Lanz: "Von Edelsteinen geblendet, Die grosse Einsiedler Monstranz" in M.Rieck/M.Bamert: *Meisterwerke im Kanton Schwyz*, Band II Vom Barock zur Gegenwart, Bern/Zürich 2006

3. Distelberger, Lanz, *ibid*



Fig. 50



Fig. 51

actually used on the finished chalice, and containing an exact accounting signed by the maker, Matthäus Fend, Augsburg (1545 - 1613). This chalice is the only known work of this famous goldsmith.³

Our visit to the sacristy was made possible by Hanspeter Lanz whose studies of the Einsiedeln treasures are important contributions to our knowledge of Einsiedeln 17th century church silver and gold.

A heartfelt and well deserved **Thank You** must go to James Rothwell and Tim Schroder who organized this trip but also to all participants who made the trip fun by always being punctual, in good moods and ready for silver-related discussions and convivial evenings. I am sure everybody parted as friends and cannot wait for the next venture.



Fig. 52