

SILVER & GOLD BOXES

*King Street 18 May 2016*



CHRISTIE'S

---

## SPECIALISTS & CONTACTS FOR THIS AUCTION



**HARRY WILLIAMS-BULKELEY**

*International Head of Department*  
hwilliams-bulkely@christies.com  
+44 (0) 20 7389 2666



**KATE FLITCROFT**

*Specialist, Silver*  
kflitcroft@christies.com  
+44 (0) 20 7389 2660



**DAVID MCLACHLAN**

*Head of Gold Boxes*  
dmclachlan@christies.com  
+44 (0) 20 7389 2650



**VICTORIA DRUMMOND**

*Junior Specialist, Silver*  
vdrummond@christies.com  
+44 (0) 20 7389 2699

---

For general enquiries about this auction, emails should be addressed to the Sale Co-ordinator.



**HARRIET BINGHAM**

*Sale Co-ordinator*  
hbingham@christies.com  
+44 (0)20 7389 2035



---

## SPECIALIST CONTACTS

**MARINE DE CENIVAL**

mdecenival@christies.com  
+33 1 40 76 86 24  
*Paris*

**JENNY PITMAN**

jpitman@christies.com  
+1 212 636 2250  
*New York*

---

## SERVICES

**ABSENTEE AND TELEPHONE BIDS**

Tel: +44 (0)20 7389 2658  
Fax: +44 (0)20 7930 8870  
www.christies.com

**AUCTION RESULTS**

UK: +44 (0)20 7839 9060  
www.christies.com

**CLIENT SERVICES**

Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869  
info@christies.com

**CATALOGUES ONLINE**

Lotfinder®  
www.christies.com

**SHIPPING**

Tel: +44 (0)20 7389 2712  
Fax: +44 (0)20 7389 2869

**STORAGE AND COLLECTION**

Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869

**COPYRIGHT NOTICE**

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.  
© Manson & Woods Ltd. (2016)

LONDON · KING STREET

# SILVER & GOLD BOXES

*Wednesday 18 May 2016*

---

## AUCTION

Wednesday 18 May 2016  
at 2.00 pm

8 King Street, St. James's  
London SW1Y 6QT

---

## VIEWING

|           |        |                   |
|-----------|--------|-------------------|
| Saturday  | 14 May | 12 noon – 5.00 pm |
| Sunday    | 15 May | 12 noon – 5.00 pm |
| Monday    | 16 May | 9.00 am – 4.30 pm |
| Tuesday   | 17 May | 9.00 am – 8.00 pm |
| Wednesday | 18 May | 9.00 am – 12 noon |

---

## AUCTIONEERS

Piers Boothman & Kate Flitcroft

---

## AUCTION CODE AND NUMBER

In sending absentee bids  
or making enquiries, this  
sale should be referred to as  
**LAURA-12023**

---

## AUCTION RESULTS

UK +44 (0) 20 7839 9060  
**christies.com**

---

## CONDITIONS OF SALE

This auction is subject to  
Important Notices,  
Conditions of Sale and  
to reserves.  
[25]



---

## CHRISTIE'S ON THE GO

Browse the auction and view  
real-time results on your  
iPhone and iPod Touch.

---

## CHRISTIE'S LIVE™

This auction features online.  
View catalogues and leave  
bids online at christies.com

*front cover*

Lots 102, 105, 113

*back cover*

Lots 14, 17, 21, 43, 46

# CHRISTIE'S



**1**  
**A CONTINENTAL GOLD ÉTUI**

CIRCA 1760  
 tapering *étui* cast and chased as a lady dressed in classical drapery with *rocaille* and scroll details, hinged at the bust  
 4¼ in. (112 mm.) high

£2,000-3,000

\$3,100-4,600  
 €2,800-4,200

**2**  
**A SWISS ENAMELLED GOLD ÉTUI**

GENEVA, CIRCA 1830  
 slightly tapering *étui* of oval section, both sides of cover and base set with panels of sky-blue enamel painted with classical figures, within chased *sablé* gold borders  
 4¼ in. (110 mm.) high  
 .9 oz. (27.8 gr.)

£2,000-3,000

\$3,100-4,600  
 €2,800-4,200



**3**  
**A LOUIS XVI GOLD ÉTUI**

MAKER'S MARK INDISTINCT, PARIS, 1788/1789  
 slightly tapering *étui* of rectangular section, both sides of cover and base set with panels of vertical reeding stamped at intervals with stars and pellets, within chased vari-colour gold foliate *sablé* borders  
 4¾ in. (120 mm.) high  
 1¾ oz. (50 gr.)

£2,000-3,000

\$3,100-4,600  
 €2,800-4,200



4

**AN ITALIAN GOLD-MOUNTED MICROMOSAIC BROOCH  
IN THE MANNER OF CASTELLANI, ROME, CIRCA 1850**

circular micromosaic plaque, later mounted as a brooch, depicting a white hippocamp on a green ground within corded borders  
1 in. (30 mm.) diam.

£2,500-3,500

\$3,800-5,300  
€3,500-4,900



5

**A VICTORIAN JEWELLED ENAMELLED SILVER CIGAR-CASE  
BY GEORGE HEATH, MARKED, LONDON, 1889**

pocket-shaped rectangular silver box with rounded corners, the hinged cover with an enameled scene of a duel between gentlemen within a wooded landscape, the convex sides and base decorated with applied jewelled symbols, initials and the signatures of famous and important personalities from vaudeville, theatre and film of the early twentieth century in gold, highlighted in diamonds, rubies, emeralds, sapphires, enamel and other precious stones, an inscription on the inside cover has been rubbed and is now illegible, with push thumbpiece  
5 in. (128 mm.) wide

The names include Perewal NE Kauffmann, Marceline, Carl Pollack, Aurora, WC Fields, Nick or Rich Sarvade, Severus Schäffer, E & F Bradnay, W Gudge, F Qatoria, Willy Pantzer, Ernest Pantzer, Tanny Allen, Connie Ediss, C Kuffert, H Missouri, Gifford, Richard Warner, monogram PE in diamonds and rubies with a horseshoe below in sapphires and diamonds, also the phrase 'Find unwritten name', and placed within the names a jewelled insect, a jewelled bicycle, a jewelled question mark, a jewelled number 5 and a jewelled initial E within a white enamel border.

£4,000-6,000

\$6,100-9,100  
€5,600-8,300



(detail of reverse)



**6**

**AN ITALIAN GOLD-MOUNTED HARDSTONE BONBONNIÈRE SET WITH A MICROMOSAIC PLAQUE**

ROME, CIRCA 1810

circular box of red porphyry with polished gold mounts, the cover set with a micromosaic plaque depicting a cherub in a chariot being drawn by two doves, on a dark blue ground with red and white tesserae outer border, in original tooled brown leather case  
3 in. (80 mm.) diam.

£12,000-18,000

\$19,000-27,000  
€17,000-25,000



**7**

**AN ITALIAN MICROMOSAIC PLAQUE**

ROME, CIRCA 1810

rectangular plaque within a later gilt-metal frame depicting a view of the Forum in Rome  
3½ in. (87 mm.) wide

£4,000-6,000

\$6,100-9,100  
€5,600-8,300



**8**

**AN ITALIAN MICROMOSAIC PLAQUE**

ROME, CIRCA 1810

rectangular plaque within a later gilt-metal frame depicting a view of St. Peter's Square in Rome  
3½ in. (88 mm.) wide

£6,000-8,000

\$9,200-12,000  
€8,400-11,000

9

**A FRENCH GOLD-MOUNTED HARDSTONE BONBONNIÈRE SET WITH A MICROMOSAIC PLAQUE**

BY J B BOUCHER (FL. 1809-1822), MARKED, PARIS, STRUCK WITH THE PARISIAN GUARANTEE MARK FOR GOLD 1798-1809, THE MICROMOSAIC, ROME, CIRCA 1810

circular box of black onyx with polished gold mounts, the cover set with a micromosaic plaque depicting an allegory of love with two doves and a basket of flowers, on a dark blue ground with white tesserae outer border 2½ in. (65 mm.) diam.

£6,000-8,000

\$9,200-12,000  
€8,400-11,000



10

**A PAIR OF ITALIAN MICROMOSAIC PLAQUES**

ROME, CIRCA 1800

two rectangular plaques within later chased gilt-metal frames, each depicting ruins in the Forum in Rome, with Corinthian columns supporting an entablature in a landscape each 4 in. (100 mm.) high

£9,000-12,000

(2)  
\$14,000-18,000  
€13,000-17,000



PROPERTY FROM A PRIVATE SWISS COLLECTION  
(LOTS 11-12)

**\*11**

**A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX**

BY PIERRE CERNEAU (FL. 1762-1783), MARKED, PARIS, 1773/1774, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1775

oval box, the cover, sides and base set with panels of vertical fluting within chased narrow frames, the cover and base centred with oval *sablé* cartouches chased with vari-colour gold musical and floral trophies, chased foliate *sablé* borders, the side pilasters hung with laurel swags  
2 in. (51 mm.) wide  
1¾ oz. (52 gr.)

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

**PROVENANCE:**

Christie's, London, 7 December 2004, lot 19.

**\*12**

**A LOUIS XVI VARI-COLOUR GOLD SNUFF-BOX**

BY NICOLAS MARGUERIT (FL. 1763-1790), MARKED, PARIS, 1780/1781, WITH THE CHARGE MARK OF JEAN-BAPTISTE FOUACHE 1775-1780 AND THE FIRST DECHARGE MARK OF HENRI CLAVEL 1780-1782

oval box, the cover, sides and base set with panels of reeded engine-turning stamped at intervals with pellets, within vari-colour beaded and foliate *sablé* gold borders, the side pilasters chased with vari-colour gold trophies  
2¾ in. (70 mm.) wide  
4¼ oz. (132 gr.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,300

Nicolas Marguerit was apprenticed in 1751 and became master on 17 January 1763. In 1766, he is listed as residing in cour Lamoignon and is last mentioned in 1790.



PROPERTY OF A EUROPEAN NOBLE FAMILY

**\*13**

**A LOUIS XVI ENAMELLED GOLD-MOUNTED HARDSTONE SNUFF-BOX**

BY JOSEPH-ETIENNE BLERZY (FL. 1768-1806), MARKED, PARIS, DATE LETTER INDISTINCT, CIRCA 1780

circular gold-mounted box of rock-crystal, the *sablé* gold borders with translucent dark-blue enamel flowerheads, red enamel berries and green enamel foliage within white enamel pellet and lozenge frames, the base with a *taille d'épargne* dark-blue band  
2 in. (64 mm.) diam.

£6,000-8,000

\$9,200-12,000  
€8,400-11,000

Joseph-Etienne Blerzy was apprenticed in 1750 to Francois-Joachim Aubert and became a master in 1768. A prolific goldsmith, boxes made by him can be found in the Wallace Collection, The Gilbert Collection and the Louvre.







14

**A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX**

MAKER'S MARK INDISTINCT, PARIS, 1757/1758, WITH THE CHARGE AND DECHARGE MARKS OF ELOY BRICHARD 1756-1762

oval box, the cover, sides and base boldly chased with vari-colour gold floral sprays and foliage on a *sablé* gold ground within scroll and *rocaille* borders, the interior of the cover later engraved with an english crest  
 2¾ in. (70 mm.) wide  
 4½ oz. (142 gr.)

£25,000-35,000

\$38,000-53,000  
 €35,000-49,000



(detail of base)

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION  
(LOTS 15-21)



15

**A FRENCH GOLD BONBONNIÈRE SET WITH  
A MICROMOSAIC PLAQUE**

BY GABRIEL-RAOUL MOREL (FL. 1797-1832), MARKED, PARIS, CIRCA 1830, WITH THE PARISIAN THIRD STANDARD MARK AND GUARANTEE MARK FOR GOLD 1819-1838 AND THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD, THE MICROMOSAIC PLAQUE, ROME, CIRCA 1830

circular box, the cover inset with an oval micromosaic plaque depicting the Doves of Pliny, within a red and white *tesserae* border on a blue glass ground, the sides and base with chased foliage on a *sablé* gold ground  
2½ in. (55 mm.) diam.

£4,000-6,000

\$6,100-9,100  
€5,600-8,300

The Gilbert Collection, London, contains six gold boxes by Gabriel-Raoul Morel (illustrated in Truman, *op. cit.*, no. 12, and in C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, nos. 40, 44, 45, 46 and 47). Together with Vachette and Fossin, Gabriel-Raoul Morel, who struck his mark as early as 1797, may be considered as one of the most important French gold boxes makers of the first half of the 19th Century.

16

**A FRENCH ROYAL JEWELLED PARCEL-ENAMELLED GOLD  
PRESENTATION SNUFF-BOX**

BY ETIENNE-LUCIEN BLERZY (FL. 1801-1808), MARKED, PARIS, CIRCA 1809, STRUCK WITH THE INVENTORY NUMBER 399, THE 1797 PARISIAN GUARANTEE MARK FOR GOLD ITEMS AND THE 1809 PARISIAN REVIEW MARK FOR SMALL GOLD ITEMS

oval box, the cover set with an oval *sablé* plaque applied with silver-mounted diamond-set crowned monogram of Charles XIII of Sweden (1748-1818) and engraved with an inscription, within opaque blue enamel *taille d'épargne* border on a chased foliate ground, the sides and base set with panels of engine-turning within blue and black enamel *taille d'épargne* borders divided by four black enamel pilasters  
3½ in. (87 mm.) wide

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

The inscription when translated from Swedish reads 'In Memory of Charles XIII on the occasion of 5 February 1818' - the day of his death.

Charles XIII (1748-1818) was King of Sweden, as Charles XIII, from 1809 and King of Norway, as Charles II, from 1814 until his death. He was the second son of King Adolf Frederick of Sweden and Louisa Ulrika of Prussia, sister of Frederick II of Prussia. Though known as King Charles XIII in Sweden, he was actually the seventh Swedish king by that name, as Charles IX, who reigned 1604-1611, had adopted his numeral after studying a fictitious history of Sweden.



17

**A LOUIS XVI ENAMELLED VARI-COLOUR GOLD BONBONNIÈRE**

BY GEORGE-ANTOINE CROZE (FL. 1777-1790), MARKED, PARIS, 1778/1779, THE FLANGE ENGRAVED 'DU PETIT DUNKERQUE' AND WITH AN INVENTORY NUMBER 235, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780, LATER STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

circular *bonbonnière*, the cover, sides and base set with panels of translucent salmon-pink enamel over an engine-turned ground, the cover and base centred with a swirling *taille d'épargne* rosette with opaque white and green enamel pellet frame, within chased vari-colour gold *entrelac* borders 2 3/8 in. (55 mm.) diam.

£6,000-8,000

\$9,200-12,000  
€8,400-11,000



Au Petit Dunkerque was one of the premier Paris retailers and served as *bijoutier du roi*. With *marchand-mercier* Charles-Reymond Grancher as its proprietor, Dunkerque commissioned gold boxes from leading gold box makers such as Le Bastier, Bouillerot and Blerzy. The gold boxes retailed by Dunkerque were always of the latest fashion and of the highest quality and were greatly sought after by the French nobility.



18

**A FRENCH JEWELLED ENAMELLED GOLD IMPERIAL PRESENTATION SNUFF-BOX**

BY ALEXANDRE-RAOUL MOREL (FL. 1833-1850), MARKED, PARIS, CIRCA 1850

lobed oval shaped box, the cover applied with rose-cut diamond-set crowned monogram of Napoleon III on a translucent dark blue *guilloché* ground, the outer cover, sides and base of *sablé* gold, chased with scrolls and foliage within polished gold mounts, in fitted black leather case stamped 'MAURICE MAYER PARIS'

3 1/2 in. (90 mm.) wide

£12,000-18,000

\$19,000-27,000  
€17,000-25,000

Louis-Napoléon Bonaparte (1808-1873) was the only President (1848-1852) of the French Second Republic and, as Napoleon III, the Emperor (1852-1870) of the Second French Empire. He was the nephew and heir of Napoleon I. He was the first President of France to be elected by a direct popular vote. When he was blocked by the Constitution and Parliament from running for a second term, he organized a *coup d'état* in 1851, and then took the throne as Napoleon III on 2 December 1852, the forty-eighth anniversary of Napoleon I's coronation. He remains the longest-serving French head of state since the French Revolution.

Gold boxes by Alexandre-Raoul Morel are rare. He was born in 1801 and took over the business of his father, the famous goldsmith Gabriel-Raoul Morel in 1832. He worked in premises in the rue Neuve des Bons Enfants and was last recorded in 1850.

**PROVENANCE:**

Christie's, Geneva, 9 May 1989, lot 68.



19

**A FRENCH ENAMELLED GOLD SNUFF-BOX SET WITH AN ENAMEL PLAQUE**

BY LÉGER-FORTUNÉ-ALEXANDRE RICART (FL. 1808-1818), MARKED, PARIS, CIRCA 1810, THE COVER ENGRAVED 'CASTELLANI IN ROMA', THE FLANGE STAMPED WITH AN INVENTORY NUMBER 436, STRUCK WITH THE 1797 PARISIAN GUARANTEE MARK FOR GOLD ITEMS AND THE FRENCH 1809-1819 GUARANTEE MARK FOR GOLD

rectangular box with rounded corners, the cover set with an enamel plaque depicting a view of Dresden Castle, with figures and landaus, signed 'B.v.' lower left, within a chased gold frame and dark-blue *guilloché* enamel border, the sides and base set with panels of diaper-work engine-turning within dark blue enamel fillets and chased foliate *sablé* borders  
3½ in. (88 mm.) wide

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**PROVENANCE:**

Christie's, Geneva, 14/15 May 1985, lot 111.

Dresden Castle is one of the oldest buildings in Dresden. For almost 400 years, it has been the residence of the electors (1547-1806) and kings (1806-1918) of Saxony of the Albertine line of the House of Wettin. It is known for the different architectural styles employed, from Baroque to Neo-renaissance. Today, the residential castle is a museum complex that contains the Historic and New Green Vaults, the Numismatic Cabinet, the Collection of Prints, Drawings and Photographs and the Dresden Armoury with the Turkish Chamber. It also houses an art library and the management of the Dresden State Art Collections.



20

**A SWISS ENAMELLED GOLD SNUFF-BOX**

BY GUIDON, RÉMOND & GIDE (FL. 1792-1801), MARKED, GENEVA, CIRCA 1800

rectangular box with canted corners, the cover set with an enamel plaque depicting a harbour scene, with horses being loaded on to a barge, with sailing boats and a church beyond, the sides and base set with panels of raspberry-coloured translucent enamel over an engine-turned ground within opaque white enamel frames, the cover and base with opaque black, sky-blue and white *taille d'épargne* pellet and foliate border  
4½ in. (103 mm.) wide

£10,000-15,000

\$16,000-23,000  
€14,000-21,000



21

**A LOUIS XV GOLD SNUFF-BOX**

BY PIERRE-FRANÇOIS DELAFONS (FL. 1732-1784), MARKED, PARIS, 1733/1734,  
WITH THE CHARGE AND DECHARGE MARKS OF HUBERT LOUVET 1732-1738

cartouche-shaped box with *bombé* sides, boldly chased, the cover with a Baroque courtyard *capriccio*,  
the sides with *rocaille* motifs and shells, the base with curvilinear architectural forms, all within reeded  
polished gold borders, slightly raised scroll thumbpiece

3½ in. (80 mm.) wide

4¼ oz. (130 gr.)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

Works by this celebrated goldsmith are rare; snuff-boxes by his hand can be seen in the Louvre, in the  
Hermitage, in the Walters Art Museum, Baltimore and in the Metropolitan Museum of Art, New York.



-22

**A GEORGE I TORTOISESHELL AND GOLD  
PIQUÉ-WORK SNUFF-BOX**

LONDON, CIRCA 1720

rectangular box of blonde tortoiseshell with canted corners, the cover overlaid with gold cagework depicting a classical scene with figures, dogs and owls surrounded by scrolls and trailing foliage, the base with a hound on a *piqué* ground  
3 1/8 in. (80 mm.) wide

£1,200-1,800

\$1,900-2,700  
€1,700-2,500

23

**A PAIR OF CONTINENTAL GOLD-MOUNTED  
HARDSTONE SCENT-BOTTLES**

POSSIBLY VIENNA, CIRCA 1830, EACH STRUCK WITH  
A FRENCH POST-1838 GUARANTEE MARK FOR GOLD

each of baluster-shaped amethyst quartz, with applied gold  
pierced foliage and scroll handles, chased *sablé* gold collar and cap  
each 3 1/4 in. (82 mm.) high (2)

£6,000-8,000

\$9,200-12,000  
€8,400-11,000



-24

**AN ITALIAN GOLD AND TORTOISESHELL  
PIQUÉ SNUFF-BOX**

PROBABLY NAPLES, CIRCA 1810, LATER STRUCK WITH  
A DUTCH IMPORT MARK FOR GOLD

rectangular box with rounded corners, the cover and base set with a  
tortoiseshell panel decorated with gold foliate *piqué* work highlighted  
with abalone shell, chased foliate sides  
3 1/4 in. (82 mm.) wide

£12,000-18,000

\$19,000-27,000  
€17,000-25,000





Ψ25

**A SET OF THREE SWISS JEWELLED ENAMELLED GOLD ZARFS**  
GENEVA, CIRCA 1830

each of typical form, with scalloped diamond-set foot and rim and pierced enamelled sides, one set with twenty four cushion-cut diamonds, one with twenty four cushion-cut rubies and one with twenty four cushion-cut sapphires each 2 in. (55 mm.) high (3)

£20,000-30,000

\$31,000-46,000  
€28,000-42,000

Coffee has played an important role in Turkish culture from the Ottoman period through to the present day. The serving and consumption of coffee has had a profound effect on political and social interaction, and on gender and hospitality customs throughout the centuries. Although many of the rituals involving the serving of coffee have now disappeared, coffee has remained an integral part of Turkish culture. As with the serving of tea in China and Japan, the serving of coffee in Turkey was a complex, ritualized process. It was served in small cups without handles, known as *fincan*, which were placed in holders known as *zarflar*. The word *zarf* comes from the Arabic word meaning container or envelope, and their purpose was to protect the cup from damage and also the fingers of the drinker from the hot liquid. Cups were typically made of porcelain, but also of glass and sometimes wood, few examples of which survive. However, because it was the zarf that was more visible, it was typically more elaborated and colourfully ornamented. Swiss boxes and objects, made in Geneva and destined for the markets in Turkey and beyond, were often brightly coloured and of unusual shape with scalloped edges, pierced bodies and set with jewels.





~26

**A FRENCH GOLD-MOUNTED TORTOISESHELL BONBONNIÈRE**  
 BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1753-1839), MARKED, PARIS, WITH THE PARISIAN SECOND STANDARD MARK FOR GOLD 1809-1819 AND THE PARISIAN POST-REVOLUTIONARY MARK FOR 18 CARAT GOLD, THE FLANGE ENGRAVED 'VACHETTE BIJOUTIER A PARIS 20 K. 5 / 3.2.'; THE MINIATURE BY D. F. LEBELLE (FL. 1806-1831), SIGNED 'LEBELLE FÉCIT' (LOWER RIGHT), CIRCA 1815

circular gold-lined tortoiseshell box with waisted sides, the cover set with a *fixé-sous-verre* miniature of a view of the nave of a cathedral 3 1/8 in. (80 mm.) diam.

£4,000-6,000

\$6,100-9,100  
 €5,600-8,300

**PROVENANCE:**

with Galerie J. Kugel, Paris, 1996.  
 Christie's, London, 17 November 2009, lot 139.

Lebelle worked in Paris at the end of the 18th and early part of the 19th Century, specialising in *fixé-sous-verre* miniatures depicting views of Paris.



~27

**A REGENCY GOLD-MOUNTED TORTOISESHELL SNUFF-BOX**  
 LONDON, CIRCA 1830

oval gold-lined tortoiseshell box, the cover set with an oval gilt-brass plaque depicting the interior of an inn, applied chased foliate thumbpiece, the interior cover later engraved with 'Mary' with Royal princess' crown above, a crest within the motto of the Order of the Bath and E P cypher and beneath with the initials E H P and the date 13 May 1849, the flange with further inscription 3 7/8 in. (98 mm.) wide

The inscription on the flange reads 'Presented by H.R.H. the Princess Mary, Duchess of Gloucester, to General the Honble Sir Edward Paget, G.C.B. as a memento of H.R.H. the Duke of Gloucester.'

£4,000-6,000

\$6,100-9,100  
 €5,600-8,300

**PROVENANCE:**

Presented by Princess Mary, Duchess of Gloucester (1776-1857), fourth daughter of King George III and wife of Prince William Frederick, Duke of Gloucester and Edinburgh (1776-1834) to General Sir Edward Paget (1775-1849), fourth son of Henry Paget, 1st Earl of Uxbridge (1744-1812).

Paget joined the army as a teenager and by the age of eighteen was a lieutenant colonel. He served in Egypt, Sicily and Sweden before joining the Duke of Wellington's staff in the Spanish Peninsula to fight the French during the Napoleonic wars. He lost his right arm in action but continued to lead troops in Spain until he was captured by the French army in 1812 and held captive for two years. After the Napoleonic wars, Paget was appointed commander-in-chief of the forces in the East Indies, and was posted to India.



~28

**A RUSSIAN GOLD-MOUNTED TORTOISESHELL BONBONNIÈRE SET WITH A MINIATURE**

MAKER'S MARK A R N, ST PETERSBURG, CIRCA 1820, THE MINIATURE CONTINENTAL SCHOOL, CIRCA 1820

circular gold-lined tortoiseshell box with waisted sides, the cover set with a glazed miniature, on ivory, within a polished gold frame 4 1/4 in. (110 mm.) diam.

£8,000-12,000

\$13,000-18,000  
 €12,000-17,000





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

~Ψ29

**A GEORGE III JEWELLED GOLD-MOUNTED GLASS AND HARDSTONE NÉCESSAIRE**

LONDON, CIRCA 1765/1770

tapering flattened rectangular glass *étui* painted to resemble beige agate, with slightly arched hinged agate cover and base, pierced gold cagework mounts stamped with reeded scrolls and foliage, the obverse and reverse of cover and base applied with gold foliate filigree work set with diamonds, emeralds and rubies, the interior fitted with a pair of gold-mounted scissors, a chased gold folding-knife, a chased gold ear-spoon, a chased gold bodkin-case, a gold bodkin and file and two gold-mounted ivory tablets, diamond-set button push-piece  
4½ in. (104 mm.) high

£2,000-3,000

\$3,100-4,600  
€2,800-4,200

PROPERTY OF A EUROPEAN LADY

Ψ30

**A GERMAN JEWELLED ENAMELLED GOLD SNUFF-BOX**

BY CARL MARTIN WEISHAAPT AND SONS (FL. FROM 1837), MARKED, HANAU, CIRCA 1860, THE FLANGE STAMPED WITH INVENTORY NUMBER 585

cartouche-shaped box, the cover centred with an applied jewelled floral spray on a translucent dark green enamelled and chased shield within slightly raised foliate *sablé* gold border, the chased sides and base set with similar enamelled cartouches

3¾ in. (95 mm.) wide

£2,000-3,000

\$3,100-4,600  
€2,800-4,200

Carl Martin Weishaupt was established as a goldsmith in Hanau in 1801 and from 1837 onwards the firm was registered as C.M.Weishaupt und Söhne.





**31**

**A SWISS ENAMELLED GOLD PILL-BOX**

GENEVA, CIRCA 1810, STRUCK WITH INVENTORY NUMBER 764 AND TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

oval box, the cover, sides and base set with panels of translucent dark-blue enamel within opaque white enamel borders, the cover with *taille d'épargne* gold putti, the sides and base with similar trophies of love  
1¼ in. (32 mm.) wide

£2,000-3,000

\$3,100-4,600  
€2,800-4,200

**-32**

**A GEORGE II GOLD-MOUNTED HARDSTONE NECESSAIRE**

LONDON, CIRCA 1750, STRUCK WITH FRENCH IMPORT MARKS FOR GOLD 1864-1893

tapering flattened rectangular banded agate case with hinged domed cover and base, reeded gold mounts, the cover with suspension loop, diamond-set push-piece, the interior fitted with gold-mounted steel scissors, a gold pen-nib, a gold folding-knife, a gold-mounted bodkin, a steel nail-file and tweezers and an ivory leaf  
4 in. (100 mm.) high

£3,000-5,000

\$4,600-7,600  
€4,200-6,900



**33**

**A SWISS ENAMELLED GOLD SNUFF-BOX**

GENEVA, CIRCA 1810

rectangular box with rounded corners, the cover, sides and base set with panels of alternating stripes of vertical and horizontal engine-turning, with polished gold panels of *taille d'épargne* white enamel flowers, foliage and a central vase within black enamel frames, chased outer rims  
2⅞ in. (72 mm.) wide

£4,000-6,000

\$6,100-9,100  
€5,600-8,300



**34**

**A GERMAN ENAMELLED GOLD SNUFF-BOX**

MAKER'S MARK A P C CROWNED, HANAU, CIRCA 1780

oval box, the cover, sides and base each centred with a shaped cartouche enamelled with scenes from the classics, within scrolling *rocaille* and foliate polished gold borders  
2½ in. (65 mm.) wide

£20,000-30,000

\$31,000-46,000  
€28,000-42,000



(detail)

FROM AN IMPORTANT COLLECTION FORMED BY R. W. SYMONDS FOR MR & MRS JACK STEINBERG  
(LOTS 35-37)



**35**

**A FRENCH GOLD SNUFF-BOX**

BY HONORÉ-HENRY RÉMY, MARKED, PARIS, CIRCA 1810, WITH THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD AND THE PARISIAN THIRD STANDARD GUARANTEE MARKS FOR GOLD, THE INTERIOR COVER AND FLANGE LATER ENGRAVED WITH A CREST AND INSCRIPTION

rectangular box with rounded corners, the cover, sides and base set with engine-turned panels of striped horizontal and vertical reeding, within raised chased foliate *sablé* borders

3¼ in. (90 mm.) wide

4½ oz. (123 gr.)

The inscription reads 'À NONO 29 Décembre 1935' / L B

£2,000-3,000

\$3,100-4,600

€2,800-4,200

**36**

**AN AUSTRIAN VARI-COLOUR GOLD SNUFF-BOX**

MAKER'S MARK P G, VIENNA, CIRCA 1830

rectangular box with canted corners, the cover, sides and base set with panels of peak-pattern engine-turning within polished gold frames, slightly raised vari-colour gold foliate borders

3½ in. (90 mm.) wide

4 oz. (117 gr.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200



**37**

**A GERMAN VARI-COLOUR GOLD SNUFF-BOX**

HANAU, CIRCA 1820, THE FLANGE STAMPED WITH INVENTORY NUMBER 2979

rectangular box, the cover, sides and base set with panels of peak and chevron-pattern engine-turning within polished gold frames, raised vari-colour gold foliate outer borders and corners

3 in. (87 mm.) wide

3 oz. (107 gr.)

£2,000-3,000

\$3,100-4,600

€2,800-4,200



38

**A FRENCH ART DECO JEWELLED GOLD COMPACT**  
BY CARTIER, CIRCA 1930

square box, the cover, sides and base with engine-turned sun-burst pattern, diamond-set raised pushpiece, the interior cover set with a mirror, signed *Cartier Paris 4285*, in fitted red leather case  
2¾ in. (70 mm.) wide

£4,000-6,000

\$6,100-9,100  
€5,600-8,300



PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

39

**AN AMERICAN JEWELLED ENAMELLED VARI-COLOUR GOLD CIGARETTE CASE**  
20TH CENTURY

rectangular case, the cover, sides and base of engine-turned vari-colour gold inter-locking squares, the two ends enamelled to resemble lapis-lazuli, the cover centred with a later diamond-set floral spray, raised enamel push-piece  
3¼ in. (80 mm.) wide

£2,500-3,500

\$3,800-5,300  
€3,500-4,900



PROPERTY OF A EUROPEAN LADY

40

**A CONTINENTAL ENAMELLED GOLD SNUFF-BOX**  
CIRCA 1820, UNIDENTIFIED MARK

rectangular box, the cover, sides and base set with panels chased and engraved with exotic birds, flower-heads and foliage within opaque dark blue enamel filets, chased gold push-piece  
3½ in. (90 mm.) wide

£1,500-2,000

\$2,300-3,000  
€2,100-2,800





PROPERTY OF A EUROPEAN PRIVATE COLLECTOR  
(LOTS 41-42)

**41**  
**A CONTINENTAL ENAMELLED GOLD BANGLE**  
EARLY 19TH CENTURY

hinged polished gold bangle, with painted enamel scene of a hunting party in a wooded landscape, within chased borders set with *taille d'épargne* black enamel scrolls  
2½ in. (65 mm.) diam.

£2,500-3,500

\$3,800-5,300  
€3,500-4,900

**42**  
**A CONTINENTAL GOLD SNUFF-BOX**  
PROBABLY ITALIAN, 19TH CENTURY

shaped rectangular box, the cover, sides and base set with panels of engine-turning and chased with scrolls and foliage within polished gold borders, the cover centred with a cartouche of polished gold engraved with gothic initials 'B de S'  
¾ in. (80 mm.) wide  
3 oz. (95 gr.)

£2,500-3,500

\$3,800-5,300  
€3,500-4,900





43

**A FRENCH ENAMELLED GOLD BOÎTE-A-JOURNÉE**

BY MOYSE-JACQUES DECOR, MARKED, PARIS, CIRCA 1835, WITH THE PARISIAN THIRD STANDARD MARK AND GUARANTEE MARK FOR GOLD 1819-1838, LATER STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

rectangular box with rounded corners, the cover and sides painted with colourful floral sprays and foliage in opaque and translucent *champlevé* enamel within gold outlines on an opaque black enamel ground, the base similarly enamelled with a colourful geometric pattern, within red, black and white *taille d'épargne* lozenge and pellet borders  
2½ in. (65 mm.) wide

£4,000-6,000

\$6,100-9,100  
€5,600-8,300

Moyse-Jacques Decor is listed as a *monteur de boîtes* who worked in Paris at 7 rue de La Lanterne from 1833-1842. A box by this goldsmith with very similar decoration to the present example was sold Christie's, Geneva, 19 November 1996, lot 237.





#### 44

##### **A GERMAN ROYAL JEWELLED GOLD PRESENTATION SNUFF-BOX**

HANAU, CIRCA 1850

rectangular box with rounded corners, the cover centred with an oval *sablé* plaque applied with silver-mounted diamond-set cypher of George V of Hanover (1819-1878), King of Hanover 1851-1866, a silver-mounted diamond-set Royal crown above with four silver-mounted diamonds at each corner, the cover, sides and base applied with raised vari-colour gold flowers and foliage on a *sablé* ground, in fitted brown leather case  
3 $\frac{3}{8}$  in. (86 mm.) wide

£12,000-18,000

\$19,000-27,000  
€17,000-25,000

George V (1819-1878) was the last king of Hanover, the only child and successor of King Ernest Augustus I. George succeeded his father as King of Hanover and Duke of Brunswick-Lüneburg, as well as Duke of Cumberland and Teviotdale, in the Peerage of Great Britain, and Earl of Armagh, in the Peerage of Ireland, on 18 November 1851. George reigned for only 15 years, being exiled from Hanover in 1866 as a result of his support for Austria in the Austro-Prussian War. On 20 September 1866, Hanover was annexed by Prussia. George never abdicated from the throne of Hanover and he and his wife Marie lived in exile in Gmunden in Austria and in Paris, where George died on 12 June 1878 at the age of 59. He is buried in the Royal Tomb House under St. George's Chapel at Windsor Castle.





PROPERTY OF A EUROPEAN GENTLEMAN

**45**

**A FRENCH ROYAL JEWELLED ENAMELLED PRESENTATION  
SNUFF-BOX**

BY PIERRE-ANDRÉ MONTAUBAN (FL. 1806-1822), MARKED, PARIS, CIRCA 1808, WITH THE PARISIAN STANDARD MARKS FOR GOLD 1789-1809, THE FLANGE ENGRAVED WITH INVENTORY NUMBER 42 AND INSCRIBED BY THE RETAILER 'MARGUERITE JOAILLIER DE LA COURONNE DE LEURS MAJESTES IMPERIALES ET ROYALES'

oval box, the *sablé* gold cover set with scrolling silver-mounted paste-set initial 'N' for Napoleon (1808-1873) as French President 1848-1852, later Emperor of France as Napoleon III 1852-1870, the sides and base set with panels of coin-pattern engine-turning within chased *taille d'épargne* dark-blue enamel foliage borders, the four pilasters with classical vases, in fitted red leather case 3½ in. (90 mm.) wide

£10,000-15,000

\$16,000-23,000

€14,000-21,000

Napoleon Bonaparte (1769-1821) rose to prominence during the latter stages of the French Revolution and from 1804 -1815 was styled Napoleon I, Emperor of the French. His reign lasted until he was defeated at the Battle of Waterloo, exiled and imprisoned on the island of Saint Helena, where he died on 5 May 1821. The court jeweller Marguerite, received between March and August 1806, an order from the Imperial court for 100 gold boxes, decorated with diamonds, ciphers and portraits to the value of 380,688Fr.



(detail)

46

**A GERMAN VARI-COLOUR GOLD SNUFF-BOX SET WITH A HARDSTONE PLAQUE**

MAKER'S MARK F C WITH CROWN ABOVE, HANAU, CIRCA 1780, THE COVER PLAQUE BY JOHANN-CHRISTIAN NEUBER (1736-1808), DRESDEN, CIRCA 1780/1785

rectangular box with canted corners, the cover later set with a plaque of various coloured hardstones laid in a diaper-work pattern, including a variety of transparent and banded agates, carnelian, chalcedony, malachite, turquoise, bloodstone, lapis lazuli and labradorite, framed by thin chased gold borders lined with jasper, the corners and outer frame set with imitation pearls, the sides and base set with panels of sunburst engine-turning, all within vari-colour gold chased foliate borders  
3¼ in. (81 mm.) wide

£25,000-35,000

\$38,000-53,000  
€35,000-49,000

French speaking Huguenot jewellers had been attracted to Hanau by the privileges and financial incentives extended by Prince Regent William (1682-1760), later Landgrave William VIII, to anyone who was willing to set up in business in the city. Within a very short period of time, Hanau developed into an important center for luxury goods with some thirty-two *bijoutiers* involved in the production of gold boxes. In the early 1770s Etienne Flamant, an expert *guillocheur* originally from Geneva, signed a contract with the leading Hanau goldsmiths for them to supply him with around 385 to 430 gold boxes for decoration every year, which gives some indication of the level

of production that existed in the city at this time. The maker of the present box has not been identified, but two gold boxes with the identical marks are recorded by L. Seelig in *Goldboxen Des 18. Jahrhunderts*, Munich, 2007, nos. 41 and 42, pp. 398-401, ill. p. 508. For a discussion on Hanau gold boxes see the essay by L. Seelig, 'Gold Box Production in Hanau: The extended Workbench of Frankfurt and its Trade Fair' in ed. T. Murdoch and H. Zech, *Going for Gold*, London, 2014, pp. 74-91. The hardstone plaque on the cover of the box is a later alteration and it must be presumed that it was originally either a part of another box by Neuber, or was perhaps a plaque that was bought from the Neuber workshop in Dresden and then later set into a Hanau box. It is known that Neuber advertised a wide range of small objects made from inlaid hardstones including boxes, cane handles, watch-cases, chatelaines, and jewellery such as bracelets and rings, and it may be that he also sold such hardstone plaques to other goldsmiths or visitors to Dresden. Neuber is credited with the development of the technique *Zellenmosaik* lapidary, literally 'mosaic in cells or compartments', in which hardstone panels are suspended *à jour* within a fine geometric cagework of gold. The technique is similar to creating *cloisonné* enamel. His skill lay in creating a unique pattern for each piece using the juxtaposition of the beautifully striated agates found in Schlottwitz in Saxony. The artificial pearls which form the borders on many of his boxes and other objects, were created from cylindrical pieces of glass or rock-crystal, the reverse of which has been hollowed out to form a half-circle. This cavity was then lined with powdered silver to create the effect of a natural pearl.

47-49 No Lots





50



51

PROPERTY OF A LADY

**50**  
**AN ELIZABETH II GOLD PART DESSERT-SERVICE**  
 MARK OF SOTIRIO BULGARI, LONDON, 1970 AND 1971, 18 CARAT

Old English pattern, comprising:

Six dessert-spoons

Four dessert-forks

Six dessert-knives

in fitted wood case

the box 15 in. (38.2 cm.) wide

27 oz. 11 dwt. (857 gr.) excluding knives

(16)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**51**  
**A DANISH TRAY**  
 MARK OF GEORG JENSEN, COPENHAGEN, 1915-1919, DESIGNED BY GEORG JENSEN  
 Oval, the border with flower heads, no. 291, *marked underneath, further stamped 'GABF'; the rim with later Swedish tax marks*  
 22 ½ in. (57.2 cm.) wide

£3,000-5,000

\$4,600-7,600

€4,200-6,900

PROPERTY OF A LADY

**52**  
**TEN ELIZABETH II GOLD GOBLETS**  
 NINE MARK OF SOTIRIO BULGARI, 1968, 1969 AND 1971, ONE MARK OF WAKELY AND WHEELER, LONDON, 1966, 18 CARAT, RETAILED BY BULGARI

Each with cylindrical bowl and slightly everted rim, the baluster stem on spreading circular foot, *each marked on side or underneath, further marked underneath 'BULGARI'*

4 ¾ in. (12 cm.) high

85 oz. 15 dwt. (2,667 gr.)

(10)

£50,000-80,000

\$76,000-120,000

€70,000-110,000



52

## Ω52A

### AN ITALIAN GILDED AND GEM-SET SCULPTURE OF HER MAJESTY QUEEN ELIZABETH II IN CORONATION ROBES

RENATO SIGNORINI, 1953-1956

Modelled seated full-length, holding the Sovereign's Orb and Sceptre, wearing the Coronation Robes and the Order of the Garter and the Imperial State crown, set with gems including sapphires, emeralds, rubies, pearls, and lapis lazuli, signed on the skirt of the robes 'R. Signorini' 26 ¼ in. (66.5 cm.) high

£15,000-25,000

\$23,000-38,000

€21,000-35,000

#### PROVENANCE:

Anonymous sale; Sotheby's, New York, 26 October 2012, lot 81.

#### EXHIBITED:

London, The O'Hana Gallery, *Priceless*, March-April 1956.

New York, Tiffany & Co., October 1957.

Los Angeles, Beverley Hills Hotel, October 1958.

Pasadena, Pasadena Art Museum, April 1959.

#### LITERATURE:

*The Times*, 'Renato Signorini', 10 April 1956, p. 3.

This monumental sculpture was created by the Roman sculptor and medallist Renato Signorini (1902-1966) for his inaugural exhibition in London in 1956. He was noted for working almost exclusively in precious metals, often casting pieces using the lost wax process in silver, which he then gilded, or gold, many of these he gem-set. His sculpted portraits included Pope Pius XII, Audrey Hepburn and Princess of Grace of Monaco. The sculpture of Queen Elizabeth II later toured the United States with many of the pieces from the London exhibition. A contemporary British Pathé newsreel from May 1956 described the sculpture as being 'cast in silver a quarter of an inch thick, with a layer of gold an eighth of an inch thick...inlaid with one hundred and three emeralds, sapphires, pearls, rubies and lapis-lazuli.' The commentary suggests its bullion value would exceed £6,000. A newspaper report from 1959 records that on his way to his first American exhibition he was commissioned to create a 14 inch high jewelled sculpture of Queen Elizabeth II by the Women of Canada for presentation to the Queen. His work as a medallist included the medallion for the 1960 Rome Olympics. His was able to mount his first American exhibition through the patronage of his friend the American ambassador to Italy, Clare Boothe Luce (1903-1987).





**\*53**

**A DANISH SILVER-GILT PERFUME-BURNER IN THE FORM OF AN ATHENIENNE**

MARK OF PIERRE FRONTIN, COPENHAGEN, 1828

The triform base with three stylised Corinthian columns and X-frame supports between, engraved with presentation inscription, supporting a detachable, fluted hemispherical dish, above a central burner on baluster stem, marked underneath and on dish, the base, columns and dish with later French import mark

6 7/8 in. (17.5 cm.) high

18 oz. 10 dwt. (574 gr.)

The presentation inscription reads 'LA SOCIÉTÉ DE L'HARMONIE À COPENHAGUE A ANGELICA CATALANI LE XIII FÉVRIER MDCCCXXVIII.'

£5,000-8,000

\$7,600-12,000

€7,000-11,000

**PROVENANCE:**

Presented by the Copenhagen Philharmonic Society to the Italian opera singer Angelica Catalani (1780-1849) on 13 February 1828.

The form of this perfume burner or *athénienne* is derived from the forms of classical Antiquity. It was revived and adapted by inventor Jean-Henri Eberts in 1773, (S. Eriksen and FJB. Watson, *Burlington Magazine*, The Athénienne and the Revival of the Classical Tripod, March 1963, no. 720, vol 105, p. 108).

The silversmith Pierre Frontin (1768-1837) was born to French parents in Copenhagen. His family fled Paris during the persecution of the Huguenots under Louis XV. Frontin worked in Copenhagen from 1788-1806. It is likely that he returned to Paris in 1806 and worked there until 1825 when he then returned to Denmark. The present lot was executed three years after Frontin's return from Paris. He no doubt would have seen and been influenced by the works of fellow silversmiths Jean-Baptiste-Claude Odiot and Martin-Guillaume Biennais.

Angelica Catalani (1780-1849) was a much-revered Italian opera singer. In 1804 she married the French attaché in Lisbon, Paul Valabrègue. The couple moved to London two years later. Her celebrated career included invitations to perform for Austrian Emperor Franz I, Tsar Alexander I, and King Wilhelm II of Prussia. She travelled extensively and first visited Denmark in 1815. In 1828, she visited England to perform at the York Festival. Catalani retired in Northern France where she lived until her death in 1849.



FROM THE COLLECTION OF DR. PETER D. SOMMER

**54**

**A FRENCH GILT SIX-LIGHT LAMPE-DE-BUREAU**

MARK OF MAISON ODIOT, PARIS, LAST QUARTER 20TH CENTURY, AFTER A DESIGN BY OLIVIER GAUBE DU GERS

In the Empire style, on triform base with dolphin feet and anthemion border, the stem terminating in six branches, each applied with a putto musician, the adjustable ormolu tapering shade applied at the border with a band of winged figures on a matted ground, and with detachable gilt-metal heraldic finial, the adjustment arm with silver-gilt lyre finial, marked underneath, on stem, sockets and harp finial, the base further stamped '3901'

£6,000-8,000

\$9,200-12,000

€8,400-11,000

A silver-gilt lamp similar to the present example is illustrated in J.-M. Pinçon & O. Gaube du Gers, *Odiot l'Orfèvre 3 Siècles d'Histoire d'Art & de Créations*, Paris, 1990, p. 200, fig. 311. A closely related bronze lamp was in the collection of Laetitia Bonaparte (H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, p. 363, fig. 5.12.4).





**56**

**A PAIR OF FRENCH SILVER WINE-COOLERS AND LINERS FROM THE PATIÑO SERVICE**

MARK OF JOSEPH CHAUMET, PARIS, CIRCA 1918

Each circular, the cast foot later chased with *rocaille*, the sides applied with ribbon-tied bellflower swags and cast with foliate panels, each side engraved with initials 'ARP', each marked on foot and near rim, the liners with French import mark only, the bases further engraved 'J. Chaumet, Paris'

10 ¼ in. (26 cm.) diam.

220 oz. 4 dwt. (6,849 gr.)

The initials are those of Antenor Rodriguez Patiño (1896-1982). (2)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

Commissioned by Simón Iturri Patiño from Chaumet and Cie in 1918 and by descent to their son Antenor Rodriguez Patiño (1896-1982).

This pair of wine-coolers form part of the service for 36 which also included a pair of soup-tureens, one of which was sold Christie's, Geneva, 17 November 1998. Nineteen further lots from the service were sold from the Patiño Collection; Christie's, New York, 28 October 1986. Together those lots, which were all made or retailed by Chaumet, weighed over 3,300 troy ounces. The 1986 sale included a wine-cooler for three bottles which is very similar in form and decoration to the present examples. Other pieces from the service descended to the collection of Madame Antenor Patiño and were sold Sotheby's, Paris, 23 September 2010.

Originally engraved with the monogram of Simón Iturri Patiño's wife Albina these are now engraved with the APR monogram. The service was conceived by Chaumet in the Louis XVI style and, before being delivered to Patiño, was laid out in the 18th century salon at the Hôtel Baudard de Saint-James at 12 Place Vendôme, the headquarter in Paris of Chaumet which had been decorated by François-Joseph Bélanger (exhibition catalogue *Chaumet Paris Two Centuries of Fine Jewellery*, 1998).

**57**

**A PAIR OF FRENCH EMPIRE SILVER ENTREE-DISHES AND COVERS**

MARK OF JEAN-BAPTISTE CLAUDE ODIOT, PARIS, 1798-1809

Each slightly tapering cylindrical and with openwork angular scroll handles with foliage terminals, the detachable covers with foliage cast finials, engraved with a coat-of-arms below a coronet, marked underneath, inside cover, on cover and finial

10 in. (25.2 cm.) wide over handles

81 oz. 18 dwt. (2,538 gr.) (2)

£4,000-6,000

\$6,100-9,100

€5,600-8,300







**\*58**

**A SET OF TWELVE FRENCH SILVER-GILT MOUNTED FROSTED-GLASS CLARET-JUGS**

ELEVEN MARK OF NARCISSE THOREL, PARIS, CIRCA 1875, ONE MAKER'S MARK LACKING, ATTRIBUTED TO NARCISSE THOREL

Each *bombé*, the shaped-circular base ribbed and matted with shells at intervals, with reed-and-tie borders and scroll handle, spherical mounted-glass stoppers, marked near rim and on lower handle junction, eleven further marked on neck and nine further marked on foot  
10 7/8 in. (27.6 cm.) high

£12,000-18,000

(12)

\$19,000-27,000  
€17,000-25,000

**PROVENANCE:**

Possibly Sosthenes II, viscomtede la Rochefoucauld, 4th duc de Doudeauville, duc de Bisaccia, *Grande d'Espagne de 1ère classe* (1825-1908).

An extensive dinner-service was ordered from Narcisse Thorel by Sosthenes II, viscomte de la Rochefoucauld, 4th duc de Doudeauville, duc de Bisaccia, *Grande d'Espagne de 1ère classe* (1825-1908). Thorel became a master in 1852 and worked until 6 October 1880 at his workshop at 18 Quai des Orfèvres, Paris. Pieces from this service have been sold Christie's, Geneva, 17 November 1998, lots 109-119; Christie's, New York, 21 October 2003, lot 230; and most recently, Christie's, Paris, 29 April 2014, lot 221.

59

**A FRENCH SILVER JARDINIERE**

MARK OF VEUVE FLAMANT AND LEON CHAMPENOIS, PARIS, CIRCA 1890, WITH ENGLISH IMPORT MARKS FOR LONDON, 1932

The oval base cast with rocaille and spumes of water, the bowl cast as chased as the hull of a ship supported by a cast dolphin and with cast putto at the tiller and with cast mer-putto finial, *marked underneath, near rim and on base, the base with further English import marks, with plated liner*

23 ½ in. (59.5 cm.) long

372 oz. 12 dwt. (11,588 gr.)

£50,000-70,000

\$76,000-110,000

€70,000-97,000

The company of Veuve Flamant and Leon Champenois was formed by the partnership of the widow Flamant and the silversmith Leon Champenois in 1891. From their premises on 140 Rue du Temple, Paris, they produced high quality works in the high rococo revival style, which was so celebrated towards the ends of the 19th century. They also created revival works in the style of the early 18th century Paris silversmiths. Their mark was only used for three years - until 28 May 1894.







PROPERTY OF A GENTLEMAN

**\*60**

**A FRENCH SILVER TABLE-SERVICE**

MARK OF MAISON ODIOT, A. DEBAIN AND PHILIP BERTHIER, PARIS, CIRCA 1880

Twenty table spoons, eleven Berthier, nine Debain (1,889 gr.)  
 Twenty-nine dessert spoons, sixteen Berthier, thirteen Debain (1,544.8 gr.)  
 Four teaspoons, three Berthier, one Debain (112.4 gr.)  
 Eight salt spoons, four Berthier, one Debain, one lacking maker's mark, two illegible, lacking cypher (61.5 gr.)  
 Fifty table forks, twenty Berthier, thirty Debain (4,580.8 gr.)  
 Twenty-two dessert forks, fifteen Debain, seven Berthier (1,198.9 gr.)  
 Fifteen fish forks, all Odiot (931.2 gr.)  
 Sixty-seven table knives, thirty-six with Odiot steel blades and handles, twenty with Odiot blades and illegible handles, two Odiot handles and other blade, nine other blade and handle (5,485.8 gr.)  
 Twelve fish knives with silver blades, all Odiot (836.8 gr.)  
 Eighteen dessert knives with silver blades, five Odiot, thirteen Berthier (866 gr.)  
 Nine dessert knives with steel blades, blades stamped Odiot, two handles Puiforcat, others illegible (400.6 gr.)  
 Four sauce ladles, one Berthier, three Debain (353.2 gr.)  
 Two serving spoons and two serving forks, Odiot (463.4 gr.)  
 Four serving spoons, two Berthier, two Debain (334.4 gr.)  
 Two flat servers, one berthier, one Debain (242.8 gr.)  
 A serving spoon with shell shaped bowl, Berthier (89.5 gr.)  
 A serving spoon with pierced shell bowl, Berthier (68.4 gr.)  
 Two small serving spoons, with shell bowl, Berthier (73.4 gr.)  
 Two serving spoons with pierced bowls, Berthier (95.1 gr.)  
 A carving fork and knife, the fork Berthier, the knife with stainless steel blade (306.5 gr.)  
 A pair of nutcrackers, Berthier (191.1 gr.)  
 A fitted wood canteen with brass mounts, stamped "Maison Odiot"  
 gross weight 20,125.6 gr. (277)

£15,000-20,000

\$23,000-30,000  
 €21,000-28,000

**PROVENANCE:**

Estate of the Baroness Batsheva de Rothschild; Trioche Auction House, Israel, 15 November 2000, lot 597.



61

**A PAIR OF GEORGE VI SILVER SIX-LIGHT CANDELABRA**

MARK OF THOMAS BRADBURY AND SONS, SHEFFIELD, 1930, RETAILED BY A. AND J. SMITH ABERDEEN

Each on domed circular base and with baluster stem, the six branches issue from a central ball and with a suspension handle, each branch terminates in a spool shaped socket with a plain wax-pan and suspending a ring with baluster finial, *marked on base, handle, finials, sockets, wax-pans and eleven nozzles, the bases further stamped 'Made in England A. & J. Smith Aberdeen'*

29 in. (73.8 cm.) high  
600 oz. 4 dwt. (18,669 gr.)

The crest is that of Scott, as borne by George Cole Scott (1875-1932) of Richmond, Virginia and his wife Hildreth (1885-1970). The inscription reads *'To my wife Hildreth, from George Cole Scott / May these candelabra / A replica of those at Lickleyhead Castle Scotland be a reminder of happy memories to which our children have added so large a share 1905-1930.'* (2)

£25,000-35,000

\$38,000-53,000  
€35,000-49,000

**PROVENANCE:**

A gift from George Cole Scott (1875-1932) to his wife Hildreth (1885-1970), daughter of Lanier Dunn (1853-1915) and his wife Harriet (d.1936) on the occasion of their Silver Wedding on 27 September 1930.

George Cole Scott's family came to Virginia in the 19th century from Donegall. He attended Princeton and Columbia universities was a member of the Virginia Historical Society. He was a friend of Lord and Lady Astor. A keen sportsman, he shot in Scotland, renting Castle Forbes in the 1920s and taking the grouse shooting at Lickleyhead Castle in Aberdeenshire in 1931.

62

**A GEORGE II SILVER SALVER**

MARK OF LEWIS HERNE AND FRANCIS BUTTY, LONDON, 1759

Circular, the open-work border cast and chased with fret-work and aprons of flowers and foliage suspended from bellflowers and with beaded border, the centre engraved with a coat-of-arms within hexafoil cartouche surrounded by rocaille, columns with 'C'-scroll friezes, flowers and foliage, *marked on reverse and on border*

25 in. (63.5 cm.) diam.  
160 oz. 12 dwt. (4,994 gr.)

The later arms are those of the See of Bangor impaling Majendie for Henry William Majendie (1754-1830), Bishop of Bangor.

£6,000-8,000

\$9,200-12,000  
€8,400-11,000

**PROVENANCE:**

Henry William Majendie (1754-1830), Bishop of Bangor.

He was the son of the Huguenot John James Majendie (1709-1782). Henry followed family tradition and entered the church having been educated at Charterhouse School and Christ Church College Oxford. He was initially vicar of Bromsgrove having been preceptor to Prince William, the future King William IV (r.1830-1837). He served with the prince during his service in the American War of Independence and visited New York in 1782. He was made a canon of Windsor in 1785, the year he married his wife who bore him thirteen children. He was later made a prebend of St Paul's Cathedral and Bishop of Chester in 1800. He was translated to the bishopric of Bangor in 1809 where he remained until his death in 1830. He was a strong promoter for the education of the poor and was mindful of the difficulties endured by the population with the increasing industrialisation of Britain.





**\*63**

**A PAIR OF GEORGE IV SILVER WINE-COOLERS AND LINERS**

MARK OF PHILIP RUNDELL, LONDON, 1820

Tapering and with reeded borders and central band, with two scroll loop handles, with detachable liner, engraved twice with a coat-of-arms, the liners engraved twice with a crest, *marked near handles and on liners*

8 3/8 in. (21 cm.) high

153 oz. 18 dwt. (4,787 gr.)

The arms are those of Clive quartering Styche and Herbert impaling Windsor, for the Hon. Robert Henry Clive (1780-1854), of Oakley Park, Shropshire and his wife Lady Mary (1797-1869), daughter of Other, 5th Earl of Plymouth (1751-1799) and sister and co-heir of Other, 6th Earl of Plymouth (1789-1833), whom he married in 1819. On the death of her brother Lady Mary the barony of Windsor fell into abeyance between her and her sister. The abeyance was terminated in favour of Lady Mary in 1855 and she became Baroness Windsor, assuming the additional name of Windsor the same year. Her grandson Robert George (1857-1923), succeeded her and was created 1st Earl of Plymouth of the second creation in 1905. (2)

£20,000-30,000

\$31,000-46,000

€28,000-42,000

**PROVENANCE:**

Hon. Robert Henry Clive (1780-1854), of Oakley Park, Shropshire and then bequeathed to his wife

Lady Mary Clive, later Baroness Windsor (1797-1869) by descent to

Robert Henry Clive, 1st Earl of Plymouth (1857-1923) by descent to his son

Other Robert Ivor, 3rd Earl of Plymouth (b.1923).

Anonymous sale; Christie's, Geneva, 15 May 1990, lot 111.

Robert Clive was the second son of Edward, 2nd Baron Clive, later created 1st Earl of Powis (1754-1839). Educated at Eton and St. John College, Cambridge, he travelled extensively in Spain as a young man. He served as M.P. for Ludlow from 1818 to 1832 and then for Shropshire South from 1832 until his death in 1854. An agricultural improver who was active in local affairs and a keen antiquarian, *The History of Parliament* records that in life 'He was commended for punctuality, affability and mildness of temper.' A silver tray from the same wedding service, also by Philip Rundell was sold Christie's New York, 21 May 2013, lot 120.

**64**

**A GEORGE III SILVER-GILT TAZZA**

MARK OF BENJAMIN SMITH, LONDON, 1808

Circular, with openwork grapevine border, chased with scrolling foliage and flower baskets, engraved with a coat-of-arms, on circular foot with stiff-leaf border, *marked on border and foot*

12 in. (30.5 cm.) diam.

58 oz. 14 dwt. (1,826 gr.)

The arms are those of Montagu and Monthermer quartering Churchill, for a descendant of John Montagu, 2nd and last Duke of Montagu (1690-1749) and Lady Mary Churchill (1689-1751), daughter of the 1st Duke of Marlborough.

£25,000-35,000

\$38,000-53,000

€35,000-49,000

**PROVENANCE:**

with Alastair Dickenson, London.

The Collection of Benjamin F. Edwards; Christie's, New York, 26 January 2010, lot 86.





~65

**A PAIR OF GEORGE III SILVER-GILT DISH-COVERS AND A PAIR OF GEORGE IV SILVER-GILT WARMING-STANDS**

THE COVERS MARK OF THOMAS HEMING, LONDON, 1778, THE STANDS MARK OF PHILIP RUNDSELL, LONDON, 1823

The covers chased with bell-flowers and ribbon-tied floral swags, engraved on one side with the Royal crest within the Garter motto below the Royal crown, the other side later engraved with a badge within the Garter motto and below a duke's coronet, the stands shaped square on four cast foliate scroll feet with ivory handles, the sides applied with rosettes and husk swags, engraved and applied twice with a badge within the Garter motto and below a duke's coronet, covers marked on rim, dishes marked underneath, the covers further engraved 'No 1' and 'No 2'

15 in. (38.1 cm.) long  
gross weight 258 oz. 16 dwt. (8,049 gr.)

The badge is that of Percy for the Dukes of Northumberland, probably for Hugh, 3rd Duke of Northumberland K.G. (1795-1847). (4)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**Hugh Percy, 3rd Duke of Northumberland K.G.**

Hugh, Duke of Northumberland (1785-1847) was educated at Eton and St. John's College, Cambridge. After sitting in the House of Commons he was summoned to the House of Lords in 1812 and was styled Baron Percy until his father's death in 1817. He was invested with the Order of the Garter in 1819 and was King George IV's sword bearer at his coronation in 1821. He was also present at the coronation of King Charles X of France in 1825, when he represented the King. The cost of the mission was borne by the Duke, the value of the jewels and plate alone was reported to be £200,000.

The ornament was intended to harmonise with the interior decoration and silver introduced in the 1770s at Northumberland House, London and Syon House, Middlesex, for Hugh, 1st Duke of Northumberland by Robert Adam (d.1792), architect to King George III and author of *The Works in Architecture of Robert and James Adam, 1779*, vol. I, the second volume of which was published in 1822.

The firm of Rundell, Bridge and Rundell supplied large quantities of silver and silver-gilt the 3rd Duke from 1822 to 1831. Many of these commissions are recorded in the Percy Letters in the Northumberland archives. The company additionally gilded and repaired pieces in the duke's existing collection, and provided insurance for the transport of the duke's plate to France when he travelled there in 1825. He was a prodigious collector of highest quality silver and silver-gilt: the duke's probate inventory prepared after his death indicated that at Northumberland House alone were listed twenty-nine chests.

A pair of oval warming dishes of the same date and maker were sold, Property from the Collection of Neil and Sharon Phillips; Christie's, New York, 26 October 2007, lot 143. A set of eight George III silver-gilt cushion-shaped dishes of 1763, from the same service, matching the present lot were sold, Mount Congreve: The London Sale; Christie's, London, 23 May 2012, lot 18.



Hugh Percy, 3rd Duke of Northumberland K.G.  
© St John's College, University of Cambridge;  
Supplied by The Public Catalogue Foundation.

## A GEORGE III SILVER SOUP-TUREEN, COVER AND STAND

MARK OF PAUL STORR, LONDON, 1799

Oval and on conforming foot, chased with a band of foliage, the detachable cover and lower body with further bands of foliage, the stand with gadrooned border and foliage cast grips, the cover with finial cast as Mercury, holding a caduceus and a cornucopia, the tureen engraved on one side with the arms of the Bank of the United States and on the other with a further coat of arms, each within oak leaves and acorns, the base engraved with the same arms and an inscription, *marked under stand, on foot of tureen, cover bezel and finial, the base engraved 'Rundell and Bridge Fecerunt London', further marked with a later French import mark the stand 20 3/4 in. (52.8 cm.) wide 225 oz. 12 dwt. (7,018 gr.)*

The arms are those of Willing impaling of McCall for Thomas Willing (1731-1821) and his wife Anne McCall, whom he married in 1763.

The inscription reads 'At a Meeting of the STOCKHOLDERS of the BANK of the UNITED STATES, January the 8th: 1799. ON MOTION RESOLVED UNANIMOUSLY, That the Sum of FIVE HUNDRED DOLLARS be appropriated to be laid out subject to the Order of the DIRECTORS, for the Purchase of a Piece of Plate, to be presented to, THOs. Willing ESQR.: PRESIDENT of the BANK of the UNITED STATES, on Behalf of the STOCKHOLDERS, as a Testimony of their high Sense of his Services and Exertions for the Benefit of the Institution, during the Prevalence of the late EPEDEMIC in the CITY of PHILADELPHIA. H. G. Otis, Secretary. Jacob Read, Chairman'

£60,000-80,000

\$92,000-120,000

€84,000-110,000

### PROVENANCE:

Presented to Thomas Willing (1731-1821) in 1799 by the President and Stockholders of the Bank of the United States, bequeathed in his will to his eldest surviving son

Thomas Mayme Willing (1763-1822), probably then to his brother

Richard Willing (1775-1858), by descent to his son Edward Shippen Willing (1822-1906), by descent to his daughter

Susan Ridgway Willing (b.1865) who married Francis Cooper Lawrence, Jr., in 1899, by descent to their daughter

Frances Alice Willing Lawrence, who married Prince André Poniatowski Jr., in 1919.

### LITERATURE:

The Will of Thomas Willing as published in T. Willing Balch, *Willing Letters and Papers*, Philadelphia, 1922, p. 181

### THOMAS WILLING

Thomas Willing's father Charles Willing (1710-1754) established the family in Philadelphia. A native of the city of Bristol, he left England for Philadelphia in 1728. His A cousin and brother also made the journey, although his brother later returned to England. Charles' wife, whom he married in 1730, was Philadelphia born; Anne (1710-1791) was the daughter of Joseph Shippen. Charles established himself as a successful merchant and became both a council man and a magistrate and was one of the founders of the

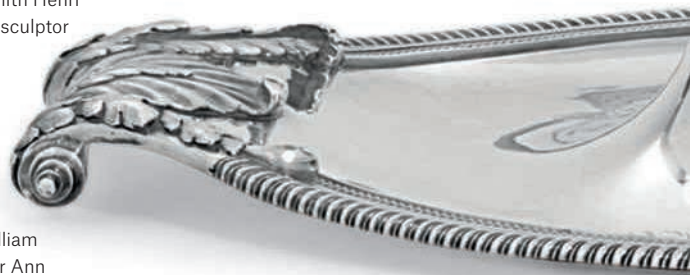
University of Philadelphia. He died tragically young from yellow fever, the same disease that was to later cause the epidemic which his son fought against in 1799.

Thomas followed his father into business, having been sent to England at the age of eight to be educated under the care of his grandfather. Having been a partner since 1751 Thomas took over the business on his father's death in 1754. He soon took on a partner Robert Morris, renaming the company Willing and Morris. Willing became heavily involved in the governance of Philadelphia and served as a councillor and in many other civic roles including mayor of the city in 1763. Governor Penn appointed him as a Justice of the Supreme Court in 1767. Although initially opposed to independence he fully supported the Declaration once it had been adopted. His standing in society and his success in business led to his selection as the first president of the Bank of North America which it was created in 1781 and later as president of the first Bank of the United States in 1791.

He was a prominent member of a social circle that included the first president George Washington who dined with Willing on a number of occasions. Many of his children made advantageous marriages, such as his daughter Ann (1764-1801) who married the wealthy statesman and banker William Bingham (1752-1804).

### PAUL STORR

Coming from the early years of the celebrated career of the silversmith Paul Storr this magnificent tureen has a number of qualities in common with the grandest presentation plate being produced for the London market at this time. In 1799 Storr was still an independent silversmith who was contracted by the Royal goldsmith Rundell, Bridge and Rundell to create works to the latest designs for their Royal, aristocratic and civic clients. Parallels can be drawn between this work and the Battle of the Nile Cup, also of 1799, presented to the victor of the Battle of the Nile, Admiral Lord Nelson, by the Company of Merchants trading with the Levant (see C. Hartop, *Art in Industry, The Silver of Paul Storr*, Cambridge, 2015, p. 26, fig 18). Both are in the refined French neo-classical style as promoted by the Royal French goldsmith Henri Auguste (1759-1816) after designs by sculptor and designer Jean-Guillaume Moitte (1746-1810). The work of Auguste and Moitte greatly influenced Jean-Jacques Boileau (active in England 1787-1851) who worked for Rundell, Bridge and Rundell. The choice of the silversmith may well have been influenced by Willing's son-in-law William Bingham (1752-1804) whose daughter Ann Louise married the London Banker Alexander Baring (1775-1848), later 1st Baron Ashburton, in 1798.









**67**

**A VICTORIAN SILVER CUP AND COVER**

MARK OF ROBERT GARRARD, LONDON, 1866

Campana-shaped on circular foot applied with two cast hunting dogs on either side of the stem incorporating cast and applied tree trunks and foliage, the lower body applied with branches, oak leaves and acorns, and below rim with four fox masks, the cover applied with hunting trophy and figural finial modelled as a victorious huntsman, holding the kill aloft for his three hunting dogs, his mount behind, *marked near rim and inside cover, on figures, the foot further stamped 'R&S GARRARD, PANTON ST. LONDON'*

29 ¼ in. (74.3 cm.) high  
281 oz. 10 dwt. (8,756 gr.)

£15,000-25,000

\$23,000-38,000  
€21,000-35,000

**68**

**THE GOODWOOD CUP OF 1860 WON BY SWEETSAUCE**

**A VICTORIAN SILVER MODEL OF A STANDING HORSE**

MARK OF ROBERT GARRARD, LONDON, 1860, DESIGNED BY EDMUND COTTERILL

Realistically modelled and on textured base, *marked on back hoof and base, the base further stamped 'R&S GARRARD PANTON ST LONDON'*

22 ¾ in. (57.5 cm.) high  
298 oz. 10 dwt. (9,285 gr.)

£20,000-30,000

\$31,000-46,000  
€28,000-42,000

**PROVENANCE:**

Won by William, 4th Earl of Annesley's *Sweetsauce* at the Goodwood Cup run on 4 August 1860  
William, 4th Earl of Annesley (1830-1874).

**LITERATURE:**

*The Illustrated London News*, 'The Goodwood Cups', 4 August 1860, p. 107, illustrated (see below).

Edmund Cotterill (1795-1860) was head of the design studio at Garrards from 1833 and worked for them until his death. Cotterill was responsible for a number of ambitious sculptural groups including the Emperor's Plate each year from 1849-1852. Many of his designs incorporated horses, which he excelled at modelling (J. Culme, *Nineteenth Century Silver*, London, 1977, p. 96), and were 'often with Moorish or Arab and equestrian themes' (G. Campbell, *The Grove Encyclopaedia of Decorative Arts*, Oxford University Press, 2006, p. 409). *The Illustrated London News*, writes that the present lot was the last work executed by Cotterill who 'was unrivalled as a modeller of the horse' (vol. 37, 4 August 1860, p. 107). It describes the cup as 'a finely-chased model of a thoroughbred horse, eighteen inches in height to the withers, independent of the ground and pedestal on which it is mounted.'



69

**A GEORGE III SILVER CUP AND COVER**

MARK OF PAUL STORR, LONDON, 1803

The vase of amphora form, on circular foot with applied oak wreath and three dolphin feet, the lower body chased with ears of wheat and acanthus on a matted ground, the upper part chased with fluting supported by columns, each framing chased views of St. Paul's Cathedral, Temple Bar and the Guildhall, figures allegorical of Trade, Agriculture, Industry and Learning, and a presentation inscription, the neck applied with a coat-of-arms on one side and crest on the other, with ribbon-tied acanthus side handles, the detachable domed cover chased with matted stiff-leafage below a coronet finial, *marked on foot, wreath, acanthus, dolphins, lower body and cover*

26 in. (66 cm.) high

249 oz. 4 dwt. (7,751 gr.)

The inscription reads *'Presented to John Pooley Kensington Esq're in Pursuance of an unanimous resolution of the Loyal London Volunteers on the 4th day of June 1802 as a memorial of their respect, esteem and attachment to him as their Lieutenant Colonel Commandant'*.

The arms are those of Lieutenant-Colonel John Pooley Kensington (1764-1818).

£50,000-80,000

\$76,000-120,000

€70,000-110,000

**PROVENANCE:**

Presented to Lieutenant-Colonel John Pooley Kensington (1764-1818), by the men of the Loyal London Volunteers on 2 June 1802, following the Treaty of Amiens  
Anonymous sale; Christie's, London, 23 March 1977, lot 142.

**LITERATURE:**

M. Clayton, *Christie's Pictorial History of English and American Silver*, Oxford, 1985, p. 233, fig. 10.

**John Pooley Kensington (1764-1818) and the Loyal London Volunteers**

Kensington was a banker and Lieutenant-Colonel and commandant of the 3rd Regiment of Loyal London Volunteers a militia regiment which was raised during the Napoleonic wars with France. He designed the regiment's uniform, as commemorated by an engraving dedicated to Kensington by a private in the regiment, the printer Thomas Wallis. The present cup displays Christopher Wren's great gateway on the western side of the city - Temple Bar. It spanned Fleet Street but was removed in the 19th century due to road widening. In 2004 it was re-erected to the north of St. Paul's Cathedral, Wren's masterpiece, which is also depicted on the cup. It was to St. Paul's that the regiment marched on 1 June 1802 to celebrate the peace with France, the sadly short lived outcome of the Treaty of Amiens signed in March that year. The third building depicted in great detail is the Guildhall, the seat of the Lord Mayor and the centre of civic power in the City of London.

Kensington was for many years a man of great substance and great standing in society. He resided at Lime Grove in Putney and served as High Sheriff of Surrey in 1802. He was married twice. His first wife Elizabeth Turner died her childbirth in 1807. He married secondly in 1810, Ann Rawlins who out lived him. His business dealings took a turn for the worse towards the end of his life resulting in the bankruptcy of his firm Kensington and Co., Lombard Street.



(detail)



(detail)



**70**

**A PAIR OF WILLIAM IV SILVER WINE-COOLERS**

MARK OF PAUL STORR, LONDON, 1836

Campana-shaped AND on fluted circular foot, with fluted lower body and stalk side-handles, the sides later chased with fruiting vines encircling an engraved crest on one side, with fruiting vine border, *marked near handles, the bases further stamped 'STORR & MORTIMER'*

11 ¼ in. (28.5 cm.) high

138 oz. (4,292 gr.)

The crests are those of Milne presumably for John Milne of Burnedge, Castleton, Rochdale. He left his estate to his nephew James Stott (1784-1853) who took the additional arms and name of Milne by Royal License in 1844.

(2)

£15,000-20,000

\$23,000-30,000

€21,000-28,000



**71**

**A PAIR OF GEORGE IV SILVER CANDLESTICKS AND A PAIR OF VICTORIAN SILVER THREE-LIGHT CANDELABRA**

THE CANDLESTICKS MARK OF WILLIAM BATEMAN, LONDON, 1829, THE CANDELABRA BASES MARK OF WILLIAM BROWN AND WILLIAM SOMERSALL, LONDON, 1839, THE BRANCHES MARK OF JOHN SAMUEL HUNT, LONDON, 1861

The candlesticks each on shaped square base, cast and chased with rococo scrolls, shells and foliage and with masks emblematic of the four seasons, the spirally-fluted baluster stems further cast and chased with *rocaille*, with baluster nozzles and foliate scroll branches, *marked on bases of candlesticks, branches and nozzles*

17 ¼ in. (43.8 cm.) high

293 oz. 14 dwt. (9,134 gr.)

(4)

£15,000-20,000

\$23,000-30,000

€21,000-28,000



72

**A PAIR OF VICTORIAN SILVER SOUP-TUREENS AND A SET OF FOUR ENTRÉE-DISHES AND COVERS EN SUITE**

MARK OF HENRY WILKINSON AND CO. LTD., SHEFFIELD, 1838

Each piece chased with foliage and flowers on a matted ground, engraved on one side with an inscription and on the other with a coat-of-arms, comprising  
A pair of soup-tureens, covers, marked underneath, on cover and finial, with Old Sheffield plated liners

18 ¼ in. (46.3 cm.) long

A set of four entrée-dishes and covers, marked on dish, cover and finial, on Old Sheffield plated stands

11 ¼ in. (28.5 cm.) diam.

weight of silver 555 oz. 18 dwt. (17,292 gr.)

The arms are those of Leadbetter for John Leadbetter (1788-1865).

The inscription on the soup-tureens reads 'Testimonial Presented by the Edinburgh & Glasgow Railway Company to John Leadbetter Esquire, their Chairman as an Acknowledgment of his Valuable Services in Promoting this Great National Undertaking 1839'

The inscription on the entrée-dishes reads 'Testimonial Presented by the Edinburgh & Glasgow Railway Company to John Leadbetter Esqr, their Chairman, 1839'

(6)

£50,000-70,000

\$76,000-110,000

€70,000-97,000

**PROVENANCE:**

Presented to John Leadbetter (1788-1865), linen merchant and member of Glasgow Town Council by the Directors of Edinburgh and Glasgow Railway Company in 1839.

John Leadbetter was born in Lanarkshire in 1788 and moved to Glasgow as a young man where he established himself as a linen merchant. He prospered and served two terms as a councillor and as a magistrate. He was Lord Dean of Guild from 1844 until 1846 and was chairman of both the Edinburgh and Glasgow and the Dumfries Railway companies. He was influential in the establishing of the Glasgow School of Art, the Mechanics' Institute and the Boys' House of Refuge. It was for his role as chairman of the Edinburgh and Glasgow Railway Company that he was presented with the silver dinner-service of which the present lot forms part.

**73****TWO GEORGE III SILVER-GILT  
CANDLESTICKS**

MARK OF PAUL STORR, LONDON, 1808 AND  
1809

Each on circular base cast and chased with matted foliage, the tapering columns rising from acanthus to a frieze of anthemions on a matted ground, the campana-shaped sockets cast with gadrooning and basket-weave decoration, detachable nozzles with egg and dart borders, marked on bases and detachable nozzles, the bases further stamped 'RUNDELL BRIDGE ET RUNDELL. AURIFICES REGIS LONDINI' and 'RUNDELL BRIDGE ET RUNDELL. AURIFICES REGIS ET PRINCIPIS WALLAE LONDINI FECERUNT' respectively.

13 ¼ in. (33.7 cm.) high

81 oz. 14 dwt. (2,541 gr.)

(2)

£20,000-30,000

\$31,000-46,000

€28,000-42,000

Other sets of this distinctive model of candlestick, with the same bold basketweave socket are known. They include a set of four silver examples from the collection of a European Nobleman (Christie's, London, 12 June 2002, lot 42), another set of four which were previously in the collection of Capt. C. G. Reid Walker. T.D., J.P. (Christie's, London, 7 July 2011, lot 3) and two further silver-gilts sets of four made for Charles, 1st Earl of Yarborough (1781-1846) and his wife Henrietta Anna Maria Charlotte, daughter of the Hon. John Bridgeman Simpson, whom he married in 1806 (Sotheby's, London, 15 October 1970, lots 72 and 73).



PROPERTY FROM A EUROPEAN ARISTOCRATIC FAMILY  
(LOTS 74-88)

**74****AN ITALIAN SILVER SOUP-TUREEN,  
COVER AND STAND**  
GENOA, 1787

The stand on four acanthus-capped ball feet, the border chased with band of waterleaves, the tureen with foliage border and part-fluted lower body chased with palm leaves below a band of Vitruvian scrolls and flowers on matted ground, the partly twisted handles terminating in matted bifurcated scrolls, the cover with swirling flutes with laurel wreath above, with acanthus finial, with plain two-handled liner, marked on stand, tureen and liner

17 in. (43.2 cm.) high overall  
the stand 17 ½ in. (44.5 cm.) diam.  
344 oz. 17 dwt. (10,726 gr.)

£60,000-80,000

\$92,000-120,000

€84,000-110,000

**PROVENANCE:**

The Property of a Genoese Noble Family;  
Christie's, Geneva, 17 November 1997, lot 186.

**LITERATURE:**

F. Simonetti and F. Boggero, *L'Argenteria  
Genevese del Settecento*, Turin, 2007, p. 258, no. 4.

The art of Genoa has always reflected the international connections due to the city's unique trading links. In the late 18th century, the contacts with France were particularly close. At this time the French architect Charles de Wailly, was working at the Palazzo Spinola whose work greatly influenced the decorative arts.

Dining culture in the eighteenth century called for distinctive forms, shapes and designs of vessels to be used for individual dishes and courses. Extensive services played a role in the court and dining etiquette of the time. Dishes were set out in symmetrical and increasingly intricate *à la française* patterns, templates for which began to appear in courtly cookbooks and household management manuals. Several dishes of the same food were placed at various points along

the table, so that no matter where diners were seated they had a good selection. New serving-pieces such as soup-tureens, sauceboats, and centrepieces were required for increasingly elaborate presentation; silver candlesticks were required to light the banquet table.

Magnificent silver dinner-services were commissioned by Royal, aristocratic and wealthy patrons to convey their power and authority. Commissions of silver dining-services were an intensive project for the craftsmen involved. They were often ordered on the occasion of a wedding or a new political appointment. Genoa in 1787 had 289 noble families registered (C. Black, *Early Modern Italy: A Social History*, London, 2001, p. 136) and therefore had a rather small court in comparison to the rising numbers elsewhere in Italy.





75

PROPERTY FROM A EUROPEAN ARISTOCRATIC FAMILY  
(LOTS 74-88)

**75**

**A SET OF TWELVE IRISH SILVER DINNER-PLATES**  
MARK OF ROYAL IRISH SILVER LTD., DUBLIN, 1972

Each shaped circular and with foliage and flower cast border, engraved with a coat-of-arms, *marked underneath*  
10 ¾ in. (27 cm.) diam.  
333 oz. 2 dwt. (10,362 gr.)

(12)

£4,000-6,000

\$6,100-9,100  
€5,600-8,300

**76**

**A SET OF SIX GEORGE III SILVER SALT-CELLARS**  
MARK OF WILLIAM FOUNTAIN, LONDON, 1805

Each vase-shaped and on spreading base, the shoulder applied with a bacchic masks on a matted ground, with two cast intertwined cornucopia as handles, *marked on foot*  
6 ½ in. (16.5 cm.) wide over handles  
111 oz. 10 dwt. (3,469 gr.)

(6)

£7,000-10,000

\$11,000-15,000  
€9,800-14,000

**PROVENANCE:**

A West Coast Estate; Christie's, New York, 14 April 1994, lot 370.



76



77

**77**

**A SET OF ELEVEN GEORGE III SILVER DINNER-PLATES**  
MARK OF BENJAMIN SMITH, LONDON, 1819

Each shaped circular and with foliage and flower cast border, later engraved with a Royal crown, *marked underneath*  
10 ¾ in. (27.3 cm.) diam.  
294 oz. 16 dwt. (9,168 gr.)

(11)

£4,000-6,000

\$6,100-9,100  
€5,600-8,300



78

**A GEORGE III SILVER SOUP-TUREEN AND COVER AND A PAIR OF SAUCE-TUREENS AND COVERS EN SUITE**

MARK OF THOMAS HEMING, LONDON, 1775

Each oval and on spreading foot with husk border, the sides applied with husk swags suspending medallions with engraved coat-of-arms or crest, each below an earl's coronet, the cover with husk applied loop handle, *marked on foot and cover bezel*

the soup-tureen 16 3/4 in. (42.5 cm.) wide

the sauce-tureens 9 in. (23 cm.) wide

167 oz. 2 dwt. (5,196 gr.)

The arms are those of FitzPatrick impaling Liddell for John Fitzpatrick, 2nd Earl of Upper Ossory (1745-1818) and his wife Anne (d. 1804), daughter of Henry Liddell, 1st Baron Ravensworth and previously wife of Augustus Fitzroy, 3rd Duke of Grafton whom he married in 1769. (3)

£8,000-12,000

\$13,000-18,000

€12,000-17,000



78

79

**A VICTORIAN SILVER SALVER**

MARK OF EDWARD KER REID, LONDON, 1874

Shaped circular and on four ball and claw feet, with gadrooned border, engraved with a coat-of-arms, *marked underneath*

24 3/4 in. (62.7 cm.) diam.

187 oz. 6 dwt. (5,825 gr.)

The arms are those of Le Strange impaling another, almost certainly Austin, presumably for Hamon Le Strange (1840-1918) and his wife Emmeline (1846-1918), daughter of William Austin of Boston, Massachusetts, whom he married in 1866. Le Strange, of Hunstanton Hall, Norfolk, was a diplomat and antiquarian. He was the son of the decorative painter Henry Styleman Le Strange (1815-1862).

£4,000-6,000

\$6,100-9,100

€5,600-8,300



79

80

**A SET OF FOUR GEORGE III SILVER SAUCE-TUREENS AND COVERS FROM THE SPEAKER SMITH SERVICE**

MARK OF AUGUSTINE LE SAGE, LONDON, 1774

Each oval bombé and on four rocaille capped scroll feet, with ovolo cast borders and handles, the detachable cover with similar handle, engraved on one side with the Royal arms and initials 'AR' and on the other with a crest, *marked underneath and inside cover*

8 3/8 in. (21.5 cm.) wide over handles

84 oz. 10 dwt. (2,628 gr.)

The arms are those of Queen Anne (r. 1702-1714).

The crest is that of Smith as borne by John Smith (1655-1723). (4)

£3,000-5,000

\$4,600-7,600

€4,200-6,900



80

**PROVENANCE:**

Thomas Assheton Smith (1725-1774), grandson of John Smith (1655-1723), Speaker of the House of Commons, who assumed the additional name of Smith in 1774 following the death of his maternal uncle, William Smith in 1773 and then by descent, father to son, until his grandson's widow, who left the Welsh estates to her husband's great-nephew on her death in 1858 George William Duff-Assheton-Smith (1848-1904) by descent to his great nephew Sir Michael Duff, 3rd Bt. (1907-1980). Sir Michael Duff, Bt.; Christie's London, 10 December 1958, lot 104.



PROPERTY FROM A EUROPEAN ARISTOCRATIC FAMILY  
(LOTS 74-88)

**81**

**A GEORGE III SILVER EPERGNE  
CENTREPIECE**

MARK OF WILLIAM PITTS, LONDON, 1786

On square base with beaded feet and openwork anthemion and foliage border, with a central oval basket and two branches for circular baskets, the border with two further circular baskets and with further detachable oval basket at each corner, engraved with a coat-of-arms and crest on the stem and each basket, *marked underneath, on border, stem and on each basket* the base 23 ¼ in. (59 cm.) wide  
211 oz. 18 dwt. (6,592 gr.)

The arms are those of Fludyer impaling Weston for Sir Samuel Brudenell Fludyer, 2nd Bt. (1759-1833) and his wife Maria, daughter of Robert Weston, whom he married in 1786. The baronetcy was created for his father, Lord Mayor London.

£8,000-12,000

\$13,000-18,000  
€12,000-17,000

**PROVENANCE:**

Sir Samuel Brudenell Fludyer, 2nd Baronet (1759-1833). Anonymous sale [W.H. Willson Ltd.]; Christie's, London, 20 July 1955, lot 69 (£320 to Kaye).



**82**

**A GEORGE III SILVER-GILT CUP AND COVER  
MARK OF THOMAS AND DANIEL LEADER,  
SHEFFIELD, 1799**

Vase-shaped and on spreading foot with foliage chased border, the lower body chased with alternating foliage and spears, each side with a cartouche within military trophies, one applied with a coat-of-arms below the Royal crown, the other engraved with an inscription, the detachable cover chased with foliage and with a cast crest finial, with foliage scroll and drapery swag handles, *marked on foot, near rim and on cover bezel, the foot further engraved 'Thomas & Daniel Leader Fecit Sheffield'*

19 ½ in. (49.5 cm.) high  
135 oz. 10 dwt. (4,215 gr.)

The inscription reads 'From the Loyal Independent Sheffield Volunteers to Robert Athorpe Athorpe Esqr Their Late Colonel 1799'

The arms are those of the Loyal Sheffield Volunteers.

£6,000-8,000

\$9,200-12,000  
€8,400-11,000

**PROVENANCE:**

Presented to Lieutenant Colonel Robert Athorpe Athorpe (b.c.1744-1806), of Dinnington Hall, Rotherham by the Loyal Independent Sheffield Volunteers on his resignation in 1799.

The Loyal Independent Sheffield Volunteers was raised in 1794. Initially consisting of some 150 men its number increased to over 500 before they were disbanded in 1802. Colonel Athorpe was succeeded as Colonel by the Earl of Effingham. His role in suppressing disturbances in the town of Sheffield was recorded by the commissioning of his portrait by the Cutlers Company, for their Hall.

83

**A GERMAN PARCEL-GILT SILVER TANKARD**

MARK OF CHRISTIAN MUNDT, HAMBURG, CIRCA 1660

The cylindrical sleeve cast and chased in high relief with Bacchic figures in a landscape, the foot and hinged cover chased with auricular scrollwork on a matted ground, the hinged cover similarly cast and with a demi-figure, *marked underneath, the rim with a later French tax mark*

9 in. (23 cm.) high  
54 oz. 9 dwt. (1,692 gr.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**PROVENANCE:**

Dr Max Emden, Hamburg (1874-1940).  
The Collection of Dr Max Emden; Ball and Graupe, Berlin, 9 June 1931, lot 134 (DM1,200).  
The Collection of Dr R. [Dr. Georg Adolf Remé] Hamburg; Hans W. Lange, Berlin, 7-9 April 1938, lot 402.

**LITERATURE:**

K. Huseler, *Hamburger Silber, 1600-1800*, Darmstadt, n.d., p. 215, no. 5.  
W. Scheffler, *Goldschmiede Niedersachsens Daten, Werke, Zeichen*, Berlin, 1965, p. 469, no. 902e.  
E. Schliemann, *Die Goldschmiede Hamburgs*, Hamburg, 1985, p. 168, no. 9.



83

•84

**A PAIR OF LOUIS XVI SILVER-GILT SECOND-COURSE DISHES**

MARK OF PIERRE-GUILLAUME SALLOT, PARIS, 1786, CHASED IN THE MANNER OF WILLIAM PITTS, CIRCA 1810

Each shaped-circular, later chased with shell and foliate borders, the centre later boldly chased with a flower-head and spiralling foliage, the sides each later-engraved with crest below a duke's coronet, *each marked under rim, the rim of one with décharge for Jean-François Kalendrin, the rim with later French guarantee mark, engraved underneath with a later inventory number '1871'*

11 3/4 in. (29.7 cm.) diam.

55 oz. 7 dwt. (1,722 gr.)

The crest is that of Lennox as borne by the Dukes of Richmond, Beaulerk as borne by the Dukes of St. Albans or FitzRoy as borne by the Dukes of Grafton. (2)

£3,000-5,000

\$4,600-7,600  
€4,200-6,900



84

•85

**A GERMAN SILVER-GILT TANKARD**

APPARENTLY UNMARKED, LATE 16TH CENTURY

Tapering cylindrical and on stepped foot, chased with fruit and strapwork on a matted ground, the hinged cover with demi-figure cast thumbpiece and engraved with a coat-of-arms, *the foot, rim and cover bezel with later tax mark*

5 1/4 in. (13.2 cm.) high  
16 oz. 11 dwt. (514 gr.)

£3,000-5,000

\$4,600-7,600  
€4,200-6,900



85



PROPERTY FROM A EUROPEAN ARISTOCRATIC FAMILY  
(LOTS 74-88)

**86**

**AN ITALIAN PARCEL-GILT SILVER BASIN**  
PADUA, CIRCA 1600, MAKER'S MARK RAB IN MONOGRAM

Circular with egg-and-dart border and an inner beaded band, the centre set with a boss cast with the Three Graces within a bead and scroll border surrounded by a laurel wreath, *marked under base with town mark struck twice, maker's mark struck twice, with incuse V and with scratch weight 99-197*

8 in. (50.2 cm.) diam.

89 oz. 14 dwt. (2,790 gr.)

£40,000-60,000

\$61,000-91,000

€56,000-83,000

**PROVENANCE:**

Simon Goldschmidt.

Mon. Daniel Schwob, Caracas, Venezuela; Christie's, New York, 19 October 1981, lot 175.

The Property of a Collector; Christie's, New York, 28 April 1992, lot 95.

A similar medal is illustrated in G.F. Hill and G. Pollard, *Renaissance Medals at the National Gallery of Art*, London, 1967, plate 486.



(alternate view)



PROPERTY FROM A EUROPEAN ARISTOCRATIC FAMILY  
(LOTS 74-88)

**87**

**AN ITALIAN SILVER EWER**

NAPLES, 1695, MAKER'S MARK F.D.?, ASSAY MASTER'S  
MARK OF STEFANO DE VIETRI

Baluster, cast and chased with gadroons and foliage on a shaped  
circular foot with waves and scrolls, the neck with a grotesque  
mask below the spout and winged merman, the scroll handle with  
seated male figure and applied with putto dangling from foliage,  
*marked on spout*

12¼ in. high (31 cm.)

38 oz. 4 dwt. (1,189 gr.)

£40,000-60,000

\$61,000-91,000

€56,000-83,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Geneva, 24 May 1993, lot 86.





This fully marked ewer is one from a select group of related Neapolitan ewers all dating from the late 17th or very early 18th century. The ewer offered here would appear to be the earliest marked example. It is struck with the maker's mark F.D.? which has been suggested in D. Goethals de Mude and P. Cambier, *Magie de l'orfèvrerie*, Antwerp, 2004, vol. 2, p. 229 to be the maker's mark FDP. This is now attributed to the Neapolitan silversmith Ferrante de Palma. Of the five other examples, one of 1696 was in the collection Rosebery Rothschild Collection and was sold Sotheby's, London, 1 February 1999, lot 33, the maker of which is now identified as Macrantonio di Benedetto (Goethals and Cambier, *op. cit.*, p. 229). A second example from the British Rail Pension Fund Collection, which is unmarked, was sold, Sotheby's, Geneva 14 November 1988. A third in a Milanese private collection is dated 1695. A fourth cited in a Roman private collection is dated 1703. The fifth example which can be found in the collection of the Duomo of Amalfi is struck with the assay master's mark of Giagio Guariniello only. He was assay master in 1695, 1698, 1703, 1705 and finally from 1709 to 1710.



PROPERTY FROM A EUROPEAN ARISTOCRATIC FAMILY  
(LOTS 74-88)

**88**  
**A PAIR OF RUSSIAN SILVER FIVE-LIGHT  
CANDELABRA**

MARK OF T. WERNER, MINSK, 1875

Each on square base with fluted foliage cast plinth and tapering stem, with four bird mask-capped branches, each with spool shaped socket and detachable nozzle, one lacking, with central branch with detachable flower cast finial, the base engraved with initials and an inscription and applied with Roman numbers XXV, *marked on base, central branch, finials and sockets*

34 ¾ in. (88 cm.) high  
205 oz. 10 dwt. (6,392 gr.)

The inscription reads 'Drogim Rodzicom dnia 18 Czerwca 1876 Na Pamiatke Srebynego Wesela' which celebrates a twenty-fifth wedding anniversary on 18 June 1876. (2)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000



VARIOUS PROPERTIES

**89**  
**AN ITALIAN SILVER LIBRARY-LAMP**

ROME, CIRCA 1820, MAKER'S MARK LACKING

On fluted circular base with foliate border, the stem with fluted knop and foliage chased font with four faceted lamps, suspending a pick, pair of tweezers, an extinguisher and associated scissors, with double eagle and foliage shade and lyre finial, *marked on base, font, shade and each implement* 40 ½ in. (102.9 cm.) high

£6,000-8,000

\$9,200-12,000  
€8,400-11,000





**-90**

**AN AUSTRIAN SILVER-GILT, MALACHITE AND IVORY TRAVELLING DESK SET  
THE INKSTAND AND PAPERWEIGHT SIGNED FRANZ JAUNER, VIENNA, DATED 1849**

Comprising:

A two-bottle inkstand, each bottle issuing from a cast dragon and with a central bowl, 8 ¼ in. (21 cm.) wide

A velvet covered letter box with key, 9 ½ in. (21 cm.) wide

A velvet covered blotter, 13 ¾ in. (35 cm.) high

A paperweight with applied cast dragon, 5 ¼ in. (13.2 cm.) wide

An inkwell formed as a turret and with dragon finial, 4 ¾ in. (12 cm.) high

A bell with carved ivory handle, 4 ½ in. (14 cm.) high

A pen rest with wirework sides, 6 in. (15.2 cm.) high

A chamber candlestick with cast dragon handle, 4 ¾ in. (12 cm.) high

A tapering vase, 4 ¾ in. (12 cm.) high

A paper-clip, applied with a cast dragon, 6 in. (15 cm.) long

Two photograph frames, with openwork borders and easel backs, 8 in. (20.2 cm.) high and smaller

A paper knife, 12 ¾ in. (32 cm.) long

A candle snuffer, 1 ½ in. (4 cm.) long

A pocket knife, 3 ½ in. (9 cm.) long

A spoon, 4 in. (10 cm.) long

A seal in an ivory barrel-shaped case, 1 ½ in. (4 cm.) long

A pair of scissors, 8 in. (20 cm.) long

A pin cushion with figural finial, 4 ½ in. (12 cm.) high

£15,000-25,000

\$23,000-38,000

€21,000-35,000





**91**  
**A LOUIS XV SILVER-GILT ECUELLE AND AN ASSOCIATED STAND**

THE ECUELLE AND COVER MARK OF CLAUDE CHARVET, PARIS, 1742, THE STAND MARK OF JOACHIM FRIDERICH KIRSTEIN, STRASBOURG, 1755

Circular, the side handles cast with foliage and scrolls on a matted ground, the cover cast with ovolo and strapwork borders and with rayed fluting and bellflowers below an artichoke finial, the shaped circular dish chased with *rocaille*, both later engraved with coat-of-arms, *the ecuelle marked near rim and on handles, with décharge of Louis Robin near rim, the stand marked underneath* 12 ½ in. (31.8 cm.) long  
 49 oz. 8 dwt. (1,536 gr.)

The arms are apparently those of Jacques Louis du Roure and his wife Gabrielle-Henriette du Vivier de Lansace whom he married in 1768.

£7,000-10,000

\$11,000-15,000  
 €9,800-14,000

**PROVENANCE:**

The collection of Max von Buch; Christie's, Paris, 17 November 2010, lot 46.



**92**  
**AN ITALIAN SILVER COFFEE-POT**

UNIDENTIFIED MAKER'S MARK G.V. WITH A SAINT ABOVE, TURIN, CIRCA 1770

Spiral-fluted pear-shaped and on three scroll feet, the hinged cover with foliage finial, with later wood handle, *marked underneath with maker's mark only* 7 ¼ in. (18.4 cm.) high  
 gross weight 16 oz. 12 dwt. (517 gr.)

£5,000-8,000

\$7,600-12,000  
 €7,000-11,000

**LITERATURE:**

G. Fina, *Argenti Sabaudi del XVIII Secolo*, Milan, 2012 cat. 46 p. 74 and p. 238.



**\*93**  
**A NORTH EUROPEAN SILVER PLAQUETTE**

PROBABLY GERMAN OR FLEMISH, SIGNED WITH INITIALS 'GS', CIRCA 1680

Rectangular, chased and embossed in high relief with the Battle of Alexandria, within fruitwood and ebonised wood frame, carved with military trophies and a border of husks, the back inscribed in pencil 'Gebrüder Sarachi. Battle of Alexandria. Schilinne' 9 ½ in. (23.4 cm.) wide including frame  
 3 oz. 19 dwt. (123 gr.)

£8,000-12,000

\$13,000-18,000  
 €12,000-17,000

**PROVENANCE:**

Anonymous sale; Sotheby's, Paris, 8 November 2012, lot 299 (part).



**94**  
**A SET OF SIX GERMAN SILVER DINNER-PLATES**

MARK OF GEBRÜDER MÜLLER, BERLIN, 1785

Each plain hexafoil, later engraved underneath with initials 'MS' below a coronet, *marked underneath* 10 ¼ in. (26 cm.) diam.  
 116 oz. 15 dwt. (3,631 gr.)

£3,000-5,000

\$4,600-7,600  
 €4,200-6,900

(6)



**\*95**

**A GERMAN SILVER-GILT POMANDER**

APPARENTLY UNMARKED, FIRST HALF 17TH CENTURY

In the form of a book, opened by sliding a small spoon into the clasp, the hinged covers opening to reveal six compartments on either side of a central divider engraved with the contents 'GIEFT. LATW, BERNST. B, RAVT. B, KRUSE. B, ZIMET. B, POMMER. OEL, NEGLEN. B, GULD. EI, MUSCAT. OEL, LAVEN. B, SCHLAG. SAL, ROSEN. B' the serpent-shaped ring finial resting atop a spherical scent compartment, partially pierced with flower-heads  
 3 ¼ in. (8.2 cm.) high  
 2 oz. 12 dwt. (81 gr.)

£15,000-25,000

\$23,000-38,000  
 €21,000-35,000

The term pomander is from the French *pomme d'ambre*, for apple of amber. As the etymology suggests, pomanders are most commonly found in a spherical forms. The book-form of the present lot is exceptionally rare. A smaller James I pomander circa 1610, also in the form of a book, is illustrated in E. delieb, *Silver Boxes*, London, 1968, p. 48 and 49. Pomanders contained a variety of spices and perfumes and were suspended from the neck, girdle or chatelaine, enabling the owner to smell the scents when desired. Pomanders were used to ward off bad smells and, in the mind of the 16th and 17th century citizen, would thus protect against infection. The design of the present lot unusually accommodates a wider array of twelve scents, instead of the standard six. Amongst others, it contained apple, lavender, muscat and rose.

**96**

**A DUTCH SILVER TABLE-BELL**

MARK OF REYNIER DE HAAN, THE HAGUE, POSSIBLY 1746

Of typical form, with reeded bands, and baluster handle, *marked inside*  
 4 ½ in. (11.5 cm.) high  
 8 oz. 10 dwt. (264 gr.)

£6,000-8,000

\$9,200-12,000  
 €8,400-11,000



**97**

**A NORTH EUROPEAN SILVER-GILT PLAQUETTE**

APPARENTLY UNMARKED, PROBABLY DUTCH, LATE 16TH CENTURY

Circular, cast and chased with Diana and Actaeon, surrounded by six vignettes of lovers, bathing nymphs and battle scenes amidst trees and foliage  
 5 ½ in. (13.5 cm.) diam  
 3 oz. 1 dwt. (94 gr.)

£4,000-6,000

\$6,100-9,100  
 €5,600-8,300

A similar plaquette is illustrated in I. Weber, *Deutsche, Niederländische und Französische Renaissanceplaketten, 1500-1650*, Munich, 1975, no. 677.





**\*98**

**A GERMAN SILVER-GILT BEAKER**

MARK OF PAUL SOLANIER, AUGSBURG, 1695-1699

Tapering cylindrical, engraved with landscapes within husk and foliage scroll cartouches, with ribbon-tied fruit and foliage between, *marked underneath*  
4 in. (10.2 cm.) high  
6 oz. 3 dwt. (192 gr.)

£8,000-12,000

\$13,000-18,000  
€12,000-17,000



**\*100**

**A GERMAN SILVER-GILT TUMBLER-CUP**

MARK OF JOHANN WAGNER, AUGSBURG, 1689-1692

Tapering, the sides engraved with portrait medallions between foliage, *marked underneath*, with *Strasbourg control mark*, the rim with later French import mark  
2 ¼ in. (2.6 cm.) high  
3 oz. (93 gr.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,300



**\*99**

**A FRENCH GEM-SET PARCEL-GILT LAPIS LAZULI TAZZA**

MARK OF JULES WIESE, PARIS, CIRCA 1860

In the Renaissance style, the circular foot set with faceted foiled gems and pearls, the stem cast with a putto modelled standing upon a lapis lazuli socle, raising aloft a lapis lazuli shell-carved bowl, *marked on foot*  
3 ½ in. (8.8 cm.) high

£4,000-6,000

\$6,100-9,100  
€5,600-8,300

German-born jeweller and goldsmith Jules Wiese registered his mark in 1858. He first worked in Paris for Froment-Meurice and later participated in the World Exhibition of 1855 where he was awarded gold medals both as a jeweller and as a goldsmith. He won further awards in the exhibitions of 1862 and 1867 and retired in 1880.



PROPERTY OF A LADY

**101**

**A GERMAN PARCEL-GILT SILVER CUP**

MARK OF LUDWIG GOLDSCHMIED HOHENAUER, AUGSBURG, 1630-1632

Tapering cylindrical on baluster domed foot with openwork foliate stem, the bowl with lobed lower body and panels of matting, *marked on rim and foot*  
9 ¾ in. (24.1 cm.) high  
10 oz. 1 dwt. (312 gr.)

£3,000-5,000

\$4,600-7,600  
€4,200-6,900



**\*102**

**A PARCEL-GILT SILVER AND NIELLO TWO-HANDLED BOWL**

APPARENTLY UNMARKED, POLAND OR RUSSIA (MOSCOW), CIRCA 1670-80

Of lobed hexafoil form, the sides engraved with gilt flowers on a niello foliate ground, the base set with a commemorative medal depicting John III Sobieski of Poland, with cast foliate handles 5 ¼ in. (13.5 cm.) long over handles gross weight 14 oz. 3 dwt. (130 gr.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**LITERATURE:**

A comparable medallion is illustrated E. Raczyński, *Le Le Médailleur de Pologne Ou Collection Des Médailles*, Berlin, 1845, vol. II, p. 259, no. 185.

John III Sobieski, King of Poland and Grand Duke of Lithuania (r.1674-1696) married Marie Casimire Louise de la Grange d'Arquien in 1665. Before ascending the throne, he distinguished himself in numerous military campaigns and as an elected official. The medal set into the base of the present lot celebrates his victory over the Ottomans in the Battle of Chochim on 11 November 1673. Michael I, King of Poland died the same day. The auspicious timing of the victory lead to John III's election as monarch and his coronation in 1674.



**\*103**

**A GERMAN SILVER-GILT CANISTER**

LEIPZIG, CIRCA 1680, MAKER'S MARK INDISTINCT, POSSIBLY IP FOR EITHER JOHANN PEISSKER OR JAKOB PAULY

Lobed hexafoil and on spreading base, engraved with flowers and foliage, the screw-off cover engraved with flowers and with central hinged angular scroll handle, the base with an indistinct inscription, *marked underneath, the foot and cover with a later French tax mark*

6 ½ in. (16.5 cm.) high  
12 oz. 8 dwt. (386 gr.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,300



**\*104**

**A GERMAN SILVER-GILT BEAKER**

MARK OF JEREMIAS BUSCH, AUGSBURG, 1705-1709

Tapering, the sides engraved with cherubs amidst scrolling foliage, *marked underneath*

3 in. (7.5 cm.) high  
3 oz. 11 dwt. (110 gr.)

£5,000-8,000

\$7,600-12,000  
€7,000-11,000



(alternate view)

**\*105**

**A GERMAN SILVER-GILT TAZZA**

MARK OF GEORG LANG, AUGSBURG, 1612-1616

The octafoil lobed bowl on spool-shaped stem and domed foot, with foliate-chased borders on a matted ground, centred by a floral boss applied with plaque engraved with two coats-of-arms *accolé* below initials, *marked on foot, the bowl with later Austrian import mark*

8 ¾ in. (22.3 cm.) diam.

15 oz. 16 dwt. (492 gr.)

£80,000-120,000

\$130,000-180,000  
€120,000-170,000

Augsburg silversmith Georg Lang became a master in 1593 and in the same year married Sabina Baumann. A similar octafoil tazza by Lang with a foliate-chased foot is in the collection of the Kremlin Museum, Moscow (H. Seling, *Die Augsburger Gold- und Silberschmiede 1529-1868*, Munich, 2007, p. 168, No. 1094d, museum no. 10277).

Other pieces of his work are recorded in the Hermitage Museum, St. Petersburg and the Museum of Applied Arts (MAK), Vienna.

A German silver-gilt cup and cover of 1615-1620, chased with fruit and foliage within scrolling strap-work and engraved with the arms of Astley, Barons Hastings, of Norfolk, probably for Sir Jacob Astley, 6th Baronet (1797-1859), sold Christie's, New York, 22 May 2008. Two further works by Georg Lang are illustrated in H. Seling, *Die Augsburger Gold- und Silberschmiede 1529-1868*, Munich, 2007, vol. II, nos. 265 and 487. The first (no. 265) is a candlestick from 1595-1600, decorated with chased strap-work typical of the period. The second (no. 487) is a tazza executed in 1627, its decoration is an inventive interpretation of the auricular style, showing the evolution of the silversmith's style.





**106**  
**A GERMAN SILVER-MOUNTED COPPER-GILT CASNET**  
 APPARENTLY UNMARKED, PROBABLY 19TH CENTURY

In the style of the workshop of Wenzel Jamnitzer, rectangular and on four cast lion feet, the base acid-etched with scrolling foliage, the sides with rectangular panels of classical figures emblematic of the senses within landscapes, the hinged cover with ovolo and circle border, the lion finial on sliding domed rockwork panel opening to reveal a further acid-etched rectangular compartment  
 6 ½ in. (16.5 cm.) long

£4,000-6,000 \$6,100-9,100  
€5,600-8,300

**PROVENANCE:**  
 Martin Heckscher, Vienna; Christie's, London, 4-6 May 1898, lot 300 (£400 to C. Davis [Christopher Davis, the dealer and compiler of Sir Julius Wernher's Inventories, by whom presumably sold to Sir Julius])  
 Sir Julius Wernher, 1st Bt. (1850-1912), Bath House, London, in the Red Room, by whom bequeathed, with a life interest to his widow, Alice, Lady Wernher, subsequently Lady Ludlow (1862-1945), to their son Sir Harold Wernher, 3rd Bt., G.C.V.O. (1893-1973), Bath House, London, and from 1948, Luton Hoo, Bedfordshire, and by descent.  
 The Wernher Collection; Christie's, London, 5 July, 2000, lot 32.

**EXHIBITED:**  
 Vienna, Kunst Gewerbe Museum, circa 1898.

**LITERATURE:**  
 1913 Bath House Inventory, p. 36, no. 201, in the Red Room, in the 'large glazed case near door - Right Hand Division'.  
 1914 Wernher Inventory, p. 36, no. 190.

A very similar casket, on nearly identical feet, was in the collection of Baroness James de Rothschild (E. A. Jones, *Objects in Gold and Silver and Limoges Enamel in the Collection of the Baroness James de Rothschild*, London, 1912, pp. 20-21). Besides that example Jones records two others, one in the Green vaults in Dresden (J. L. Sponzel, *Das Grüne Gewölbe zu Dresden*, Leipzig, 1925, p. 126) and one formerly in the collection of S. Marie de Belem and, recorded to be in the collection of the Academy of Fine Art, Lisbon in 1912. Jones notes a further casket of the same form which was in the possession of the church of S. Michael in Munich and published by Leopold Gmelin in *Der verlorne Kirchenschatz der Michaels Hofkirche in München*, 1880.

Though larger than the present example, the Rothschild and Dresden examples are raised on very similar cast lion feet and have silver plaques set within gilt-copper Corinthian columns on which is applied a cast figure. Each also have acid etched decoration, the design of which can be compared to the *Moriskhe* and *Turckischer* designs of Virgil Solis (see for example the exhibition catalogue for *Wenzel Jamnitzer und die Nurnberger Goldschmiedekunst 1500-1700*, Munich, 1985, nos. 355, 356 and 358).



**107**  
**A PAIR OF GERMAN SILVER-GILT PLAQUETTES**  
 MARK OF HANS GEORG BAUHOFF, ULM, CIRCA 1660

Each oblong, one chased with the Judgement of Solomon, after the original by Rubens, the other chased with Solomon with the Queen of Sheba, each in ebonised wood frame, each marked near edge  
 the frames 9 in. x 6 ¾ in. (22.7 cm. x. 17 cm.)

£10,000-15,000 \$16,000-23,000  
€14,000-21,000



**PROVENANCE:**  
 Anonymous sale; Sotheby's, London, 5 July 2000, lot 97.

Engravings after the Peter Paul Rubens' (1577-1640) *The Judgement of Solomon* c. 1615-17 were disseminated throughout Europe. For example, an engraving by Schelte Bolswert hung in the Town Hall, Brussels, until it was destroyed during the French bombardment of 1695. Print sources were influential on craftsmen and silversmiths alike. There are examples of needlework, tapestries, furniture and miniatures that relate to Rubens' composition.





**108**

**A GERMAN SILVER-GILT TAZZA**

MARK OF JACOB FRÖHLICH, NUREMBURG, CIRCA 1560

Circular with egg-and-dart border, on circular foot with mask and foliage cast stem, with three grotesque cast scrolls, the bowl chased with foliage, scrolls and fruit on a matted ground, *marked near rim and on foot*  
 6 in. (15.2 cm.) high  
 8 ¾ in. (22 cm.) diam.  
 19 oz. (590 gr.)

£30,000-50,000

\$46,000-76,000  
 €42,000-69,000

Jacob Fröhlich became a master in 1555 and died in 1579. He was a contemporary of Wenzel Jamnitzer, the leading Mannerist goldsmith in Nuremburg. The styles of Fröhlich and Jamnitzer are closely linked. A cup originally in the collection of the Nuremburg Goldsmiths Corporation was first attributed to Fröhlich and Martin Rehlein (active 1566/1569-1603). It is now attributed to Jamnitzer (and is in the Victoria and Albert Museum, London, no. 150-1872). Additional pieces by Fröhlich include a standing cup and cover in the The Worshipful Company of Broderers in the City of London.



**109**

**A GERMAN SILVER-GILT MOUNTED  
COCONUT-CUP AND COVER**

APPARENTLY UNMARKED, DATED 1554

The coconut with silver-gilt mounts engraved with strapwork, with three silver straps, each capped with an applied cast mask, the hinged cover with finial cast as a warrior with shield and spear, the shield engraved with a merchant's mark and dated 1554

9 ½ in. (24 cm.) high

£7,000-10,000

\$11,000-15,000

€9,800-14,000





110

**A GERMAN PARCEL-GILT SILVER DRINKING-GLASS HOLDER**

MARK OF GEORG RUHL, NUREMBERG, CIRCA 1620

Modelled as a kneeling figure with articulated arms, on oval rising base, engraved with two coats-of-arms below initials, *marked on base*  
7 in. (17.8 cm.) high  
11 oz. 4 dwt. (348 gr.)

£20,000-30,000

\$31,000-46,000

€28,000-42,000

**PROVENANCE:**

Anciennes Collections Rothschild; Sotheby's, Paris, 1 December 2011, lot 302.

Another similar example, although modelled as a Turkish courtier is in the Germanisches Nationalmuseum, Nuremberg (no. HG1022a) and was exhibited in *Wenzel Jamnitzer*, 28 June – 15 September 1985, and illustrated in G. Bott, *Wenzel Jamnitzer und die Nürnberger Goldschmiedekunst 1500 – 1700*, Munich, 1985, p. 283, pl. 136.

Georg Ruhl was a master in 1598 and died in 1625. His surviving works have been published in the collections of Baron Leopold de Rothschild and Rosalind and Arthur Gilbert. They comprise a number of pieces which would have been made for a *Schatzkammer* or princely collection of precious gold, silver and gem-set objects. For example, a parcel-gilt silver cup set with mother-of-pearl, rubies and emeralds in the form of a partridge (Gilbert Collection, the Victoria and Albert Museum, no. 60:1, 2-2008), a double-cup in the form of a barrel originally in the Wrightsman Collection (now in the Metropolitan Museum of Art, New York, no. 2008.543.3a, b).





**111**

**A LOUIS XV GOLD-MOUNTED GLASS SCENT-BOTTLE**  
APPARENTLY UNMARKED, CIRCA 1730

The compressed globular mottled green glass body with gold cagework surround, pieced with figures within foliage scrolls, the hinged cover with baluster finial, with internal stopper, with later control mark  
3 ¼ in. (8.2 cm.) high

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

**112**

**A GERMAN SILVER BOOK-COVER**

MARK OF JOSEPH HERTERICH, AUGSBURG, 1695-1699

The covers pierced with flowers and vines surrounding five oval plaquettes each engraved with a devotional saying or prayer and an allegorical representation to match, the spine further engraved with flowers including a tulip and a daffodil, two pierced clasps, the book inside blank, marked at underneath base of spine  
5 ¼ in. (13.4 cm.) high

£2,000-3,000

\$3,100-4,600  
€2,800-4,200



**113**

**A GERMAN PARCEL-GILT SILVER TEA-CADDY**

MARK OF HANS SCHOLLER, LEIPZIG, 1661-1663

Cylindrical, the sides chased with putti and wildflowers, the screw-off domed cover with hinged handle cast with foliage, marked underneath  
6 5/8 in. (16.8 cm.) high with handle extended  
12 oz. 10 dwt. (388 gr.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,300



**PROVENANCE:**

Possibly Baron Karl Apor, Budapest.

A parcel-gilt tea caddy by Hans Scholler, 1661-1663 decorated with large flowers, possibly the present example, is recorded in the collection of Baron Karl Apor of Budapest (M. Rosenberg *Der Goldschmiede Merkzeichen*, Frankfurt, 1923, vol. 2, p. 246, no. 3045c). Hannelore Muller briefly mentions Baron Karl Apor as the owner of a Transylvanian tankard in her book, *The Thyssen-Bornemisza Collection: European Silver*, London, 1986, p. 272. Another parcel-gilt tea-caddy by the same maker and of the same date is in the Victoria and Albert Museum, London, museum no. M.364:1-1956.



**Ψ114**

**AN ENAMELLED GOLD AND GEM-SET PENDANT**

APPARENTLY UNMARKED, CIRCA 1580

Realistically modelled as a salamander, enamelled in green, off-white and black, the body and tail set with old-cut diamonds and rubies, with suspension ring, with later green velvet covered display stand the lizard 2 5/8 in. (6.8 cm.) long

£12,000-18,000

\$19,000-27,000  
€17,000-25,000

**PROVENANCE:**

Phyllis Phillips; Christie's, London, 13 December 1989, lot 407.

Phyllis Phillips was a professional artist and passionate collector of antique jewellery. Most of her purchases were made on the London market in the 1950s and 1960s. Her lively personality combined with her artist's eye and remarkable visual memory endeared her to the dealers of antique jewellery at the time. Her collection of Medieval and Renaissance jewellery ranged from a rare Burgundian triptych to a 1st century B.C. cameo, and included an important group of 16th century figurative pendants, represented by the present lot.

The salamander was the emblem of King Francis I of France (r.1515-1547). The reptile's mythical ability to walk through fire and extinguish flames dates to writings by Aristotle and Pliny. These characteristics make the salamander an symbol of endurance (R. J. Knecht, *Francis I*, Cambridge, 1982, p. 7), but probably most famously, it is emblematic of fire and passion. These symbolic meanings would have been well understood at the time.

A salamander pendant in gold and set with rubies was one of the objects recovered from the 1588 wreckage of the *Girona* from the Spanish Armada and is illustrated in the exhibition catalogue S. Doran, *Elizabeth: the exhibition at the National Maritime Museum*. London, 2003, cat. 245. Coincidentally, an



earring also recovered from this shipwreck was purchased by Mrs. Phillips from an English family in 1972, and was sold, her sale Christie's, London, 13 December 1989, lot 430. Another salamander pendant, described as Spanish, c. 1600, was with S. J. Phillips, Ltd., London and recorded in G. Munn, *Triumph of Love: Jewellery 1530-1900*. London, 1993, p. 45. Renaissance pendants in the form of salamanders with baroque pearls as their bodies are in the Victoria and Albert Museum, London (no. M.537-1910) and the Museo degli Argenti, Florence.

**115**

**A CENTRAL EUROPEAN SILVER-GILT AND ENAMEL STIRRUP-CUP**

POSSIBLY HUNGARIAN, 17TH CENTURY

Shaped oval on collet foot, enamelled with a continuous scene of a leopard, wolf and boar hunt, with huntsmen, horses and hounds in a wooded landscape, in shades of brown, green and red on a mottled white ground, with plain silver-gilt interior

5 3/4 in. (14.5 cm.) long

£2,000-3,000

\$3,100-4,600  
€2,800-4,200

**PROVENANCE:**

Anonymous sale; Christie's, London, 19 November 2002, lot 28.



116

**116**

**A GERMAN SILVER-GILT AND ENAMEL CUP**

MARK OF ELIAS ADAM, AUGSBURG, 1707-1711

Tapering and on gadrooned foot, the sleeve enamelled with a landscape, marked inside

3 in. (7.7 cm.) diam.

£2,000-3,000

\$3,100-4,600  
€2,800-4,200



117



117

**117**  
**A GERMAN PARCEL-GILT SILVER PINEAPPLE CUP AND COVER**  
MARK OF CHRISTOFF KREMER, NUREMBERG, CIRCA 1610

The lobed bowl on spreading lobed foot, the stem cast as a branch with woodsman and with foliage calyx above and below, the conforming cover with finial modelled as a vase of flowers, *marked near rim*  
15 ¾ in. (40 cm.) high  
14 oz. 2 dwt. (438 gr.)

£6,000-8,000

\$9,200-12,000  
€8,400-11,000



118

**118**  
**A CENTRAL EUROPEAN SILVER-GILT CUP**  
LATE 16TH CENTURY, MAKER'S MARK ONLY PROBABLY A MERCHANT'S MARK INCORPORATING GOTHIC AH

On stepped domed foot with plain border, the vase-shaped stem applied with three grotesque masks below a spool-shaped section with three scroll brackets, the lobed bowl and foot engraved with rosettes, with rope-work border below a frieze engraved with foliage, the foot engraved, '*IO: Czek: off: Filiae Sarae 1.700*', *marked on foot*  
7 ¾ in. (19.4 cm.) high  
12 oz. 5 dwt. (381 gr.)

£5,000-7,000

\$7,600-11,000  
€7,000-9,700



119

**119**  
**A GERMAN SILVER-GILT SALT-CELLAR**  
MARK OF FRANZ OXNER, MUNICH, CIRCA 1650

With three shell shaped bowls and a central baluster finial, on three scroll legs with central pendant finial, *marked on rim*  
3 ¾ in. (9.5 cm.) diam.  
3 oz. 7 dwt. (104 gr.)

£2,000-3,000

\$3,100-4,600  
€2,800-4,200

**PROVENANCE:**  
with Adolf Steinharter, Munich, by 1911.

**LITERATURE:**  
M. Rosenberg, *Der Goldschmiede Merkzeichen*, Frankfurt, 1923, v. 2, p. 328, no. 3442.



**120**

**A GERMAN PARCEL-GILT SILVER CANDLESTICK**  
MARK OF JOHANN MITTNACHT, AUGSBURG, 1685-1687

On domed base with crimped rim, chased with three classical portrait busts within foliage, the stem cast as an allegorical female figure, with baluster socket and detachable nozzle, *marked on foot and upper border, the foot with a further later tax mark*

11 ½ in. (29.2 cm.) high  
20 oz. 8 dwt. (634 gr.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,300



**122**

**A GERMAN PARCEL-GILT SILVER CUP AND COVER**  
MARK OF MARX MERZENBACH, AUGSBURG, 1665-1669

Inverted pear-shape, on foliaged cast foot, the tapering stem issuing leaves, later engraved with a coat-of-arms and dated '1553', *marked under foot and near rim*

5 ½ in. (14 cm.) high  
3 oz. 2 dwt. (97 gr.)

£4,000-6,000

\$6,100-9,100  
€5,600-8,300



**121**

**A GERMAN SILVER-GILT MOUNTED RUBY-GLASS CUP AND COVER**

THE COVER MARK OF MARX WEINOLD, AUGSBURG, 1695-1699

The tapering cylindrical body on spirally-fluted shaped-circular foot and baluster stem with foliage, the cover with foliate rim and spherical finial, *marked on cover rim, foot with later French control mark*

8 ¼ in. (21 cm.) high

£2,000-3,000

\$3,100-4,600  
€2,800-4,200



**123**

**AN AUSTRIAN SILVER-GILT MOUNTED STEINBOCK TANKARD**  
APPARENTLY UNMARKED, EARLY 18TH CENTURY

The horn sleeve carved with a mountain hunt scene, the silver-gilt mounts engraved with foliaged scrolls, the hinged cover with baluster finial and foliage cast thumbpiece

6 ¼ in. (16 cm.) high

£4,000-6,000

\$6,100-9,100  
€5,600-8,300

**PROVENANCE:**

Anonymous sale; Christie's, New York, 14 January 1992, lot 123.



**124**

**A GERMAN PARCEL-GILT SILVER BEAKER AND COVER**

MARK OF MARK OF JOHANN KLINGE, BRESLAU, 1727-1737

Tapering cylindrical, on spreading domed foot, the sides and detachable cover inset with coins on a diaper-work ground, engraved on one side with cypher 'EMAO' below a coronet, and on the other with a scene of Breslau below the arms of the city and an inscription, the floral finial on four scroll brackets, *marked near rim and on cover*

9 in. (22.8 cm.) high

16 oz. 15 dwt. (520 gr.)

The inscriptions read 'INCREMENTŪ FAMILIÆ' and 'SALUS WRATISLAVIA' which translate as 'To the increase of the family' and 'The well-being of Breslau'.

£20,000-30,000

\$31,000-46,000

€28,000-42,000

**PROVENANCE:**

Anonymous sale; Sotheby's Geneva, 12 May 1983, lot 158

**LITERATURE:**

V. Brett, *Sotheby's Directory of Silver 1600-1940*, London, 1986, p. 76, no. 139







125

**A FLEMISH SILVER-GILT AND GILT-BRASS COLLAR**

DATED 1624

Comprising twelve links, each with an applied silver motif depicting figures or foliage, the central link chased with St. Peter, suspending a cast bird and with an inscription underneath, with eleven further suspending shields, each variously engraved and dated

20 ¼ in. (51 cm.) high

23 oz. 9 dwt. (730 gr.)

The inscription reads 'Broke van S. Peeters Gulde Ter Waerden 1624 Xanus Driesgaerts Paschtor

£10,000-15,000

\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

Presented to an archers guild by Anne de Croÿ (1563-1635).

**LITERATURE:**

I. Bloch, 'De drie Schuttersketenen van St. Pieters-Kapelle', *Oud Holland*, 1965, vol. 80, no. 1, p. 47-50.

E. Mertens, 'Vijf Identieke Gildebreuken een Stand van Onderzoek', *Federatie van Vlaamse Historische Schuttersgilden*, May 2013, no. 28, p. 11.

Collars for archery guilds would have been worn at official events by senior members of the guilds. The collars often have pendant figures of birds. These were adopted from the small models of birds called 'popinjays' which were tied to the tops of stakes or tall buildings and used as target practice. The present collar was made for the St. Sebastian's Guild of St. Pieters-Kapelle, a Belgian town with a church dedicated to St. Peter. Five collars of St. Sebastian's Guild of St. Pieters-Kapelle are known (I. Bloch, *op. cit.*, 1965, vol. 80, no. 1, p. 47-50) and were presented in 1624 to the

archers' guilds in the regions neighbouring Enghien Castle by Anne de Croÿ (1563-1635), the eldest daughter of Philippe de Croÿ, 3rd duke of Aarschot, and by then, the widow of Charles de Ligne, 2nd Prince of Arenberg (1550-1616). Charles had purchased the manor of Enghein in 1606 and both he and his wife Anne were skilled archers. The five collars are identical except for the number of badges. One, originally in the collection of the author I. Bloch (now in the Openluchtmuseum, Bokrijk), a second in the Victoria & Albert Museum, London, and a third is in the St. Sebastian's Guild at St. Pieters-Kapelle at Edingen (Enghien). At the time of Bloch's 1965 article the whereabouts of only three collars were known. The present lot is one of the two previously unrecorded examples from a Private Collection, published illustrated and in Elisabeth Mertens' article, *op. cit.*, May 2013, no. 28, p. 11.



**126**

**A DUTCH SILVER WINDMILL CUP**

DORDRECHT, 1639, UNIDENTIFIED INDISTINCT MAKER'S MARK

The bowl engraved with foliage strapwork and four applied grotesque masks with drop rings, the stem cast as a windmill, *marked near rim*  
9 in. (23 cm.) high  
6 oz. 17 dwt. (214 gr.)

£7,000-10,000

\$11,000-15,000  
€9,800-14,000

**PROVENANCE:**

Anonymous sale; Christie's, Amsterdam, 4 March 2003, lot 324.

A windmill cup of 1640 by the same maker is illustrated in the exhibition catalogue, B. Ter Molen-den Outer, *Dordrechts Goud en Zilver, Dordrecht*, 11 April 15-June 1975, no. 26.

**The Windmill Cup**

The windmill cup was the most popular of the silver wager cups produced from the late 16th Century until the early 18th Century. The foot of the cup is in the form of a windmill and is designed so that it cannot be put down until its contents are emptied. The bowl of the cup is usually divided into horizontal bands and decorated with engraved strap-work and flowers, sometimes including drinking-songs, names or monograms. Taking turns, the first drinker blows into the pipe, sending the sails of the windmill in motion. The aim is to empty the cup before the sails of the windmill stop moving. The hands of the clock are the next part of the game. The drinker then spins the hand of the clock and where it lands indicates a figure from one to twelve. Some authors suggest that this designates the amount to drink if the cup is not drained in time. Others propose the unfortunate drinker must offer fellow drinkers as many drinks as the hand indicates (Schadee, N., "Historisch Museum der Stad Rotterdam, Molenbeker Rotterdam", in:

*Vereniging Rembrandt, Nationaal Fonds Kunstbehoud* 1, 1991, pp.18-19) or that the hand indicates the next victim (Exhibition Catalogue, *Nederlands Zilver/Dutch Silver 1580-1830*, Amsterdam-Toledo-Boston, Rijksmuseum-The Toledo Museum of Art-Museum of Fine Arts, 1979-1980, pp. 4, 5, 372, 373).

**127**

**A DUTCH SILVER-GILT DRESSING-TABLE BOX WITH A MOTHER-OF-PEARL PLAQUE**

THE PLAQUE SIGNED 'C. BELLEKIN', THE BOX MARK OF BAREND VAN MECKLENBURG, AMSTERDAM, 1786

The box cylindrical with gadrooned borders, the cover inset with mother-of-pearl plaque carved with putti in a landscape, *marked underneath*  
5 ¾ in. (14.5 cm.) diam.  
gross weight 20 oz. 2 dwt. (625 gr.)

£5,000-7,000

\$7,600-11,000  
€7,000-9,700

The shell is signed by the celebrated Amsterdam mother-of-pearl worker Cornelis Bellekin (c.1625-before 1711). His father Jean Bellequin (c. 1597/98-1636) had worked with mother-of-pearl, however, Cornelis became both a painter and engraver and worked with precious stones and amber, as noted in an advertisement in the *Amsterdamse Donderdaagse Courant* of 2 February 1696. The German traveller Z.C. von Uffenbach recorded in his account of his 1711 Amsterdam visit that Bellekin's reputation as an engraver and carver of mother-of-pearl was unsurpassed, (see Z. C. von Uffenbach, *Merkwürdige Reisen durch Niedersachsen, Holland und Engelland*, vol. III, Frankfurt, 1753/54, p. 543). A similar box by the same maker also set with a mother-of-pearl plaque, though unsigned, was in the collection of Dr Anton C.R. Dreesmann and was sold in his sale, Christie's, Amsterdam, 16 April 2002, lot 1021.





128

**A DUTCH SILVER EWER**

THE HAGUE, 1660, MAKER'S MARK A FIGURE, POSSIBLY  
ATTRIBUTED TO JONAS GUTSCHE

Baluster and on spreading foot, chased with foliage, the shoulder further  
chased with putti, with scrolling handle, *marked on spout and under foot*  
19 ¼ in. (49 cm.) high  
56 oz. 9 dwt. (1,756 gr.)

£20,000-30,000

\$31,000-46,000

€28,000-42,000

Jonas Gutsche (1624-c.1671) was German born and is recorded as a master  
of the silversmiths' guild in The Hague in 1657. A ewer of 1670 from the  
Hague, also attributed to Gutsche, is in the Rijksmuseum (no. BK-1963-62-B)  
and was exhibited Utrecht, July - September 1936, no. 157. Gutsche was also  
an accomplished sculptor, as demonstrated by the figural stem  
of the cup he made in 1670 for St. Luke's Guild of the  
Hague (J.W. Frederiks, *Dutch Silver, Embossed  
Ecclesiastical and Secular Plates from  
the Renaissance to the End of the  
18th Century*, The Hague, 1961,  
vol. 4, p. 50, no. 100, pl. 114).





129

**A DUTCH SILVER WINDMILL-CUP**

AMSTERDAM, 1638, MAKER'S MARK RUBBED, PROBABLY FOR GERRIT VALCK

The tapering cup chased with foliage and fruit, the stem formed as a windmill, the rim later engraved with an inscription dated '168[?]'1', marked near rim  
8 ¼ in. (20.8 cm.) high  
5 oz. 7 dwt. (166 gr.)

£6,000-8,000

\$9,200-12,000  
€8,400-11,000



131

**A DUTCH SILVER WINDMILL-CUP**

APPARENTLY UNMARKED, CIRCA 1620

The cup engraved with foliage and acorns and part chased with foliage, the stem formed as a windmill, the bowl with later Dutch and French tax marks  
9 in. (23 cm.) high  
5 oz. 12 dwt. (175 gr.)

£3,000-5,000

\$4,600-7,600  
€4,200-6,900



130

**A BELGIAN SILVER MUSTARD-POT AND CASTER**

BRUSSELS, 1757, UNIDENTIFIED MAKER'S MARK OF A FLOWER ISSUING FROM A HEART (STUYCK 1615)

Each shaped-square baluster, with domed foot, hinged domed cover, and pineapple finial, the sugar caster pierced with holes between diaperwork the example for with scroll side handle, chased with rococo flowers, scrolls and shells, marked underneath, and with later control mark inside cover rim  
8 ½ in. (21.6 cm.) high  
19 oz. 4 dwt. (598 gr.)

£3,000-5,000

(2)  
\$4,600-7,600  
€4,200-6,900



132

**A DUTCH SILVER BRANDY-BOWL**

APPARENTLY BOLSWARD, 1689, MAKER'S MARK INDISTINCT

Tapering octagonal and on conforming foot, the side engraved with figures in cartouches surrounded by auricular ornament, with openwork bracket handles, engraved with initials 'AS' and 'AL' and dated 1668, marked underneath, the rim with later Dutch tax mark  
8 ¼ in. (21.2 cm.) wide over handles  
9 oz. 2 dwt. (282 gr.)

£3,000-5,000

\$4,600-7,600  
€4,200-6,900



133

**A BELGIAN SILVER COFFEE-POT**

BRUSSELS, 1787, MAKER'S MARK A TOWER (STYUCK 1647)

In the Ottoman style, the drum-shaped body chased with lozenges of paterae on a matted ground, the attenuated spout rising from foliage, the elongated fluted neck with paterae frieze, detachable fluted cover with foliate calyx and baluster finial, wood scroll handle, *marked underneath*  
15 ¼ in. (38.8 cm.) high  
gross weight 38 oz. 11 dwt. (1,198 gr.)

£2,500-3,500

\$3,800-5,300  
€3,500-4,900



134

**A BELGIAN SILVER AND ENAMEL MIRROR-PLATEAU**

APPARENTLY UNMARKED, CIRCA 1916

Shaped oval, on four bracket feet, each applied with the enamelled Dutch Royal arms below a Royal crown, each side applied with a plaque with an engraved inscription  
40 ½ in. (103 cm.) long

The inscriptions read 'A MONSIEUR MAURICE VAN VOLLENHOVEN, EN SOUVENIR DES ANNÉES, 1914 - 1915 - 1916, BRUXELLES' and 'COMTE, CTESSE JOHN D'OULTREMONT, BT. PAUL PYCKE DE PETEGHEM, BT LOUISE DE ROEST D'ALKEMADE, MT. CH DE PEÑARANDA DE FRANCHIMONT, BT. JANSSEN, MR. GEORGES LE CLERCQ, MR. A. MESDACH DE TER KIELE'

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

**PROVENANCE:**

Presented to Maurits (Maurice) Willem Raedinck van Vollenhoven (1882-1976) in 1916.

Maurits (Maurice) Willem Raedinck van Vollenhoven (1882-1976) was in 1914 appointed to the embassy in Brussels. At the outbreak of the First World War, Belgian king and his government moved to Le Havre and the the Dutch ambassador followed the king there, leaving van Vollenhoven in Brussels. He served there until 1917. In May 1917 Van Vollenhoven was granted the title of 'Minister-resident' by the Dutch government. His diplomatic career continued in Spain where he served as envoy extraordinary and minister plenipotentiary to Madrid from 1919. On 14 April 1921 he married Maria Christina de Borbón y Madan (1886-1985), daughter of daughter of Pedro de Alcantara de Borbón and de Borbón, Duque de Durcal (1862-1892) and Maria de la Caridad de Madan and Uriondo (1867-1912).





**135**

**AN ITALIAN PARCEL-GILT SILVER BASIN**  
PALERMO, 1622-1624, ATTRIBUTED TO  
GIANCOLA VIVANO, WITH CONSUL'S MARK  
OF FRANCESCO RAGUSEO

Circular, with a border of strapwork and shells, within an inner beaded border and an engraved rim, the sides of the well with a frieze of waves with sea-creatures and birds with shells and strapwork between on a textured ground, the raised centre with similarly chased with sea-creatures and centred with a vacant shield, *marked on border*  
17 1/2 in. (44.4 cm.) diam.  
47 oz. 13 dwt. (1,482 gr.)

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**PROVENANCE:**

A Lady; Christie's, London, 1 December 2004, lot 768.

A similar dish of the same year struck with the same consul's mark is the Museo Nazionale Pepoli di Trapani and is illustrated in M. Accasina, *I Marchi delle Argenti e Oreficerie Siciliane*, Trapani, 1976, p.48, pl. V. fig. 7. The maker's mark GV which has been attributed to Giancola Viviano. He is later recorded to have worked in the Cassa Reliquiario di Santa Rosalia nella Cattedrale di Palermo between 1631 and 1637.



**136**

**A CONTINENTAL GILT-METAL MOUNTED  
ROCK-CRYSTAL BOWL**  
POSSIBLY GERMAN OR ITALIAN, 19TH  
CENTURY

The body of compressed amphora form carved with two integral grotesque-mask spouts, on stepped-circular foot, applied with two caryatid scroll handles, the body carved with intaglio peacock and mythical beast amongst trees and birds with cityscapes beyond, all below a gadrooned upper body, and applied with gadrooned neck mount  
8 3/8 in. (21.8 cm.) high

£8,000-12,000

\$13,000-18,000  
€12,000-17,000



**137**

**A GEORGE II SILVER-GILT EWER**

MARK OF DAVID WILLAUME, LONDON, CIRCA 1720

Helmet shaped and on spreading foot, the lower body applied with strapwork, with cast mermaid handle, later engraved with an inscription, *marked near rim with maker's mark only four times*

8 ½ in. (22 cm.) high

30 oz. 7 dwt. (944 gr.)

The inscription reads 'Heir Loom [sic] Bequeathed by Hon<sup>ble</sup> Stanhope Dormer 1811'.

£8,000-12,000

\$13,000-18,000

€12,000-17,000

**PROVENANCE:**

Bequeathed in the will of John Stanhope Wintringham Dormer (1777-1811) to his half-brother Charles, 9th Earl Dormer (1753-1819) and the future Barons Dormer as an heirloom, by descent to Roland, 13th Baron Dormer (1862-1920). The Rt. Hon. Baron Dormer; Christie's London, 27 March 1901, lot 59 (£250 to S. J. Phillips). Almost certainly acquired by Samuel Montagu, 1st Baron Swaythling (1832-1911), by descent to his son Louis Samuel Montagu, 2nd Baron Swaythling (1869-1927), by descent to his son Stuart Albert Samuel Montagu, 3rd Baron Swaythling (1898-1990). The Rt. Hon. Lord Swaythling, removed from Townhill Park, Southampton; Christie's London, 17 July 1946, lot 123 (£175 to Linden).

**EXHIBITED:**

London, Olympia, *The Daily Telegraph Exhibition of Antiques and Works of Art*, 1928, no. S 94 (Lord Swaythling).

**LITERATURE:**

The Last Will and Testament of John Stanhope Wintringham Dormer, *PRO Mss. 11/1522/68*.  
W. Roberts, *The Magazine of Art*, 'The Collector, Art Sales of the Season, Objects of Art II', 1902, vol. 26, p. 187.  
*The Connoisseur*, 'In the Salerooms', 1901, vol. 1, p. 52.

The will of Stanhope Dormer stipulated that 'all my guilt [sic.] plate whatever I leave to Lord Dormer for his life and do request that on each article of this plate it may be engraved the following words "given by Honble Stanhope Dormer to the Lord Dormers or the hand [?] of the Dormer Family and earnestly requeste [sic.] it never be sold or exchanged"'. He also made a bequest of £200 for a fund for the poor of the parish and £10 a year to keep of his pet dog. Two silver-gilt vases and covers similarly engraved and from the Dormer collection are in the Gibbs Collection, the Nottingham Castle Museum.



138

**138**

**A WILLIAM III SILVER-GILT SPONGE-BOX**  
MARK OF DAVID WILLAUME, LONDON, 1701

Spherical and on spreading stepped foot, the hinged cover pierced with latticework, engraved with a crest, *marked underneath*  
4 in. (10 cm.) high  
8 oz. 14 dwt. (270 gr.)

The crest is that of Clarke, of Somersall, co. Derby, almost certainly for Godfrey Clarke (b.c.1678-1734), M.P. for Derbyshire, who succeeded his father in 1701.

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

**PROVENANCE:**

Miss Emily Katherine Louise Duncombe (1866-1959), granddaughter of William, 2nd Baron Feversham.

Miss Katherine Duncombe, The Old Hall, Ashwell, Oakham; Christie's, London, 15 June 1938, lot 95 (unsold).  
with Brand Inglis, London.

**139**

**A GEORGE I SILVER TOILET-BOX**

MARK OF DAVID WILLAUME, LONDON, 1720

Oval and with reeded foot, the hinged cover pierced, engraved with a crest, *marked underneath and inside cover*  
4 ½ in. (11.4 cm.) wide  
9 oz. 9 dwt. (295 gr.)

The crest is that of Barry, possibly for Ann Barry (d.1753) later Countess of Barry, daughter of Arthur, 3rd Earl of Donegall and third wife of James, 4th Earl of Barrymore (1667-1747/8) who succeeded his father in 1744. They were married in 1716.

£3,000-5,000

\$4,600-7,600  
€4,200-6,900

**PROVENANCE:**

Possibly Lady Ann, Countess of Barry (d.1753), by descent to her son, The Hon. John-Smith Barry (1725-1784), by descent to Arthur Hugh Smith-Barry, 1st and last Baron Barrymore (1843-1925) by descent to his daughter The Hon. Dorothy Elizabeth Bell (1894-1975, wife of Major William Bertram Bell A Lady [The Hon. Mrs Bertram Bell]; Christie's, London, 29 July 1964, lot 180 (£480 to Hugh May).  
The Executrices of the late Hubert Wyatt May; Christie's, London, 15 February 1967, lot 78 (£620 to Partridge).

**LITERATURE:**

M. Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, Woodbridge, 1985, p. 369, no. 551b, illustrated.



139

**140**

**A GEORGE I SILVER CREAM-JUG**

MARK OF DAVID WILLAUME, CIRCA 1720

Nonagonal and on three shell and scroll feet, with beaded scroll handle terminating in stylised serpent's head, chased with panels of latticework and scrolls and engraved with 'EC' cypher below a duke's coronet, *marked underneath four times with maker's mark only*  
3 ½ in. (9.2 cm.) high  
7 oz. 3 dwt. (222 gr.)

The cypher is possibly for Elizabeth, Duchess of Cleveland (d.1861), daughter of Robert Russell and second wife of William, 1st Duke of Cleveland (1766-1842). They were married in 1813.

£7,000-10,000

\$11,000-15,000  
€9,800-14,000

**PROVENANCE:**

Hilmar Reksten (1887-1980), Norwegian shipping magnate and silver collector. The Collection of the Late Hilmar Reksten; Christie's, London, 22 May, 1991, lot 115.

Anonymous sale; Christie's, London, 29 November 2007, lot 578.



140





141

**141**  
**A GEORGE II SILVER CREAM-JUG**  
APPARENTLY UNMARKED, CIRCA 1730

Shell-shaped and on oval foot with dragon stem, the handle chased with scales and capped with a grotesque mask, applied below the spout with a mask, engraved underneath with a scratchweight '8=2'

4 in. (10.2 cm.) high  
7 oz. 10 dwt. (235 gr.)

£3,000-5,000

\$4,600-7,600  
€4,200-6,900



142

**142**  
**A QUEEN ANNE SILVER CUP AND COVER**  
MARK OF DAVID WILLAUME, LONDON, 1708

Inverted bell shaped and on spreading lobed foot, the lower body applied with cut-card strapwork, with two leaf-capped handles, the detachable cover with applied cut-card strapwork and baluster finial, engraved with a coat-of-arms below an earl's coronet, *marked near handles and on cover bezel, further engraved underneath with scratchweight '81=12'*

12 in. (30 cm.) high  
80 oz. 15 dwt. (2,512 gr.)

The arms are those of Ligonier as borne by John Ligonier, 1st Earl Ligonier (1680-1770).

£7,000-10,000

\$11,000-15,000  
€9,800-14,000

**143**  
**TWO PAIRS OF GEORGE II SILVER MEAT-DISHES**  
MARK OF DAVID WILLAUME, LONDON, 1725

Elongated oval and with ovolo border, engraved with a coat-of-arms below an earl's coronet, *marked underneath, two further engraved with scratchweight '34=14' and '36=5'*

two 13 3/4 in. (35 cm.) and two 13 3/8 in. (34 cm.) wide  
150 oz. 2 dwt. (4,668 gr.)

The arms are those of Capel, for William, 3rd Earl of Essex K.T. (1697-1742). (4)

£6,000-8,000

\$9,200-12,000  
€8,400-11,000



143



144

~144

**A GEORGE I SILVER TEAPOT**

MARK OF LEWIS METTAYER, LONDON, CIRCA 1710

Fluted tapering cylindrical, the spout chased with diaper-work, engraved below the rim with stylised lambrequins, fluted ivory handle and finial, the cover later engraved with coat-of-arms, the side later-engraved with crest, *marked underneath and on cover bezel with maker's mark only*

4 3/8 in. (11 cm.) high

gross weight 18 oz. 5 dwt. (567 gr.)

The later arms are those of Gurwood, possibly for Lt. Colonel Sir John Gurwood K.C.B (1790-1845).

£7,000-10,000

\$11,000-15,000

€9,800-14,000

The elegant fluted form of this teapot relates to a five piece tea and coffee service also by Mettayer, London, 1712 in the collection of the Dukes of Buccleuch, illustrated in 'Three Centuries of British silver', *The Illustrated London News*, 22 July 1950, p. 153, fig. 3. Two Irish pieces with the same fluting are also known; a teapot, by Edward Workman, Dublin, 1705-07, sold Christie's New York, 23 October 2000, lot 478 and a matching hot-milk jug which was sold Sotheby's London, 9 March 1974, lot 146.



146

146

**A CHARLES II SILVER PORRINGER**

MARK OF JOHN SUTTON, LONDON, 1675

Tapering cylindrical and on plain spreading foot, with two scroll cast handles with dolphin terminals, the sides chased with matted circles below a dashed line, *marked near rim*

5 1/4 in. (13 cm.) wide over handles

5 oz. 5 dwt. (163 gr.)

£3,000-5,000

\$4,600-7,600

€4,200-6,900



147

147

**A GEORGE II SILVER INKSTAND**

MARK OF EDWARD WAKELIN, LONDON, 1751

Oblong with gadrooned and shell border, on four cast shell and scroll feet, the baluster inkpot and pounce pot chased with shells, the bell cast with taperstick, the stand engraved with a coat-of-arms, the pots engraved with crests, *marked beneath stand and pots, covers unmarked, with scratchweight '61=2'*

13 5/8 in. (34.5 cm.) long

59 oz. 18 dwt. (1,863 gr.)

The arms are those of Dutton for James Lenox Dutton (formerly Naper) (1713-1776). He inherited the Dutton estates from his maternal uncle Sir John Dutton 2nd Bt. (1684-1743) and assumed the arms and name of Dutton. His son James Dutton (1744-1820) was created 1st Baron Sherborne in 1784.

£2,500-3,500

\$3,800-5,300

€3,500-4,900

**PROVENANCE:**

Supplied to James Lenox Dutton (1713-1776) by George Wickes and Samuel Netherton on 18 June 1752, 'To an inkstand 2 boxes and a bell 61[oz.] 2 [dwt] 9/1[gr.] [£]27 4[s] 9[d] / To graving 1 coat and 3 crests 5[s] / To a red leather case and a rough box [£]1 15[s]'.

**LITERATURE:**

George Wickes and Samuel Netherton's *Gentleman's Ledger*, 1752, folio 81.



145

145

**A SET OF TWELVE GEORGE III SILVER DINNER-PLATES**

MARK OF JOHN PARKER AND EDWARD WAKELIN, LONDON, 1773

Shaped circular and with gadrooned rim, engraved with an initial 'R' within drapery mantling and below an earl's coronet, *marked underneath, each further engraved with a cancelled number and scratchweight*

9 5/8 in. (24.3 cm.) diam.

176 oz. (5,475 gr.)

(12)

£5,000-8,000

\$7,600-12,000

€7,000-11,000





THE PROPERTY OF A GENTLEMAN  
(LOTS 150-152)

**150**

**A PAIR OF WILLIAM AND MARY SILVER  
CANDLESTICKS**

LONDON, 1694, MAKER'S MARK IL BENEATH  
CORONET

Each on square gadrooned base with canted corners, the baluster stem applied with lion masks and terminating in spool-shaped socket with fluted base and rim, *each marked underneath, further engraved with scratchweights '18-19' and '18-17'*

7 in. (17.8 in.) high

37 oz. 2 dwt. (1,154 gr.)

(2)

£12,000-18,000

\$19,000-27,000

€17,000-25,000

**PROVENANCE:**

Mrs F. E. Johnson; Sotheby's, London, 14 December 1972, lot 197.

The Jarvis Collection; Christie's, London, 27-28 November 2012, lot 732.



**151**

**A GEORGE I SILVER BEER-JUG**

MARK OF SAMUEL MARGAS, LONDON, 1715

Pear-shaped and on spreading foot, with beak-form spout and scroll handle, engraved with a coat-of-arm, the handle engraved with initials 'IS' over 'B', *marked underneath, further engraved with a scratchweight '28=7 oz'*

8 ½ in. (21.6 cm.) high

26 oz. 18 dwt. (837 gr.)

The arms are those of Trotman impaling Page for Sir Gregory Page, 1st Bt. and his wife Mary, daughter of Thomas Trotman who he married in 1690.

£3,000-5,000

\$4,600-7,600

€4,200-6,900

**PROVENANCE:**

The Late Stanley J. Seeger; Sotheby's, London, 5 March 2014, lot 604.



152

**A QUEEN ANNE SILVER MONTEITH**

MARK OF EDMUND PEARCE, LONDON, 1707

Tapering and on spreading stepped foot with two drop-ring scroll handles, the detachable notched rim with reeded border, engraved with a coat-of-arms with an inscription below, further engraved underneath 'William Long', marked near rim and on rim bezel  
 10 ¾ in. (27.3 cm.) diam.

71 oz. 14 dwt. (2,231 gr.)

The inscription reads 'Ex Dono Walteri Long de Whaddon in Com. Wilts. Barti: An: Dom: 1707.'

The arms are those of Long, for Sir Walter Long 2nd Bt. (b.c.1626-1710), of Whaddon, Wiltshire. Long was admitted to Lincoln's Inn in 1644 and succeeded his father as 2nd Baronet in 1672. He held various posts such as Sheriff of Wiltshire in 1671-72 and M.P. for Bath in 1679-81. On his death the baronetcy expired, with the estates bequeathed to his nephew Calthorpe Parker, who assumed the surname of Long. Parker-Long married Dionysia, daughter of John Harrington, Esq., of Kelston, Somerset, the couple had no children and he died without heirs in 1729.

The engraving on the underside is possibly for William Long (1710-1775) of Melksham, Wiltshire.

£30,000-50,000

\$46,000-76,000  
 €42,000-69,000

**PROVENANCE:**

Sir Walter Long 2nd Bt. (b.c.1626-1710), of Whaddon, Wiltshire.

Possibly a christening gift to William Long (1710-1775) of Melksham, Wiltshire

Mrs Dora Knatchbull (1863-1951), pianist and composer, widow of Wyndham Knatchbull (1829-1900), of Babington House, Frome, Somerset.

The Property of Mrs Knatchbull of Babington, Frome; Christie's, London, 19 July 1939, lot 108 (£286 to Sigrist).

Frederick Sigrist (1884-1956), aeronautical pioneer and then to his wife

Beatrice, daughter of Captain J. P. M. Burton, married Sir Cyril Berkeley Ormerod K.B.E. in 1962.

Lady Berkeley Ormerod [sic]; Sotheby's, London, 12 July 1962, lot 173.

Anonymous sale; Sotheby's, London, 20 November 20 1986, lot 95.

The Collection of Charles L. Poor; Sotheby's, New York, 25 October 2005, lot 76.

**LITERATURE:**

G. E. Lee, *British Silver Monteith Bowls*, Byfleet, 1978, p. 94, no. 227.

C. Hartop, *British and Irish silver in the Fogg Art Museum*, New Haven and London, 2007, p. 97.

The monteith was designed with a notched rim to support the stems and bases of glasses while the bowls were cooling in iced water. A 1683 poem from the diary of Anthony Wood, the Oxford antiquary, describes the use of a monteith and states that the name comes 'from a fantastical Scot called 'Monsieur Monteigh; who at that time or a little before wore the bottoms of his cloake or coate so notched U U U U.' (G. A. Lee, *British Silver Monteith Bowls*, London, 1978, p. 10). Monteith bowls were introduced to England in the 1680s. A monteith of 1708 by John Leach was given to the Fogg Art Museum by Archibald Alexander Hutchinson in 1949. It was presented by Sir Walter Long in 1708 to an unknown recipient and engraved 'Donum Gualteri Long Bard 1708' (C. Hartop, op. cit., pp. 96-97, no. 61).



153

PROPERTY OF A LADY

**153**

**A SET OF FOUR QUEEN ANNE SILVER CANDLESTICKS**  
MARK OF JOHN SUTTON, LONDON, 1704

Each on circular base with reeded border, the baluster stems terminate in spool shaped sockets, engraved with a lozenge-of-arms, *marked under base*

7 in. (17.8 cm.) high

51 oz. 2 dwt. (1,590 gr.)

The uninctured arms for a heraldic heiress are possibly those of Bold or Owen. (4)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

**PROVENANCE:**

Robert Oliver Francis Wynne (1907-1993) of Garthewin, Abergele R. O. S. Wynne, Esq. of Garthewin, Abergele, N. Wales; Christie's, London, 5 May 1937, lot 37 (£262 to Crichton).

**154**

**A LARGE GEORGE II SILVER COFFEE-POT**  
MARK OF JOHN SWIFT, LONDON, 1751

Tapering cylindrical, on spreading foot, with leaf-capped spout, the wood scroll handle terminating at the body in a beaded scrolling acanthus foliage, the hinged cover with bell-shaped finial, the side engraved with reversed, interlaced initials 'DM', and prick-engraved underneath with initials 'DM', *marked underneath*

13 3/4 in. (34 cm.) high

57 oz. 1 dwt. (1,775 gr.)

£6,000-8,000

\$9,200-12,000

€8,400-11,000



154

PROPERTY FORMERLY IN THE COLLECTION OF PERCY MACQUOID

**155**

**A PAIR OF GEORGE I SILVER CANDLESTICKS**  
MARK OF THOMAS MASON, LONDON, 1717

Each on slightly domed hexagonal base and with tapering stem terminating in hexagonal spool shaped socket, engraved under the base with initials 'M' over 'IS', later engraved with a coat-of-arms, *marked under base and on socket*

8 1/4 in. (21 cm.) high

32 oz. 14 dwt. (1,016 gr.)

(2)

£4,000-6,000

\$6,100-9,100

€5,600-8,300

**PROVENANCE:**

Possibly Anonymous sale [Commander P. S. Townsend]; Christie's, London, 12 February 1913, lot 98 (£51 to F. Terry).



155



156

PROPERTY OF A LADY

**156**

**A QUEEN ANNE SILVER TAZZA**

MARK OF JOHN EAST, LONDON, 1711

Plain circular and with reeded rim, on trumpet shaped foot, later engraved with a coat-of-arms, *marked near rim and on foot*

9 7/8 in. (25 cm.) diam.

2 7/8 in. (7.6 cm.) high

18 oz. 2 dwt. (563 gr.)

The arms are those of Phelps of Dursley, co. Gloucester, with a cadency mark for the second son, probably for Thomas Phelps, Esq. (1710-1772), the second son of Thomas Phelps, Esq., of Dursley (1678-1735) and his wife Mary, daughter of John Arundell of Woodmancote Manor, Dursley, co. Gloucester.

£3,000-5,000

\$4,600-7,600

€4,200-6,900

The pair to this tazza was sold Christie's, London, 6 November 1996, lot 153.

THE PROPERTY OF A GENTLEMAN

**157**

**A SET OF FOUR GEORGE II SILVER SALT-CELLARS**

MARK OF CHARLES HATFIELD, LONDON, 1732

Each spool-shaped and on spreading stepped foot, engraved with a coat-of-arms, engraved underneath with an inscription, *marked underneath*, with four modern salt-spoons

3 1/8 in. (8 cm.) diam.

25 oz. 18 dwt. (806 gr.)

The inscription reads *'The Gift of Mrs A Owen to Wm and Cath Vaughan, 1733'*

The arms are those of Vaughan with Nanney in pretence, for William Vaughan (1707-1775) of Cors-y-Gedol, co. Merioneth and his wife Catherine, daughter and eventual heiress of Hugh Nanney of Nannau, whom he married in 1732.

The Vaughans were an ancient Welsh family with literary associations. William Vaughan was M.P. for Merioneth from 1734 to 1768. He was also lord-lieutenant and the first 'Chief President' of the Honourable Society of Cymmrodorion. He attended St. John's College, Cambridge.

(8)

£4,000-6,000

\$6,100-9,100

€5,600-8,300



157

**PROVENANCE:**

Presumably a wedding gift to William Vaughan (1707-1775) of Cors-y-Gedol, co. Merioneth and his wife Catherine.

Anonymous sale; Bonhams, London, 8 November 2005, lot 75. with S. J. Phillips.



158

**158**

**A GEORGE I SILVER TAPER-CANDLESTICK**

MARK OF SIMON PANTIN, LONDON, 1715

On square base with canted corners, the balusters stem terminating in spool shaped socket, later engraved with a crest, *marked underneath*

4 in. (10 cm.) high

4 oz. 18 dwt. (152 gr.)

£3,000-5,000

\$4,600-7,600

€4,200-6,900

**PROVENANCE:**

with J. H. Bourdon-Smith, London, April 1999.

The Runnymede Collection; Christie's, London, 25-26 November 2014, lot 494.



**159**

**A CHARLES II PARCEL-GILT SILVER CUP AND COVER**

LONDON, 1674, MAKER'S MARK IA IN DOTTED CIRCLE, POSSIBLY FOR JOHN ARCHBOLD

Cylindrical, the detachable base on three ball feet, the body with detachable sleeve pierced and chased with birds, flowers and scrolling foliage, the detachable cover with similarly pierced detachable casing and with foliage finial, *marked on base, under cup, on cover and on cover cagework*

6½ in. (17 cm.) high

24 oz. 3 dwt. (751 gr.)

For an illustration of the maker's mark see I. Pickford, *Jackson's Hallmarks: English, Scottish, Irish Silver and Gold Marks from 1300 to the Present Day*, Woodbridge, 1989, p. 128, [IA (with three pellets above and below) in dotted circle].

£50,000-80,000

\$76,000-120,000  
€70,000-110,000

This rare form of cup and cover with finely pierced and chased cagework contrasting with the plain gilded surfaces beneath, is German in origin. Examples by English silversmiths and German silversmiths working in London survive. Most numerous is the work of Jacob Bodendick, a native of Lüneburg who was made free of the Goldsmiths' Company in 1673. He made a number of very closely related examples which include one of 1668 sold Christie's, London, 21 June 2002, lot 121 and another with maker's mark only, sold Christie's, London, 25 November 2008, lot 276. The Hahn Collection, which was sold at Christie's, New York on 23 October 2000 included a unmarked example, lot 289, with a very similarly pierced sleeve.

Fully marked English examples are considerably rarer. One other by John Archbold is recorded, dating from 1677, and it was sold, Christie's, London, 4 July 1918, lot 78. His surviving work includes plain porringers, tankards and chalices. A related but later fully marked English porringer by Thomas Jenkins, dated 1685, is in the collection of the British Museum.

The attribution of this mark is based on research by Dr. David Mitchell for the Goldsmiths' Company.





PROPERTY OF A LADY

**160**

**A PAIR OF CHARLES II SILVER CANDLESTICKS**

LONDON, 1677, MAKER'S MARK ASHE, VERY PROBABLY FOR JOSEPH ASHE

Each on domed base with baluster knopped stem, terminating in a wax-pan and detachable plain spool shaped socket, the base and socket each struck with an ownership mark 'MP' below coronet, *marked on base, the stem, wax-pan and socket each marked with maker's mark only overstriking ownership mark*, together with a later additional socket

13 ¼ in. (33.6 cm.) high  
the candlesticks 49 oz. 5 dwt. (1,532 gr.)

(2)

£15,000-20,000

\$23,000-30,000  
€21,000-28,000

**PROVENANCE:**

Claude Ashley Charles Ponsonby (1859-1935), grandson of William Ponsonby, 1st Baron de Mauley (1787-1855)

Claude A. C. Ponsonby, Esq.; Christie's, London, 15 July 1908, lot 28 (£57 to Crichton).

With Crichton Brothers.

Sir John Noble, 1st Bt. (1865-1938) and by descent to his second son John Samuel Brunel Noble (1909-1972)

John Noble, Esq.; Christie's, London, 12 December 1951, lot 137 (£360 to Dowty)

Sir George Dowty (1901-1975) and by descent.

**EXHIBITED:**

London, The Royal Academy, *17th Century Art in Europe*, 1938, no. 1080 (lent by Sir John Noble 1st Bt.).

**LITERATURE:**

*The Connoisseur*, 'Auction Sale Prices', vol. 10, 1908, p. 429.

Sir George Dowty, was a celebrated engineer, inventor, businessman and founding chairman of the Dowty Group. He formed a noted collection of silver, the main focus of which was the work of the most highly regarded silversmith of the 18th century Paul de Lamerie. His collection of silver by de Lamerie was sold Christie's New York, 22 April 1992.

The attribution of this mark is based on research by Dr. David Mitchell for the Goldsmiths' Company.



161

**161**

**AN ELIZABETH I SILVER-GILT MOUNTED TIGERWARE-JUG WITH INDISTINCT MAKERS' MARK STRUCK FOUR TIMES, CIRCA 1580, PERHAPS WEST COUNTRY**

The baluster tigerware body with fruit and scroll chased silver mounts, the hinged cover similarly chased and with baluster finial, the hinged engraved with initials 'RC', marked under foot four times with indistinct mark, further engraved underneath with a scratchweight 11oz.'

11 ¾ in. (30 cm.) high

£10,000-15,000

\$16,000-23,000  
€14,000-21,000

**PROVENANCE:**

Anonymous sale; Woolley and Wallis, Salisbury, 27 October 2010, lot 1382.

**162**

**A WILLIAM III SILVER-GILT MONTEITH LONDON, 1695, MAKER'S MARK INDISTINCT, POSSIBLE IL, A FLEUR-DE-LYS BELOW**

Tapering cylindrical, the sides chased with spiral-fluting below scroll and putto mask applied rim, on spreading gadrooned foot, engraved underneath with initials '\*B\*' over 'G\*A', later engraved underneath with two inscriptions, marked underneath, further engraved with a scratchweight '46-6'

11 ½ in. (28 cm.) diam.

45 oz. 14 dwt. (1,422 gr.)

The later inscriptions read 'The Gift of Mrs E. Trafford' and 'Amicis Amicis'

£12,000-18,000

\$19,000-27,000  
€17,000-25,000



162

**\*163**

**THE FRANCES JUG**

**AN ELIZABETH I SILVER-GILT MOUNTED TIGERWARE JUG LONDON, 1580, MAKER'S MARK A HOOK IN SHAPED CARTOUCHE**

The baluster mottled brown stoneware body with lion mask and fruit chased mounts, the hinged cover similarly chased and with a baluster finial, marked under foot, on neck mount and cover

10 in. (25.3 cm.) high

£15,000-25,000

\$23,000-38,000  
€21,000-35,000

**PROVENANCE:**

By tradition and as recorded in C. Jackson, *op. cit.*, in the possession of a Mrs. Frances Jefferson by 1582, a servant of Queen Elizabeth I and by descent to female heirs bearing her name until there being no heir named Frances, it was sold in 1801 to

William Wilson (d.1833) F.S.A., The Minories, City of London.

with Crichton Brothers by 1906.

William Randolph Hearst (1863-1951),

The Hearst Collection; Parke Bernet, New York, 7 January 1939, lot 274.

**LITERATURE:**

C. Jackson, *The History of English Plate*, London, 1911, p. 777, fig. 1009.

E. R. Du Parcq, *Art in America*, 'Old English Silver in American Private Collections', New York, 1919, vol. 7 p. 14.

P. Glanville, *Silver in England*, London, 1987, p. 323.



163

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

## 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

## 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT\_london@christies.com, fax: +44 (0)20 3219 6076).

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol **λ** next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

**Royalty for the portion of the hammer price**  
(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro. We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

- is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- has the right to transfer ownership of the lot to the buyer without any restrictions or claims by

anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the authenticity warranty.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the catalogue description (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full catalogue description before bidding.

(d) The authenticity warranty applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the authenticity warranty you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards

or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any condition report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the lot to the saleroom at which you bought it in the same condition as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

## 2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(a) When you collect the lot; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is

a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date,
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots containing material that originates from Burma (Myanmar)

**Lots** which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol  $\Psi$  in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

#### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin works of conventional craftsmanship (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHRESTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

### VAT payable

|                  |  |
|------------------|--|
| <b>Symbol</b>    |  |
| <b>No Symbol</b> | We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.   |
| †                | We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.  |
| θ                | For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .  |
| *                | These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.  |
| Ω                | These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.   |
| α                | The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>  |
| ‡                | For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice. |

### VAT refunds: what can I reclaim?

If you are:

|  |                        |  |
|--|------------------------|--|
| <b>A non VAT registered UK or EU buyer</b> |                        | <b>No VAT refund is possible</b>   |
| <b>UK VAT registered buyer</b>             | <b>No symbol and α</b> | <b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.   |
|  | <b>* and Ω</b>         | Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return. |
| <b>EU VAT registered buyer</b>             | <b>No Symbol and α</b> | <b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.  |
|  | †                      | If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.   |
|  | <b>* and Ω</b>         | <b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.  |
| <b>Non EU buyer</b>                        |                        | If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:   |
|  | <b>No Symbol</b>       | We will refund the VAT amount in the <b>buyer's premium</b> .  |
|  | † and α                | We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business.<br><b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>   |
|  | ‡ ( <b>wine only</b> ) | No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>   |
|  | <b>* and Ω</b>         | We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .  |

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.  
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.  
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.  
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.  
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.  
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, \*, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

#### ◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

#### ◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### **Bidding by parties with an interest**

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

### EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

### SILVER

A GEORGE II SILVER CUP AND COVER MARK OF PAUL DE LAMERIE, LONDON, 1735  
In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.  
A GEORGE II SILVER CUP AND COVER CIRCA 1735  
In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.  
A GEORGE II SILVER CUP AND COVER BEARING TRANSPOSED MARKS FOR LONDON, 1735, WITH THE MARK OF PAUL DE LAMERIE  
In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.  
Please note that the ounce weights given in this catalogue are troy ounces.

### GOLD BOXES

"Inscribed ..."  
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.  
"With signature ..."/"With date ..."/  
"With inscription ..."  
In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.  
\*\*"Bearing signature..."  
In Christie's opinion works with a signature that may not be that of the artist usually signing with that name.  
\*\*"Bearing marks..."  
In Christie's qualified opinion a mark that resembles a period mark but is not necessarily genuine or antique.  
\*\*"With prestige marks..."  
In Christie's qualified opinion struck with Swiss marks of the late 18th/early 19th Century imitating official French 18th Century hallmarks.

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA**  
**BUENOS AIRES**  
 +54 11 43 93 42 22  
 Cristina Carlisle

**AUSTRALIA**  
**SYDNEY**  
 +61 (0)2 9326 1422  
 Roman Sulich

**AUSTRIA**  
**VIENNA**  
 +43 (0)1 533 881214  
 Angela Baillou

**BELGIUM**  
**BRUSSELS**  
 +32 (0)2 512 88 30  
 Roland de Lathuy

**BERMUDA**  
**BERMUDA**  
 +1 401 849 9222  
 Betsy Ray

**BRAZIL**  
**RIO DE JANEIRO**  
 +5521 2225 6553  
 Candida Sodre

**SÃO PAULO**  
 +5511 3061 2576  
 Nathalie Lenci

**CANADA**  
**TORONTO**  
 +1 416 960 2063  
 Brett Sherlock

**CHILE**  
**SANTIAGO**  
 +56 2 2 2631042  
 Denise Ratinoff  
 de Lira

**COLOMBIA**  
**BOGOTA**  
 +571 635 54 00  
 Juanita Madriman

**DENMARK**  
**COPENHAGEN**  
 +45 3962 2377  
 Birgitta Hillingsø  
 (Consultant)  
 +45 2612 0092  
 Rikke Juul Brandt  
 (Consultant)

**FINLAND AND  
 THE BALTIC STATES**  
**HELSINKI**  
 +358 40 5837945  
 Barbro Schauman (Consultant)

**FRANCE**  
**BRITTANY AND  
 THE LOIRE VALLEY**  
 +33 (0)6 09 44 90 78  
 Virginie Gregory  
 (Consultant)

**GREATER  
 EASTERN FRANCE**  
 +33 (0)6 07 16 34 25  
 Jean-Louis Janin Daviet  
 (Consultant)

**NORD-PAS DE CALAIS**  
 +33 (0)6 09 63 21 02  
 Jean-Louis Brémils  
 (Consultant)

**•PARIS**  
 +33 (0)1 40 76 85 85

**POITOU-CHARENTE  
 AQUITAINE**  
 +33 (0)5 56 81 65 47  
 Marie-Cécile Moueix

**PROVENCE -  
 ALPES CÔTE D'AZUR**  
 +33 (0)6 71 99 97 67  
 Fabienne Albertini-Cohen

**RHÔNE ALPES**  
 +33 (0)6 61 81 82 53  
 Dominique Pierron  
 (Consultant)

**GERMANY**  
**DÜSSELDORF**  
 +49 (0)21 14 91 59 352  
 Arno Verkade

**FRANKFURT**  
 +49 (0)173 317 3975  
 Anja Schaller (Consultant)

**HAMBURG**  
 +49 (0)40 27 94 073  
 Christiane Gräfin  
 zu Rantzau

**MUNICH**  
 +49 (0)89 24 20 96 80  
 Marie Christine Gräfin Huyn

**STUTTGART**  
 +49 (0)71 12 26 96 99  
 Eva Susanne  
 Schweizer

**INDIA**  
**•MUMBAI**  
 +91 (22) 2280 7905  
 Sonal Singh

**DELHI**  
 +91 (011) 6609 1170  
 Sanjay Sharma

**INDONESIA**  
**JAKARTA**  
 +62 (0)21 7278 6268  
 Charmie Hamami

**ISRAEL**  
**TEL AVIV**  
 +972 (0)3 695 0695  
 Roni Gilat-Baharaff

**ITALY**  
**•MILAN**  
 +39 02 303 2831

**ROME**  
 +39 06 686 3333  
 Marina Cicogna

**NORTH ITALY**  
 +39 348 3131 021  
 Paola Gradi  
 (Consultant)

**TURIN**  
 +39 347 2211 541  
 Chiara Massimello  
 (Consultant)

**VENICE**  
 +39 041 277 0086  
 Bianca Arrivabene Valenti Gonzaga  
 (Consultant)

**BOLOGNA**  
 +39 051 265 154  
 Benedetta Possati Vittori Venenti  
 (Consultant)

**GENOA**  
 +39 010 245 3747  
 Rachele Guicciardi (Consultant)

**FLORENCE**  
 +39 055 219 012  
 Alessandra Niccolini di Camugliano  
 (Consultant)

**CENTRAL &  
 SOUTHERN ITALY**  
 +39 348 520 2974  
 Alessandra Allaria (Consultant)

**JAPAN**  
**TOKYO**  
 +81 (0)3 6267 1766  
 Chic Banta

**MALAYSIA**  
**KUALA LUMPUR**  
 +60 3 6207 9230  
 Lim Meng Hong

**MEXICO**  
**MEXICO CITY**  
 +52 55 5281 5546  
 Gabriela Lobo

**MONACO**  
 +377 97 97 11 00  
 Nancy Dotta

**THE NETHERLANDS**  
**•AMSTERDAM**  
 +31 (0)20 57 55 255

**NORWAY**  
**OSLO**  
 +47 975 800 78  
 Katinka Traaseth  
 (Consultant)

**PEOPLES REPUBLIC  
 OF CHINA**  
**BEIJING**  
 +86 (0)10 8572 7900  
 Jinqing Cai

**•HONG KONG**  
 +852 2760 1766

**•SHANGHAI**  
 +86 (0)21 6355 1766  
 Gwenn Delamare

**PORTUGAL**  
**LISBON**  
 +351 919 317 233  
 Mafalda Pereira Coutinho  
 (Consultant)

**RUSSIA**  
**MOSCOW**  
 +7 495 937 6364  
 +44 20 7389 2318  
 Katya Vinokurova

**SINGAPORE**  
**SINGAPORE**  
 +65 6735 1766  
 Wen Li Tang

**SOUTH AFRICA**  
**CAPE TOWN**  
 +27 (21) 761 2676  
 Juliet Lomborg  
 (Independent Consultant)

**DURBAN &  
 JOHANNESBURG**  
 +27 (31) 207 8247  
 Gillian Scott-Berning  
 (Independent Consultant)

**WESTERN CAPE**  
 +27 (44) 533 5178  
 Annabelle Conyngham  
 (Independent Consultant)

**SOUTH KOREA**  
**SEOUL**  
 +82 2 720 5266  
 Hye-Kyung Bae

**SPAIN**  
**BARCELONA**  
 +34 (0)93 487 8259  
 Carmen Schjaer

**MADRID**  
 +34 (0)91 532 6626  
 Juan Varez  
 Dalia Padilla

**SWEDEN**  
**STOCKHOLM**  
 +46 (0)73 645 2891  
 Claire Ahman (Consultant)  
 +46 (0)70 9369 201  
 Louise Dyhlén (Consultant)

**SWITZERLAND**  
**•GENEVA**  
 +41 (0)22 319 1766  
 Eveline de Proyart

**•ZÜRICH**  
 +41 (0)44 268 1010  
 Dr. Bertold Mueller

**TAIWAN**  
**TAIPEI**  
 +886 2 2736 3356  
 Ada Ong

**THAILAND**  
**BANGKOK**  
 +66 (0)2 652 1097  
 Yaovane Nirandara  
 Punchalee Phenjati

**TURKEY**  
**ISTANBUL**  
 +90 (532) 558 7514  
 Eda Kehale Arguin  
 (Consultant)

**UNITED ARAB EMIRATES**  
**•DUBAI**  
 +971 (0)4 425 5647

**UNITED KINGDOM**  
**•LONDON,  
 KING STREET**  
 +44 (0)20 7839 9060

**•LONDON,  
 SOUTH KENSINGTON**  
 +44 (0)20 7930 6074

**NORTH AND NORTHEAST**  
 +44 (0)20 3219 6010  
 Thomas Scott

**NORTHWEST  
 AND WALES**  
 +44 (0)20 7752 3033  
 Jane Blood

**SOUTH**  
 +44 (0)1730 814 300  
 Mark Wrey

**SCOTLAND**  
 +44 (0)131 225 4756  
 Bernard Williams  
 Robert Lagneau  
 David Bowes-Lyon (Consultant)

**ISLE OF MAN**  
 +44 (0)20 7389 2032

**CHANNEL ISLANDS**  
 +44 (0)20 7389 2032

**IRELAND**  
 +353 (0)87 638 0996  
 Christine Ryall (Consultant)

**UNITED STATES**  
**BOSTON**  
 +1 617 536 6000  
 Elizabeth M. Chapin

**CHICAGO**  
 +1 312 787 2765  
 Lisa Cavanaugh

**DALLAS**  
 +1 214 599 0735  
 Capera Ryan

**HOUSTON**  
 +1 713 802 0191  
 Jessica Phifer

**LOS ANGELES**  
 +1 310 385 2600

**MIAMI**  
 +1 305 445 1487  
 Jessica Katz

**NEWPORT**  
 +1 401 849 9222  
 Betsy D. Ray

**•NEW YORK**  
 +1 212 636 2000

**PALM BEACH**  
**•GENEVA**  
 +1 561 833 6952  
 Maura Smith

**PHILADELPHIA**  
 +1 610 520 1590  
 Christie Lebano

**SAN FRANCISCO**  
 +1 415 982 0982  
 Ellanor Notides

## AUCTION SERVICES

**CORPORATE COLLECTIONS**  
 Tel: +44 (0)20 7389 2548  
 Email: norchard@christies.com

**FINANCIAL SERVICES**  
 Tel: +44 (0)20 7389 2624  
 Fax: +44 (0)20 7389 2204

**HERITAGE AND TAXATION**  
 Tel: +44 (0)20 7389 2101  
 Fax: +44 (0)20 7389 2300  
 Email: rcornett@christies.com

**PRIVATE COLLECTIONS  
 AND COUNTRY HOUSE  
 SALES**  
 Tel: +44 (0)20 7389 2343  
 Fax: +44 (0)20 7389 2225  
 Email: awaters@christies.com

**MUSEUM SERVICES, UK**  
 Tel: +44 (0)20 7389 2570  
 Email: hlindsay@christies.com

**PRIVATE SALES**  
 US: +1 212 636 2034  
 Fax: +1 212 636 2035

**VALUATIONS**  
 Tel: +44 (0)20 7389 2464  
 Fax: +44 (0)20 7389 2038  
 Email: mwrey@christies.com

## OTHER SERVICES

**CHRISTIE'S EDUCATION**  
**LONDON**  
 Tel: +44 (0)20 7665 4350  
 Fax: +44 (0)20 7665 4351  
 Email: london@christies.edu

**NEW YORK**  
 Tel: +1 212 355 1501  
 Fax: +1 212 355 7370  
 Email: newyork@christies.edu

**HONG KONG**  
 Tel: +852 2978 6747  
 Fax: +852 2525 3856  
 Email: hongkong@christies.edu

**CHRISTIE'S FINE ART  
 STORAGE SERVICES**  
**NEW YORK**  
 +1 212 974 4570  
 newyork@cfass.com

**SINGAPORE**  
 Tel: +65 6543 5252  
 Email: singapore@cfass.com

**CHRISTIE'S  
 INTERNATIONAL  
 REAL ESTATE**

**NEW YORK**  
 Tel +1 212 468 7182  
 Fax +1 212 468 7141  
 info@christiesrealstate.com

**LONDON**  
 Tel +44 20 7389 2551  
 Fax +44 20 7389 2168  
 info@christiesrealstate.com

**HONG KONG**  
 Tel +852 2978 6788  
 Fax +852 2973 0799  
 info@christiesrealstate.com

## • DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office **EMAIL—** info@christies.com

For a complete salerooms & offices listing go to christies.com

07/03/16







**MAGNIFICENT GOLD BOXES**

FROM A PRIVATE COLLECTION

*London, King Street, 7 July 2016*

**VIEWING**

3-7 July 2016

8 King Street

London SW1Y 6QT

**CONTACT**

David McLachlan

[dmclachlan@christies.com](mailto:dmclachlan@christies.com)

+44 (0)20 7389 2650

CHRISTIE'S

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyllkäinen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,  
Héloïse Temple-Boyer,  
Sophie Carter, Company Secretary

## CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO  
Jussi Pyllkäinen, Global President  
Stephen Brooks, Deputy CEO

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
Viscount Linley, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S EMERI

### SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,  
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,  
Olivier Camu, Roland de Lathuy,  
Eveline de Proyard, Philippe Garner,  
Roni Gilat-Baharaff, Francis Outred,  
Christiane Rantzaou, Andreas Rumbler,  
François de Ricqlès, Jop Ubbens, Juan Varez

### ADVISORY BOARD

Pedro Girao, Chairman,  
Patricia Barbizet, Arpad Busson, Loula Chandris,  
Kemal Has Cingillioglu, Ginevra Elkann,  
I. D. Fürstin zu Fürstenberg, Laurence Graff,  
H.R.H. Prince Pavlos of Greece,  
Marquesa de Bellavista Mrs Alicia Koplowitz,  
Viscount Linley, Robert Manoukian,  
Rosita, Duchess of Marlborough,  
Countess Daniela Memmo d'Amelio,  
Usha Mittal, Çiğdem Simavi

## CHRISTIE'S UK

### CHAIRMAN'S OFFICE

Orlando Rock, Chairman  
Noël Annesley, Honorary Chairman;  
Richard Roundell, Vice Chairman;  
Robert Copley, Deputy Chairman;  
The Earl of Halifax, Deputy Chairman;  
Francis Russell, Deputy Chairman;  
Julia Delves Broughton, James Hervey-Bathurst,  
Amin Jaffer, Nicholas White, Mark Wrey

### SENIOR DIRECTORS

Dina Amin, Simon Andrews, Daniel Baade,  
Jeremy Bentley, Ellen Berkeley, Jill Berry,  
Peter Brown, James Bruce-Gardyne, Sophie Carter,  
Benjamin Clark, Christopher Clayton-Jones,  
Karen Cole, Paul Cutts, Isabelle de La Bruyere,  
Leila de Vos, Paul Dickinson, Harriet Drummond,  
Julie Edelson, Hugh Edmeades, David Elswood,  
David Findlay, Margaret Ford, Daniel Gallen,  
Karen Harkness, Philip Harley, James Hastie,  
Karl Hermanns, Paul Hewitt, Rachel Hilderley,  
Mark Hinton, Nick Hough, Michael Jeha,  
Donald Johnston, Erem Kassim-Lakha,  
Nicholas Lambourn, William Lorimer,  
Catherine Manson, Nic McElhatton  
(Chairman, South Kensington),  
Alexandra McMorrow, Jeremy Morrison,  
Nicholas Orchard, Clarice Pecori-Giraldi,  
Benjamin Peronnet, Henry Pettifer, Steve Phipps,  
Will Porter, Paul Raison, Tara Rastrick,  
Amjad Rauf, William Robinson, John Stainton,  
Alexis de Tiesenhausen, Lynne Turner, Jay Vincze,  
Andrew Ward, David Warren, Andrew Waters,  
Harry Williams-Bulkeley, Martin Wilson,  
André Zlattinger

### DIRECTORS

Zoe Ainscough, Georgiana Aitken, Marco Almeida,  
Maddie Amos, Alexandra Baker, Helen Baker,  
Karl Barry, Rachel Beattie, Sven Becker,  
Jane Blood, Piers Boothman, David Bowes-Lyon,  
Anthony Brown, Lucy Brown, Robert Brown,  
Lucy Campbell, Jason Carey, Sarah Charles,  
Romilly Collins, Ruth Cornett, Nicky Crosbie,  
Armelle de Laubier-Rhally, Sophie DuCret,  
Anna Evans, Arne Everwijn, Adele Falconer,  
Nick Finch, Emily Fisher, Peter Flory,  
Elizabeth Floyd, Christopher Forrest,  
Giles Forster, Zita Gibson, Alexandra Gill,  
Simon Green, David Gregory, Mathilde Heaton,  
Annabel Hesketh, Sydney Hornsby,  
Peter Horwood, Kate Hunt, Simon James,  
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,  
Robert Lagneau, Joanna Langston, Tina Law,  
Darren Leak, Adriana Leese, Brandon Lindberg,  
Laura Lindsay, David Llewellyn, Murray Macaulay,  
Sarah Mansfield, Nicolas Martineau,  
Roger Massey, Joy McCall, Neil McCutcheon,  
Daniel McPherson, Neil Millen, Edward Monagle,  
Jeremy Morgan, Leonie Moschner, Giles Mountain,

Chris Munro, Rupert Neelands, Liberte Nuti,  
Beatriz Ordovás, Rosalind Patient, Anthea Peers,  
Keith Penton, Romain Pingannaud, Sara Plumbly,  
Anne Qaimmaqami, Marcus Rådecke,  
Pedram Rasti, Sumiko Roberts, Sandra Romito,  
Tom Rooth, Alice de Roquemaurel,  
Francois Rothlisberger, Patrick Saich,  
Tim Schmelcher, Rosemary Scott, Tom Scott,  
Nigel Shorthouse, Dominic Simpson, Nick Sims,  
Clementine Sinclair, Sonal Singh, Katie Siveyer,  
Nicola Steel, Kay Sutton, Cornelia Svedman,  
Rakhi Talwar, Nicolette Tomkinson,  
Thomas Venning, Ekaterina Vinokurova, Edwin Vos,  
Amelia Walker, Sophie Wiles, Bernard Williams,  
Georgina Wislenach, Toby Woolley, Geoff Young

### ASSOCIATE DIRECTORS

Guy Agazarian, Cristian Albu, Jennie Amos,  
Ksenia Apukhtina, Katharine Arnold, Alexis Ashot,  
Fiona Baker, Carin Baur, Sarah Boswell,  
Mark Bowis, Phill Brakefield, Clare Bramwell,  
Jenny Brown, Marie-Louise Chaldecott,  
Sophie Churcher, John Crook, Helen Culver Smith,  
Laetitia Delaloye, Charlotte Delaney,  
Freddie De Rougemont, Grant Deudney,  
Eva-Maria Dimitriadis, Howard Dixon,  
Eugenio Donadoni, Virginie Dulucq, David Ellis,  
Antonia Essex, Kate Flitcroft, Nina Foote,  
Eva French, Pat Galligan, Keith Gill,  
Andrew Grainger, Leonie Grainger, Julia Grant,  
Pippa Green, Angus Granlund, Christine Haines,  
Coral Hall, Charlotte Hart, Daniel Hawkins,  
Evelyn Heathcoat Amory, Anke Held,  
Valerie Hess, Adam Hogg, Carolyn Holmes,  
Amy Huitson, Adrian Hume-Sayer, James Hyslop,  
Helena Ingham, Pippa Jacomb, Goady Kelly,  
Hala Khayat, Alexandra Kindermann,  
Polly Knewstubb, Mark Henry Lampé, Tom Legh,  
Timothy Lloyd, Graeme Maddison, Peter Mansell,  
Stephanie Manstein, Amparo Martinez Russotto,  
Astrid Mascher, David McLachlan, Lynda McLeod,  
Michelle McMullan, Kateryna Merkalenko,  
Toby Monk, Rosie O'Connor,  
Samuel Pedder-Smith, Suzanne Pennings,  
Christopher Petre, Louise Phelps, Eugene Pooley,  
Sarah Rancans, Lisa Redpath, David Rees,  
Alexandra Reid, Sarah Reynolds, Meghan Russell,  
Pat Savage, Catherine Scantlebury, Julie Schutz,  
Hannah Schweiger, Angus Scott, Ben Slinger,  
James Smith, Graham Smithson, Mark Stephen,  
Annelies Stevens, Charlotte Stewart, Dean Stimpson,  
Gemma Sudlow, Dominique Suiveng,  
Nicola Swain, Keith Tabley, Iain Taring,  
Sarah Tennant, Timothy Triptree, Flora Turnbull,  
Paul van den Biesen, Ben Van Rensburg, Lisa Varsani,  
Shanthi Veigas, Julie Vial, Assunta Grafina von Moy,  
Anastasia von Seibold, Zelig Walker, Tony Walshe,  
Gillian Ward, Chris White, Rosanna Widen,  
Ben Wiggins, Annette Wilson, Julian Wilson,  
Elissa Wood, Charlotte Young



Catalogue photo credits:  
Tony Fisher & Naomi Stokes  
© Christie, Manson & Woods Ltd. (2016)





CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT