



THE DAVID LITTLE COLLECTION

of early English Silver

London 3 December 2019



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THE DAVID LITTLE COLLECTION

of early English Silver

AUCTION

Tuesday 3 December 2019
at 5.00 pm (Lots 101-126)

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Opposite: Etienne Le Blanc presenting
his translation of Cicero to Francis I, 1531
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Bridgeman Images

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THE DAVID LITTLE COLLECTION *of early English Silver*

I began collecting silver in 1991 when I acquired the Duke of Hamilton's ewer, Lot 126, purchased from Brand Inglis. My interest in Elizabethan and Stuart social history began early in my life and I began collecting 16th and 17th century antique pewter.

At that time I owned a pewter spouted ewer with a similarity of design to the Hamilton silver ewer, which I found fascinating. I spent some time comparing the relationship between the two metals, their manufacture, their design and how they complemented each other in use throughout the Elizabethan and Stuart periods. I was impressed by the efforts of the Goldsmiths' Company to control the quality of production of silver products at this time.

I met Alastair Dickenson when my collection was quite small and we soon formed a close relationship. I respected his knowledge and enthusiasm to build a focused collection, insisting on the rarest and highest quality pieces relevant to the period, attempting to include as many different shapes and forms as possible.

My final triumph came when I finally managed to acquire the Rothermere Steeple Cup. I had been looking for one for many years and I eventually found this piece after the book of my collection was published.

I have enjoyed the experience, helping to find additional provenances and history for some pieces during my ownership, and further knowledge of some of the silversmiths and their backgrounds through Dr David Mitchell's recently published *Silversmiths in Elizabethan and Stuart London*.

I am extremely grateful to Timothy Schroder who kindly agreed to write the fascinating book on my collection, putting it in context with the history of the period.

David Little

Opposite: Pierre de Moucheron and family,
detail, anonymous, 1563 © Rijksmuseum

I first met David Little and his partner, Julia Gillott, in 2013. We were introduced by his dealer, Alastair Dickenson, and met for lunch at Green's Champagne Bar in St James's. David was considering publishing a catalogue of his collection of English silver and Alastair had suggested that I might be the man to do it.

I was immediately struck by David's enthusiasm and by his special combination of charm and directness and I decided, in the famous words of Margaret Thatcher, that 'he was a man I could do business with'.

But I was less convinced that I wanted to do the book. The collection was remarkable and well-chosen and, assembled in an age when such things are increasingly hard to come by, it was a considerable achievement. But I did not feel that I could say anything about the objects that had not already been said in some of the major collection catalogues of recent decades, such as Philippa Glanville's *Tudor and Early Stuart Silver*, Ellenor Alcorn's catalogue of the Boston Museum of Fine Art's collection or – dare I say it? – one or two of my own publications too. So my first reaction was that, with just thirty or so objects, the collection lacked the critical mass to stand alongside such volumes.

Only when I considered the matter in a different light did I have a change of heart. For David had set himself an end date of the outbreak of the English Civil War and, in less than twenty-five years, had succeeded in bringing together examples of virtually all the vessel forms that survive and that are likely ever to be available. This presented an opportunity for a rather different kind of approach. Instead of looking forensically at each object in the usual way of catalogues, I proposed that we used the collection to tell the story of the forms and role of English silver from the late fifteenth century through to the reign of Charles I. David agreed and so began an enormously happy collaboration resulting in the publication of *English Silver before the Civil War*, which appeared in 2015.

All great collections are more than the sum of their parts and it is always sad when the time comes for them to be dispersed. But without dispersals no new collections could be formed; this catalogue is sprinkled with the names of former collections and the David Little Collection will now join those names and live on as an important provenance in years to come.

Dr. Timothy Schroder F.S.A.

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King James I, by Crispijn de Passe the Elder © National Portrait Gallery

101

A ELIZABETH I SILVER POMANDER

UNMARKED, EARLY 17TH CENTURY

On reeded spreading foot, the spherical body formed of six hollow segments each engraved with a royal portrait in cartouche and held by a circular plate with central suspension ring

2 in. (5.1 cm.) high

1 oz. 8 dwt. (44 gr.)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

With S. J. Shrubsole, New York.

A New England Collection; Christie's, New York, 16 April 1999, lot 246.

The Albert Collection, by 2004.

With Alastair Dickenson, London, 2007.

LITERATURE:

R. Butler and P. Glanville ed., *The Albert Collection: Five Hundred Years of British and European Silver*, London, 2004, p. 316, no. 734.

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 72, 76, 138-139, cat. no. 15.





THE ICONOGRAPHY

The engraved portraits which decorate each segment of the pomander follow the style of the Dutch engraver Simon de Passe (c.1595-1647), with the subject closely framed in an oval. Possible identifications of the sitters include King James I (1603-1625), wearing a deep ruff and hat, King Charles I as Prince of Wales (1625-1649), bare headed and with a small beard, King Henry VII (1485-1509), with an orb and sword and King Henry VIII (1509-1547), half length with an orb and sceptre. Schroder suggests the portrait of the woman could be of Anne of Denmark (1574-1619), wife of James I or possible Elizabeth, Queen of Bohemia (1596-1662).

THE POMANDER

The term pomander is derived from the French *pomme d'ambre*, for 'apple of amber'. It is used to describe a silver or gold container used to contain scents or for the scents themselves. Fashionable ladies often wore them hung from the girdle belt, alongside other accessories, such as a muff and mirror as shown here in Cornelis van der Voort's portrait of Brechtje Overrijn van Schoterbosch painted in 1614, from the collection of the Rijksmuseum, Amsterdam. They were used to ward off bad odors and, in the mind of the 17th century citizen, to thus protect against infection. In its early form the pomander or musk would have held a single ball, such as that sold Christie's London, 1 December 2005, lot 512. A number of formulae survive for the manufacture of the scented ball. One such recipe is recounted in an 1831 publication taken from a 1586 '*receipt to make a pomander*' by Frederic Madden in Privy Purse expenses of the Princess Mary, daughter of King Henry VII, afterwards Queen Mary (1553-1558). '*The ingredients were, first benjamin, storax, calamite and labdanum, finely levigated, and dissolved in a little rose-water over the fire. The composition was then taken out, and powder of cinnamon, sweet sanders and cloves added to it, all of which were well mixed and rubbed together. After this, ambergris, musk, and civit, of each three grains, were prepared, the first being dissolved and mingled with the other two... take your pome and by degrees to gather up the last three ingredients, kneading and mixing them well with the ball, till they become perfectly incorporated with it.*' By the 17th century the pomander had developed into the distinct form of the present example with segments inside to contain a number of different scents.

Opposite: Brechtje Overrijn van Schoterbosch, by Cornelis van der Voort, 1614 © Rijksmuseum





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AN ELIZABETH I SILVER-GILT COUNTER BOX

UNMARKED, CIRCA 1600

Cylindrical with detachable cover, the sides engraved with stylised scrolling foliage framed by two beaded bands, the cover engraved with a tulip, the base with initials AW, with twenty-three associated Elizabethan sixpences dated 1562 to 1568

1¾ in. (4.5 cm.) long

1 oz. 1 dwt. (33 gr.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

The late Desmond Taylor, The Malthouse, Farnham, Surrey; Clarke Gammon Wellers, Guildford, 16 September 2008, lot 851.

With Alastair Dickenson, London, 2008.

LITERATURE:

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 80, 133, cat. no. 12.

This very personal piece of plate, intended to be carried on the person, would have contained a number of coins or gaming counters, disks often stamped or engraved with portraits of English monarchs. Elizabeth I examples are much rarer than 17th century examples. One other surviving box, which belonged to Sir John Fortescue (d.1607), with similar scrolling foliage decoration, can be dated to the late 16th century on account of the coats-of-arms which are engraved on both ends. The arms are in place of the charming flower head and initials found on the present lot. Even later counter boxes were rarely marked. In his book, *Silver Boxes*, London, 1968, pp. 16-18, Eric Delieb devotes several paragraphs to 17th century counter boxes, observing that they usually contained between 20 and 37 counters. Four such counter boxes can be found in the collection of the Victoria and Albert Museum, illustrated in Philippa Glanville's, *Silver in Tudor and Early Stuart England*, London, 1990, pp. 480-438, cat. nos. 116-120. Four were also exhibited as part of the Robert Napier Collection published by J. C. Robinson in his *Catalogue of the Works of Art forming the Collection of Robert Napier of West Shadon, Dumbartonshire*, London, p. 97, nos. 1166-1169. Another of circa 1631 was illustrated by Vanessa Brett in, *The Sotheby's Directory of Silver, 1600-1940*, London, p. 124, fig. 124.





Still Life, Jacob van Es © MRBAB, Brussels, photo J. Geleyns, Art Photography

103

AN ELIZABETH I SILVER-GILT STANDING SALT

LONDON, 1589 AND 1591, MAKER'S MARK AS A FLOWER BETWEEN PROBABLY FOR AUGUSTINE SODAYE (TAYLOR)

On domed base stamped with an egg-and-dart border and embossed with panels of flowers centred by a rosette, the cylindrical body embossed with strapwork and flowers framing lion masks, the salt bowl engraved with geometric motifs, the corresponding detachable domed cover stamped on the bezel with grotesques ornament and centred by a spool-shaped finial applied with four scroll brackets and surmounted by a Roman soldier with spear and vacant shield, *marked in bowl and on cover*, with later fitted case

7 $\frac{7}{8}$ in. (20 cm.) high
7 oz. 4 dwt. (224 gr.)

£70,000-100,000

US\$91,000-130,000
€82,000-120,000

PROVENANCE:

A Gentleman; Christie's, London, 29 November 1972, lot 106.
Anonymous sale; Sotheby's, London, 18 June 1981, lot 133.
With Brand Inglis, London, 1994.

LITERATURE:

D. Mitchell, *Silversmiths in Elizabethan and Stuart London, Their Lives and Their Marks*, Woodbridge, 2017, p. 235, illustrated.
W. Wilkinson, *The Art Newspaper*, 'A Gold Standard for Silversmithery', no. 305, October, 2018, p. 16, illustrated.
T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 20, 62, 63, 105, 134-136, cat. no. 13.



THE CEREMONIAL SALT

The Royal and aristocratic households, colleges and livery companies of medieval England displayed a variety of ceremonial salts, in a range of sizes and ornament of differing richness. The ceremonial salt was central to the display of plate. Salt itself combined the symbolism of purity with that of status. It was a component of pre-Reformation christening services. The order of precedence determined the placing of the grandest salt on the dining or banqueting table beside the host and the most highly regarded guest or dignitary. One's closeness to the salt signified one's importance in the eyes of the assembled company. During the medieval period it was only the standing cup that was as rich in design and magnificence as the salt.

The largest salt could weigh more than 50 ounces, such as the Mostyn Salt of 1586, now in the Victoria and Albert Museum. Another only slightly lighter is in the collection of the Norwich Castle Museum, marked for 1568. Perhaps the heaviest was one listed in the Royal Jewell House which topped 220 ounces, however, the 1601 inventory of Hardwick Hall listed thirteen salts which ranged in weight from as little as four ounces to eight-six ounces, but the majority weighed 15 ounces. The Sodaye salt weighs just over 7 ounces, which suggests it may have been one of a pair of smaller salts, thus explaining the differing dates on the body and the cover. They may have formed part of a set of salts, such as those recorded at All Souls College, Oxford, in 1622, where there was a distinct hierarchy for use, the Warden's salt being gilded and the subwarden's salt being ungilded.

The style of the Sodaye salt is related to two larger drum salts in the Gilbert Collection, discussed by Timothy Schroder in *The Gilbert Collection of Gold and Silver*, Los Angeles, 1988, pp. 57-61. He suggests the earliest salt of this form is one of 1554 in the collection of Corpus Christi College, Oxford. Examples related to the Gilbert Collection salts, and the Sodaye salt offered here, can be found in the Metropolitan Museum New York, one of 1581 from the Untermeyer Collection; another of 1583 is now in the Schroder Collection. A further related salt was given to the Middle Temple by Lord Rothermere, however these three related pieces have ball feet, but all display the similarly dense chased strapwork enclosing a grotesque mask, the covers surmounted by a warrior holding a spear and a shield.

AUGUSTINE SODAYE

It is not surprising to find the mark of Sodaye on a drum salt. Dr Mitchell, *op. cit.*, p. 235 notes that he was apprenticed to Robert Hawkins, a former apprentice of the plate worker Stephen Romford, who is thought to have specialised as a maker of salts. Both surviving pieces by Sodaye are salts, the present lot and a large example of 1594 in the Armoury Museum, Moscow, illustrated here from E. A. Jones, *The Old English Plate of the Emperor of Russia*, London, 1909, pl. VII. Sodaye was the probably the son of a yeoman, Ralph Sodaye of Uxbridge, Middlesex, also father of a Ralph Sodaye, another of Harris' apprentices. Augustine was made free of the Goldsmiths' Company in 1604. From the disciplinary records of the company, which recorded infractions of the hallmarking laws, it is possible to see that he sold small items such as cloak clasps and whistles, but also made mounted wares; a 'blue pot garnished with silver & gilt' was taken from his workshop in 1599 for being below standard, He died in 1611, his will being filed on the 11 March.



A standing salt, by Augustine Sodaye, 1594, The Armoury Museum, Moscow





Still Life with Fruit and Sweetmeats, by Flegel, Geog (1566-1638)
© Städel Museum, U. Edelmann, Artothek.

104

AN ELIZABETH I SILVER-GILT SMALL DISH

LONDON, 1570; MAKER'S MARK POSSIBLY A STAR

Plain circular with shallow well and threaded moulded rim, *marked on border*

5 $\frac{7}{8}$ in. (14.8 cm.) diam.

4 oz. (125 gr.)

£5,000-8,000

US\$6,400-10,000

€5,800-9,200

PROVENANCE:

Anonymous sale; Woolley and Wallis, Salisbury, 21 July 2010, lot 878.

LITERATURE:

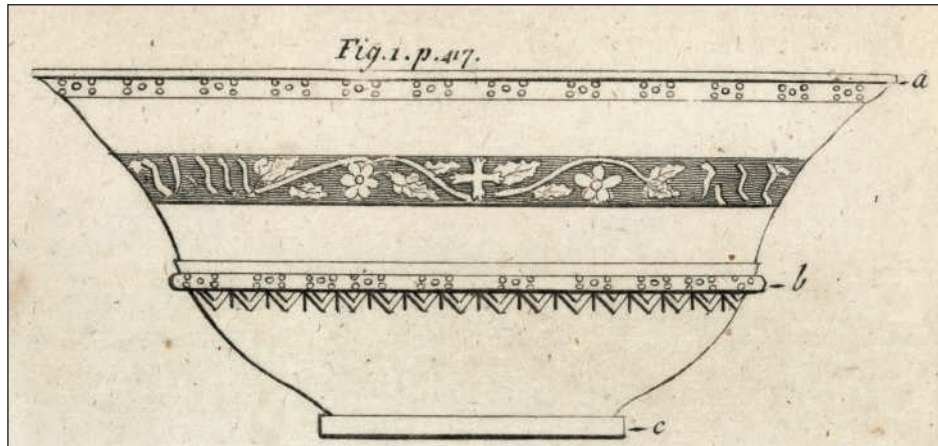
T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 92, 93, 125, cat. no. 6.

This small dish could have had either a domestic or religious use serving as a spice dish or a paten. The gilding suggests that it might have formed part of a garniture of dessert plate serving as a spice plate, although Schroder notes that it is smaller than some examples, however, it is larger than the smallest dishes in the 'Armada Service'. The set of six Roger Flynt spice plates of 1573 in the collection of the Victoria and Albert Museum are 25.5 cm. diameter and the Prodigal Son dessert plates of 1568/9 from the Buccleuch Collection, three of which were recently exhibited at Strawberry Hill and which are also by Roger Flynt, are smaller. They are 19.1 cm. diameter, larger than the plate offered here. Schroder notes that the condition of this plate, with knife marks across the centre and on the border, suggest that it was employed as paten at a time when ordinary leavened bread was used for communion rather than wafers. He compares it to similarly sized dishes, used as patens, one of 1566 at Christ Church Cathedral, Oxford and another at St. David's Cathedral, Pembrokeshire and two further in the churches of Widesford, Oxfordshire and Harpford, Devon.



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THREE KINGS MAZER



Drawing of Mazer, *The Gentleman's Magazine*, London, 1791.

105

A HENRY VII SILVER-MOUNTED WOOD MAZER

UNMARKED, LATE 15TH CENTURY

The shallow turned wood bowl on short circular foot, the flaring pinned silver mount engraved on the lower part with a band of stylised foliage and stamped above with two bands of crosses framing an engraved Latin inscription

6¾ in. (17.2 cm.) diam.

The inscription reads '*Jasper. Fert. Myrram Tus Melchior. Baltazar Aurum*' and refers to Matthew's Gospel 2:11. Translated it reads '*Jasper brings myrrh, Melchior frankincense, Balthazar gold*'.

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Probably the mazer discovered near Credition, Devon in the 18th century before 1791,

Probably the Hamlyn family from the late 18th century,

Probably Shilston Calmady Hamlyn (1811-1985) of Paschoe House, Credition by 1856.

Probably Joseph Warren (1792-1876), antiquarian and coin collector of Ixworth, Suffolk by 1861.

With S. J. Phillips, London.

With Alastair Dickenson, London, 2008.

EXHIBITED:

London, The Ironmongers' Hall, The London and Middlesex Archaeological Society, *Antiquities and Works of Art*, May, 1861.

LITERATURE:

The Gentleman's Magazine, London, 1791, p. 417.

H. Syer Cumming, *Journal of the British Archaeological Association*, 'On the Mazer', vol. 11, p. 354.

Lt. Col. W. Harding F.G.S., *Transactions of the Exeter Diocesan Architectural Society*, 'On the Church of Colebrooke', Exeter, 1856, vol. 5, p. 19.

G. R. French ed., *The London and Middlesex Archaeological Society, Catalogue of Antiquities and Works of Art*, May, 1861, London, 1863, vol. 2, p. 442.

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 16, 36, 37 and 118, cat. no. 1.





Alternative view

THE HISTORY OF MAZER BOWLS

The mazer refers to a shallow wood bowl usually of maple wood or *lignum vitae* mounted with silver, silver-gilt or even gold, and sometimes embellished in the centre with an ornamental boss or print, referred to as a *frounce* in early documents. The boss could be engraved with the sacred initials IHS or with a multitude of heraldic devices or symbols relating to the foundation or individual to which they belonged. The term mazer derives from the Middle High-German *'mase'* or Old High German *'māsá'* meaning 'spot' alluding to the use of bird's-eye maple for the bowl. The mazer was a very popular drinking vessel ideal for drinking beer and ale not only in England but also in Europe. Although mazers appear in engravings and inventories as early as the late 13th century, they were made until the early 17th century when its decline can be in part attributed to the upward social mobility of English consumers obsessed with new forms as well as the increasing taste for drinking wine, as explained by Philippa Glanville in the chapter on mazer-bowls in her exhaustive study of the silver of the period, *Silver in Tudor and Early Stuart England*, London, 1990, pp. 225-233. She also notes the absence of mazer-bowls in noblemen's inventories during the later period and the decline of examples listed in wills of the time.

Those that have survived were often retained as relics of their owners in livery companies, civic corporations or churches. Many were used in annual ceremonies, their archaic form lending a sense of history and continuity to the proceedings. Such an example is the mazer-bowl St. John Hope records as being owned by King Edward VI's Almshouses in Saffron Walden. An historical relic by the mid 17th century when the celebrated diarist Samuel Pepys drank from it, recorded in his diary entry for 27 February 1659/60. '...

my landlord carried us through a very old hospital or almshouse, where forty poor people was maintained...They brought me a draught of their drink in a brown bowl tipt with silver, which I drank of, and at the bottom was a picture of the Virgin and the child in her arms, done in silver.' A 'masyr wt sylver and gylt' is found in an inventory of the foundation as early as 1524 and well into late 19th century it remained in use being given to the Governor to drink from on the occasion of the annual election and on other times for the town's people to drink from on the payment of a shilling.

A study of monastic records and wills by W. H. St. John Hope in his exhaustive study of the form 'On the English Medieval Drinking Bowls called Mazers', a paper first read at the Society of Antiquaries in 1886 and published in *Archaeologia*, 1887, vol. 50, pp. 129-193, provides a survey of their use and distribution. He noted that monastery of Christ Church, Canterbury possessed one hundred and eighty two mazers in 1328, similarly Battle Abbey's inventory of 1437 records thirty two. Many of these mazer bowls were listed by name - St. John Hope cites examples such as *'Bygge'*, *'Pylegrym'*, *'Austyn'* and *'Hare'*, presumably relating to either the donor, the inscription on the mount or the ornamental boss in the centre of the bowl. Hope lists many examples recorded in wills from the mid 14th century onwards. About eighty surviving mazers are recorded and many are unmarked. The earliest known surviving fully hallmarked example dates from the 16th century - the Tatham mazer-bowl of 1507, once in the J. Pierpont Morgan collection. Some are engraved with a date or with a grace as on the Ironmongers' Company mazer *'Ave Maria gracia plena'*, or with an invocation such as that found on the mazer offered here.

THREE KINGS MAZER BOWLS

The present mazer is from a rare group known as Three Kings Mazers, on account of their engraved inscription from Matthew's Gospel invoking the names of the Magi who presented their treasured gifts to the Christ Child shortly after his birth. They are surviving examples of a type which date to the reign of King Richard II in the late 14th century. A royal inventory records one enamelled with the arms of King Edward III (d.1377) and an enamelled medallion on the interior with a scene of the Three Kings illustrated in J. Statford, *Richard II and the English Royal Treasure*, Woodbridge, 2013, p. 80. The date for the present mazer is confirmed by its flaring shape, stamped bands of 'X' motifs and the style of the engraved inscription and is comparable to the 'Cup of the Three Kings' at Corpus Christi College, Cambridge, probably bequeathed to the College in 1489. A comparison can also be made to the silver mounted celadon bowl in New College, Oxford, the presentation of which dates to around 1494, before its donor, Archbishop William Wareham (c.1450-1523) was made Master of the Rolls.

The present mazer is almost identical to a mazer which was once preserved in Holy Trinity Church, Colchester and which was sold at Bonhams on 25 July 2004, lot 117. Its inscription also reads '*Jaspar fert myrram, tus melchior Balth(a)zar aurum*'. At the time of its sale the Little mazer was not known in the wider market and it was assumed the Colchester mazer was that described and illustrated in the letter published in *The Gentleman's Magazine*, 1791, p. 471, see above. The description of the mazer in the letter is very exact and, although the drawing is naive in style, it records the decoration of the mazer in great detail. The correspondent 'Phil. Mec.' records that it had been found near Crediton in Devon. If the mazer so described is the example formerly preserved in Holy Trinity Church, Colchester it seems strange that the author made no note of the sacred 'IHS' inscribed boss in the centre of the bowl. In contrast the mazer offered here has no boss. It is therefore very possible that the present mazer is the one found near Crediton in the 18th century.

The earliest 19th century description of the Crediton mazer was published by Lieutenant-Colonel William Harding F.G.S. in his paper, 'On the Church of Colebrooke' in the *Transactions of the Exeter Diocesan Architectural Society*, vol. V, pt. 1, p. 19. He suggests the Crediton mazer was found on or near the site of Wolmerstone Chapel. The site of the chapel was part of the Hamlyn estate but had vanished by the 1770s. He notes that the bowl was in the possession of the Hamlyn family, without doubt the Hamlyns of Paschoe House, Crediton, the home of Shilston Calmady Hamlyn (1811-1985) in 1856. In his article Harding describes the mazer as being '*accurately described*' in the 1791 correspondence but that '*an imperfect drawing [was] given*'. He believed the letter 1791 letter had been written by the ancestor of the Hamlyns. A bowl, identically described, with no mention of a boss inscribed with the sacred initials 'IHS', was exhibited by the coin collector and antiquarian Joseph Warren of Ixworth Suffolk at the London and Middlesex Archaeological Society's exhibition *Antiquities and Works of Art*, held at the Ironmongers' Hall, London, 1861. The catalogue entry references the bowl's discovery at Crediton and again it seems very probable that the present mazer and this are one and the same.



The Three Kings Mazer, Holy Trinity Church, Colchester.

Mr. URBAN, Jan. 1.
 I SOME time ago saw a small bafon
 (see plate II. fig. 1), which holds a
 pint and a half, wine measure, exactly.
 Its diameter at the brim (a) is 6 inches,
 at (b) it is about 4 inches in diameter,
 at (c) it is two inches. Its height,
 from a to c, is 2 inches $\frac{1}{2}$. The top
 part, from a to b, in breadth about one
 inch and a half, is of silver, gilded.
 The bottom, from the points below b to
 c, is of a very curiously-grained wood;
 but I do not know of what wood it is;
 I suppose it to be the root of some tree
 by the very remarkable curls and twists
 in it; perhaps the root of elm, or ash,
 or walnut; it is not smooth enough to be
 of yew. The inscription on the silver
 part, and the cross, with the flowers and
 foliages, are left bright, and the ground
 is hatched across, as I have endeavoured
 to shew above. The words are in the
 Old English hand (as it is called), and
 are as follows:
 ✠ *Jaspar fert Myrram. Tus Melchior.
 Baltazar Aurum.*
 Hence I conceive it to have been used
 to gather the offerings in some church
 on the Epiphany*. And as it was
 found near Crediton, in Devon, why
 may we not hazard a conjecture, that it
 once belonged to that church while it
 was a bishoprick? If this merits your
 notice, and you think it worth an en-
 graving, I shall hope to see it soon in
 your Magazine.
 The charm or protection, fold at this
 day at Cologne (see your vol. XIX. p.
 88), has the names of these three kings,
 with only the variation of spelling Jat-

The Gentleman's Magazine, London, 1791.

106

AN EDWARD IV OR EDWARD V SILVER DIAMOND-POINT SPOON

UNMARKED; MID TO LATE 15TH CENTURY

The narrow stem of tapering hexagonal section with cast diamond finial

5¾ in. (14.5 cm.) long

13 dwt. (20 gr.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

With Spink & Son, London, 1969.

With Alastair Dickenson, London, 2015.

LITERATURE:

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 56, 57, 119, cat. no. 2.

Diamond-point spoons first appear at the end of the 13th century and eventually replaced the acorn-knop as the most common form of spoon as observed by Commander G. E. P. How and J. P. How in, *English and Scottish Silver Spoons, Mediaeval to Late Stuart and Pre-Elizabethan Hallmarks on English Plate*, London, 1952. vol. I, p. 161. The model remained popular until the first half of the 16th century. Their name comes from the faceted shape of their finial, which Commander and Mrs How suggest is based on the prick or goad spur which was common in the 13th century. The exact symbolism of the finial has been debated and Schroder suggests it may allude to the pyramidal form of a medieval cut diamond.

Most surviving examples are either un-marked or part-marked which makes them difficult to date. One of the earliest examples of a diamond-point spoon, with full London marks, is one of 1498 sold from The Benson Collection, Christie's, London, 4 June 2013, lot 333, £25,000, but examples are known with several versions of the early Leopard head mark including the 'Indian' head, such as those in The Benson Collection, *op. cit.*, lots 312 and 313, £31,250, and £40,000, and 'Syrian' head in The Benson Collection, *op. cit.*, lot 317, £22,500, as well as unmarked examples. In common with the acorn-knop spoon, diamond-points are recorded in contemporary inventories. The 1487 will of Richard Morton lists 'ii dozen and vi spoyns with dyamond poyntes' as quoted by Timothy Kent and published in his introduction to D. J. E. Constable, *The Benson Collection of Early Silver Spoons*, Golden Cross, 2012, p. 3.



THE SIMPSON ST. MATTHIAS APOSTLE SPOON

107

A HENRY VIII PARCEL-GILT SILVER APOSTLE SPOON
LONDON, 1515, MAKER'S MARK A FRINGED S, PROBABLY
FOR WILLIAM SIMPSON

The hexagonal stem with fig shaped bowl and finial formed as the
bearded figure of St. Matthias with his attribute of a pole-axe, with
Tudor rose nimbus, *marked in bowl and on stem*

7½ in. (18 cm.) long

1 oz. 15 dwt. (55 gr.)

£35,000-40,000

US\$45,000-51,000

€41,000-46,000

PROVENANCE:

Joshua Welby, 42 Ship Street, Brighton, East Sussex,
Anonymous sale [Joshua Welby]; Christie's London, 23 June 1919,
lot 146. (£130 to Crichton),

With Crichton Brothers, London, 1919.

The Quernmore Collection, Part II; David Lay Auctions, Penzance,
16-17 November 1995, lot 1373.

Anonymous sale; Bonham's, London, 2 July 2008, lot 83.

LITERATURE:

D. Constable, *Silver Spoons of Britain 1200 - 1710: The Complete
History of Silver Spoons of England, Ireland and Scotland and Their
Makers 1200 - 1710*, vol. 1, pp. 234-237, illustrated.

T. Kent, *The Finial*, 'Review - Bonhams 'The Quernmore Collection
Part II'', vol. 18/06, July-August 2008, p. 18, cover illustration.

T. Schroder, *English Silver Before the Civil War, The David Little
Collection*, Cambridge, 2015, pp. 56, 57, 120, cat. no. 3.



Detail of marks



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



WILLIAM SIMPSON AND HIS 1515 APOSTLE SPOONS

There are three known surviving spoons from William Simpson's 1515 set of the twelve Apostles and Christ the Master. The present spoon and the St James the Less spoon, now in the collection of the Huntingdon Library and Art Museum, Pasadena, California are both distinguished by their excellent gauge and quality. The St. James the Less spoon is illustrated in R. R. Wark, *British Silver in the Huntington Collection*, San Marino, California, 1978, cat. no. 309, having been sold from the Dr Wilfred Harris Collection at Christie's London on 19 June 1957, lot 130, where it was acquired by the legendary dealer and co-author of the definitive work on early spoons Mrs How of Edinburgh for £1,350. A further spoon with the finial formed as St. Matthew was sold at Christie's London on 21 April 1896, lot 223.

The attribution to William Simpson of the maker's mark 'fringed S', which appears on the present spoon, as well as on a great number of other high quality spoons dating from around 1510 to 1545, was made by the renowned spoon expert Timothy Kent F.S.A. in his work *London Silver Spoon Makers*, London, 1981, pp. 9-10. In his review of the Quernmore Collection published in *The Finial* in 2008 he noted that this spoon 'scores full marks on all counts: 'a very fine heavy spoon, excellently modelled finial, very crisp, good marks'. Two further examples of his work, The Morgan Apostles, of St. Bartholomew and St. Simon Zelotes dated 1546, once in the celebrated Pierpont Morgan collection were sold in the Benson Collection sale, the private collection of Mrs How of Edinburgh, at Christie's on 26 November 2014, lot 443.

THE DEVELOPMENT OF THE APOSTLE SPOON

The form of the apostle spoon follows the development of earlier spoons, their finials formed from a full figure. The earliest such examples of this form are the Wodwose spoons, with finials cast in form of the figure of a wild man. These appear in the 13th and 14th centuries. One such example was sold from the Benson Collection, Christie's, London, 4 June 2013, lot 320, £85,875. Spoons with cast apostle finials were probably made as early as the 14th century, although the earliest examples which can be definitely dated are a group of spoons, presumably once part of a set, which are hallmarked for London 1490 (The Benson Collection, *op. cit.*, lot 329, £59,475). Traditionally, as noted above, they would have been made in groups of twelve, one to represent each apostle, and a thirteenth representing Christ the Master, however, given the relatively small number of complete sets to have survived it is perhaps as likely that they were intended to be given as gifts, either individually or in pairs.

THE KINGE 'STONE JUGG'

my stone, Jugg footed and covered with silver



John Kinge of Longmelford

108

AN ELIZABETH I SILVER-GILT MOUNTED EARTHENWARE JUG

LONDON, 1558, MAKER'S MARK A FLEUR-DE-LYS; THE EARTHENWARE POSSIBLY PISA

On spreading foot the mount stamped with egg-and-dart and lozenge motifs, the fluted bombe lead-glazed body with neck mount engraved with strapwork and scrolling foliage, the raised hinged cover embossed with large gadroons and centred by a coat-of-arms, the box-shaped hinge mount later engraved with date 1581, *marked in cover*

9 in. (22.9 cm.) high

The arms are possibly those of Fitzalan quartering Maltravers, possibly for Anne, Lady Maltravers, the widow of Henry Fitzalan, Lord Maltravers (1538-1556), son of Henry, 12th Earl of Arundel. Lord Maltravers married Anne Wentworth (1537-1580) in 1555. She later married her steward William Deane (d.1585) after 1573. The arms of Fitzalan quartering Maltravers are depicted in a fragment of a stained glass window preserved in the Victoria and Albert Museum, Museum no. 6908-1860, illustrated here.

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

PROVENANCE:

By tradition, with John Kinge (d.1588) of Long Melford, Suffolk, by bequest to his son Roger Kinge, by descent to, The Reverend John William Kinge of Ashby Hall, Suffolk (d.1875). With Brand Inglis, London, 1992.

LITERATURE:

The Will of John Kinge (d.1588) of Long Melford, Suffolk, '*my stone jugg footed and covered with silver...*' which '*...I will that my Roger my sonne after the decease of my wife shall have*'.

The Probate Inventory of the Estate of the Reverend John William Kinge, dated 1875, '*pitcher...mounted in gold*'. T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 14, 18, 19, 121-122, cat. no. 4.



Detail of marks





Stained Glass Panel of the Fitzalan and Maltravers arms, English, circa 1359 ©Victoria and Albert Museum.



Detail of arms on cover.

THE HISTORY OF THE KINGE JUG

By tradition, this pot with its beautifully striated earthenware body is believed to come from John Kinge whose will contained several bequests of silver including *'my stone jug faced and covered with silver'* which he stipulated should pass to *'...Roger my sonne after the decease of my wife shall have'*. The pot subsequently descended through the Kinge family to the Reverend John William Kinge (1793-1875) of Ashby Hall, Ashby de la Launde, Lincolnshire. It was included in the inventory made on the death of the Reverend John William Kinge described as a *'pitcher..mounted in gold 1581'*. The Reverend John Kinge was not only the parson of Ashby but also a landowner with a passion for the turf. His stud produced the filly *Apology* which won the 'Triple Crown' of the Thousand Guineas, the Oaks and the St Leger in 1874. His successes came to the attention of the Bishop of Lincoln who disapproved of his endeavours and he was forced to resign his parish, dying the following year.

MOUNTED STONE AND EARTHENWARE JUGS

Unmounted salt-glazed Rhenish or "Tigerware" stoneware pots or jugs were ubiquitous in the Tudor household. P. Glanville, *op. cit.*, makes a detailed examination of the trade in such wares and the Tudor fascination with mounting these domestic vessels in silver and silver-gilt. She notes that the city of Exeter alone was importing up to five thousand pots a year by the end of the 16th century. Such a pot is illustrated in the still life of circa 1620 opposite attributed to David Rijckaert (II) now in the collection of the National Museum, Warsaw. This Kinge jug is unusual in incorporating lead-glazed pottery rather than stoneware, probably made in Italy, possibly Pisa, for the Northern European market, another similar example is in a private collection, the mounts dated 1572, illustrated here. The maker identified with the fleur-de-lys mark appears to have been active between 1546 and 1562 and produced several fine mounted wares including a mounted stoneware pot of 1546 now in the Ashmolean Museum and the famous Parr Pot, also of 1546 and with a Venetian glass body, now in the Museum of London.

The fashion for adorning stoneware vessels with silver and silver-gilt mounts, as is so often the case, appears to have started at the Royal Court. Glanville records that King Henry VIII's cardinal Wolsey and his administrator Thomas Cromwell both possessed such pots in the 1520s. By 1574 the Jewel House contained examples made for the Marquess of Exeter in 1538 and another which had belonged to Edward, Duke of Somerset from 1552. The cost of mounted pots around the time of the manufacture of the Kinge pot was in the region of £2 to £3. Margaret, Countess of Rutland paid £2.17s.8d for such a piece in 1551.



Silver-gilt mounted earthenware jug, London, 1572, Private Collection



THE GILBERT VINTRY WHARF WINE-TASTER

109

AN ELIZABETH I SILVER WINE TASTER

MAKER'S MARK LG IN MONOGRAM, ATTRIBUTED TO LAWRENCE GILBERT (OR GILBERD) OF COLCHESTER OR IPSWICH, CIRCA 1570-1580

On moulded foot, the plain flaring body raised domed centre, stamped on the outside of the bowl with initials TW in monogram, *marked on side*
3 $\frac{3}{8}$ in. (9.1 cm.) diam.
2 oz. 12 dwt. (81 gr.)

£15,000-30,000

US\$20,000-39,000
€18,000-35,000

PROVENANCE:

By tradition dredged from the Thames at the site of the wharf known as 'Vintry' or 'Three Cranes' by the Vintners' Hall.
With Brand Inglis, London, 1992.
The Albert Collection, by 1992.
With Alastair Dickenson, London, 2006.

LITERATURE:

R. Butler, Philippa Glanville ed., *The Albert Collection: Five Hundred years of British and European Silver*, London, 2004, p. 268.
C. Hartop, *East Anglian Silver, 1550-1750*, Cambridge, 2004, p. 116.
T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 78, 79, 129.

The Gilbert Vintry wine taster is thought to be the earliest surviving English silver wine taster after the Bordeaux model. It is also a rare work by the Colchester and Ipswich silversmith Lawrence Gilbert. In the 16th and early 17th century Bordeaux was the main source of wine imports into England. This type of wine taster, with a domed centre to allow the colour of the wine to be inspected, is named after the town. The 17th century painting on the previous page depicts two Amsterdam merchants, one pouring wine from a pipette into a similar wine taster, presumably to be sampled by the gentlemen seated in the foreground.

This wine taster pre-dates the earliest fully marked Bordeaux example by almost a generation. A wine taster on loan to the Bristol City Museum and Art Gallery from Lacock parish church dates from 1603 and the next oldest example is one of 1631 in the Jackson Collection, National Museum of Wales. Another taster, similar but with fluted sides and with a bunch of grapes chased in the centre, was sold from the Noble sale at Christie's on 24 November 1943, lot 68. It was struck with the Norwich maker's mark of a trefoil dated to the 1570s. The Little/Gilbert wine taster can also be dated by its maker's mark attributed to the Suffolk goldsmith Lawrence Gilbert. He was born around 1545, one of four brothers whose father Jefferye was a goldsmith in Ipswich. In the 1560s Gilbert is thought to have been working in Colchester making communion plate for a number of parish churches. Two of his communion cups survive in the environs of Colchester; one dated 1569 and another 1567, the year his workshop in Colchester received an inspection from the wardens of the London Goldsmiths' Company. During that period he used two different marks; one consisting of the letter G pierced by an L in a shield and a similar incuse mark without a shield. The mark here is very close to the first, but with a circular rather than a shaped shield. For further information on the Gilbert family of silversmiths see B. Inglis, *The Silver Society Journal*, 'An ostrich egg cup by Lawrence Gilbert of Colchester', London, no. 9, 1997, pp. 57-2.



Governors of the Amsterdam Wine Merchants Guild, by Ferdinand Bol (1616-1660), detail © Alte Pinakothek, Munich, Alamy





Panorama of London, by Nicolaes (Claes) Jansz Visscher (1586-1652), circa 1600 © London Metropolitan Archives, City of London, Bridgeman Images

It has been traditionally held that this wine taster was discovered on the banks of the Thames near the Vintry or Three Cranes Wharf, in close proximity to the Vintners' Hall. The roughened texture of the surface confirms this and it is not the only wine taster to have been discovered in the vicinity of the wharf. A wine taster of 1634 was dredged up in same location in 1978. Now in the collection of the Museum of London, it is engraved with a Latin inscription recording its ownership to one John Downinge, later a freeman of the Coopers' Company. Rosemary Weinstein in her article 'An Early 17th Century Wine Taster' in *The Transactions of the London and Middlesex Archaeological Society*, vol. 34, 1983, p. 203, notes that John Aubrey (1626-97) the antiquary, commented on the use of silver wine tasters 'These silver boates are very common at Bristow among the merchants, who used to carry them in their pockets to Tast wine; they call them Tasters. They were first called cognes (from coggones, little boates)'. She observed that wine tasters were so much a part of the vintner's equipment that an English Act of 1477-8, prohibiting the export of gold and silver, made a special exemption clause, 'any Merchant going over the Sea to buy any Wine to be brought into the realm, as for to carry with him only a little cup called a Taster (un taster ou shewer pur vine)'.

The site of the discovery for the present wine taster suggests it might have belonged to a member of the Vintners' Company. Tantalisingly Schroder puts forward two potential owners of the wine taster - Thomas Waye, Master of the Vintners' Company in 1587 or Thomas Walker, master in 1592. The elegance of the Vintners' Hall would have been in direct contrast to the Three Cranes Wharf and the tavern close by known as the 'Three Cranes in the Vintry'. An entry from Pepys' diary from 23rd January 1661, quoted by Brand Inglis, and repeated in the Albert Collection catalogue, gives an idea of the ramshackle nature of the establishment. 'We went over the Three Cranes Tavern and, though the best room in the house, in such a narrow dog-hole were we crammed and I believe there were near forty, that it made me loath my company and victuals, and a very poor dinner it was too.' A detail from a panorama of London, published in London circa 1600 by the Dutch engraver Nicolaes Jansz Visscher (1586-1652), depicts the Three Cranes Wharf and shows its proximity of St. Pauls Cathedral and the City of London.

THE WILLOUGHBY TANKARD





Wooden crew tankard © The Mary Rose Trust

110

AN ELIZABETH I PARCEL-GILT SILVER TANKARD

LONDON, 1587, MAKER'S MARK CB IN MONOGRAM, PROBABLY FOR BERNARD CHARLES

On domed foot chased with fruit and flower trophies, the tapering body chased with alternating vertical gilt and silver bands, the gilt bands engraved with foliate strapwork, applied with two bombé ribs chased with egg-and-dart ornament, the domed cover with pointed finial on fluted calyx, the scroll handle engraved with foliage and with demi-angel thumbpiece, engraved underneath 'The gift of M. W. to C. C. Junr', marked underneath and on cover
 7½ in. (19 cm.) high
 18 oz. 11 dwt. (578 gr.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Sir John Willoughby, 5th Bt. (1859-1918), of Baldon House, Oxfordshire,
 Major Sir John Willoughby Bt, Christie's, London, 29 January 1918, lot 53 (to S. J. Phillips).
 With S. J. Phillips, London, 1918.

George Kermp, 1st Baron Rochdale (1866-1945), soldier, businessman and politician,
 The Rt. Hon. Lord Rochdale, Christie's, London, 5 May 1937, lot 122 (to Goldsmiths and Silversmiths),
 With Goldsmiths and Silversmiths Company, London, 1937.

Richard C. Paine (1893-1966), art collector and benefactor of the Museum of Fine Arts, Boston.

Arthur Armory Houghton Jr. (1906-1990), of Wye Plantation, Maryland, industrialist, president of the Metropolitan Museum, New York.

With S. J. Shrubsole Inc., New York.

A New England Collection; Christie's, New York, 16 April 1999, lot 244.

EXHIBITED:

London, Olympia, *The Daily Telegraph Exhibition, International Exhibition of Antiques and Works of Art*, 1928, 5-64 (Lord Rochdale).

London, Seaford House, Belgrave Square, *Queen Charlotte's Loan Exhibition of Old Silver: English Irish and Scottish, all prior to 1739 with Examples of Present Day Work*, 1929, No. 57, pl. XXXVII, (Lord Rochdale).

LITERATURE:

R. R. Tatlock, *The Daily Telegraph Exhibition, International Exhibition of Antiques and Works of Art*, 1928, 5-64.

W. W. Watts and others, *Queen Charlotte's Loan Exhibition of Old Silver: English Irish and Scottish, all prior to 1739 with Examples of Present Day Work*, 1929, no. 57, pl. XXXVII.

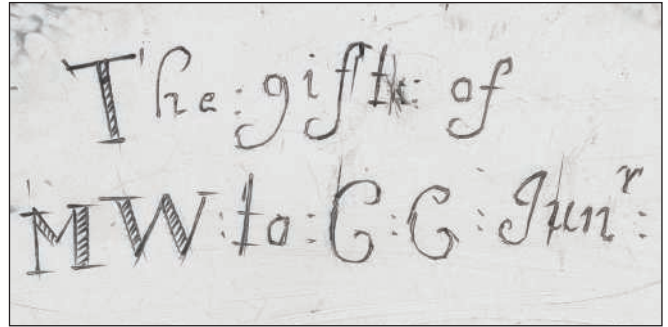
D. Mitchell, *Silversmiths in Elizabethan and Stuart London, Their Lives and Marks*, Woodbridge, 2017, fig. 141, p. 243.

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 50, 51, 108, 130-131, cat. no. 10.





Detail of marks



Inscription on base

This exceptional example of a Tudor tankard displays rich decoration and has survived in excellent condition. Philippa Glanville, in *Silver in Tudor and Early Stuart England*, London, 1990, p. 259 notes that the tankard was first introduced in the 1540s to the Royal court; it could be found in the circles of the upper gentry by the 1560s. It served as personal drinking vessel for both men and women. Inventories from the time confirm that tankards were listed singly or in twos; even the extensive 1574 royal inventory listed only four tankards. An inventory of Hardwick Hall taken in 1601 only records four out of a total of forty-two drinking vessels. Tudor tankards of tapering body with horizontal ribs or bars are derived from wooden, barrel-shaped, 'water tankard' prototypes. Examples of such wooden tankards, illustrated here, were discovered with the recovery of Henry VIII's flagship, *The Mary Rose*, lost in a storm in 1545, but raised in the early 1980s. The use of alternating white and gilt pales on this tankard is also evocative of a wooden prototype. The abundance of ornament employed in all-over patterns is another characteristic of English silver of the period, as was marine iconography, exemplified here by the mermaid thumbpiece, Glanville, *op. cit.*, pp. 259-66 and "Tudor Drinking Vessels," *Burlington Magazine Supplement*, September, 1985, p. 22. Schroder notes a parallel between the gilded panels of strapwork and foliage on the present lot and the ornament found on a belied tankard or 'livery pot' on 1576 in the British Museum. Bernard Charles, the silversmith who created the tankard was a Stranger goldsmith, possibly a Walloon sworn in 1577, whose mark is recorded on the mounts of a stoneware jug dated 1578, another of 1588, a silver mounted coconut cup of 1586 and The Chorley Salt, a salt of single bell form, 1586, formerly in the collection of Victor, 3rd Baron Rothschild.

The history of the tankard is unknown before it was sold by Sir John Willoughby 5th Bt. (1859-1918), pictured here, at Christie's in 1918. Schroder suggests its excellent condition might have been the result of its presentation to a church, the form having become unfashionable. Its shape is unsuited to ecclesiastical use and it may have remained locked away for many years before being sold, perhaps in the 19th century, to a dealer in old silver or an antiquarian. It is probable it was given to Sir John or a predecessor as neither he nor his ancestors appear to have had antiquarian interests. His father served as a Conservative M.P. and Sir John, having been educated at Eton and Trinity College, Cambridge, entered the army serving in the Royal Horse Guards in Egypt and then in South Africa during the Boer War, where he distinguished himself during the siege of Ladysmith and the relief of Mafeking. Following its sale at auction the tankard passed through the hands of another soldier, George Kemp, another alumnus of Trinity. He similarly fought in the Boer War and went on to command the Lancashire Fusiliers in the First World War. His political career with the Liberals brought him an knighthood and finally a peerage. The tankard has since passed through three American collections, with both Richard Paine and Arthur Houghton having been major benefactors to museums. Richard Paine was the three times great grandson of Robert Treat Paine (1731-1814), one of the signatories of the Declaration of Independence, the Paine family having arrived in New England in 1621.



Sir John Willoughby, Vanity Fair cartoon, 1884
© Peter Jackson Collection, Bridgeman Images

THE BRAIKENRIDGE TAZZA





Drawing of the tazza, its inscription and boss of related mazer, by Joseph Manning (b.c.1801-1871) © Bristol Museum and Art Gallery

111

AN ELIZABETH I SILVER TAZZA

LONDON, 1571, MAKER'S MARK INDISTINCT

On plain domed foot stamped with an egg-and-dart border, the baluster stem with strapwork framing a central laurel wreath, the shallow bowl engraved with two bands of foliate strapwork and embossed in centre with a helmeted male bust, engraved on the outside with inscription 'Non domun Sed donatorem' and merchant's mark with date 1621, *marked on bowl and under foot* 5 in. (12.7 cm.) high
12 oz. 2 dwt. (377 gr.)

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

PROVENANCE:

George Weare Braikenridge (1775-1856), Broomwell House, Brislington, near Bristol, by descent to his son,
The Rev. George Weare Braikenridge (1815-1882), by descent to brother, William Jerdone Braikenridge (1818-1907),
The Braikenridge Collection of Mediaeval Works of Art; Christie's, London, 27 February 1908, lot 53 (£400 to Crichtons).
With Crichton Brothers, London, 1908.
Arthur Stanley Marsden Smedley (1869-1943), Gablehurst, Branksome Park, Bournemouth.
Anonymous sale [A. S. Marsden Smedley]; Christie's, London, 13 June 1918, lot 84 (unsold).
Anonymous sale; Sotheby's, London, 8 July 1936, lot 145 (£860 to Comyns).
With William Comyns, London, 1936.
The Wanamaker Family, Philadelphia.
The Rosenbach Company, Philadelphia.
Lessing Julius Rosenwald (1891-1979).
A Philadelphia Private Collection; Sotheby's, New York, 6 April 1989, lot 248.
Anonymous sale, Christie's, London, 25 November 2003, lot 336.

EXHIBITED:

London, South Kensington Museum, *Special Works of Art of the Mediaeval, Renaissance and more Recent Periods on Loan at the South Kensington Museum*, June, 1862, no. 5723, section 24, cat. p. 471.
London, The Burlington Fine Arts Club, *Exhibition of a Collection of Silversmith's Work of European Origin*, 1901, p. XXXVII, fig. 2.
London, Christie's, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, 1989, no. 31.

LITERATURE:

J. C. Robinson F.S.A. ed., *Special Works of Art of the Mediaeval, Renaissance and more Recent Periods on Loan at the South Kensington Museum*, London, 1862, p. 471, no. 5723.
J. S. Gardner ed., *Exhibition of a Collection of Silversmith's Work of European Origin*, 1901, p. XXXVII, fig. 2.E.
L. Lowes, *Chats on Old Silver*, London, 1909, p.190.
The Connoisseur, 'The Braikenridge Sale', volume 20, p. 292.
C. Truman ed., *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, Christie's, 1989, no. 31.
T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 17, 40, 41, 106, 126-128, cat. no. 8.



Non donum Sed donatorem

1675
H. E.



George Weare Braikenridge © Bristol Museum and Art Gallery

GEORGE WEARE BRAIKENRIDGE

George Weare Braikenridge was born in Hanover County, Virginia, where his father had settled as a planter and merchant and had married a Virginian. He was sent to England to school in Bristol, near the home of his grandmother. While returning to England in 1793 his family were shipwrecked in the Bristol Channel and his mother and sisters died shortly thereafter of scarlet fever; his father, who survived these tragedies, went into business in Bristol as a Dry Salter with a relative, taking the younger George with him. In 1800 George Weare married Mary Bush. He continued in the family firm after his father's retirement two years later and the business developed into what the *Gentleman's Magazine* described as 'a leading and long established West India firm'. The prosperity of his affairs allowed George Weare to indulge his interests in medieval antiquity, the history of Bristol, geology and fossils, finally retiring at the age of forty-six to devote himself to his collections, buying Broomwell House in 1823. This retirement lasted for thirty-six years and he died in 1856 at the age of eighty-one, a renowned antiquary, having amassed one of the largest collections of antiquities of general and local interest in the West of England. He catalogued much of his collection, illustrating the documents with drawings such as the illustration here of the present lot. The tazza stayed with his family passing to his eldest son and then to his second son, before being sold after his death in 1907.

Other examples of this form of tazza are found in Germany, Holland and Switzerland, variants may also be found in glass. They are sometimes described as wine cups but evidence such as that found in contemporary paintings would point to a likely use as spice dishes; some had a cover or perhaps one cover between a set. A 1584 bowl or tazza in the collection of

the Goldsmiths' Company, London, is one of a very few to retain its cover. This particular tazza shares a very similar design, with engraved decoration as well as a central portrait medallion, to one in the collection of the Victoria and Albert Museum dated 1564 with maker's mark IA in monogram between pellets, engraved with the arms and monogram of Thomas, 8th Earl of Haddington (d.1829), see Glanville *op. cit.*, no 9. p. 399.

Timothy Schroder in *The Gilbert Collection of Gold and Silver*, 1988, p.62-65, discusses the history of this form with illustrations similar to the present example: 'This type of standing bowl, traditionally known as a tazza, was probably used as a wine cup or spice plate. The 1574 inventory of the Royal Jewel House lists a number of items apparently similar in appearance to this.... many of the bowls mentioned in the inventory were equipped with covers, in contrast to only six of the 138 spice plates.' The Museum of Fine Arts, Boston, has a pair of silver-gilt tazze of 1582/3, called standing bowls, of similar form to the present example, their centres set with busts in profile, see Ellenor Alcorn, *English Silver in the Museum of Fine Arts, Boston*, vol. 1, 1979, no.13, p.63. An alderman of Boston, Lincolnshire, Christopher Audley, in his will proved in 1576, intended to provide for the 'Mayor and his successors six drinking pottes to the value of twentie markes' two of which were the Museum's pair, eventually supplied by his brother. Other examples include a tazza of 1573 exhibited at *Queen Charlotte's Loan Exhibition of Old Silver at Seaford House*, London, 1929, from the collection of John Ramsden, Bt., no. 66, pl. XX.

Opposite: Still Life, circle of Georg Flegel, 17th century © RKD

Non donum Sed donatorem

16 PE 21



A JAMES I SILVER-MOUNTED SHELL CASTING BOTTLE

UNMARKED, CIRCA 1600

On a plain spreading foot with threaded border, the ovoid body formed from two cut panels of cowrie shell held by four vertical straps, two applied with scrolling handles cast with bearded masks, the detachable pierced cover with baluster finial

4 in. (10.1 cm.) high

£4,000-6,000

US\$5,200-7,800
€4,700-7,000**PROVENANCE:**

Anonymous sale; Christie's, London, 22 March 1977, lot 128.
Anonymous sale; Sotheby's, London, 26 November 1992, lot 33.
Charles Lane Poor III (1919-2005), of Washington, D.C.
The Collection of the late Charles L. Poor; Sotheby's, New York, 26 October 2005, lot 139.

LITERATURE:

Antique Collecting, The Magazine of the Antique Collector's Club, October, 1981, p. 80, illustrated.
J. Luddington, *Starting to Collect Silver*, Woodbridge, 1984, p. 44, illustrated.
T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 76, 77, 137, cat. no. 14.

CASTING BOTTLES

This casting bottle, with its pierced domed cover was for the sprinkling or 'casting' of scented water, usually rosewater, in order to mask the many unpleasant odours which a Tudor or Jacobean lady would have had to endure. They not only masked unpleasant smells but also guarded against illness, as the medical thinking at the time believed in the miasmatic theory of contagion and spread of disease. It was thought that infections and diseases passed from person to person transmitted by foul air and evil vapours. In 1674 Robert Boyle published his *Suspensions about the Hidden Realities of the Air*, which expounded on the theory, the belief of the medical establishment throughout the Middle Ages. Therefore, as discussed in the catalogue entry for the pomander, scented herbs and scented waters were carried on the person to ward against illness.

Casting bottles such as this, which would have had suspension chains, were carried on the body in the same manner as a pomander. A related silver-gilt example in the Gilbert Collection is discussed by Timothy Schroder in, *The Gilbert Collection of Gold and Silver*, Los Angeles, 1988, cat. no. 5, pp. 44-47. He notes that casting bottles at this time appear in two distinct forms, examples such as this, pear-shaped and ovoid in section, originally fitted with suspension chains, and circular examples without chains. The 1574 inventory of the Jewel House lists 'Item oone Casting bottell guilt with a Chaine' and 'Item oone Casting bottell of siluer and gullt being rounde withowte Cheine.' He notes that they were popular gifts at Christmas in the court of King Henry VIII, quoting from the archives of the Royal Jewel House, which record the gift of two casting bottles, each weighing 6½ ounces, given to the King by Sir John Hussey (1465/6-1536/7), later first Baron Hussey, Chief Butler of England. Later in 1523 Richard, 3rd Earl of Kent (1481-1524) presented the King with 'a little bottell with a Cheyne of silver and gilte for rose water', which weighed 11 ounces.

Charles Jackson in his *Illustrated History of English Plate*, London, 1911, vol. 2, p. 575, describes the use of rosewater for the washing of hands, being sprinkled at the conclusion of a dinner or banquet. He comments that the floral essences were not poured from ewers but from small vase shaped sprinklers, such as the present lot. Schroder comments that Jackson cites no reference for this account, but concludes that casting bottles such as this, were classed as toilet plate rather than dining plate, as listed in a 1540 inventory of Edward Seymour's toilet plate listing 'a casting flagon gilt'. It is evident that such casting bottles were rare as contemporary inventories of the Royal Jewel House in 1575 and Hardwick Hall in 1601 record only 13 and



Silver-gilt mounted cowrie shell flask, The Paston Treasure, detail, circa 1663
© Norwich Castle Museum and Art Gallery, Bridgeman Art Library

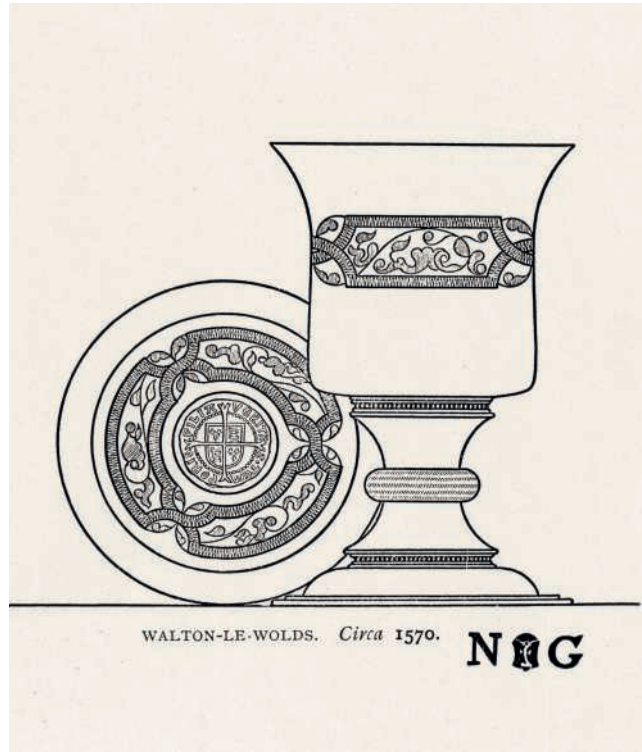
3 casting bottles respectively, whilst the same inventories record 116 and 15 salt cellars. The Gilbert Collection casting bottle is in silver gilt and retains its original chains. It is of pilgrim flask form and is hallmarked for 1553. The Victoria and Albert Museum has a similar silver casting bottle dated circa 1540 and another of mounted Fatimid rock crystal, the mounts circa 1540. A further silver example of 1563 is also found in the collection.

COWRIE SHELLS

The body of this casting bottle is constructed from two sections of cowrie shell, almost certainly from the Indian Ocean. In common with the Fatimid crystal mounted casting bottle cited above, the silversmith has employed an unusual material to create a more costly object. However, the Fatimid crystal would have been a much rarer and more unusual material at the time, as cowrie shells were not so highly prized and more readily available. The Paston Treasure, immortalised in the anonymous Dutch still life painting of circa 1670, now in the collection of the Norwich Castle Museum, includes a silver-gilt mounted cowrie shell flask. This now lost object is described in the inventory of 'Curiosities, in Lady Paston's closet, at Oxnead - Hall temp. of Cha.2', where it is described as 'speckled shell bottle set in sill[ver]'. Wolfram Koeppe in his catalogue entry in A. Moore, A. Flis and F. Vanka ed., *The Paston Treasure, Microcosm of the Known World*, London, 2018, cat. no. 28, p.300, comments that cowrie shells of this type were 'a must have in the *Kunstammer*'. He also comments on the difference in colour between the mounts which hold the shell and the stem and base of the flask, formed as a grotesque crouching figure. Could the upper silver-gilt mounted section with its shell body have been a casting bottle, perhaps later mounted in the second half of the 17th century?



THE FALLOW GORSTON COMMUNION CUP



Chalice by Nicholas Gorston

113

AN ELIZABETH I SILVER COMMUNION CUP

MAKER'S MARK A DEVICE IN A SHIELD BETWEEN INCUSE LETTERS N AND G IN REVERSE, PROBABLY FOR NICHOLAS GORSTON (OR GOSTON) OF NOTTINGHAM, CIRCA 1570

On spreading domed foot, the baluster stem with central knob engraved with hyphen ornament, the flaring bowl engraved in centre with a large band of strapwork and scrolling foliage, *marked on border*

4 $\frac{5}{8}$ in. (11.8 cm.) high

4 oz. 10 dwt. (140 gr.)

£7,000-10,000

US\$9,000-13,000

€8,100-12,000

PROVENANCE:

Thomas McAll Fallow (1847-1910), antiquarian and expert on church plate and the hallmarks of York, T. M. Fallow Esq., F.S.A., of Coatham House, Coatham, Redcar; Christie's, London, 23 May 1906, lot 58A, (£100 to Spink).

With Spink and Son, London, 1906.

Hubert Dynes Ellis (1841-1925) of 10 Roland Gardens, Old Brompton Road, London.

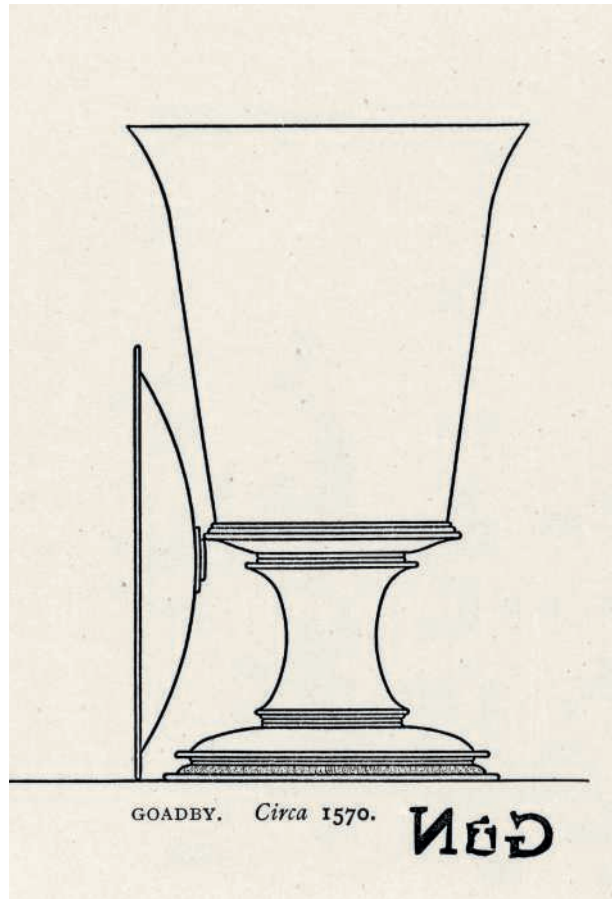
H. D. Ellis Esq., J.P., of 7 Roland Gardens South Kensington, S.W.; Christie's London, 24 November 1924, lot 50, (£200 to Withers).

With How of Edinburgh, London, 1992.

LITERATURE:

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 90, 91, 102, 123, cat. no. 5.





Chalice by Nicholas Gorston

Nicholas Goston is mentioned working in Nottingham in 1546 and his very distinctive mark is found on several pieces in the environs of Nottingham and also Derbyshire and Leicestershire. Several communion cups are recorded, such as those in the churches of Broughton, Kneeton, Maplebeck, Syerston and West Marham. Sydney Jeavons in *The Church Plate of Nottingham*, 1965, p.10, describes Gorston's style as 'more sturdy than graceful' while adding that he 'was a most colourful character'. Indeed in 1542 he was accused in Nottingham of trying to pass brass as silver and the following year was convicted of selling 'ill stuff' for which he was fined and imprisoned for a short period.

The Reverend Andrew Trollope in his *Inventory of the Church Plate of Leicestershire*, Leicester, 1890 records three further cups by Gorston in the churches at Wyordby, Goadby and Walton-le-Wolds. He illustrates them with line drawings and sketches of the marks. The Fallow cup offered here is closest in form and ornament to the Walton-le Wolds cup *op. cit.*, p. 306, pl. XXI, whilst the cup at Goadby is similarly marked with reversed initials, *op. cit.*, p. 231, pl. XV., both illustrated here.



Detail of marks

THE POCKLINGTON MORGAN CUP





Cup and cover, 1585, The Armoury Museum, Moscow

114

AN ELIZABETH I SILVER-GILT CUP AND COVER

LONDON, 1589, MAKER'S MARK POSSIBLY TWO CATKINS

On spreading foot with stamped egg-and-dart border and a chased band of fruit and foliage on matted ground, repeated on the domed cover with high finial, the baluster stem with central knob engraved with laurel wreath, the bowl formed of two sections, engraved on lower part with a calyx of leaves and on upper part with stylised foliage, *marked on bowl and cover*

11 $\frac{1}{2}$ in. (29.5 cm.) high

15 oz. 19 dwt. (497 gr.)

£180,000-220,000

US\$240,000-290,000

€210,000-260,000

PROVENANCE:

Colonel George Henry Pocklington (1833-1908), of the Barracks, Chelsworth, near Ipswich, Anonymous sale [Colonel Pocklington]; Christie's, London, 17 December 1900, lot 137 (£173 to S. J. Phillips), With S. J. Phillips, London, 1900.

John Pierpont Morgan (1837-1913), banker and collector, by descent to his son,

John Pierpont Morgan Jnr. (1867-1943), banker and philanthropist,

Superb Old English Silver from the Reign of Elizabeth to George IV, from the Estate of J. P. Morgan;

Parke Bernet Galleries, New York 30-31 October 1947, lot 464.

A South American Private Collection; Sotheby's, New York, 22 October 1993, lot 393.

The Lord Harris of Peckham; Christie's, London, 12 June 2002, lot 127.

LITERATURE:

A. E. Jones, *The Illustrated Catalogue of the Old Plate of J. Pierpont Morgan*, London, 1908, pl. VIII.

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015,

pp. 32, 33, 102, 107, 132, cat. no. 11.



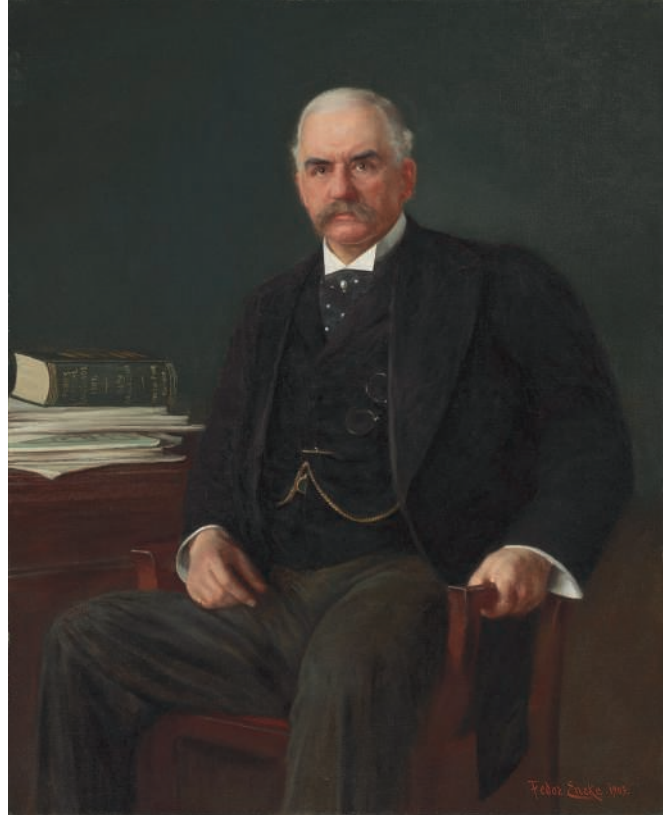
THE ORNAMENT AND FORM

The Pocklington Cup is distinguished by the fine engraved decoration on the bowl, which Schroder suggests might be influenced by work of the Flemish born engraver Nicasius Roussel (fl.1570-1620). He is thought to have come to London in around 1570. The cover and the foot are chased with floral garlands which Schroder notes were from the established decorative vocabulary of the time and had been in circulation for some twenty years. Similar engraving can be found on a cup which now belongs to Kings Nympton Church, Devon illustrated in Sir Charles Jackson's, *An Illustrated History of English Plate*, London, 1911, fig. 453. Another related cup is the Lee Cup dated 1590, which belongs to the Corporation of the City of Portsmouth, Jackson, *op. cit.*, p.184. Parallels can also be drawn between the present lot and the Hutton Cup, also of 1589, attributed to John Spilman, traditionally held as having been the wedding gift of Queen Elizabeth I to Elizabeth Bowes in 1592, now in the Royal Collection. Both are engraved with the same foliate ornament emerging from urns or vases. It has a very similar stem and finial. A cup, of 1585, with similar finely engraved ornament is in the Armoury Collection housed in the Kremlin, Moscow, illustrated here. Charles Oman, keeper of Metalwork at the Victoria and Albert Museum, described the Kremlin cup in his *The English Silver in the Kremlin 1557-1663*, London, 1961, p. 44. as '...the most beautiful in the collection...[it] serves to emphasize that although English goldsmiths were perhaps too prone to turn out endless variations of the design of the decade, they were capable of producing highly individual pieces in the finest workmanship throughout.'

J. P. MORGAN, THE COLLECTOR

John Pierpont Morgan, the legendary collector and financier, was the son of the banker and financier Junius Spencer Morgan I (1813-1890), a member of an established Connecticut family whose ancestor Miles Morgan had arrived in Boston from Britain in 1636. J. P. Morgan's father had spent 27 years living in England and he ensured his son acquired a wide ranging education, first at the English High School in Boston and then at Bellerive School, Switzerland, where he learnt to speak French. He acquired passable German during his time at Gottingen University where he studied Art History. On his return to America he entered the world of finance, establishing J. P. Morgan and Company in 1895. He was a collector from an early age and throughout his life acquired numerous manuscripts and works of art. He is described as having acquired 'a conventional New York "gentleman's collection" of drawings' during these years. The death of his father in 1890 brought him a bequest of over \$12 million. This enabled Morgan to expand his horizons vastly. He travelled throughout Europe adding to his collection. Belle da Costa Greene (1883-1950), his librarian and advisor reported on the travels and purchases in letters to the art connoisseur Bernard Berenson, her lover, '...the Big Chief has succeeded in acquiring all of the world here now & most of the world without & keeps us very busy every minute - I cannot understand his unfailing energy & grasp. It is quite marvelous.' Berenson was acutely aware of the financial power of Morgan. More often than not when he commented on a work of art in a church or palazzo he would be told 'Birbo Morgo had offered cento mila lire for it.'

The scale of his collecting was enormous, however, when he died in Rome in 1913 at the age of 75 it was clear he had made only the most general of plans for it's display. The extraordinary collection of books and manuscripts were preserved by the Morgan Library and eventually some of his finest pictures and over 7,000 objects were acquired by the Metropolitan Museum, New York and 1,300 objects by the Wadsworth Atheneum, Hartford, Connecticut. Morgan's biographer later calculated that he could have spent some £60 million on the collection, almost \$1 billion today. The degree to which his wealth was based on his collection was revealed by the value of his estate at death, \$80 million, somewhat less than many had expected. John D. Rockefeller was reported to have said 'And to think he wasn't even a rich man.'



Portrait of J. Pierpont Morgan, by Fedor Encke (1851-1936)
© Christie's Images, Bridgeman Art Library

The sheer volume of the collection meant sales had to take place, privately and starting in the 1918 at auction, with Asian works of art. Sales of furniture and portrait miniature followed in 1935. A series of sales continue through the 30s and 40s with Christie's having auctions in 1944 of the contents of his house Wall Hall, near Aldenham in Hertfordshire. The sale in which the present lot was included, 'Superb old English silver from the reign of Elizabeth to George IV' which took place at Parke Bernet in 1947 saw some of the finest example of his English plate collection come to the market, a number of lots from the sale are now in museum collections, such as the Museum of Fine Arts, Boston, which exhibits his magnificently engraved Elizabeth I ewer and basin of 1567.



Detail of marks on cover

THE SCAWBY HALL ST. GEORGE
AND THE DRAGON OSTRICH EGG CUP





The Whitfield Heirlooms, including the Whitfield Ostrich Egg Cup, by Pieter Gerritsz. van Roestraeten, circa 1670

115

A JAMES I SILVER-MOUNTED OSTRICH EGG STANDING CUP AND COVER

LONDON, 1606, MAKER'S MARK CB OR GB IN MONOGRAM
POSSIBLY FOR BARNABUS GREGORY

On spreading foot stamped with stylised gadroons, the domed part flat chased with large acanthus foliage and fruit on matted ground with baluster stem above, the body and cover formed from the ostrich egg, held by four straps engraved with trelliswork, the flaring rim engraved with scrolling flowers and foliage, the cover with spool-shaped terrace and St George and the Dragon finial, *marked on rim, on mount beneath the bowl and in cover*, in later fitted wood case

18½ in. (46 cm.) high

£80,000-120,000

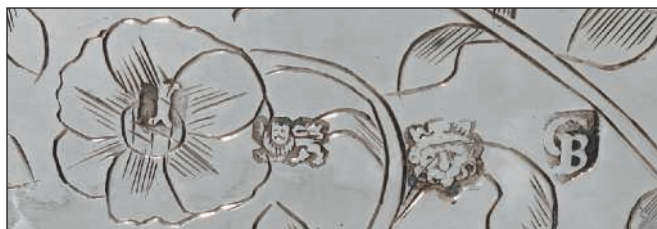
US\$110,000-160,000
€93,000-140,000

PROVENANCE:

The Sutton Nelthorpe Collection; Sotheby's, London, 11 April 2002, lot 182.

LITERATURE:

D. Mitchell, *Silversmiths in Elizabethan and Stuart London, Their Lives and Their Marks*, Woodbridge, 2017, p. 130, illustrated.
T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 34, 35, 144-145, cat. no. 18.



Detail of marks

This silver-mounted ostrich egg cup and cover is part of a group of rare early English silver-mounted objects dating from the late 16th century and early 17th century. Often referred to during the medieval period as 'Gryphon eggs', ostrich eggs were highly prized and, in common with other similar exotica, such as mother-of-pearl, shells and coconuts, they were often mounted in richly chased silver or silver-gilt mounts. Their delicate nature however has ensured that few have survived and indeed of the handful of surviving examples some have had the egg replaced with a silver body or a new egg. Surviving English examples include:

- The Lawrence Gilbert Cup, Colchester, circa 1570.
- The Harborough Cup, 1580, sold Christie's 24 February 1887, lot 149.
- The Goodricke Cup, 1581, with later silver body, The British Museum, London.
- The Robert Ducie Cup, 1584, egg replaced, The Toledo Museum of Art, Ohio.
- The Lee Cup, 1586, The Royal Ontario Museum, Toronto.
- The Home Cup, 1588, sold Christie's, 17 June 1919, lot 55.
- The Whitfield Cup, 1590, The Chicago Art Institute, Chicago.
- The Untermeyer Cup, 1591, The Metropolitan Museum, New York.
- The Richard Fletcher cup, 1592, Corpus Christi College, Cambridge.
- The Burghley Cup, 1594, with later body and cover, Burghley House, Stamford.
- The Exeter College Cup, circa 1610, Exeter College, Oxford.
- The Swaythling Cup, 1623, formerly the Randolph Hearst Collection.

The attributed maker of this cup, Barnabus Gregory (b.c.1591-1635), was apprenticed to Richard Brookes from 1581 to 1591. He remained in St Mary Woolnoth after his apprenticeship and married Elizabeth Feake in 1602. Later the family moved to Mugwell Street where they lived until at least 1634. His mark is recorded from 1601 on a number of standing cups, steeple cups and tazze.



THE TOWNSHEND BELL SALT

116

AN ELIZABETH I SILVER BELL-SALT

LONDON, 1601, MAKER'S MARK POSSIBLY A GOTHIC B

Incurved tapering cylindrical, in three sections, on three ball feet engraved with claws and with reeded and stylised lozenge borders, the detachable rising domed cover with pierced ball and baluster finial, the body and cover chased with scrolling foliage and strapwork on a matted ground, the body and central section each with a cartouche, one later engraved with two crests, *marked on side of both salts sections*

8 in. (20.2 cm.) high

8 oz. 18 dwt. (278 gr.)

The crests are those of Townshend of Wincham Hall, Cheshire and Lee of Darnall, Cheshire.

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

PROVENANCE:

The Lee family of Darnall, Cheshire, probably from before 1790, possibly bequeathed by Hester Legh [Lee], (d.1790) of Darnall, Cheshire to her kinsman,

Colonel Edward Townshend (1736-1811), son of Thomas Townsend and Frances (1702-1759), née Lee, by descent to,

Edward Lee Townshend (1868-1914), by descent to his daughter,

Miss Hester Violet Lee Townshend (1905-1991), wife of Philip Forsyth Duncan, sold shortly after her marriage in 1938,

Anonymous sale [Miss Townshend/Mrs. H. Duncan]; Christie's, London, 30 November 1938, lot 166, (£30 to Rayman).

With Rayman, London, 1938

Spink and Son, London.

With Asprey, London, 1993.

LITERATURE:

N. M. Penzer, *Apollo*, 'Christ Hospital Plate, Part I', 1960, no. 72, p. 18.

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 22, 64, 65, 142-143, cat. no. 17.



Detail of marks





BELL-SALTS

The Townshend Bell-Salt comes from a small group of distinctive double bell-shaped salts that developed from single bell-shaped examples of the mid 16th century, known from contemporary documents such as the inventory of the Duke of Somerset's plate of 1552 - 'two salts gulte of bell facon with a cover', cited by Schroder in *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, p. 64. The earliest known complete single bell-shaped example, known as the Chorley Salt, is dated 1586, illustrated in M. Clayton, *Christie's Dictionary of the Silver and Gold of Great Britain and America*, Woodbridge, 1986, p. 313, fg. 443. The double bell-shaped salt is also recorded in inventories of the time, such as that taken at Hardwick Hall in 1601. It lists 'a double bell salt with a cover and a pepper boxe gilt', Clayton, *op. cit.*, p. 309. The surviving double bell-shaped salts number only around thirty. They consist of three sections, two for salt and a detachable finial formed as a caster for pepper.

The bell-shaped salt evolved during a period of greater prosperity for the country. The merchant classes were able to acquire grand pieces of plate for display and use. In medieval England the salt had historically held a prominent position in the display plate of Royal and aristocratic households. Placed on the table rather than the buffet it had both ceremonial, religious and practical significance. During the medieval period it was only the standing cup that was as rich in design and magnificence as the salt. The order of precedence determined the placing of the grandest salt on the dining or banqueting table by the host. One's closeness to the salt signified one's importance in the eyes of the host. Salt symbolised purity and was a component of pre-Reformation christening services. It was a vital addition to food, used widely as a preservative. It was a taste the Tudor palate was deeply attuned to. During the latter years of the Tudor period the role of the salt became less ceremonial in both aristocratic and merchant households, however, collegiate foundations continued the traditions of precedence. In 1622 it was noted that at All Souls College, Oxford, the most highly prized silver-gilt salt was for the use of the Warden. The Subwarden's salt was of ungilded silver and fellows shared two sets.



The Townshend crest



The Lee crest

THE HISTORY OF THE TOWNSHEND BELL-SALT

The history of this bell salt has not been previously recorded and in the absence of documentary records its is based on the presence of the later engraved crests and the family of the vendor in the 1938 auction. When the salt was entered for sale at Christies in 1938 it was receipted under the name of a 'Miss Townshend', however, following the sale the name of the vendor was changed to 'Mrs H. Duncan'. An examination of marriage records for 1938 reveal that Miss Hester Townshend (1905-1991) had recently married Philip Duncan; hence the change of name. Miss Townshend was the daughter of Edward Lee Townshend (1868-1914) of Gorston Hall, Cheshire. The Townshend family had been long established in Cheshire at their ancestral home Wincham Hall. When the family pedigree is examined it is apparent that the first or second name Lee appears in no less than four generations. The first being for Lee Porcher Townshend (1804-1871), the great-grandfather of the vendor in 1938. It is very likely that the crests of Lee and Townshend were engraved by the Townshend family, having received the piece from their kinsman Hester Lee (d.1790), who bequeathed the Darnhall estate to Edward Townshend (1736-1811), grandfather of Lee Porcher Townshend in 1790. It was perhaps he who engraved the two crests, recording the previous ownership of the piece and its gift to the Townshend family.



Still Life, by Willem Claesz. Heda (1594-1680), 1652 © Christie's Images, Bridgeman Art Library

117

A JAMES I SILVER-MOUNTED COCONUT CUP

UNMARKED, PROBABLY SCOTLAND, CIRCA 1600-1620

On spreading foot die-stamped around the border with alternating scrolls and foliage and flat-chased in the centre with stylised fleur-de-lis on matted ground repeated on the vase-shaped stem, the coconut bowl held by three straps with shell edging and on the lower part with corded wire repeated around the rim above the foliate border and flaring lip, engraved inside the bowl on a detachable disc with later initials FF
8¾ in. (22 cm.) high

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

With Alastair Dickenson, London, 2004.

LITERATURE:

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 38, 39, 107, 124, cat. no. 6.

Coconuts, also called 'Indian nut' or 'nut of the sea', were not only a very rare and exotic commodity in Britain in the late 16th and early 17th century, but they were also believed to have medicinal and magical properties; consequently, the rare few which arrived on these shores were often crafted into drinking vessels mounted in silver or silver-gilt. They appear as prized objects in the *kunstkammers* of the time and also feature in allegorical still life paintings. The work above from the 1650s by the Haarlem artist Willem Claesz. Heda (1594-1680) depicts a silver mounted coconut cup beside a casket filled with symbols of earthly wealth and an hourglass, alluding to the passing of time and man's inability to take their riches beyond the grave.

This cup is a rare example of a Scottish mounted coconut, the attribution having been made though an analysis of the style of the ornament and the composition of the piece. Most notable is the use of die-stamped motifs on the border of the foot, reminiscent of work found on three cups dated 1621 and sold by Christie's South Kensington, 29 June 1999, lots 90, 91 and 92, now in St Michael's Parish Church, Inveresk. The profile of their feet and stems are similar to the present lot. Parallels can also be drawn between the distinctive waved edges to the three straps which hold the nut, and the straps of the Fergusson Mazer made in Edinburgh in 1576, together with work found on the Tulloch mazer of 1557 and the Galloway mazer of 1569, both marked for Canongate and illustrated in Ian Finlay's *Scottish Gold and Silver Work*, London, 1956, pl. 23. Further stylistic analysis of the chased strapwork and scrolls on the foot of the cup point to similarities with the chased work on the McLeod Cup from the late 16th century, Finlay, *op. cit.*, pl. 26. Furthermore, spectrographic testing of the silver itself gives a reading of 870 standard, which equates most closely to the Scottish standard of the time.



Detail of foot rim



THE COSIER BEAKER



Still Life, by Cornelis Kruus (b.c.1619/20-1660) © Christie's Images, Bridgeman Art Library

118

A JAMES I PARCEL-GILT SILVER BEAKER

LONDON, 1618, MAKER'S MARK HB CONJOINED, POSSIBLY FOR HUGH BLACKHURST OR HENRY BLACKMORE

On spreading foot stamped with egg-and-dart border, the tapering body applied on the lower part with a band stamped with circles and engraved around the rim with a band of scrolling foliage above three triangular panels of flowers and scrolls, *marked underneath*

5. 7/8 in. (15 cm.) high

8 oz. (250 gr.)

£40,000-60,000

US\$52,000-78,000

€47,000-70,000

PROVENANCE:

William Cosier (1802-1873) of Wilmington Hall, near Dartford, Kent,
William Cosier deceased; Christie's, 5 April 1894, lot 18, (£43 to S. J. Phillips),
With S. J. Phillips, London, 1894.

Thomas Taylor F.S.A. (1849-1938), of Chipchase Castle, Northumberland, by 1929,
The late Thomas Taylor; Christie's, London, 28 June 1938, lot 108 (£310 to Mallets),
With Mallets, London, 1938.

Professor Richard Clive Cookson (1922-2009), by 1958.
With Asprey, London, 1994.

EXHIBITED:

London, Seaford House, *Queen Charlotte's Loan Exhibition of Old English Silver*, 1929, no. 77, illustrated
(Thomas Taylor).

Toronto, Royal Ontario Museum, *English Silver: A Catalogue to an Exhibition of Seven Centuries of English Domestic Silver*, 1958, no. B34, illustrated (R. C. Cookson).

LITERATURE:

The Scotsman, 'Old Silver, The Thomas Taylor Collection Brings £10,712', 29 June 1938, p. 13.

D. Mitchell, *Silversmiths in Elizabethan and Stuart London, Their Lives and Their Marks*, Woodbridge, 2017, p. 123, illustrated.

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 46, 47, 150, cat. no. 21.



The Cosier beaker is in remarkable condition with finely engraved flower and scroll ornament heightened by delicate gilding. This type of beaker remained a popular form from the 1580s until the mid-17th century in England and also throughout Northern Europe, as can be seen by the numerous representations of similar beakers in the still life paintings from the Low Countries such as the still life painted by the Dutch artist Cornelis Krays (b.c.1619/20-1660) illustrated here. It depicts a similar silver beaker with a herring on a pewter plate, together with a 'wan-li' bowl containing some olives and a glass 'Roemer.' The scene opposite taken from an engraving by the Delaune depicting a goldsmith's workshop shows a silversmith is raising a similar beaker at a bench in the foreground of the scene.

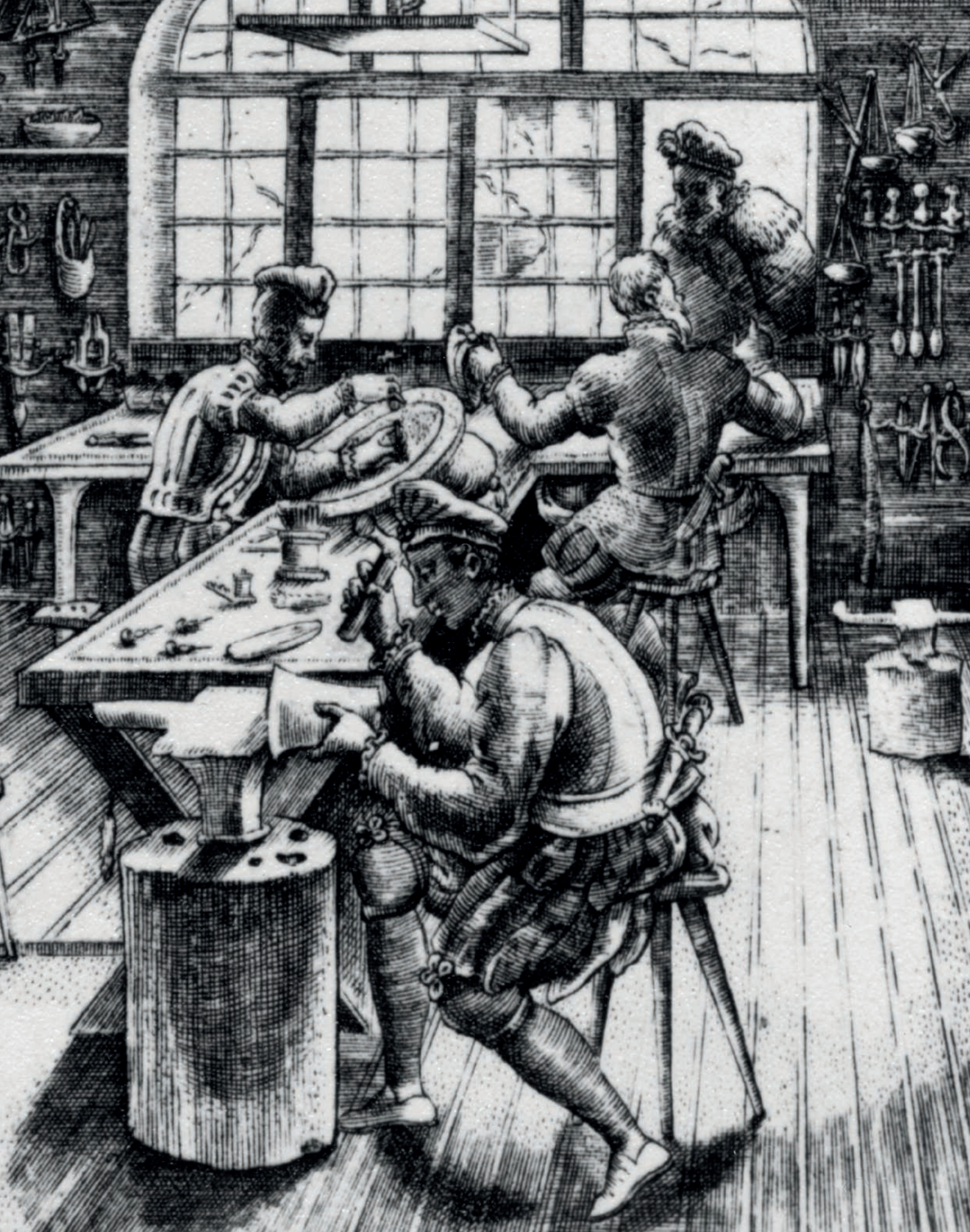
The engraved ornament on the Cosier beaker, in common with its shape, is also found on English beakers and examples from the Low Countries. Yvonne Hackenbroch, in her *English and other Silver, The Collection of Irwin Untermeyer*, New York, 1969, p. xvii, fig. 6 suggests a possible source for the floral strapwork when discussing a beaker of 1599, cat. no. 18. She illustrates the title page of a pattern book for silversmiths executed by the Dutch draughtsman and map maker Claes Janszoon Visscher (1587-1652), with designs by an anonymous artist P.R.K., *Spits-Boeck Dienstich den Gout en Silversmeden om te Snijden en Drÿven door P.R.K.*, published in 1617.

Opposite: Goldsmith's Workshop, 1576 by Etienne Delaune (1518-83)
© Bridgeman Art Library



Pattern book title page, detail, published by Claes Janszoon Visscher (1587-1652)







119

A JAMES I SILVER DISH

LONDON, 1622, MAKER'S MARK TF PROBABLY FOR THOMAS FRANCIS

On plain trumpet foot, the cinquefoil bowl chased on centre with a stylised rose, the rim pierced with scrolls and shells motifs, *marked on border*
 8 1/4 in. (21 cm.) diam.
 10 oz. 1 dwt. (313 gr.)

£20,000-30,000

US\$26,000-38,000
 €24,000-35,000

PROVENANCE:

Leonard Jones Ltd, Jewellers, 3-7 West Market Place, Cirencester,
 Anonymous sale [Leonard Jones]; Christie's, London, 20 November 1968,
 lot 55 (£2,900 to Rollo).
 Anonymous sale; Sotheby's, London, 15 December 1999, lot 85.
 With Alastair Dickenson, London, 2000.

LITERATURE:

M. Clayton, *Christie's Pictorial History of English and American Silver*, Oxford, 1985, p. 57, no. 7
 D. Mitchell, *Silversmiths in Elizabethan and Stuart London, Their Lives and Their Marks*, Woodbridge, 2017, p. 208, illustrated.
 T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 22, 108, 151, cat. no. 22.

THOMAS FRANCIS

The maker to whom Dr Mitchell attributes this work, *op. cit.*, p. 208 and pp. 522-4, became free of the Goldsmiths' Company in 1604. Thomas Francis was the son of a Shropshire yeoman and was initially apprenticed to the plateworker Thomas Flynt. Mitchell's examination of the Company archives show that Francis had established a modest retail business by 1622 and was fashioning plate such as fruit dishes and bowls. He also made a number of steeple cups, discussed later in this catalogue. Following a dispute concerning the assay master John Reynolds, Francis was one of the five silversmiths to succeed him. He made a gold cup for the goldsmith banker Thomas Vyner (1588-1665) in 1630 which was later presented by the City of London to Prince Charles, later King Charles II. Trusted by his peers, he was elected, when only a freeman, to sit on the Grand Committee of the House of Commons. The size of his workshop can be appreciated by the high number of apprentices he took; seventeen between 1605 and 1642. He died sometime between June 1648 and April 1649.

THE FRUIT DISH AND PORTUGUESE INFLUENCE

This form of dish or tazza, with its distinctive cinquefoil shape and the central Tudor rose boss, is almost identical to another example hallmarked five years later and struck with the maker's mark attributed to William Sankey, formerly in the collection of Lord Rothermere, and now in the Gilbert Collection, on loan to the Victoria and Albert Museum, London, illustrated in Timothy Schroder's *The Gilbert Collection of Gold and Silver*, Los Angeles, 1988, cat. no. 18, pp. 90-92. The collection also includes a more elaborate circular example with both a pierced and chased border and central boss, the border of the centre chased with portrait busts. The pierced and chased decoration on these dishes demonstrates the Portuguese influence on English plate in the early years of the 17th century. Charles Oman and José Rosa in their article 'Portuguese Influence on English Silver', *Apollo*, June 1951, pp.162-64, suggest this exchange of form and ornament occurred following the peace treaty between King James I and Spain signed in 1604. They believed this reignited trade between Lisbon and England, leading to the sale of Portuguese plate to the English Royal Court and the merchant of London. This is confirmed by the 19 pieces of Portuguese silver listed in a sale of royal plate made by King Charles I in 1626. The dish, with its flaring foot is thought to have been used for the serving of dessert and fruit. A more elaborate circular example, now in the collection of the Museum of Fine Arts, Boston, pre-dates this dish by three years, being hallmarked for 1619.



THE FREWEN TANKARD



Soldier with tankard, by Frans van Mieris I (1635-1681), © Allentown Art Museum

120

A CHARLES I SILVER TANKARD

LONDON, 1626, MAKER'S MARK RB ABOVE A STAR

On rim foot the tapering body chased with barrel loop banding, the flat hinged cover similarly chased and with Vitruvian scroll thumbpiece, engraved in centre with a coat-of-arms within a laurel wreath and on each side with part of an inscription 'Diluculo bibere saluberimum est.', marked on body and cover 5¾ in. (14.6 cm.) high
18 oz. 10 dwt. (576 gr.)

The arms are those of Frewen for the Reverend Accepted Frewen (1588-1664), later Archbishop of York, or possibly for his father the Reverend John Frewen (d.1628), rector of Northiam, Sussex.

£50,000-80,000

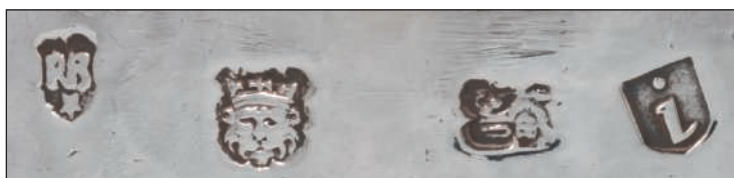
US\$65,000-100,000
€59,000-93,000

PROVENANCE:

The Reverend John Frewen (d.1628) of Northiam, Sussex, or more probably his son, the Reverend Accepted Frewen, later Archbishop of York (1588-1664), on his appointment as President of Magdalen College, Oxford.
Anonymous sale; Sotheby's, Monaco, 1 December 1975, lot 334.
With Alastair Dickenson, London, 1993.

LITERATURE:

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 52, 53, 107, 154, cat. no. 24.





Diluculo bibere



ACCEPTED FREWEN

The eldest son of the Puritan clergyman Reverend John Frewen, rector of Northiam in Sussex, Accepted had numerous brothers, including the equally unusually named Thankfull, who also entered the church. Accepted was educated at Magdalen College, Oxford where he became a B.A. in 1606 and M.A. in 1612, becoming ordained and made a fellow of the college in the same year. In 1617 he was given a leave of absence from the university to act as chaplain to Sir John Digby (1580-1653), ambassador to Spain. There he befriended Prince Charles, later King Charles I, during his visit, by warning him of attempts to convert him to Catholicism. The prince consequently appointed him as one of his personal chaplains, following his accession to the throne. Frewen was unanimously elected president of Magdalen College, Oxford in 1626 and it is possible his was given this tankard on his appointment. He was appointed Vice Chancellor of the university in 1628 and 1629. He reordered the chapel in accordance with the beliefs of Archbishop Laud (1573-1645). He was appointed vice-chancellor once more in 1639 and the request of Laud, but it was a turbulent time for Frewen and the university. In 1642 Frewen helped arrange a loan of £500 to the beleaguered king, possibly financed by Frewen himself. This led to an accusation of treason against parliament and an order for his arrest. He went into hiding and survived, his loyalty was rewarded by the gift of a bishopric. He made Bishop of Coventry and Lichfield in 1643. Turmoil in the country meant he was not enthroned until the following year, with the ceremony being performed by John Williams, Archbishop of York (1582-1650) in the chapel of Magdalen College, rather than the cathedral. His position and estates were forfeited in 1652. He evaded capture and laid low in exile in France during the interregnum. On the return of the King in 1660 he was made Archbishop of York. He benefited greatly from the new leases issued to the tenants of the bishopric and he used large sums to restore Lichfield Cathedral and his episcopal seat Bishopthorpe near York. He died a wealthy man leaving his brother Stephen a fortune of almost £30,000. A large monument was raised in his memory beneath the east window of York Minster.

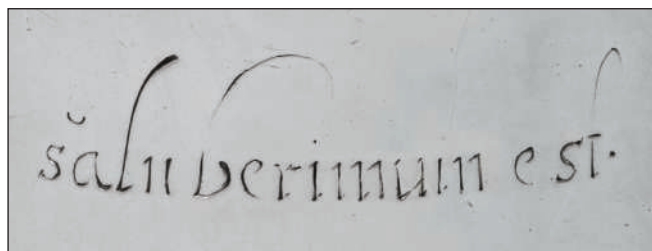
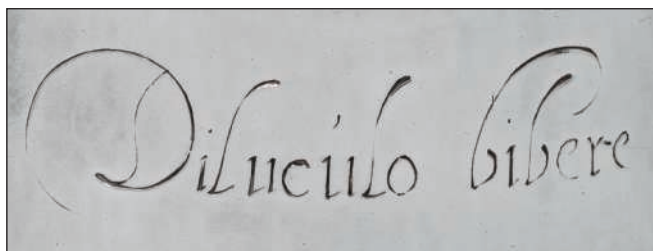
The Archbishop left £500 to Magdalen College '*my mother that gave me my breeding*'. He made other bequests to his family and friends ranging from £400 to £5. The residue of his estate including all his chattels, presumably including his plate, was left to his brother Stephen Frewen (1600-1679), master of the Skinners' Company. It is unlikely that the tankard belonged to John Frewen, Accepted's father as no such object is listed in '*Inventory of the goods of the Rev John Frewen the elder of Northiam, appraised by the Rev Thomas Mannington, William Mudle and Thomas Packins, 3 May 1628 and exhibited by his son Thankful Frewen,*' in the Frewen Family Papers at the East Sussex Public Record Office. The detailed list includes a '*one greate guilt cupp with a cover one silver bole one beaker, one salt*' and a quantity of spoons. The '*greate guilt cupp*' was bequeathed by John Frewen to his '*eldest and welbeloved sonne, Accepted Frewen, Doctor of Divinity, and President of Magdalen College Oxforl*' together with the salt and six of his best spoons.



Accepted Frewen, President of Magdalen College and Archbishop of York
© Magdalen College, Oxford, Bridgeman Art Library

THE FORM OF THE TANKARD

This tankard is typical for the Charles I period, with a wide mouth to the body, in contrast to Elizabeth I and James I examples, such the Willoughby tankard, also offered here, which tapers to a much narrower opening. The tankard's plainness is in direct contrast to the parcel-gilt and engraved examples of the earlier period, in reaction to the Puritan belief in function over ornament. The thumbpiece is plain and undecorated. The only embellishment, apart from the engraved arms and inscription, is the reeded bands, recalling the strips which bound the staves of wooden tankards, which similarly recalls the wooden tankards of the period. A soldier drinks form such an example in the painting by the Dutch artist Frans van Mieris (I), 1655-1657, illustrated here. This tankard can be compared to a more bellied example of 1587 sold from the collection of the Whiteley Trust at Christie's London on 13 June 2000, lot 18, illustrated in M. Clayton, *The Collector's Dictionary of Silver and Gold of Great Britain and North America*, Woodbridge, 1985, p. 396.



THE ARMADA DISHES





121

A PAIR OF ELIZABETH I SILVER DISHES FROM THE 'ARMADA' SERVICE

LONDON, 1600 AND 1601, MAKER'S MARK TE IN MONOGRAM WITH PELLET BELOW, PROBABLY FOR THOMAS ELLIS

Plain circular with deep well and domed centre, the flat rim with moulded and reeded border, engraved with coat-of-arms, *marked on rims*

8¼ in. (21 cm.) diam.

9 oz. 10 dwt. (297 gr.) and 10 oz. 8 dwt. (324 gr.)

The arms on one are those of Harris quartering Trecarrel impaling Sydenham and on the other Harris above Trecarrel impaling Sydenham, for Sir Christopher Harris Kt. (b.c.1553-1625) of Radford, Devon and his second wife, Mary Sydenham, whom he married after 1598. The arms of Trecarrel are those of Sir Christopher's mother, Catherine Trecarrel daughter of Henry Trecarrel, of Trecarrel, Cornwall. (2)

£150,000-200,000

US\$200,000-250,000

€180,000-230,000

PROVENANCE:

Sir Christopher Harris Kt. (c.1553-1625) of Radford, Plymouth, by descent to his great-nephew, John Harris (1596-1648) of Lanrest, Cornwall and Radford, Plymouth.

Buried at Brixton, near Plymouth between February 1645 and Spring 1648.

Unearthed in December 1827 by labourers of the estate of Thomas Splatt, of Brixton House, Devon,

Returned to John Harris of Radford, Devon (1760-1837), presumably then by descent,

Anonymous sale; Lawrences, Crewkerne, 15 October 2009, lot 1890.

With Alastair Dickenson, London, 2007.

LITERATURE:

The Sherborne Mercury, 17 December 1827.

Gentleman's Magazine, London, 1828, no. 98, pt. I, p. 171.

Western Antiquary, 1886, pp. 42-43.

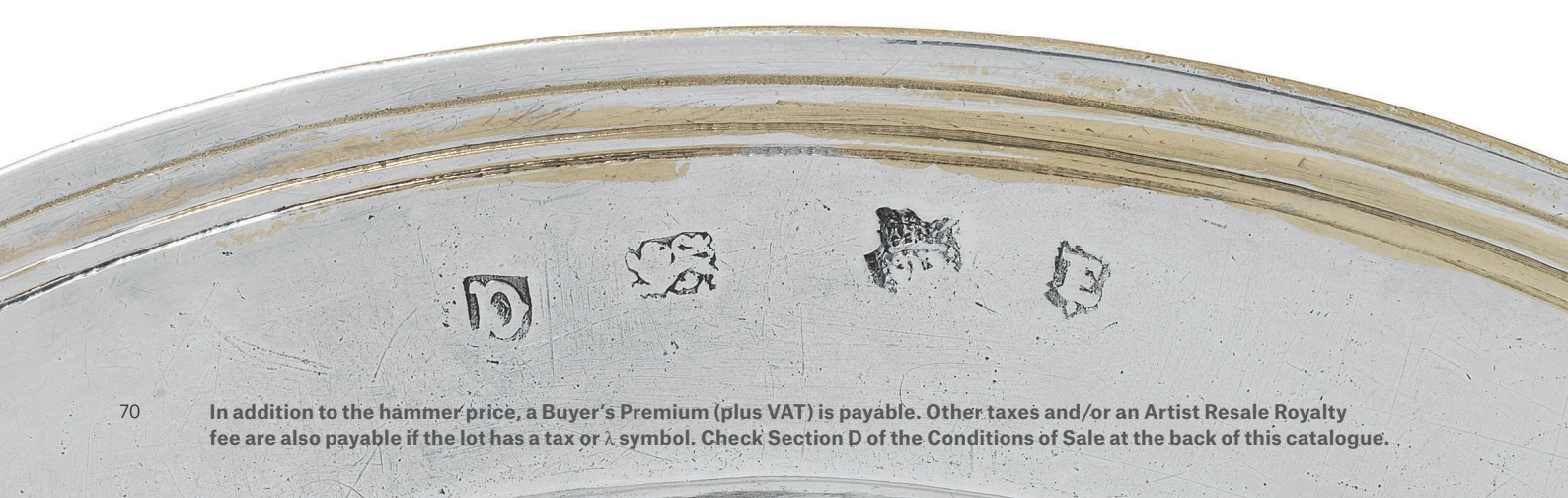
D. Thornton, *The British Museum Magazine*, 'The Armada Service', Spring 1993

D. Thornton, *Apollo*, 'The Armada Service', January, 1993, p. 49.

D. Thornton and M. Cowell, *The Antiquaries Journal*, 'The Armada Service: A Set of Tudor Dining Silver', no. 6, 1996, pp. 153-180.

D. Mitchell, *Silversmiths in Elizabethan and Stuart London, Their Marks and Their Lives*, Woodbridge, 2017, p. 519, illustrated.

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 60, 61, 140-141, cat. no. 16.







The Armada Service, 1581-1601 © The Trustees of the British Museum

THE DISCOVERY OF THE ARMADA SERVICE

These two dishes are an extraordinarily rare survival, being part of an unprecedented hoard of thirty-one dishes, known as 'The Armada Service', made between 1581 and 1601, all of which were engraved with the arms of Sir Christopher Harris (b.c.1553-1625). Twenty-six of the dishes are now in collection of the British Museum. The service had been buried in a potato barn, in the small Devonshire village of Brixton and was unearthed by local labourers in 1827. Immediately the discovery sparked conflicts of ownership in the local community, principally between the occupier of the land, a Mr. Splat, and its proprietor, the Reverend Richard Lane (d.1858), whom one local newspaper serendipitously misidentified as Mr. Bastard. The spread of misinformation only grew from there, as national papers were quick to romanticize the provenance of this buried treasure. In February 1828 the *Gentleman's Magazine* correctly reported that the service bore the arms of Sir Christopher Harris (b.c.1552-1625), but wrongly asserted that these arms had been quartered with each of his three wives, where in fact only the arms his second wife, Mary Sydenham, are represented. The magazine further imagined that the dishes were '*richly chased in the old style*', perhaps wishing to trade off the present vogue for elaborately embossed Tudor silver, rather than report the more modest gilding of the Armada Service. In any case the identification of the Harris arms brought an end to the crisis of ownership, as well as any claims of treasure trove by the feuding landowners. Instead the Treasury suspended a coroner's inquest, and the service passed to Sir Christopher's heir, John Harris of Radford (1760-1837).

THE HISTORY OF THE DISHES

The popular mythology of the Armada Service did not end with the identification of the rightful owner. Speculation mounted that the service had been struck from silver plundered from Spanish ships during the Anglo-Spanish War (1585-604), giving rise to the moniker of Armada. Though untrue, the belief was strengthened by Harris' close ties to great English privateers such as Sir Walter Raleigh and Sir Francis Drake. Harris once hosted Raleigh at his Radford estate in 1601 and later held the disgraced courtier in custody, following his return from the expedition to find El Dorado in 1518. While Raleigh was Vice-Admiral of Devon, he entrusted Harris to distribute booty taken from the captured Spanish ship the *Madre de Dios*, the single greatest prize of the entire Anglo-Spanish war. Similarly Harris' second wife, whose arms are engraved on the service, was the aunt of Drake's second wife Elizabeth Sydenham. Consequently Drake and Harris enjoyed a close relationship, and it was Harris whom Drake trusted to escort his New World treasure to the Tower of London in 1580. Given these close associations and proximity to plundered goods, it was often assumed that the Armada Service was gifted to Harris from the proceeds of one of these favours, but there is no indication that this was the case. Rather it is more likely that Harris obtained the service through the profit of his position as an admiralty official under Walter Raleigh, collecting the Lord Admiral's tenth of all booty at a time when piracy and privateering was positively rife. Having been made in four distinct years between 1581 and 1602, the dishes passed by descent to Sir Christopher's great-nephew, John Harris, remaining in the Harris family until the outbreak of the Civil War. During this time John, a royalist who held Liskeard Castle in the Duchy of Cornwall, served as Royalist Commissioner of Array in Devon. In 1645 Sir Richard Grenville's second siege of Plymouth brought the fighting very close to Harris' home of Radford and it is often theorised that the silver was hidden in a barn in Brixton during the battle, in order to avoid subsequent sequestration by Parliamentary forces. A less romantic tale notes that Harris earmarked £200 of plate in his will for the payment of a debt, so the service may have been hidden to avoid being melted down for restitutions. In either case the Armada Service was hidden at Brixton between February 1645 and Spring 1648, its secret lost to the world.

Upon recovery in 1827 the service remained with the Harris family for nearly sixty years, before 23 of the 31 dishes were auctioned at Debenham, Storr and Son in 1885. The set was later sold to Attenborough and Son of Fleet Street and then bought by Albermale Cator (1836-1906), who had married Mary Molesworth Cordelia, a distant relation of the Harris family. Mrs Cator sold the collection, which by that point had grown again to number 26 dishes, at Christie's in 1911, following the death of her husband. In 1992 the service was bought by the British Museum, where it is now on display. In all, five dishes are known to have been separated from the main body of the service since 1827, with the two presented here likely retained by a descendant of the Harris family, along with those later included in the 1911 sale.

THE CULTURAL AND SOCIAL SIGNIFICANCE OF THE SERVICE

The dishes differ from earlier English dining sets in that they are far deeper than traditional silver or pewter plates, a style that became more popular during the latter half of the sixteenth century. The deep well of the Armada plates made them especially suited to broths, which were becoming increasingly popular in the period. The deeper dishes could also be paired, one covering the other, in order to keep meat courses warm, as exhibited in Heinrich Aldegraver's 1554 engraving *Lazarus Begging for Crumbs*. Certainly the Armada Service's style became prevalent amongst the European gentry classes: Flemish artist Frans Pourbus I depicts a similar design used by upper-class revellers in *The Hoefnagel Family Wedding*, dated 1581. The dishes of differing sizes would have been arranged on tables with a wide variety of dishes as illustrated by Abraham Bosse's engraving of 1633 depicting a feast of the Order of Knights of Saint Esprit at Fontainebleau, shown here.

Despite this apparent popularity, however, surviving material comparable to the Armada Service is incredibly rare. The earliest and largest such set is the five dishes made by Hinrich Lambrecht I for Christian IV of Denmark between 1599 and 1609. The dishes were sold in 1628 to Czar Michael Romanov, following the expensive defeat of the Protestant states by the Catholic League. The Romanovs so valued the dishes that they had them engraved with Cyrillic inscriptions recording their use. Similarly the dining silver of Maximilian I of Bavaria was only preserved as the result of military and financial disaster in the Thirty Years War. Following Maximilian's flight from Munich in 1648, the ship containing most of his silver rammed a bridge at Muhlendorf and sank - not to be salvaged until the discovery of ten plates in 1925. All three sets therefore owe their survival to the common elements of war and the financial hardship which follows. The Armada Service, however, is unique as the earliest, most comprehensive, and only set to originate at gentry level.



122

A JAMES I SILVER SUGAR BOX

LONDON, 1610, MAKER'S MARK T1 PROBABLY FOR THOMAS JEMPSON

Shell shaped and on four scallop shell feet, the hinged cover realistically chased to simulate a scallop shell, with egg-and-dart border, the box fitted with hinged clasp with ring handle, the body divided inside into two compartments, *marked inside body and cover*

6¼ in. (16 cm.) long

12 oz. 15 dwt. (397 gr.)

£60,000-80,000

US\$77,000-100,000

€69,000-92,000

PROVENANCE:

With Alastair Dickenson, London, 2003.

LITERATURE:

D. Mitchell, *Silversmiths in Elizabethan and Stuart London, Their Lives and Their Marks*, Woodbridge, 2017, p. 68, illustrated, p. 536.

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 70, 71, 146-147, cat. no. 19.



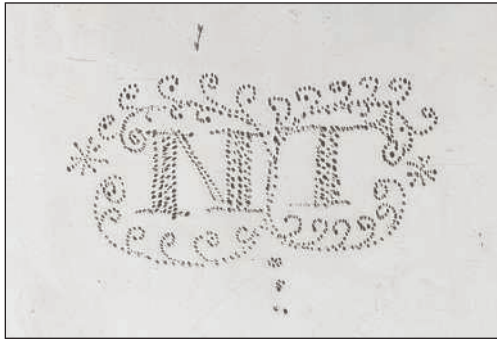
Detail of marks

In the Tudor and Stuart periods, exotic spices and sugar were expensive imports that required equally precious containers. Only about two dozen silver shell-form boxes dating from the late 1500s to the early 1600s are known to survive. Most contemporary descriptions of scallop-shell boxes describe them as sugar boxes, but the fact that some have divided interiors suggests that they were used for a variety of condiments, see T. Schroder, *British and Continental Gold and Silver in the Ashmolean Museum*, Oxford, 2009, vol. II, pp. 504-506, fig. 193, and P. Glanville, *Silver in Tudor and Early Stuart England*, London, 1990, pp. 366-367, fig. 219. Glanville notes that it was usual to sweeten wine with sugar, a practice seen as curious and uniquely English by the Lincolnshire born traveller and commentator Fynes Moryson (1566-1630), '*Gentlemen garrawse onely in wine, which many mixe with sugar - which I never observed in any other place or kingdom*'. She further notes that the Spanish Ambassadors at the court of James I found the practice equally strange on their arrival in 1604.

A virtually identical box by the same maker was sold Christie's, New York, 16 April 1999, lot 242; another was sold from the collection of the 5th Earl of Rosebery at Mentmore, Sotheby's House Sale, 18 May 1977, lot 1714. Perhaps the earliest example is one of 1598 in the collection of the Middle Temple, London. A similar sugar box of 1620 was recently sold at Bonham's, London, 30 June 2010, lot 260. Others by the same maker are in the collections of the Huntington Library, Pasadena, the Wadsworth Atheneum, Connecticut, the Minneapolis Institute of Art, and the Ashmolean Museum, Oxford, see Schroder, *op. cit.*, 2009, p. 506 for a list of related boxes. Gerald Taylor first tentatively attributed the mark T1 a star below to Thomas Jempson, a specialist in this type of box, see G. Taylor, *Proceedings of the Silver Society*, 'Some London Platemarkers' Marks, 1558-1624', 1984, pp. 97-100. This was confirmed by Dr. Mitchell, *op. cit.*, p. 535-536. He describes the unconventional apprenticeship Jempson received before he was made free of the Goldsmiths' Company by March 1604. The records of the Company list a number of infringements for submitting plate below standard, in one instance a mere pennyweight, one 20th of an ounce, less than the required purity. Jempson worked for the Royal Household and took seven apprentices during his career, living for most of this time in the parish of St. John Zachary, probably in Staining Lane, where he was residing in 1623.







Detail of engraving

123

A CHARLES I SILVER WINE CUP

LONDON, 1630, MAKER'S MARK F OVER W, PROBABLY FOR WALTER FURLER

On spreading foot with reeded border, the stem with three knops, the plain flaring bowl pricked below the rim with initials NT within stylised foliate scrolls and stars, *marked on bowl and underneath*

6½ in. (15.7 cm.) high

7 oz. 2 dwt. (222 gr.)

£25,000-35,000

US\$33,000-45,000

€30,000-41,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 December 1966, lot 185.

With Alastair Dickenson, London, 2013.

LITERATURE:

D. Mitchell, *Silversmiths in Elizabethan and Stuart London, Their Lives and Their Marks*, Woodbridge, 2017, p. 301, illustrated.

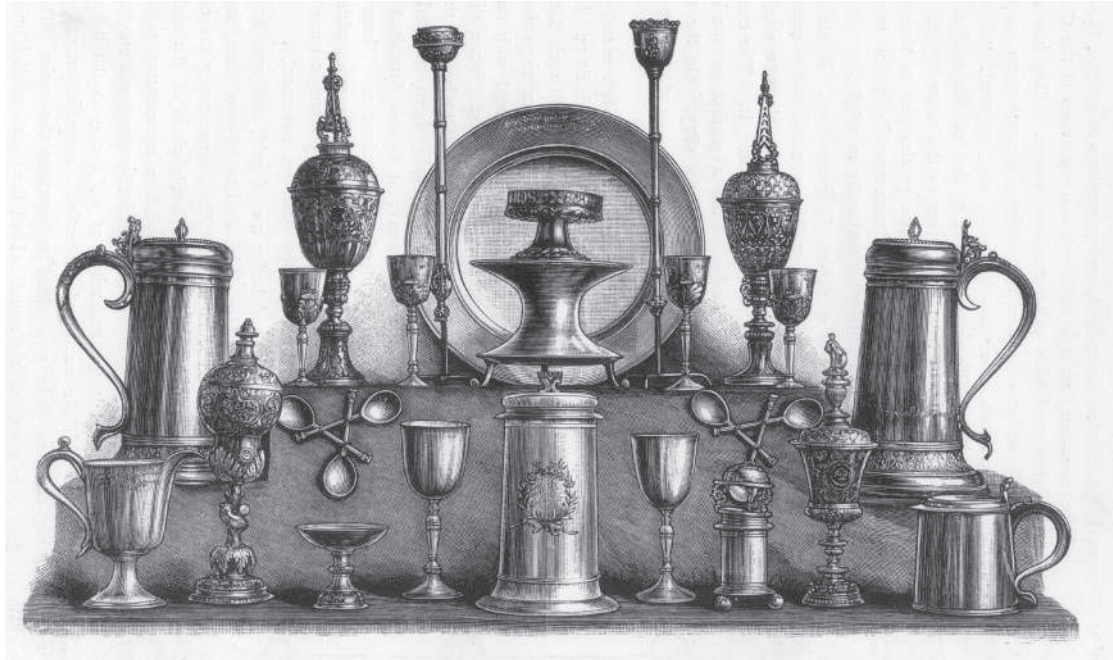
This model of cup was popular during the second quarter of the 17th century before the widespread introduction of wine glasses. It is in remarkable condition with very clear and well struck marks and minimal wear to the surface of the bowl demonstrated by the state of the pricked initials. Schroder, *op. cit.*, comments that the triple knopped stem has no parallel in surviving wine cups of the period.



Detail of marks



THE ROTHERMERE STEEPLE CUP



The Civic Plate of the City of Plymouth

124

A JAMES I SILVER-GILT STEEPLE CUP

LONDON, 1611, MAKER'S MARK TF IN MONOGRAM PROBABLY FOR THOMAS FRANCIS

On spreading circular base stamped with egg-and-dart border and chased with large acanthus leaves on matted ground, the baluster stem with foliate calyx, the flaring bowl embossed on the lower part with fluted lobes and chased with large flowers interspaced with festoon on matted ground, the corresponding detachable domed cover applied with openwork steeple raised on three scroll brackets, and with baluster finial, engraved in a shield on bowl with B over RA, *marked on bowl and on cover*

14¼ in. (36.2 cm.) high

15 oz. 14 dwt. (489 gr.)

£40,000-60,000

US\$52,000-78,000

€47,000-70,000

PROVENANCE:

Harold Harmsworth, 1st Viscount Rothermere (1868-1940), newspaper proprietor and collector, *circa* 1920, by descent to his son, Esmond Harmsworth, 2nd Viscount Rothermere (1898-1978), newspaper proprietor and politician, then to his third wife, Mary, Viscountess Rothermere (1930-1993), daughter of Kenneth Murchison of Texas,

The Estate of Mary, Viscountess Rothermere; Christie's, New York, 14 April, 1994, lot 530.

With Partridge Fine Arts, London, 1994.

A Belgian Private Collection.

With S. J. Shrubsole, New York, 2017.



Detail of marks and side of cup



THE STEEPLE CUP

This distinctly English form was the subject of an exhaustive study by the academic Norman Penzer (1892-1960) in his series of five articles in the *Apollo* published between 1959 and 1964. Surviving true steeple cups dates from 1599 to 1646. Penzer noted that although many were subsequently given to churches their use was secular. The steeple or obelisk motif was a popular architectural ornament throughout Europe in the mannerist period, but was only adopted for the covers of standing cups in England. There is a proliferation of steeple/obelisk motifs throughout England in the middle years of the 16th century on buildings, in design sources, in gardens and on plate. Penzer records their use at Burghley House, Lincolnshire, 1557 to 1564, at Montacute House, Somerset, 1588 to 1601 and at Knole in 1605, amongst many other instances. The Gates of Honour at Caius College Cambridge, sported four slender obelisk on each corner of the upper structure and the triumphal arch raised to celebrate the progress of King James I in March 1604/4 was similarly adorned. There are numerous other examples given. The engraver William Rogers published his image *'Eliza Triumphans'*, celebrating Queen Elizabeth's victory over the Armada in 1588, which depicts the monarch flanked by obelisks topped by the figures of Peace and Plenty. This imagery draws on the earlier Flemish publication *Emblemata XIV*, printed in Antwerp by Hadrian Junius in 1562.

Inventories record cups or *'bolles'* with a steeple or pinnacle which predate the earliest surviving examples. The inventory of Royal plate of 1575 lists cups (*bolles*) with *'pinacles'*, but the melting pot - *'that voracious dragon into whose insatiable maw so much plate has been thrown'* to quote Penzer's dramatic imagery, has consigned them to history. Penzer cites, amongst others *'No. 483 Item oon bolle with a cover guilt and chasid with six Dolphenes in the toppe of the cover like a pinacle'*, *'No. 518 Item thre bolles with a parcel cover parcel guilt having a pinnacle upon the cover ther feet graven and guilt'* and *'No 152 One bolle with a cover of Sylver guilt - smale chased with fishes the cover with a pinnacle in the top'*, the last given to the Queen by Lord Burghley in 1584/5. Thomas Francis

The maker to whom Dr Mitchell attributes this work, *op. cit.*, p. 208 and pp. 522-4, became free of the Goldsmiths' Company in 1604. As discussed earlier Thomas Francis was the son of a Shropshire yeoman and was initially apprenticed to the plateworker Thomas Flynt. He had a modest retail business by 1622 and was fashioning plate such as fruit dishes and bowls and made a gold cup for the goldsmith banker Thomas Vyner (1588-1665) in 1630, which was later presented by the City of London to Prince Charles, later King Charles II. His known surviving work also includes quite a number of steeple cups. Two are in the collection of the Corporation of Portsmouth and are illustrated here. They date from 1606 and 1609. Another in a civic collection is the cup of 1625 at Barnstaple, Devon. A cup by Francis of 1609 was exhibited anonymously at the Seaford House Exhibition in 1929, no. 97. Others are known; one of 1611 in the collection of the Carpenters' Company exhibited in 1927, one of 1617 at St. Andrew's Church, Norwich, and another of 1623, sold from the Sir John Noble Collection at Christie's on 3 June 1935, lot 139. The steeple cup and cover of 1625, with 'rolled acanthus leaf' decoration, known as the Richard Chester Cup, in the Victoria and Albert Museum, see Philippa Glanville, *Silver in Tudor and Early Stuart England*, 1990, no. 23 is also by Francis.



Harold Harmsworth, 1st Viscount Rothermere (1868-1940)

HAROLD HARMSWORTH, 1ST VISCOUNT ROTHERMERE

Lord Rothermere was a considerable collector of early silver. Much of his collection was dispersed at a major sale, held at Christie's on 3 December 1941. The sale totalled over £29,000. It was clearly a very personal collection as *The Times* article, which reported on the auction, commented *'Connoisseurs have long known of the late Lord Rothermere's collections of pictures by old masters and his magnificent assemblage of decorative furniture, but few has suspected his love of old English Silver.'* He was not only a great collector or silver for his own account, but also as a major benefactor to the Middle Temple, where he was elected as an Honorary Bencher in 1928. On realising that the Inn had no silver predating 1663, all earlier pieces having been lost to the *'voracious dragon'* or the Civil War melting pot, he made steps to remedy the situation. Between the years 1931 and 1940 he gave the Middle Temple twenty-three pieces of silver dating from 1557 to 1658. This magnificent gift included three steeple cups. Some pieces came from his own collection, although the majority were bought by him, often at Christie's. It is said he or his driver would arrive at the Under Treasurer's office, unannounced, with the latest piece wrapped up in one of his own newspapers.

THE FOXS' JAMES I BASKET





Still Life of Peaches, follower of Andre Bouys (1657-1740)
circa 1700 © Bonhams, Bridgeman Art Library

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A JAMES I SILVER BASKET

LONDON, 1612, MAKER'S MARK THREE MULLET'S

Circular on spreading base pierced and engraved with flutes, the side with foliate scrolls and fruits, the slightly domed centre with a central openwork hexafoil, the base and rim applied with four rope borders, with two scroll handles cast as a double snakes *marked underneath*

12¾ in. (32.5 cm.) wide

27 oz. 4 dwt. (847 gr.)

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

PROVENANCE:

With Charles and George Fox, London, by 1848.

Anonymous sale; Christie's, London, 4 June 2013, lot 343.

LITERATURE:

T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 68, 69, 148-149, cat. no. 20.





This basket was unrecorded before its appearance on the market in recent years. It is thought to be the third earliest known basket, predated by one of 1597 from the collection of John Edward Taylor (1830-1905), later in the collection of Lord Harris of Peckham and a second of 1602, cited by Michael Clayton in *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, Woodbridge, 1985, p. 25. Despite surviving in such small numbers Philippa Glanville, in *Silver in Tudor and Early Stuart England*, London, 1990, p. 220, notes that baskets were evidently part of the requisite inventory of plate to be found in wealthy and aristocratic houses, as shown by records relating to the plate of Earl of Derby, which list three such baskets being gilded in 1651. Contemporary paintings record the use of similar wicker and porcelain baskets for the display of fruit. A similar but somewhat later silver basket was painted by a follower of the French artist Andre Bouys (1657-1740) at the end of the 17th century. The next fully hallmarked basket recorded is one of 1641, from the Untermeyer Collection, which is now in the collection of the Metropolitan Museum, New York, illustrated by Glanville, *op. cit.*, p. 221, fig 117. The rarity of the present basket was no doubt recognised by the 19th century silversmiths Charles and George Fox, who produced replicas of the current basket in 1848, now in private collections.



Detail of marks

THE DUKE OF HAMILTON EWER





Still Life with a Turkey Pie, Pieter Claesz (b.c.1597-1660), 1627, © Rijksmuseum

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A CHARLES I SILVER EWER

LONDON, 1625, MAKER'S MARK TH WITH SHELL OR MULLET BELOW, POSSIBLY FOR THOMAS HOLLAND

On spreading stepped foot, the plain pear-shaped body with scroll handle and long S-shaped spout terminating with a dragon's head, the domed cover with baluster finial on fluted terrace, the thumbpiece cast with a cherub's mask, *marked on body, cover and foot*

12¼ in. (31 cm.) high
31 oz. 1 dwt. (967 gr.)

£150,000-200,000

US\$200,000-250,000
€180,000-230,000

PROVENANCE:

With Thomas M. Whitehead, 8 Duke Street, St. James's, London, sold to William 11th Duke of Hamilton as a coffee pot or chocolate pot for £33 on 20 July 1860,
William Alexander Archibald Hamilton, 11th Duke of Hamilton and 8th Duke of Brandon (1811-1863),
by descent to,
Angus Alan Douglas Douglas-Hamilton, 15th Duke of Hamilton and 12th Duke of Brandon (1938-2010),
With Spink and Son, London, 1990.
With Brand Inglis, London, 1992.

EXHIBITED:

Edinburgh, The Royal Scottish Museum, 1980-1985.

LITERATURE:

D. Mitchell, *Silversmiths in Elizabethan and Stuart London, Their Lives and Their Marks*, Woodbridge, 2017, p. 531.
T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, pp. 44, 45, 152-153, cat. no. 23.



THE DUKE OF HAMILTON'S EWER

This shape of vessel was introduced in the 17th century into England and the Netherlands appearing in numerous Dutch still life paintings, such as this painting of 1627 in the Rijksmuseum, by the master of the still life Pieter Claesz. The most significant element is the dragon spout. A number of similar examples are known: the two earliest examples are both dated 1606, one in Parish Church of St Bartholomew, Tong, Shropshire, the other in Parish of Holy Trinity, Hull with dedicatory inscription '*Ex dono Johannis Lister senioris quondam Aldermani et Mercatoris huius ville de Kingston super Hull qui obiit 19 january 1616*' and engraved with the arms of Lister. A third example belongs to the Parish of St Mary, Monken Hadley in Hertfordshire and was made in 1609, lightly engraved with the arms of Emerson; the fourth example dated 1610 belongs to the Parish of St Martin, Oxford and is engraved '*For the use of the Lord's table in St. Martin's Church Oxon. The gift of Mr Daniel Hough 1645*'.

The similarity of the various examples is striking, given that only two share a maker. Despite the vessels' ecclesiastical provenance it is often assumed that they were designed for a domestic purpose, carrying either rosewater or possibly wine – a use which transferred seamlessly to the communion table. The form of ewer is of native English design, but heavily influenced by similar silver and pewter examples from Germany and the Low Countries. The plainer, more modest style is in stark contrast to the more ostentatious Tudor and Stuart forbears, making the piece a rare survival, as later collectors tended to favour more ornamental trappings. By the mid-17th century the ewer and basin had become a staple of many aristocratic plate collections, favouring its practicality over the cumbersome double basin, which had been all but relegated to liturgical use.



Detail of marks on cover



Hamilton Palace, the seat of the Dukes of Hamilton

THE 11TH DUKE OF HAMILTON

The ewer was purchased in 1860 by William Hamilton, 11th Duke of Hamilton (1811-1863), from Thomas M. Whitehead of Duke Street, a dealer noted for his role as agent and supplier to the Victoria and Albert Museum. The 11th Duke had inherited his father's passion for collecting, as well as the family's substantial silver collections, much derived from the novelist and collector William Beckford, whose daughter, Susan Euphemia, married the 10th Duke in 1810. The Duke's collecting is the subject of a chapter in Dr. Godfrey Evan's forthcoming book on the Duke's now lost Scottish seat Hamilton Palace.

Born in London and educated at Eton and Oxford, the 11th Duke spent little time in England, choosing largely to reside in his wife's home town of Baden Baden. His wife, Princess Marie Amelie (1818-1888) was the daughter of Grand Duke Karl Ludwig Friedrich of Baden and Stephanie de Beauharnais, a cousin of Napoleon III. The Dukes of Hamilton had long prized their European connections, and the eleventh duke managed to find a suitable match for his own daughter, Lady Mary Victoria Hamilton, in Prince Albert I of Monaco. When visiting London the duke resided at his luxurious townhouse on Arlington Street, where much of his silver collection was housed. The Charles I ewer was originally sold to Hamilton as a coffee or chocolate pot, and was still referred to as such when Christie's sought to include it in the Hamilton Palace silver sale of 1919. Its inclusion in the sale was subsequently blocked by the 13th duke's wife, who was attached to the piece. In 1949 the 14th Duke lent part of his important silver collection – largely amassed by his predecessors – to the Royal Scottish Museum, now National Museums of Scotland. In the 1970s the ewer joined the exhibition. The loan was later returned to the 15th Duke when it was sold to Spink and Son in 1990.



William, 11th Duke of Hamilton © National Gallery of Scotland

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** (A 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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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(g).

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, 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 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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. 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 CONDUCTING 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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

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 when 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 Christie's 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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, the UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

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:

(a) 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
(b) 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 give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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 sale room 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 E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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 30th 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 30 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) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

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 or contact us at 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. 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 any **lot** you purchase.

(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 or contact us at arttransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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 **V** 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.

(d) 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**.

(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: carpets, 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 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 £39,219 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

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 **V** 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 that 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) We do not 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy.

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.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on 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.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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, 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

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium 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 hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	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 hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium 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 lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot 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 buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

from the date of sale. 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.

□

Bidding by interested parties.

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 incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

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. 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.

○ **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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

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**.

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

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.

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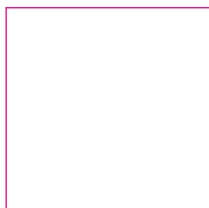
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