

S. J. PHILLIPS LTD



S. J. PHILLIPS
A BOND STREET LEGACY

LONDON 18 OCTOBER 2017

Sotheby's EST. 1744



FRONT COVER
THE FRONT OF S. J. PHILLIPS 139 NEW BOND STREET IN 1967
BACK COVER
THE REAR (TRADE) ENTRANCE OF 139 NEW BOND STREET
THIS PAGE
A WATERCOLOUR BY EDWARD ARDIZZONE





S. J. PHILLIPS

A BOND STREET LEGACY

AUCTION IN LONDON
18 OCTOBER 2017
SALE L17149
12 NOON

EXHIBITION

Thursday 12 October
9 am-4.30 pm

Friday 13 October
9 am-4.30 pm

Saturday 14 October
12 noon-5 pm

Sunday 15 October
12 noon-5 pm

Monday 16 October
9 am-4.30 pm

Tuesday 17 October
9 am-4.30 pm

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W. HILL & SONS

LD 390L

New Bond Street, 1967

CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	S.J. PHILLIPS: A BOND STREET LEGACY LOTS 1–260
169	ABSENTEE BID FORM
171	BUYING AT AUCTION
172	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
171	CONDITIONS OF BUSINESS FOR BUYERS
175	WAREHOUSE, STORAGE, COLLECTION INFORMATION
176	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
178	INDEX
179	INTERNATIONAL DEPARTMENTS
180	SOTHEBY'S EUROPE



Richard Norton with The Burghley Nef, now housed at the Victoria & Albert Museum

THE LATE QUEEN ELIZABETH THE QUEEN MOTHER
1953 - 2007
THE LATE QUEEN MARY
1952 - 1953



139 New Bond Street London W1A 3DL

Although the origin of S.J. Phillips's family is unclear, the romantic version suggests that it was thanks to Oliver Cromwell that they settled in England. In 1656 he allowed a small group of Jews then living in London to remain on English soil for the first time since the Middle Ages. Among these individuals were the Garcias and the Mendes da Costas, natives of Portugal, who are supposed to have left the capital for Haverfordwest in Pembrokeshire where they established themselves as watchmakers, adopting a common local name, Phillips.

It is true that a certain Philip Phillips, son of Levy Phillips, a silversmith of Haverfordwest, was made free of the London Clockmakers' Company on 6 June 1777¹, but careful research has found that he was not related to Solomon Joel Phillips, founder of S.J. Phillips.

Sarah Tanner, doyen of discoveries among the freedom and apprenticeship records of the City of London, unearthed the fact that Solomon Joel Phillips's paternal great-grandfather, Joseph Phillips (1740?-1825?) had arrived in

England from Germany about the year 1762 and married an Englishwoman.² Unfortunately, his son, Philip (Pheivel), who was born about 1785, was not the only Philip Phillips living in London during the early years of the 19th century. One had been in business with Hyam Mordecai, trading as wholesale hardwaremen under the style of Mordecai & Phillips at Little St. Mary Axe and elsewhere until the dissolution of their partnership on 16 October 1812³; a second, described as a watch finisher, formerly of Paternoster Row, Spitalfields and late of Well Street, Mile End, was held for a while in 1811 in the Fleet Debtors' Prison⁴; and another was a silversmith (i.e. a pawnbroker) living in Petticoat Lane who was charged at Mansion House in 1822 with having stolen property in his possession.⁵

It has proved impossible to disentangle these various Phillip Phillipses, but, as Mrs Tanner's work disclosed, it is clear that S.J. Phillip's grandfather of that name was well established enough by the summer

of 1826 to enter a maker's mark as a plateworker at Goldsmiths' Hall.⁶ He gave his address as 19 Crown Street, Finsbury, City of London. It was presumably from here that he became free, at the age of 47, by redemption of the Clockmakers' Company in 1832. His redemption paper stated that his father had not been naturalized.⁷ By February 1835 he had moved to Bury Street, St. Mary Axe, where in 1842 he was described as a silversmith.⁸

Philip Phillips's four sons by his wife Dinah (b. 1791?), whom he had married at the New Synagogue in 1804, were apprenticed to him as follows: David (born on 27 June 1813), on 2 July 1832; Joel (born 27 April 1817), on 2 July 1832; Lawrence/Laurence (born 12 June 1815), on 2 July 1832; and Lewis (born 7 May 1819), on 7 October 1832. David, who entered a mark as a spoonmaker on 21 March 1834⁹ went into business with his brother Lewis, presumably as manufacturing silversmiths, but declared themselves insolvent at the close of 1841.¹⁰



Princess Margaret with Richard Norton



The Duke of Edinburgh with Martin Norton

Following Philip Phillips's death in the autumn of 1843, the business at Bury Street passed to his son, Joel (a.k.a. Joseph) who, described as a 'Watch Manf,' was already living at these premises with his wife, Hannah, at the time of the 1841 Census.¹¹ In fact, Joel appears to have been in business several years earlier; when he was 19 he received a very public, grovelling apology published in the Morning Advertiser from an Amsterdam diamond merchant who was a regular visitor to London:

'I, J.N.C. BESSIE, do herby publicly acknowledge that I was wholly unjustified in imputing to Mr. JOEL PHILLIPS, or any part of his family, the having stolen or otherwise improperly obtained possession of, a Packet of Diamonds

belonging to me, and which I admit was picked up in the public street by a stranger, and restored to me through Mr. H.E.; and in consideration of Mr. Joel Phillips having kindly consented to forego proceedings against me in respect of such false imputations, upon my making this public acknowledgement of my error, I hereby express by extreme thanks to him for such kindness, and my sincere regret at having been the means of casting so unmerited a slur upon the character, or wounded the feelings of himself or any part of his family.

'Dated this 7th day of February, 1837. J.N.C. BESSIE. Witness, E.H. SMALKALDEN.¹²

Joel Phillips, variously described as watchmaker, jeweller and diamond

merchant, continued trading at Bury Street until his retirement in 1893, the firm latterly known as Joel Phillips & Son:

'JEWELLERS' STOCKS. - The Stock of Watches, Jewellery, Silver Plate, &c., of Messrs. Joel Phillips and Son, of 3, Bury-street, E.C., to be sold in consequence of the retirement of the senior partner, without reserve . . . For sale by DEBENHAM, STORR, and SONS, on THURSDAY, February 23, at 26, King-street, Covent-garden, W.C.¹³

Joel Phillips's eldest son, Solomon Joel Phillips (1842-1908), meanwhile, had branched out on his own, establishing an independent West End business in fashionable Regent Street. He ran his first advertisement on 13 May 1868:¹⁴

STERLING SILVER, HALL MARKED, at the
 prices usually charged for good electro plate, at S. J. PHILLIPS,
 66, Regent-street, W.
 Silver Salt Spoons, 4s. per pair;
 Silver Sugar Tongs, 8s. per pair;
 Silver Tea Spoons, 16s. 6d. the half-dozen;
 Silver Cream Jugs, 24s.;
 Silver Salt Cellars, 27s. per pair;
 Children's Mugs, 25s.;
 and all other articles proportionately cheap. Spoons and forks at
 6s. 6d. per oz.; complete service of ditto at 6s. 9d. per oz., polished equal
 to new. All kinds of prize cups and presentation plate at remarkably
 low prices. Old gold and silver bought or taken in exchange.—S. J.
 Phillips, 66, Regent-street, W.



Queen Mary with Martin and Richard Norton



Princess Margaret with Nicholas Norton

He well understood the value of advertising, for in 1872 he let it be known that his stock was attracting 'very eager attention':

'RARE AND ANTIQUE SILVER. - Few fashions have more to recommend them than the one now so widely spread of collecting every description of antique jewellery and silver plate. It is one interesting alike to artists and to connoisseurs, and it is therefore not surprising the the beautiful and curious collection of Mr. S. T. [sic] Phillips, 66, Regent-street, is attracting very eager attention. Certainly it deserves very minute inspection, for it would be difficult to find a more varied or more judiciously selected assortment of moyen age, renaissance, Louis XVI., and cinque cento jewellers' and silversmiths' work than is now to be seen at this establishment. Particularly striking are the examples of English work of every reign from Elizabeth to Anne; nor must an absolutely unique soup tureen of beautiful design (temps

George I.) be passed over, while among the many "apostle spoons" are not a few of veritable historical note; in fact, while the exhibition, for so it may justly be called, possesses special charms for collectors, it is not less attractive to those who are in search of really beautiful and appropriate wedding, birthday, or christening presents.¹⁵

The year 1874 was a significant one in S.J. Phillips's life: first, he took a lease on 113 New Bond Street, the shop with which his name will always be associated; and second, he married Martha (1849-1931),¹⁶ daughter of Samuel Garcia (1810-1869), a fruiterer and fruit merchant and his wife, Sarah (née Weir, 1812-1873).

Although the business continued to flourish in New Bond Street, Mr. Phillips and his family moved in the late 1890s to no. 38 Wimpole Street, north of Oxford Street. He died there on 17 July 1908. His will, with an estate valued at a little over £72,000, was proved by one of his sons, Edmund Avigdor Phillips (1879-1934), and

two of his sons-in-law, Edouard Mendes da Costa (1872?-1954), a jeweller, and Jakob Neuhöfer (1870?-1915), a fresh and dried fruit importer.¹⁷

In his eulogy, delivered at the Central Synagogue in nearby Great Portland Street, the Rev. Michael Adler, spoke of Solomon Joel Phillips in the warmest terms: he was a man of most charitable disposition and a deeply observant Jew, who was also 'a worthy representative of the old school of English Jewry, bearing an honoured name in the world of business and seeking daily to uphold the fair fame of Judaism by the integrity of his life.' The Rev. Adler added that, 'His place of business in New Bond Street was remarkable as being the only establishment in that fashionable district which remained closed on all Jewish Sabbaths and Festivals. Mr. Phillips, ' he continued, 'looked upon this action as one that religious consistency demanded, and no sacrifice of possible gain ever moved him to alter his practice.'¹⁸



The firm, by now so well-known as S.J. Phillips, was continued under that style by two of the late proprietor's sons, Edmund and Basil (1891-1968). The latter afterwards quit the business to pursue his own interests but was replaced in 1927 and 1929 respectively by Edmund's nephews, Richard (1908-1985) and Martin (1911-2005) Norton. They were the sons of Jakob Neuhöfer and his wife, Nita Hannah (1882-1931), who was Solomon Joel Phillips's second daughter. In view of Mr. Neuhöfer's German origins, it was advised that the family name be changed. In 1919 Mrs. Neuhöfer, by then a widow, therefore formerly adopted the name Norton by a deed poll dated 9 May that year.¹⁹

Edmund Phillips died suddenly at Sandown Racecourse in Surrey on 31 January 1934. The subsequent sale of his own collection of antique French silver at

Christie's in London on 30 April following caused a minor sensation and was widely reported in the Press. 'It is doubtful if in living memory,' wrote The Times correspondent, 'a collection of old French silver such as offered at Christie's rooms yesterday has appeared in a London sale room. A few examples, it is true, have come under the hammer during the present century, but neither in number nor importance could they compare with the remarkable collection formed by that well-known authority, the late Mr. Edmund A. Phillips, which yesterday produced a total of £11,665.'²⁰

In spite of this setback, S.J. Phillips continued to trade successfully, even throughout the Second World War. In 1961, Martin's younger son Jonathan joined the business, followed by Nicolas in 1963 and Richard's son, Francis in 1965. Richard

himself retired in 1974 owing to ill-health.

In 1966, S.J. Phillips Ltd. moved to 139 New Bond Street, where a shopfront copied from the original Victorian facade at 113 New Bond Street was installed. The premises were acquired on a 42 year lease with one rent review in 1987. When the time came for the review, the owners were strongly advised to attempt to purchase the freehold of the property. At that time the head lease was unavailable, but a 1943 year lease was negotiated. In 2009 the freehold was purchased outright.

Martin Norton died in 2005 after which S.J. Phillips has continued under the leadership of Nicolas, Jonathan and Francis. They recently relinquished the shop at 139 New Bond Street and are now happily installed in a showroom on the 2nd floor at 26 Bruton Street.

Notes

1. London Metropolitan Archives, ELJL/1053/18
2. 'Research of Sarah Tanner', <http://www.stanner.net/silver/Goldsmith%20Information.htm>, accessed 29 August 2017
3. The London Gazette, London, 24 October 1812, p. 2126
4. The London Gazette, London, 9, 13 and 16 July 1811, pp. 1291, 1314 and 1354
5. Life in London, London, Sunday, 19 May 1822, p. 151a
6. A.G. Grimwade, London Goldsmiths
7. London Metropolitan Archives, ELJL/1599/95
8. His daughter, Sarah (b. 1821), was married on 5 January 1842 to Michael Moses (d. 1851), a fruiterer of Gracechurch Street, City of London. (Morning Advertiser, London, Tuesday, 11 January 1842, p. 4f)
9. A.G. Grimwade, London Goldsmiths
10. The London Gazette, London, 17 December 1841
11. National Archives, Kew, HO 107/721/11, p. 23
12. London, Thursday, 9 February 1837, p. 1a. Jacob Nathan Cohen Bessie died in London on 9 April 1846 (General Register Office, London, deaths, April-June 1846, Whitechapel, vol. 2, p. 355; The London Gazette, London, Friday, 10 November 1848, p. 4047)
13. Pall Mall Gazette, London, Saturday, 18 February 1893, p. 8d
14. The Standard, London, Wednesday, 13 May 1868, p. 1e
15. The Morning Post, London, Tuesday, 16 April 1872, p. 3c
16. The Jewish Chronicle, London, Friday, 8 May 1931, p. 2b
17. England and Wales, National Probate Calendar
18. The Jewish Chronicle, London, Friday, 24 July 1908, p. 9b
19. The London Gazette, London, 30 May 1919, p. 6724
20. The Times, London, Tuesday, 1 May 1934, p. 10g; see also The Illustrated London News, London, Saturday, 14 April 1934, p. 577, with illustrations)



THE INTERIOR OF THE NEW PREMISES OF S.J. PHILLIPS ON THE 2ND FLOOR, 26 BRUTON STREET



THE THREE DIRECTORS OF S.J. PHILLIPS: JONATHAN, FRANCIS & NICHOLAS NORTON (FROM LEFT TO RIGHT)

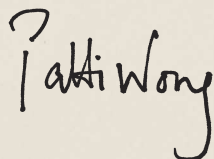
From a family of working silversmiths in the 18th century, SJ Philips has grown over two centuries to become one of the world's leading dealerships in antique silver and jewellery.

As a dominant player in the international market, the firm has for many years attracted royalties, political figureheads and glitterati the world over. Many of the great collectors of the 20th century also sought the illustrious firm out; William Randolph Hearst, Arthur Gilbert, Lord Lee of Fareham, and multiple branches of the Rothschild family, to name but a few, entered the shop at 139, New Bond Street when looking to add a beautiful and carefully selected object to their own collections.

SJ Phillips and Sotheby's share a heavily entwined past: the former omnipresent and active in some of the greatest auctions in the 20th Century including the Hanover, Windsor and Mentmore sales. I have had the pleasure to know and work closely with the current descendants of the Norton family - Nicolas, Jonathan, Francis - for over 20 years.

Having held a presence on New Bond Street since 1869, SJ Philips has chosen to embark on a new chapter at 26 Bruton Street. This auction provides a unique opportunity to acquire an individual piece of their Bond Street history, which reflects the family ethos of quality and fine taste.

I wish them well at their beautiful new premises at 26 Bruton street, where the company will no doubt continue to thrive and provide their clients with the same quality and service they have become accustomed to on New Bond Street.



Patti Wong
Sotheby's Chairman, Asia





1

1

A German silver model of an ostrich, marks overstruck, early 20th century

with hinged wings and detachable head, the foot embossed and chased in 17th century style with insects, reptiles and fruit
45cm., 17½in. high
1199gr., 38oz. 10dwt.

£ 4,000-6,000
€ 4,350-6,600 HK\$ 40,500-61,000



2

2

A matched pair of silver ostriches, probably German, import marks of E.T. Bryant and S. B. Landeck, London, 1892

realistically modelled standing, faceted red-glass eyes, the backs with hinged covers
29.8cm., 11¾in. high
1003gr., 32oz. 4dwt.

£ 2,000-3,000
€ 2,200-3,300 HK\$ 20,300-30,400





3

3

A German table centrepiece in the form of a swan, makers mark a lily, circa 1900

the floating animal realistically modelled and tooled, forming a container with vacant central section
41cm., 16in. long
1638gr., 52oz. 12dwt.

£ 3,000-5,000
€ 3,300-5,500 HK\$ 30,400-51,000

4

A pair of Victorian silver swan form sauce boats, John Tucker, London, 1872

tooled feathers, the necks forming handles, gilt interiors
12cm., 5in. wide
395gr., 12oz. 14dwt.

£ 2,000-3,000
€ 2,200-3,300 HK\$ 20,300-30,400



4



A German silver cup in the form of an exotic bird, unmarked, circa 1900

with hinged wings, detachable head, sitting on a tree stump,
French control mark
 14cm., 5 1/2in. high
 140gr., 4oz. 5dwt.

£ 600-800

€ 700-900 HK\$ 6,100-8,100



5

A German parcel-gilt silver model of a stork, Firma Neresheimer, Hanau, circa 1890

realistically tooled and modelled, detachable head
 27cm., 10 1/2in.
 562gr., 18oz.

£ 2,000-3,000

€ 2,200-3,300 HK\$ 20,300-30,400



6

A German silver model of an ostrich, maker's mark a lily, circa 1890

realistically tooled and modelled, with hinged wings,
 detachable head, on a rectangular base tooled to simulate a
 rocky floor, glass eyes
 24cm., 9 1/4in. high
 505gr., 16oz. 4dwt.

£ 1,000-1,500

€ 1,100-1,650 HK\$ 10,200-15,200



7



8



8

**A pair of fighting cock pepperettes,
E.H. Stockwell, London, 1883**

pierced breasts and detachable tail feathers.
PODR number for 1883
9.5cm, 3 3/4in. wide

‡ £ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200

9

**Two fighting cock pepperettes, F.B.
Thomas & Co., London, 1933 and
1936**

with fitted spurs and detachable pierced heads,
*undersides of bases stamped Thomas 153 New
Bond Street*
8.7cm, 3 1/4in high
169gr, 5oz. 10dwt.

Ω £ 600-800
€ 700-900 HK\$ 6,100-8,100



9



10

10

**Two Victorian novelty silver owl
peppers, one, Creswick & Co,
Sheffield, 1852, the other, Richards
& Brown, London, 1870**

modelled standing, realistically tooled, glass eyes,
pierced detachable covers
tallest 8.8cm., 3 1/2in. high
78gr., 2oz. 10dwt.

‡ £ 600-800
€ 700-900 HK\$ 6,100-8,100

11

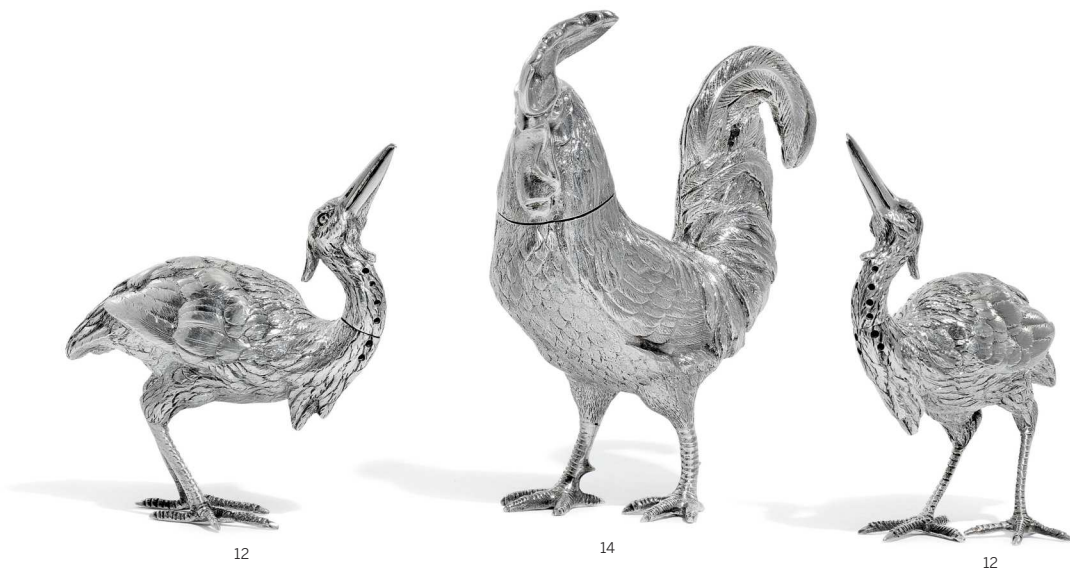
**A matched pair of Victorian
novelty silver owl peppers, one G.J.
Richards, the other, Richards &
Brown, London, 1850 and 1867**

modelled standing, realistically tooled, glass eyes,
pierced detachable covers
7cm., 2 3/4in. high
94gr., 3oz.

‡ £ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200



11



12

A pair of Victorian novelty silver pepperettes modelled as crane birds, Thomas Johnson, London, 1886

realistically cast and tooled, the detachable heads pierced at the necks
7.6cm., 3in. high
140.5gr. 4oz. 10dwt.

± £ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200

14

A Victorian silver pepperette in the form of a cockerel, E.H. Stockwell, London, 1880

realistically modelled and tooled, pierced to the back of the detachable head, with *Patent Office Design Registry mark for 1880*
8cm, 3in. high
134.9gr., 4oz. 6dwt.

± £ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200

13

A matched pair of Victorian silver novelty owl peppers, C.T & G. Fox, London, 1850 and 1853

modelled standing, realistically tooled, glass eyes, pierced detachable covers
7.9cm., 3¼in. high
119gr., 3oz. 16dwt.

± £ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200

15

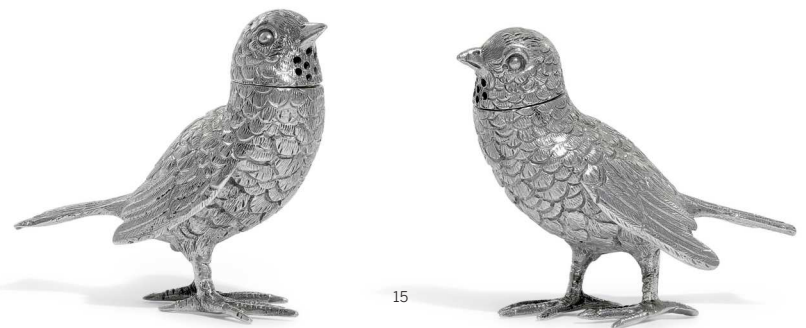
A pair of Victorian novelty silver sparrow pepperettes, possibly Jacob Berman, London, 1882

realistically modelled and tooled, the detachable cover with pierced heads, *later French control mark*
5.1cm., 2in. high
133.5gr. 4oz. 6dwt.

± £ 700-1,000
€ 800-1,100 HK\$ 7,100-10,200



13



15





16

16

A Victorian silver pepperette in the form of pouter pigeon, E.H Stockwell, London, 1876

realistically tooled and modelled, with hinged cover in the tail, pierced breast
8cm, 3in. high
69gr., 2oz. 8dwt.

± £ 1,000-1,500
€ 1,100-1,650 HK\$ 10,200-15,200

17

A Victorian silver pepperette in the form of a male bull mastiff, E. H. Stockwell, London, 1892

realistically modelled, detachable head, pierced under chin
10cm., 4in. wide
189gr., 6oz.

± £ 1,200-1,800
€ 1,350-2,000 HK\$ 12,200-18,200



17

18

A Victorian novelty silver pepperette in the form of a cat, Robert Hennell & Sons, London, 1875

standing reared, realistically tooled with beribboned neck, pierced pull-off cover, engraved with a Patent Office Design Registry mark
7.6cm., 3in. high
96.8gr., 3oz. 2dwt.

± £ 500-700
€ 550-800 HK\$ 5,100-7,100



18



A German silver model of a King Charles Spaniel, Firma Neresheimer, Hanau, circa 1900

realistically modelled, with detachable head
24cm., 9½in. high
947gr., 30oz. 10dwt.

£ 3,000-5,000
€ 3,300-5,500 HK\$ 30,400-51,000



19



20

20

A German silver model of a cat, Firma Neresheimer, Hanau, circa 1900

realistically modelled and tooled, with glass eyes and detachable head
18cm., 7¼in. high
749gr., 24oz.

£ 3,000-4,000
€ 3,300-4,350 HK\$ 30,400-40,500

21

A pair of German silver-mounted glass claret jugs, J.D. Schleissner Söhne, Hanau, circa 1900

the glass bodies with glass handles, wheel-engraved to simulate feathers, silver webbed feet, neck mount and hinged head with glass eyes
20cm., 8in. long

£ 500-700
€ 550-800 HK\$ 5,100-7,100



21





22

23

22

Enamel and ruby necklace, mid 19th century

Modelled as a snake, the fully articulated body applied with green, blue, yellow, black and white enamel, the eyes collet-set with circular-cut rubies, length approximately 540mm.

Please see the footnote for lot 24 for more information about this jewel.

± £ 50,000-70,000
€ 54,500-76,500 HK\$ 510,000-710,000

23

Enamel and ruby necklace, mid 19th century

Modelled as a snake, the fully articulated body applied with black and white enamel, the eyes collet-set with circular-cut rubies, length approximately 520mm.

Please see the footnote for lot 24 for more information about this jewel.

± £ 50,000-70,000
€ 54,500-76,500 HK\$ 510,000-710,000





183

22

23



24

Enamel and ruby necklace, mid 19th century

Modelled as a snake, the fully articulated body applied with black and white enamel, the eyes collet-set with circular-cut rubies, *length approximately 675mm.*

The serpent is one of the oldest and most widespread mythological symbols, and has been both venerated and feared since antiquity. Through the act of shedding its skin, it is symbolic of immortality and rebirth, while the image of the serpent biting its tail – known as the ouroboros – has become a symbol of cyclic renewal and resurrection, and has been widely used in the decorative arts.

Snake jewels came to particular prominence in the second quarter of the 19th century, when Queen Victoria herself wore a coiled snake bracelet for her first opening of Parliament in 1837, and later a snake ring set with emeralds, presented to her by Prince Albert as a symbol of their engagement in 1840.

The present three works are notable for their highly naturalistic articulation and exquisite enamelling, which they possibly owe to a number of specialised workshops based in Geneva, which became the centre of the painted enamel industry in the early 19th century.

Cf.: Geoffrey Munn, *The Triumph of Love, Jewelry 1530-1930*, Thames & Hudson Ltd. London, 1993, pg. 64, for a closely comparable example, attributed to the Geneva enamel workshops.

£ 60,000-80,000

€ 65,500-87,000 HK\$ 610,000-810,000

24



A pair of glazed brass and mahogany display cabinets on stands, 20th century

the felt-lined interior fitted with spot lights and two adjustable shelves

200cm. high, 100cm. wide, 41cm. deep

W £ 500-800

€ 550-900 HK\$ 5,100-8,100



A bow fronted brass and glass display cabinet, 20th century

the felt lined interior fitted with spot lights and three adjustable shelves
212cm. high, 140cm. wide, 40cm. deep

W £ 300-500

€ 350-550 HK\$ 3,050-5,100





27

27

A set of Victorian brass and steel balance scales, Young & Sons, London, late-19th century

typical form, central weighted column with pedalled base, with thirty-one associated graduating weights, *some Avery, London*, ranging between three grams and fifty troy ounces
70.5cm., 27³/₄in. high

£ 300-500
€ 350-550 HK\$ 3,050-5,100

28

A George III silver cake slice, Samuel Herbert & Co, London, 1762

pierced with a basket of flowers and foliage, turned wood handle
32cm., 12 3/4in. long
186gr., 6oz. all in

£ 300-500
€ 350-550 HK\$ 3,050-5,100

29

A George III silver meat skewer, Andrew Fogelberg (Grimwade, no. 32), London, apparently 1771

the terminal cast as a shell, engraved with a crest below an earl's coronet
31.4cm., 12¹/₄in. long
148.6gr., 4oz. 15dwt.

The crest and coronet are those of the Earls Grey.

£ 100-150
€ 150-200 HK\$ 1,050-1,550

30

A set of twelve George II silver-gilt Old English pattern dessert spoons, Jeremiah Lee, London, 1731

plain, the rear terminals engraved with a coat-of-arms
16cm., 6¹/₄in. long
398gr., 12oz 14dwt.

£ 400-600
€ 450-700 HK\$ 4,050-6,100



28





32



33



31

30



29

31

A set of eight William IV silver-gilt egg spoons, Paul Storr for Storr & Mortimer, London, 1834

the terminals cast as Falstaffian masks among rocaille scrolls, crested
11.5cm., 4½in. long
170gr., 5oz. 8dwt.

£ 500-700
€ 550-800 HK\$ 5,100-7,100

32

A George III Irish silver serving ladle, John Hillery or John Humphreys, Cork, circa 1770

with scalloped bowl, the terminal chased with floral sprays around a scrolling cartouche, crested
40.6cm., 16in. long
222.2gr., 7oz. 3dwt.

‡ £ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200

33

A George II silver serving ladle, Philip Roker, London, 1747

with stylised cast shell bowl, cast and pierced swirling foliate terminal, crested
36cm., 14½in. long
261.5gr., 8oz. 8dwt.

‡ £ 600-800
€ 700-900 HK\$ 6,100-8,100



A set of twelve pairs of Victorian silver-gilt fruit knives and forks, G.W. Adams for Chawner & Co., London, 1872

in early 18th century style, leaf-capped pistol-grip handled knives, loaded, three-pronged Hanoverian pattern forks, in two trays, the fitted wooden case with S.J Phillips retailer's label
the knives, 18.4cm., 7¼in. long
the forks, 571gr., 18oz. 6dwt.

£ 600-800
€ 700-900 HK\$ 6,100-8,100



34



35

35

Six pairs of Queen Anne silver-gilt cheese knives and forks, maker's mark GA, possibly William Gatlliffe (Grimwade, no. 742), London, circa 1710

pistol-grip handles, crested, with steel blades and two-prong tines
the knives, 20.3cm., 8in. long

± £ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200

36

A set of eighteen pairs of Victorian silver and mother-of-pearl fruit knives and forks, Elkington & Co. Ltd., London, 1898

the blades and tines engraved with scrolling foliage, in three trays, **together with** a set of four Victorian silver Fiddle, Shell and Thread pattern serving spoons, *Josiah Williams & Co. of Bristol, London, 1898*, foliate engraved gilded bowls, crested, all contained in a fitted wooden case with brass tooling
the serving spoons, 22.4cm., 8¾in. long

£ 500-800
€ 550-900 HK\$ 5,100-8,100



36



37

37

A set of six George III silver-gilt teaspoons and a pair of sugar tongs, one spoon stamped 'SH', otherwise unmarked, circa 1820

the bowls cast as stylised leaves, the stems cast as branches embellished with further leaves, flowers and insects, the tongs similarly cast

tongs 12.5cm., 4⁷/₈in. long
148gr., 4oz. 14dwt.

£ 300-400

€ 350-450 HK\$ 3,050-4,050

38

A pair of William IV silver-gilt grape scissors, Rawlings & Summers, London, 1836

the handles ornately cast and pierced with bifurcated fruiting vines

18cm., 5¹/₂in. long
141.3gr., 4oz. 11dwt.

£ 150-250

€ 200-300 HK\$ 1,550-2,550

39

A pair of George IV silver-gilt grape scissors, Charles Rawlings, London, 1821

the handles ornately cast with fruiting vines, crested
15.4cm., 6in. long

106.6gr., 3oz. 8dwt.

£ 150-250

€ 200-300 HK\$ 1,550-2,550

40

Two pairs of George IV silver-gilt grape scissors, John Reily, London, 1824

the handles realistically cast and pierced with fruiting vines, rosette embellished junctions

17.5cm., 6⁷/₈in. long

229gr., 7oz. 6dwt.

£ 300-500

€ 350-550 HK\$ 3,050-5,100



38



39



40



40



41

41

A pair of George III silver-gilt grape scissors, Eley & Fearn, London, 1815

the handles cast as flowering cornucopias
18cm., 5½in. long
104.5gr., 3oz. 6dwt.

£ 150-250
€ 200-300 HK\$ 1,550-2,550



42

43

A pair of Victorian silver grape scissors, G.W. Adams for Chawner & Co., London, 1853

the handles ornately cast as fruiting vines
19.1cm., 7½in. long
147gr., 4oz. 14dwt.

£ 100-200
€ 150-250 HK\$ 1,050-2,050



44

45

A pair of George IV silver grape scissors, Charles Price, London, 1827

the handles ornately cast and pierced with bifurcated fruiting vines, crested
19.1cm., 7½in. long
183.2gr., 5oz. 18dwt.

£ 200-300
€ 250-350 HK\$ 2,050-3,050

42

A pair of George IV silver-gilt grape scissors, Eley & Fearn, London, 1823

the handles cast and pierced as bifurcated fruiting vines, engraved with a crest below an earl's coronet
17cm., 6¾in long
131gr., 4oz. 4dwt.

£ 150-250
€ 200-300 HK\$ 1,550-2,550

44

A pair of George III silver grape scissors, Eley & Fearn, London, 1815

the handles cast as fruiting cornucopias
18.5cm., 7¼in. long
100.8gr., 3oz. 4dwt.

£ 100-200
€ 150-250 HK\$ 1,050-2,050

46

A pair of Victorian silver-gilt grape scissors, John Tongue, Birmingham, 1849

the handles ornately cast as fruiting vines
18.5cm., 7¼in. long
131.7gr., 4oz. 5dwt.

£ 150-250
€ 200-300 HK\$ 1,550-2,550



43



45



46



A photograph of the shop interior after a robbery in 1967



47

A pair of Edwardian mahogany and marquetry display cabinets, early 20th century

each with a glazed hinged top opening to reveal a silk lined interior, above a pair of glazed cupboard doors, the reverse with conforming glazed panels
88cm. high, 107cm. wide, 62cm. deep

PROVENANCE

Probably acquired for the 113 Bond Street premises by Solomon Joel Phillips, circa 1900

W £ 2,000-3,000
€ 2,200-3,300 HK\$ 20,300-30,400



47





48

49

50

“A visit to S.J. Phillips has always been the highlight of any London trip for me—and, indeed, this is also the case for many of my friends. What I find especially captivating are the estate pieces, those dazzling, romantic reminders of past eras and personal histories.”

DAME ANNA WINTOUR



Dame Anna Wintour

48

Amethyst necklace, early 19th century

Designed as a line of oval amethysts in foil-backed settings, *length approximately 410mm, dividing into two bracelets, each length approximately 205mm.*

£ 5,000-7,000
€ 5,500-7,700 HK\$ 51,000-71,000

49

Citrine necklace, second half 19th century

Designed as a graduated series of claw-set oval citrines connected by floral spacers, *length approximately 395mm.*

£ 7,000-9,000
€ 7,700-9,800 HK\$ 71,000-91,000

50

Amethyst pendent necklace, early 19th century

Composed of a series of graduated oval amethysts in foil-backed settings, suspending a similarly set detachable pendant, *length approximately 420mm, detachable pendant with brooch fitting.*

£ 8,000-12,000
€ 8,700-13,100 HK\$ 81,000-122,000



49, 50, 55



51

A German parcel-gilt silver beaker, Johann Wagner, Augsburg, 1699-1703

cylindrical tapering, the body with 'snakeskin' stippling, gilt interior

8.3cm., 3¼in. high
131.3gr., 4oz. 4dwt.

£ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200



52

53

A continental parcel-gilt tumbler cup, makers mark IL above a star, the town mark a portcullis, probably German, circa 1730

the baluster body lobed and ribbed below reeded bands
4.5cm., 1¾in. high
57.5gr., 1oz. 15dwt.

PROVENANCE

Sotheby's, Geneva, 12 May 1983, lot 74

£ 600-800
€ 700-900 HK\$ 6,100-8,100



54



51

52

A German silver-gilt beaker, Andreas I Seutter, Augsburg, 1681-85

matted between plain bands
7.8cm., 3in. high
99gr., 3oz. 2dwt.

£ 500-700
€ 550-800 HK\$ 5,100-7,100



53

54

An Austrian parcel-gilt tumbler cup, probably Johannes Sottenreich, Vienna, 1712

engraved with three vignettes of various scenes of various buildings within a country setting, surrounded by scrolling foliage

4.2cm., 1½in. high
58.5gr., 1oz. 17dwt.

PROVENANCE

Sotheby's Amsterdam, 7 December 2004, lot 163

A German tumbler cup with similar engraved scenes of buildings by Paul Solanier, Augsburg, circa 1690-95 is illustrated in H. Seling, *Augsburger Goldschmiede*, Munich, 1980, Vol. III, no. 380

£ 600-800
€ 700-900 HK\$ 6,100-8,100



A German silver-gilt toilet casket, Johann Ludwig Schoap I, Augsburg, 1731-33

rectangular with scalloped corners, applied with portrait medallions including a centaur scene, all within engraved Regence ornament, later lock and key

21cm., 8¼in. long

966gr., 31oz.

An almost identical example of the same date and maker was sold Sotheby's Geneva, 15 November 1993, lot 150. Another very similar example, probably by the same maker (mis-attributed as Ludwig Schneider), was sold Sotheby's London, 1 February 1968, lot 123.

£ 8,000-12,000

€ 8,700-13,100 HK\$ 81,000-122,000



55



56

A French silver-gilt travel necessaire, Jean-Louis Imlin III, Abraham Wenck & Jean-Philippe Fuchs, Strasbourg, 1749-51

comprising: a pair of gaming candlesticks, the detachable triangular bases with guilloche rims; a double-compartment spice box, engraved with shells and a rosette band between wriggle-work borders; a tulip beaker, with fluted body and reeded rim; a threaded spoon and fork; a knife, with steel handle; fitted in a gilt-tooled red leather travel case with green velvet interior, the tooling incorporating the French royal arms candlesticks 8.5cm., 3¾in. high 705.5gr. 22oz. 12dwt.

PROVENANCE

Sotheby's, Geneva, 15 November 1993, lot 117
Sotheby's, Paris, 15 April 2010, lot 204

LITERATURE

J. Kugel, *Le siècle d'or de l'orfèvrerie de Strasbourg*, Paris, 1964, p. 56, n° 53

£ 18,000-22,000

€ 19,600-23,900 HK\$ 182,000-223,000



57



57

A Latvian parcel-gilt silver beaker, Franz Hayem, Riga, circa 1740

tapering cylindrical form, the rim engraved 'Johann Hayem Ao=1749: Johann Leitholtz 1760' above engraved accolé coats-of-arms, on a swirling gadrooned spreading circular foot
16.8cm., 6⁵/₁₆in. high
361gr., 11oz., 10dwt.

PROVENANCE

ex. Michael Wellby (advertised *Apollo Magazine*, October, 1994)
Christie's, New York, 27 October 2005, lot 302

± £ 3,000-5,000
€ 3,300-5,500 HK\$ 30,400-51,000

58

An Estonian parcel-gilt silver beaker, Peter Wilhelm Polack, Reval, circa 1721

trumpet-shaped, engraved with marriage armorials and the names *Hinrich Johan Leichner* and *Anna Kreger*
18.6cm., 7¹/₄in. high
492gr; 15oz. 16dwt.

± £ 1,500-2,000
€ 1,650-2,200 HK\$ 15,200-20,300



58

**A Hungarian silver-gilt cup and cover,
maker's mark only, HB conjoined above a
trefoil, circa 1540**

bowl of trumpet form engraved with a band of scrolling foliage, the flat stepped-dome cover similarly engraved, surmounted by a spread-winged swan above a lobed girdle, raised on a spreading circular foot engraved with three foliate scroll motifs, below a cast girdle chased with foliate motifs
24.7cm., 9¾in. high
349.5gr., 11oz. 4dwt.

A Hungarian example of similar form but with applied straps and dating to 1520-30 was sold, Sotheby's London, 9th May 1974, lot 180, while another, apparently Hungarian, is in the Hungarian National Museum, Budapest (no. 55.240 C.). In the same museum typical Hungarian glass of this period can be found, with the goblet of King Matyas, dating to 1666, of almost identical shape and form.

A German example attributed to Melchior Bair of Nuremberg and dating to 1535 is in the possession of Prince Starhemberg and can be found illustrated in Kohlhaussen, *Nurnberger Goldschmiedkunst*, Berlin, 1968, p. 466, fig. 671. A parcel-gilt silver and glass example by Friedrich Hillenbrandt (silver) and Georg Schwanhardt the Elder (glass), Nuremberg, circa 1590 and (the glass) 1630, was sold Sotheby's, Geneva, 18 May 1992, lot 84. It was later sold at Bonham's London, 2 May 2013, lot 34, in the Muhleib collection.

£ 25,000-30,000

€ 27,200-32,600 HK\$ 253,000-304,000



59



A German parcel-gilt silver beaker, Wolff Kramer, Worms, circa 1690

flaring form with lightly hammered body, upper and lower body engraved with ornate foliate strap-work bands
9.8cm., 3⁷/₈in. high
127gr. 4oz.

£ 6,000-8,000

€ 6,600-8,700 HK\$ 61,000-81,000



60

61

A German parcel-gilt silver beaker, Johann Jakob Petrus, Augsburg, 1679-83

tapering form, the body finely engraved with three vignettes depicting figures among trees and buildings, interspersed between birds and fruiting bouquets
9cm., 3¹/₂in. high
169.4gr., 5oz. 8dwt.

£ 4,000-6,000

€ 4,350-6,600 HK\$ 40,500-61,000



61

62

An Austrian parcel-gilt silver standing cup, maker's mark HK, Vienna, circa 1640

the bowl chased with beaded diaper-work above intermittent lobbing, lobed baluster vase stem, egg & dart girdle, on a spreading circular base similarly chased to the bowl, initialed 'I.H'

15.2cm., 6in. high
165gr., 5oz., 6dwt.

£ 2,000-3,000

€ 2,200-3,300 HK\$ 20,300-30,400



62



A large German silver-gilt flagon, Phillip Heinrich Schonling, Frankfurt-am-Main, circa 1714

plain baluster form with chased reeded bands, stepped-dome cover with bifurcated scrolling thumbpiece, the plain scroll handle with shield terminal, on a spreading circular foot, engraved with a coat-of-arms, *inscribed C.E.G.Z.S.1.7.1.4 to underside rim*

32.4cm., 12³/₄in. high

1928.5gr., 62oz.

EXHIBITED

Galerie Neuse, TEFAF Basel, 16-24 September, 1995

LITERATURE

W. Scheffler, *Goldschmiede Hessens*, Berlin/New York, 1976, no. 335

The engraved coat-of-arms is that of Stolberg, for Count Christopher Friedrich of Stolberg-Stolberg (1672-1738).

Christopher Friedrich ruled over the county of Stolberg from 1704 until his death in 1738. In 1701 he married Henrietta Katharina of Bibra and Modlau who bore him three children. The youngest, Christian Gunther, became a member of the Danish Royal Privy Council as well as high bailiff and chamberlain to Queen Sophie Magdalene of Denmark.

£ 18,000-22,000

€ 19,600-23,900 HK\$ 182,000-223,000



63



A Latvian parcel-gilt silver saucepan, Johann Gottfried Dehio, Reval (Talinn), circa 1770

plain circular with gilded rim, turned wood baluster handle with ivory terminal, the lightly domed cover with a cast foliate finial, initials 'A.J.v.A' and weight 'W.20.1/4.Lod.' prick-engraved to underside

18.4cm., 7¼ in. long

249.5gr., 8oz. total

£ 1,000-1,500

€ 1,100-1,650 HK\$ 10,200-15,200



64



65

65

A German silver tankard, Friederich Kellerthaler, Dresden, circa 1650

profusely embossed and chased with foliage, bifurcated scrolling thumb-piece, on a spreading circular foot, *later Russian control marks for 1854*

12cm., 4¾in. high

641gr., 20oz. 12dwt.

£ 5,000-7,000

€ 5,500-7,700 HK\$ 51,000-71,000

66

A German silver double tea caddy casket, Friedrich Schultze, Ulzen, circa 1730

shaped oval form, the hinged push-button cover engraved with a count's armorials, the interior fitted with two removable hemispherical tea caddies with slightly differing foliate caps, central compartment for sugar

20.4cm., 8in. long

989.5gr., 31oz. 16dwt.

PROVENANCE

Christie's, New York, 18 October 1994, lot 36

£ 6,000-8,000

€ 6,600-8,700 HK\$ 61,000-81,000



66

A German silver-gilt ewer, Johannes Mittnacht I, Augsburg, 1697-99

cylindrical body with gadrooned rim, embossed with foliate bands between a plain girdle, entwined bifurcated handle, auricular spout, the baluster stem embossed with swirling flutes, on a similarly embossed circular base, later crested, later French swan control mark

28.6cm., 11¼in. high
1228gr., 39oz. 8dwt.

PROVENANCE

Sotheby's, Paris, 25 November 2010, lot 342

LITERATURE

For a similar example, see H. Seling, *Der Kunst Der Augsburger Goldschmieder 1529-1868*, Munich, 1980, vol. II, no. 361

£ 10,000-15,000

€ 10,900-16,300 HK\$ 102,000-152,000



A German parcel-gilt silver beaker, possibly Ayelt Mendrich, Emden, 1638

engraved with a toast being drunk to a guest at a party flanked by personifications of Justice and the Fleetingness of Life, richly engraved with fruit swags and birds in strapwork above a hunt and applied sheet scrollwork girdle, fitted with a Wolfgang Georg of Stollberg-Stollberg coin dated 1624 and inscribed

Als Idt Godt Be Haget

Ist Beter Be Nit Als Beklaget

23cm. 9in. high

585gr, 18oz. 16dwt.

PROVENANCE

Christie's London, 4 June 2013, lot 453

The religiously tolerant city of Emden in West Frisia, became very rich in the 16th and 17th centuries due to the influx of Dutch refugees fleeing the Spanish. The pronounced girdle around the base of the beaker, found equally on pieces marked in the Dutch city of Groningen makes holding the beaker slightly uncomfortable. It would have been a gentle reminder to the 17th century drinker that life was not exclusively about celebration.

The coin is a 1624 Thaler of Count Wolfgang Georg of Stolberg (1615-1631)

£ 12,000-18,000

€ 13,100-19,600 HK\$ 122,000-182,000



detail of underside



A pair of Romanian silver-gilt octagonal dishes, Andreas Eckhardt, Sibiu (Hermannstadt), circa 1640

octagonal, the central raised bosses engraved with the arms, coronet and motto of Barcsai, the raised borders richly embossed and chased with pomegranate and medlar fruit, foliate scrolls and other motifs, the undersides engraved with the initials 'NEGTP GBE' and dated '1659', one further inscribed 'ESTERHAZY MORICZ KAROLYI MARGIT 1918 MARCZIUS 23.'

26cm., 10¼in. wide
998gr., 32oz. 1dwt.

PROVENANCE

Dr. Heller's Lexicon, Sotheby's, London, 4 December 2012, lot 215

LITERATURE

Exh. Cat. Couven-Museum Aachen, 2003, no. 31
Dr. Istvánn Heller and Prof. Dr. Ulrich Schneider, article published in conjunction with TEFAF Maastricht 2003, pp 16-21, *Masterpieces of European Goldsmiths' works 1560-1860*, Couven Museum, Aachen, 2003, no. 4

The inscriptions on the bosses read: 'ACHA : BAR : D : G : PRI : TRAN : PAR : RE : HVN : DOTE : SIC : COMES:' (Achatius Barcsai Dei Gratia Princeps Transsilvaniae Partium Regni Hungariae Dominus Sicularum Comes.)

It is possible that the Barcsai arms which were engraved around 1659, coinciding with Achatius Barcsai becoming prime minister of Transylvania in 1658, are slightly later than the dish itself. The goldsmith is first recorded working in 1602 and to have made an item 57 years later would have been unusual for those times. Another silver-gilt example, engraved with the Barcsai arms, was sold Sotheby's Geneva, 12 November 1990, lot 137.

The later inscription that reads: 'ESTERHÁZY MORICZ KÁROLYI MARGIT 1918 MÁRCZIUS 23.' refers to the marriage (23 March 1918) of Moritz Graf Esterházy (otherwise Móric Esterházy de Galantha), 1881-1960, and Margit Karolyi, 1896-1975.

Esterházy, the son of Miklós Esterházy (1855-1925) and his wife Franziska (née von Schwarzenberg), 1861-1951, was briefly Prime Minister of Hungary towards the end of the First World War. He afterwards remained in politics but was ultimately arrested in 1944 by the Gestapo for failing to support the German occupation. He was deported to Mauthausen concentration camp, from which he was liberated in 1945, but upon his return to Hungary was arrested by the Communists. He was able to leave his native country for Austria in 1956.

£ 20,000-30,000

€ 21,800-32,600 HK\$ 203,000-304,000





detail of underside







“I have been privileged to be one of their visitors for many years, remembering the splendid Martin Norton, father of the post-war business. In all these years there is nowhere else where I would have gone to acquire something special and out of the ordinary, be it a piece of jewellery, of in my case, an irresistible vine bedecked wine cooler.

In their new premises, if you are lucky, you can enjoy lunch in their holy of holies, a small room where the most precious treasures are on display. The business carries on with three members of the Norton family and I know it will continue with the same impeccable taste and unimpeachable hospitality in the years ahead.”

JACOB ROTHSCHILD



70

70

Topaz and enamel necklace, mid 19th century

Designed as a line of graduated collet-set topaz in pink foil-backed settings, alternating with green enamel ivy leaves, the front suspending a similarly set fringe, *length approximately 405mm.*

£ 4,000-6,000

€ 4,350-6,600 HK\$ 40,500-61,000



71

71

Pair of ruby, emerald, rock crystal and diamond ear clips

Each composed of a rock crystal cabochon, decorated with a six-rayed star motif set with cushion-shaped rubies and step-cut emeralds and centring on a rose diamond, *later clip and post fittings, possibly adapted from late 19th century buttons.*

£ 4,000-6,000

€ 4,350-6,600 HK\$ 40,500-61,000



72

73

72

Garnet and seed pearl parure, early 19th century

Comprising: a rivi re necklace, composed of oval garnets in foil-backed settings, each inset with a seed pearl, *length approximately 563mm*, a pair of pendent earrings, *hook fittings*, and a pendant designed as a Maltese cross, *fitted case*.

£ 4,000-5,000
 € 4,350-5,500 HK\$ 40,500-51,000

73

Diamond clasp, circa 1800 and later

Of rectangular form, applied with a panel of blue glass and set with rose diamonds.

The present clasp owes its distinctive style to a deep blue enamel developed in in London 1775 by the enameller Jusen. Applied to a variety of jewels and set with rose diamonds, this style of jewellery quickly found a following both in England and in France, where the rings were known as *bagues de firmament* due to their similarity to the night sky. The enamel's popularity soon led to imitations, in this case using Bristol glass, a similarly rich blue glass coloured with cobalt oxide also developed in the 1770s around Bristol.

Cf: Ginny Redington Dawes with Olivia Collings, *Georgian Jewellery: 1714-1830*, Suffolk, 2007, pg. 120, for more information on this technique.

£ 500-700
 € 550-800 HK\$ 5,100-7,100





74

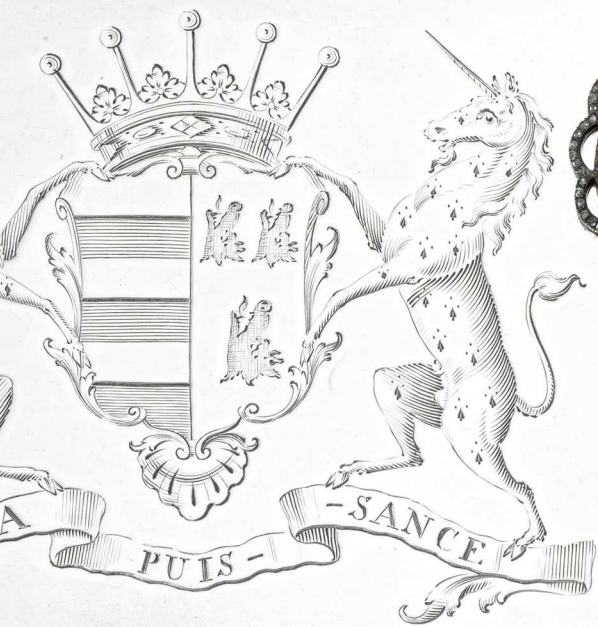
74

Gem set and diamond necklace, late 19th century

Composed of links set with cushion-shaped and oval stones including hessonite garnet, pink and white sapphire, aquamarine, pink and yellow topaz, yellow zircon, green tourmaline and alexandrite, the pendant with an octagonal hessonite garnet, each within a floral open work border set with rose diamonds and spaced with similar smaller clusters set with circular-cut spinels, *length approximately 390mm, pendant detachable, two diamonds deficient.*

£ 35,000-45,000

€ 38,100-48,900 HK\$ 354,000-455,000





75

75

Diamond necklace, mid 19th century

Of foliate design, set with cushion-shaped and rose diamonds, suspending three similarly-set detachable pendants, *French import marks, length approximately 415mm, one diamond deficient.*

£ 40,000-60,000

€ 43,500-65,500 HK\$ 405,000-610,000

76

Pair of diamond flower clusters, late 19th century

Each designed as a flower, centred on a cluster of circular-cut and cushion-shaped diamonds respectively, the petals set with cushion-shaped diamonds, *later earring post fittings.*

‡ £ 19,000-25,000

€ 20,700-27,200 HK\$ 192,000-253,000



76







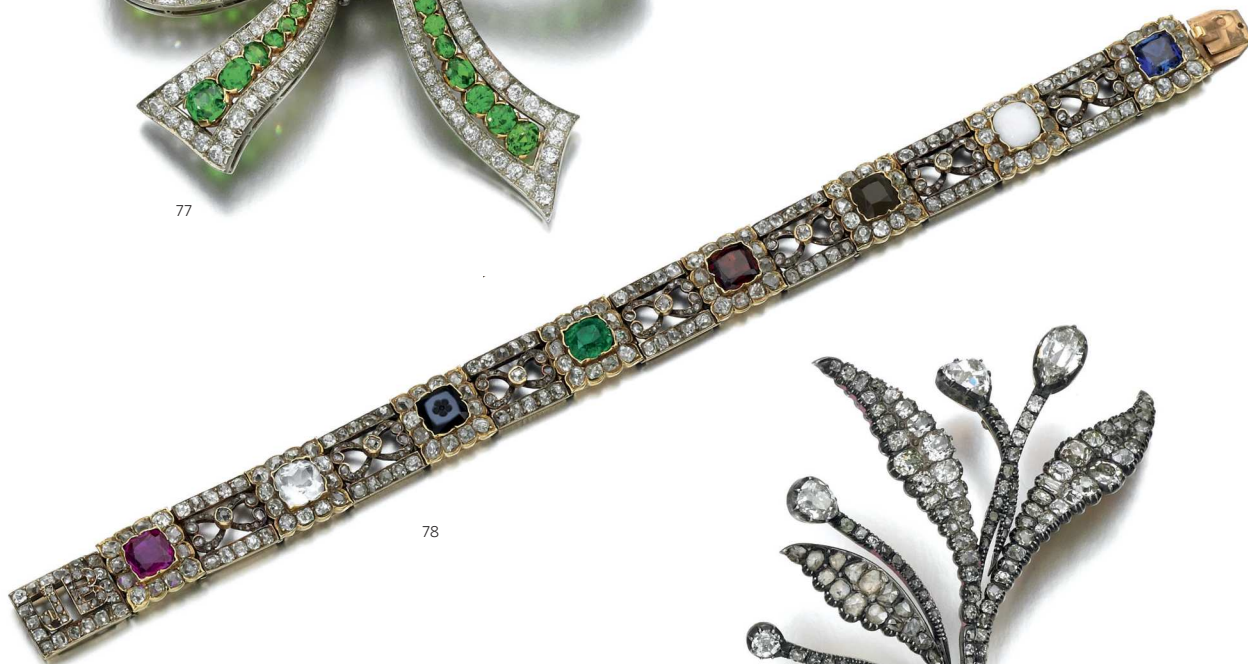
77

77

Demantoid garnet and diamond brooch, early 20th century

Designed as a bow, set throughout with circular-cut and cushion-shaped diamonds and demantoid garnets, *width approximately 76mm, Austrian assay and maker's marks.*

£ 15,000-20,000
€ 16,300-21,800 HK\$ 152,000-203,000



78

78

Diamond and gem set acrostic bracelet, 1860s

Designed as a line of eight clusters centred on cushion-shaped or cabochon stones, including ruby, beryl, an agate carved with a flower, emerald, hessonite garnet, brown chalcedony, opal and sapphire, spaced with open work links, to a clasp bearing the initials 'JB', set throughout with cushion-shaped and rose diamonds, *French import marks, length approximately 173mm, one diamond deficient.*

The very particular combination and ordering of the stones in this bracelet place it within the tradition of 'acrostic' jewellery. Initially popularised during the late 18th and early 19th centuries, acrostic jewellery uses the initials of each stone to form a hidden message, such as 'DEAREST' or 'REGARD'. This piece, with its combination of ruby, goshenite (colourless beryl, known as Iris quartz), banded agate (Niccolo), emerald, hessonite garnet (Vermeille), brown quartz (Ukraine), opal and sapphire, spells out



79

79

Diamond brooch, early 19th century

Designed as a foliate spray, set with cushion-, pear-shaped and rose diamonds.

£ 5,000-7,000
€ 5,500-7,700 HK\$ 51,000-71,000

'SOUVENIR', meaning 'remembrance' in French. The inclusion of the 'forget-me-not' flower carved into the onyx adds another symbolic dimension to this message, and the initials 'JB' included on the clasp are likely those of the person commemorated by the wearer of this jewel.

Cf.: Sentimental Jewellery, Shirley Bury, London, 1985, page 28, for a discussion of acrostic jewellery.

± £ 5,000-8,000
€ 5,500-8,700 HK\$ 51,000-81,000



80



81



82

80

Pair of natural pearl and diamond ear studs, late 19th century

Each set with a pearl within a cushion-shaped diamond border, to diamond surmounts, *pearls measuring approximately 8.4 to 9.0mm and 8.4 to 8.9mm, post fittings.*

Accompanied by a gemmological report.

£ 2,000-3,000
€ 2,200-3,300 HK\$ 20,300-30,400

81

Diamond aigrette/brooch, early 19th century

Designed as a posy of flowers, grasses and a single peacock feather tied by a ribbon, mounted *en tremblant* and set throughout with cushion-shaped diamonds and one pear-shaped diamond, *brooch fitting detachable.*

£ 9,500-12,000
€ 10,400-13,100 HK\$ 96,000-122,000

82

Diamond bracelet, mid 19th century

Designed as a flowering vine, set throughout with cushion-shaped diamonds, *length approximately 179mm.*

£ 7,500-10,000
€ 8,200-10,900 HK\$ 76,000-102,000





83



84

83

Diamond and natural pearl brooch, mid 19th century

Designed as a grape vine, set throughout with cushion-shaped diamonds, suspending five drop-shaped natural pearls.

Accompanied by a gemmological report.

± £ 40,000-60,000
 € 43,500-65,500 HK\$ 405,000-610,000

84

Two diamond bracelets, 1850s

Each designed as a fruiting vine, set with cushion-shaped diamonds, lengths approximately 164mm and 161mm.

£ 19,500-25,000
 € 21,200-27,200 HK\$ 198,000-253,000



A French parcel-gilt silver vase, cover and stand, Jacques-Frédéric Kirstein, Strasbourg, circa 1815

beaker-shaped body with detachable sleeve, finely cast and chased in high relief with a lion hunt, a lion and lioness defend their cubs from mounted Roman horsemen and foot soldiers, stippled *Kirstein Orfe a Strasbourg*, square base on winged lion supports similarly chased with a griffin eagle overcoming a snake, vases of flowers and scrolling foliage on matting, base signed *Composé et exécuté par Kirstein Orfre à Strasbourg*, detachable cover with pierced grapevine sleeve
35cm., 13 3/4in. high
2452gr., 78oz. 16dwt.

EXHIBITED

Hans Haug, *Le Siècle d'or de l'orfèvrerie de Strasbourg. Chez Jacques Kugel*, Paris, 10-31 October, 1964, no. 160

A very similar vase is in the Musée Des Arts Décoratifs, Strasbourg (ref. MAD 5502). A gift in 1897 from Mgr. Paul Muller-Simonis, who inherited a fortune from both his parents, it is described as 'témoigne de l'extraordinaire talent de modeleur de Kirstein et de sa maîtrise de la technique de la fonte à la cire perdue'¹(testimony to the extraordinary talent of Kirstein as a sculptor and his complete mastery of lost wax casting).

Jacques-Frédéric (1765-1838, also known as Joachim Frédéric) Kirstein, thought to have studied under Robert-Joseph Auguste in Paris,² came from the third generation

of a family of leading Strasbourg goldsmiths. As 'artiste célèbre pour ses vases, tableaux et dessus de tabatières ciselés en haut et en bas relief,' he became renowned for his skill in highly detailed chased and cast vases and plaquettes in gold and silver, winning gold medals at the Exhibitions of 1810 and 1834 (ex. catalogue, *Alte und Neue Strassburger Goldschmidtarbeiten und uhren*, Strasburg-Els, 7-11 August, 1915, p. 60). As his reputation travelled abroad, Kirstein's 'pictures' in precious metal, often of hunting scenes, a love of which he inherited from his forester grandfather, were added to boxes made up by goldsmiths in other countries.

Another example of a lion hunt by Kirstein, 'one of the treasures which go to make up the Queen's collection'... 'a sumptuous relic of the Regency of George IV,' set under a piece of rock crystal, was mounted by the London goldsmith John Northam, 1813-14 (Charles Truman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge Suffolk, 1990, p. 288 and 394 and 441).

1 'témoigne de l'extraordinaire talent de modeleur de Kirstein et de sa maîtrise de la technique de la fonte à la cire perdue', from *Deux Siècles d'Orfèvrerie a Strasbourg, XVIIIe-XIX Siècles dans les collections du musée des Arts Décoratifs*, Strasbourg, 2004, p. 72.

2 Hans Haug, *Inventaire des collections publiques françaises L'orfèvrerie de Strasbourg dans les collections publiques Françaises*, Palais du Louvre 1978, p. 157

£ 70,000-100,000

€ 76,500-109,000 HK\$ 710,000-1,020,000



Jacques Frédéric Kirstein (1765-1838), preparatory design for the border of a cup depicting a lion hunt, overhead view, around 1820, crayon, ink and gouache on paper, extract from the Album of Kirstein, Strasbourg, print rooms, inv. MAD XXXII.91, photo credit Musées de Strasbourg, M. Bertola



Jacques Frédéric Kirstein (1765-1838), preparatory design for a cup depicting a lion hunt, around 1820, crayon, ink and gouache on paper, extract from the Album of Kirstein, Strasbourg, print rooms, inv. MAD XXXII.91, photo credit Musées de Strasbourg, M. Bertola







86

86

A French silver-gilt marriage cup, Strasbourg, circa 1700

the shallow circular bowl chased and engraved with foliate strapwork on a matted ground, lion mask capped scroll handles, on a spreading gadrooned circular foot, initialed A.C. later monogrammed MA
16.5cm, 6 1/2in. over handles
262gr. 8oz. 8dwt.

£ 6,000-8,000
€ 6,600-8,700 HK\$ 61,000-81,000



87

87

A French silver-gilt beaker and cover, Jean-Jacques Ehrlen, Strasbourg, circa 1730

ribbed into panels and engraved with a band of *Regence* ornament, the slightly-domed cover similarly ribbed and applied with stylised bud finial, on a gadrooned shaped oval foot
13.3cm., 5 1/4in. high
299gr., 9oz. 12dwt.

PROVENANCE

Frayse & Associates, Paris, 7 December 2011, lot 52

Jean-Jacques Ehrlen, the son of a pastor, was born in 1700. He became a master goldsmith in 1728 and married the same year. In 1758, his daughter, Marie-Salome, married goldsmith Jean-Christian Zahrt, who took over Ehrlen's workshop after his death in 1781.

Until around 1720 Strasbourg silversmiths produced tapering cylindrical beakers in the German fashion. After this date they adopted the Parisian 'tulip' model, adapting it with ribbed panels to form the Strasbourg type. Haug suggests that Ehrlen was one of the first to produce this type (see introduction to the *Paris 1964* exhibition, p.20).

For a similar beaker by the same maker see Hans Haug, *L'Orfèvrerie de Strasbourg, Paris, 1978*, pg. 74.

£ 6,000-8,000
€ 6,600-8,700 HK\$ 61,000-81,000



88

88

A Louis XVI French silver-gilt dessert service, Jean-Jacques Kirstein, Strasbourg, 1788-89

stylised Fiddle, Shell and Thread pattern, engraved with a coat-of-arms beneath a marquess' coronet, comprising:

- 12 dessert spoons,
 - 12 dessert forks,
 - 12 dessert knives,
 - 12 teaspoons
- knife 21.8cm., 8½in. long
3358gr., 107oz. 18dwt.

Engraved with the arms of Mostuéjols, for Claude-Charles de Mostuéjols, son of Joseph-Honore de Mostuéjols and Jacquette de Buisson-Bournazel.

± £ 10,000-15,000
€ 10,900-16,300 HK\$ 102,000-152,000

89

A composite Louis XV French silver dessert service, the spoons and forks, François-Thomas Germain, Paris, 1762, the knives, Nicolas Chate, Paris, 1771-74

places for eighteen; the spoons and forks of stylised hourglass form with anthemion scroll embellished terminals, engraved with a European coat of arms below a Viscount's coronet; the knives of stylised shell and thread pattern, silver blades, engraved with acolle arms below a Viscount's coronet, initialled *H.N*

knives 20cm., 7¾in. long
3179gr., 102oz. 4dwt.

£ 10,000-15,000
€ 10,900-16,300 HK\$ 102,000-152,000



89





90

90

Louis XVI silver gilt knife, fork, spoon and marrow spoon, maker's mark lost, Strasbourg, circa 1780

a variant of Old English pattern with thread, the knife with steel blade, all but the marrow scoop engraved with a coat-of-arms spoon 19.2cm., 7 6/8 in. long 173gr., 5oz. 10dwt. excluding knife

£ 300-500
€ 350-550 HK\$ 3,050-5,100

91

A Louis XV French silver sauceboat, Rene Renault, Nancy, circa 1770

shaped oval form with undulating guilloche rim, the flying handle finely cast and pierced with entwined dolphins above a foliate junction, shell-embellished sparrow-beak spout, on a stepped oval base, engraved with a European coat-of-arms below a Viscount's coronet
21.8cm., 8 1/2 in. long
600.5gr., 19oz. 6dwt.

£ 8,000-12,000
€ 8,700-13,100 HK\$ 81,000-122,000



91

92

A French silver beaker, Jeanne Martineau, Angers, 1728-30

bell shaped, applied with leafy and architectural strapwork panels on matting, gadrooned footrim
9.5cm., 3 3/4 in. high
150gr., 4oz. 16dwt.

£ 4,000-6,000
€ 4,350-6,600 HK\$ 40,500-61,000



92

A French silver coffee pot, Jacques Roettiers,
Paris, 1750

of baluster form, engraved with accolée armorials, raised on
stylized hoof supports headed by moulded cartouches, hinged
cover and spout cover, turned wood handle
25cm., 10in. high
1447gr., 46oz. 10dwt. excluding wood handle

£ 5,000-8,000

€ 5,500-8,700 HK\$ 51,000-81,000



93 detail



93



94

94

A pair of Louis XV French silver candlesticks,
Guillaume Ledoux, Paris, 1743

fluted columns between foliate chased shoulders and girdles,
the shaped spreading circular bases chased with swirling shell-
capped flutes above reeded bands, engraved with a European
coat-of-arms
24.2cm., 9½in. high
1111gr., 35oz. 14dwt.

£ 4,000-6,000

€ 4,350-6,600 HK\$ 40,500-61,000



An unusual French silver chocolate pot in a steel frame, probably Claude Duchesne, Paris, 1743

of typical baluster form with a hinged cover, fitted with steel girdle incorporating supports and the turned wood handle, body also with 1744-50 discharge mark, the cover unmarked
23cm., 9in. high
423gr., 13oz. 12dwt. excluding wood frame

£ 2,500-3,500
€ 2,750-3,850 HK\$ 25,300-35,400



95



96

96

A French silver ice bucket and cover, possibly Nimes, 1798-1809

plain form, angular scroll handle junctions, plain swing-handle with baluster mid-point, the lightly stepped-dome cover with similar baluster handle
19.5cm., 7½in. high excluding handle
1226.5gr., 39oz. 8dwt.

PROVENANCE

Christie's, Paris, 19 March 2010, lot 226

£ 3,000-5,000
€ 3,300-5,500 HK\$ 30,400-51,000

97

A French silver saucepan and cover, Pierre-Noel Blaquiere, Paris, 1819-38

plain circular with flaring spout, lightly domed cover with upswept spout cover and stylised cast acorn finial, plain baluster wood handle, cover and body engraved with a crest and motto within a garter
17.6cm., 6¾in. diameter
1076gr., 34oz. 12dwt. excluding handle

PROVENANCE

Christie's, Paris, 19 March 2010, lot 227 (part of lot)

£ 1,000-1,500
€ 1,100-1,650 HK\$ 10,200-15,200



97





98

A Louis XV French silver 'Coquille de Baptisme', Pierre Dumont, Dijon, circa 1750

realistically modelled as a scallop shell, *later charge and discharge marks*

11.1cm., 4³/₈in. long

88gr., 2oz. 16dw. t.

The shell is the symbol of Saint Jacques, otherwise known as St Michael the Archangel, a common figure in various religious faiths.

£ 2,000-3,000

€ 2,200-3,300 HK\$ 20,300-30,400

A French silver wine taster, Francois Cailler, Orléans, 1768-69

reeded loop handle, the circular body inversely chased with fruiting and flowering vines, engraved *JOUBERT. M* to rim, with *later control marks*

8.8cm., 3¹/₂in. diameter

135.5gr., 4oz. 6dw. t.

£ 300-500

€ 350-550 HK\$ 3,050-5,100



99

A French silver wine taster, makers mark IM below a crowned fleur-de-lys, possibly Angers, circa 1760

circular chased with beaded swirl flutes, entwined snake embellished loop handle, engraved *LOUIS BADET* to rim

8.3cm., 3¹/₄in. diameter

150.5gr., 4oz. 16dw. t.

PROVENANCE

Fraysse & Associates, Paris, 2 April 2008, lot 17

£ 300-500

€ 350-550 HK\$ 3,050-5,100



100

A French silver wine taster, Jean Francois Bechard, Orleans, 1776

circular form with chased lobed and beaded body, stylised entwined serpent loop handle, engraved *LACQUE MATHLA* to rim

8.3cm., 3¹/₄in. diameter

105gr., 3oz. 6dw. t.

£ 300-500

€ 350-550 HK\$ 3,050-5,100



101



A pair of Iberian parcel-gilt silver chargers, 16th century

circular, corded silver-gilt rim, the silver-gilt bombé centre
engraved with the Arms of the Avalos family, *unmarked*
40cm., 15¾in. diameter
2950gr., 94oz. 16dwt.

The Avalos family was a Spanish family originating from Castille whose members were prominent figures of the Renaissance. Alfonso de Avalos y de Aquino (1502-1546) was under the service of Charles I of Spain and then governor of Milan; he had his portrait painted by Titian, circa 1533, which is now in the J. Paul Getty Museum, Los Angeles. Other members of the family were eminent Spanish conquistadors such as Juan de Avalos who accompanied Hernan Cortes for the conquest of Honduras in 1526 and Captain Alonso de Avalos who was the first to enter in Mexico in 1522 and gave his name to 'the Province of Avalos' for three centuries.

Such dishes are typical of the 16th century Iberian production, and could have been made in the Spanish and Portuguese empires. See for example a Portuguese copy with similar laurel borders, illustrated by Reynaldo Dos Santos e Irene Quilho, *Ourivesaria Portuguesa nas coleccoes particulares*, 1960, Vol. II, p. 29.

‡ £ 40,000-60,000

€ 43,500-65,500 HK\$ 405,000-610,000



102





103

**A pair of Spanish silver four-light chandeliers,
José de Escobedo, Valladolid, circa 1770**

each of baluster form, bellied at the mid-point, profusely embossed with foliate and shell scrolls, each issuing four chased scrolling arms supporting panelled sconces on scalloped trays, both hanging from a foliate openwork chain, ring attachments
excluding chains 24.8cm., 9¾in. high
2117gr., 68oz.

£ 12,000-18,000

€ 13,100-19,600 HK\$ 122,000-182,000

103



**A Spanish Colonial silver bowl,
unmarked, possibly Guatemala City,
circa 1780**

flaring circular, chased with floral sprays on a matted ground above lobing, the centre chased with a stylised flower-head, on a spreading circular foot, engraved 'DECHA' to underside
12.1cm., 4¾in. diameter
230gr., 7oz. 8dwt.

PROVENANCE

Christie's, New York, 21 October 2011, lot 102
(part of lot)

£ 600-800
€ 700-900 HK\$ 6,100-8,100



104

**A pair of Spanish silver trencher
salts, E. Silva, Madrid, 1774**

shaped oval form with raised rims, on flaring scrolling feet, monogrammed 'ZARE'
7cm., 2¾in. long
264.2gr., 8oz. 10dwt.

£ 600-800
€ 700-900 HK\$ 6,100-8,100



105

**A Spanish silver-gilt pyx, unmarked,
circa 1680**

plain circular form with plain girdles, the double-stepped dome cover with reeded bands, the probably later finial modelled as a boy climbing a ladder

12cm., 4¾in. high
490.7gr., 15oz. 14dwt.

£ 600-800
€ 700-900 HK\$ 6,100-8,100



106

A continental silver ewer, probably Spanish or French, the foot stamped BAR and MA conjoined, circa 1720

helmet-form, applied with straps incorporating draped heads, chased with bands of varying scrollwork on a matted ground, below an applied guilloche banded girdle, a mask applied below the spout, ornate caryatid handle, on a ribbon-tied reeded girdled stem and similarly Regence chased spreading circular foot, engraved with a monogram

25.4cm., 10in. high
995gr., 31oz. 15dwt.

PROVENANCE

Sotheby's, London, 8 July 1986, lot 59

£ 10,000-15,000

€ 10,900-16,300 HK\$ 102,000-152,000



107



108

108

A large Spanish silver two-handle ragout dish, Pascual de Velsaco, Valencia, circa 1750

scalloped circular form with moulded reeded rim, leaf-capped double scroll handles
51.3cm., 21¼in. over handles
2504gr. 80oz. 8dwt.

PROVENANCE

Sotheby's, Paris, 23 September 2010, lot 319

£ 10,000-15,000

€ 10,900-16,300 HK\$ 102,000-152,000





109

109

A mahogany display cabinet, 20th century

the glazed door opening to reveal a silk lined interior fitted with spot lights above and three adjustable brackets, above cupboard door
182cm. high, 75cm. wide, 60cm. deep

W £ 200-300
€ 250-350 HK\$ 2,050-3,050

110

An impressive Spanish silver-gilt toilet service, predominantly Madrid, circa 1712

in the *Regence* taste, comprising: dressing table mirror, *marks rubbed*, 61.5cm., 24 1/4 in. high, a pair of large caskets, *Fs. X/Jan, Madrid*, 26cm., 10 1/4 in. long, a ewer and basin, *Noel Leonard, Paris, 1726, the ewer 22cm., high*; a pair of candlesticks, *one with maker's mark of Juan Munoz, 17.1cm., 6 3/4 in. high*; two large circular boxes, *one with the marks of Matias Christobal,*

the other with Paris decharge for 1722-26, 13cm., 5 1/8 in. diameter; two smaller boxes, *Matias Christobal, Madrid, 8cm., 3 1/8 in. diameter*; a pair of covered cache pots, and one other, with foliate finials, *the pair, Fs. X/Jan, Madrid, the single Paris, 1726-32, 9.3cm., 3 5/8 in. high*; a salver on foot, *Juan Munoz, 1712, 24.8cm., 9 3/4 in. long*; a pin-cushion, *Juan Munoz, 1712, 15cm., 5 7/8 in. long*; together with a brush, *apparently unmarked, 16cm., 6 1/4 in. long*; and a table bell, *Jean Baptiste Claude Odier, Paris, 1819-38, 12cm., 4 3/4 in. high*, all in a fitted trunk with single drawer
10,800gr., 347oz. weighable

PROVENANCE

All pieces engraved with the arms of Pereira and Lacerda, used by the Quaresma family of Portugal.

In addition to these coats of arms, those of King José I of Portugal (1714-1777), who ascended the throne in 1750, and of his wife, Mariana-Victoria de Bourbon (1718-1781), daughter of Philippe V of Spain, can also be found on the bottom of the large French circular box, and on the inside of the cover of the French powder box.

The Lacerda arms are those of Antonio Verissimo Pereira et Lacerda, born on 11 October 1714, son of Francisco Pereira et Lacerda, a general of the Portuguese cavalry. He was the captain of the infantry for the battalion of Setubal, commander of S. Mamede de Canellas, major governor of Trancozo and a familiar of the Holy Office. In 1745 he married Catarina of Bourbon, who was born on 22 March 1725 and was the daughter of D. Jean de Almeida, the counsel to Queen Anne of Austria, who was the wife of Joao V of Portugal and mother of José I.

We were not able to find documents which explain why two of the pieces from the set are engraved with both royal coat of arms and those of Lacerda. There is certainly a connection between the royal household and the father of Catherina of Bourbon who was the dowager queen's counsel.

We can assume that these Spanish items were brought to Portugal by Mariana of Bourbon, that the set was completed with Parisian pieces and that all items were engraved with coats of arms by Antonio Lacerda and Catherina of Bourbon, either after they had received them as gifts or after they had bought them for the royal family after 1745, the year of their wedding.

The initials MPLCB that are depicted on the box could stand for Pereira/Lacerda/Caterina/Bourbon. Only the 'M' remains inexplicable, but it could refer to a second forename of Antonio Pereira et Lacerda.

The marks *Fs X/Jan.*, which appears on the items of this service, has not been identified, just as it is the case for the majority of marks of masters from Madrid active at the beginning of the 18th century.

£ 80,000-120,000
€ 87,000-131,000 HK\$ 810,000-1,220,000





110

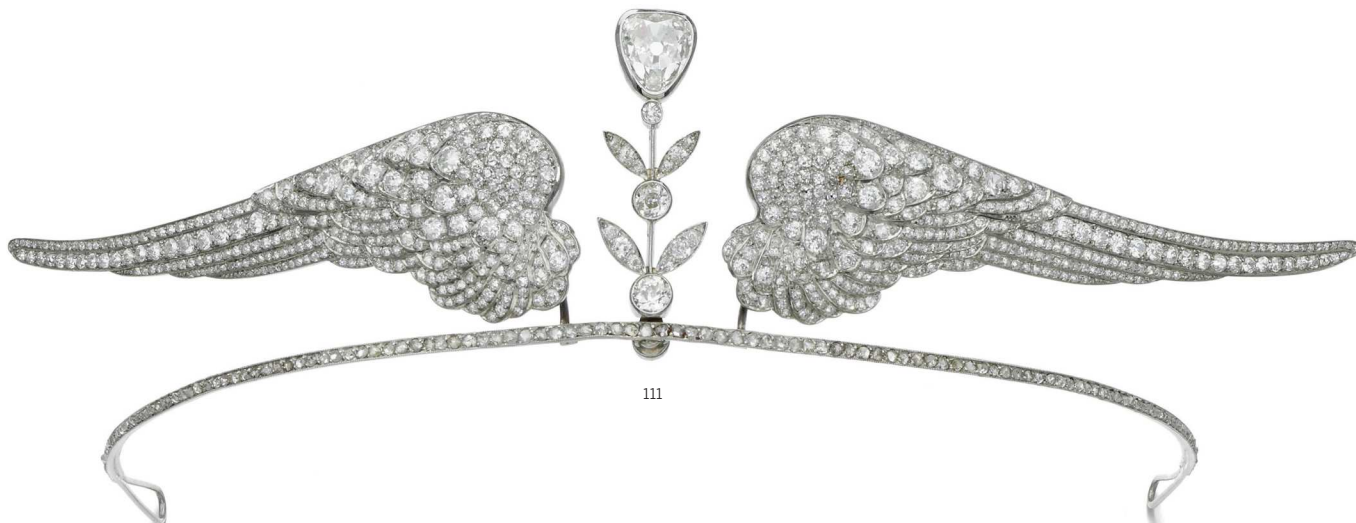




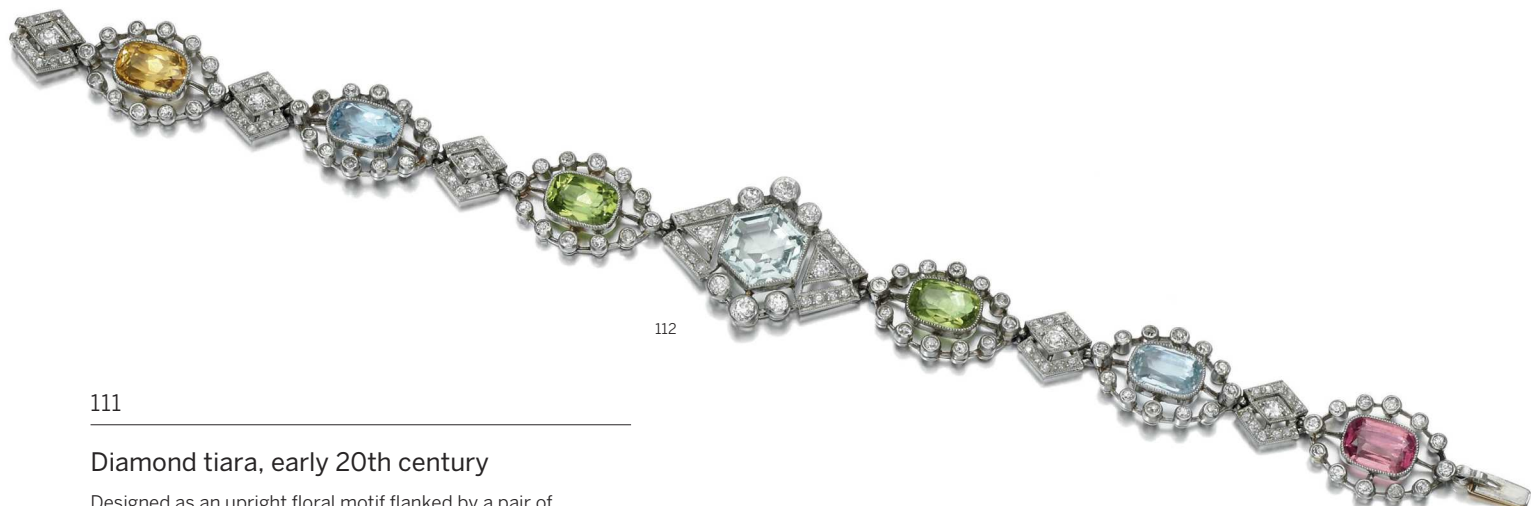
“It is always difficult to write about dealers who are bound by the iron law of confidentiality. Nonetheless, now that S.J. Phillips after 150 years in Bond Street, is happily established in elegant new premises at 26, Bruton Street, it seems a good moment to study why this firm continues from strength to strength when so many have gone under. As a team, the three directors, the brothers Jonathan and Nicolas Norton with their cousin Francis, provide a master class in the art of dealing.

Born to recognise the finest antique silver, gold boxes, and jewellery they are connoisseurs who sell “the best of the best”, but never as an investment, for they do not tempt their clients to speculate on a rising market. It is this combination of taste, caution and integrity which has won them the trust and friendship of a wide circle of international collectors, both moneyed and less so. The shop attracts not just the rich, grand and established but beginners of all ages and pockets. Those who “get bitten by the SJP bug” early are the lucky ones, for they can look forward to an enthralling future without a moment of boredom in the pursuit of beautiful objects. As for the professionals, a veteran of the art world advised a young dealer: “NEVER PASS SJ PHILLIPS WITHOUT GOING INSIDE-YOU NEVER KNOW WHAT YOU WILL FIND!” She took him at his word and has never looked back.

Once, when asked to explain their success, Nicolas Norton put it down to 75% hard work, 20% flair and 5% luck and, having observed them over nearly fifty years, I would agree. They do not wait for goods to “walk in through the door” but travel incessantly to seek them out and one of the three is always present in the shop, ready to welcome clients, every day of the week. The knowledge and flair which comes with their background and experience sets them above their competitors and, as for luck, they create their own!”



111



112

111

Diamond tiara, early 20th century

Designed as an upright floral motif flanked by a pair of wings mounted *en tremblant*, set throughout with circular-cut diamonds and a pear-shaped diamond to the centre, to a headband millegrain-set with rose diamonds, *inner circumference approximately 255mm*, headband signed Boucheron, French assay and maker's marks, floral motif detachable, band with two rose diamonds deficient.

± £ 80,000-100,000
 € 87,000-109,000 HK\$ 810,000-1,020,000



113

112

Gem set and diamond bracelet, circa 1900

Set with oval peridots, aquamarines, citrine and pink tourmaline, the central link set with a hexagonal aquamarine, each within open work borders and spaced with geometric links set with circular-cut diamonds, *length approximately 195mm*, together with a curb-link necklace fitting, *length approximately 213mm*.

± £ 7,500-8,500
 € 8,200-9,300 HK\$ 76,000-86,000

113

Diamond brooch, circa 1910

Set to the centre with a circular-cut diamond, to a pierced mount designed as folded lace, millegrain-set with single- and circular-cut diamonds, *signed S&F Berlin*.

£ 2,500-3,500
 € 2,750-3,850 HK\$ 25,300-35,400





114



115



116



117

114

Pair of diamond earrings

Each designed as a single line of millegrain-set circular-cut, baguette- and marquise-shaped diamonds, *post fittings*.

£ 1,200-1,800
€ 1,350-2,000 HK\$ 12,200-18,200

116

Enamel and ruby brooch, circa 1900

Modelled as a dragonfly in green enamel, its wings of blue and green *plique à jour* enamel, the eyes set with cabochon rubies.

± £ 1,000-1,500
€ 1,100-1,650 HK\$ 10,200-15,200

115

Pair of diamond stud earrings

Each set with a cushion-shaped diamond within a border of rose diamonds, *post fittings*.

£ 2,500-3,000
€ 2,750-3,300 HK\$ 25,300-30,400

117

Pair of natural pearl ear clips

Each set with two pearls, *diameters measuring approximately 5.6-7.5mm, clip fittings, French assay marks*.

Accompanied by a gemmological report.

£ 1,500-2,000
€ 1,650-2,200 HK\$ 15,200-20,300



118



120



119

118

Natural Pearl and diamond brooch

Of bar design, set with circular-cut and cushion-shaped diamonds, suspending a tassel of briolette and spectacle-set circular-cut diamonds, and natural pearls of various tints, the largest measuring approximately 6.8 x 5.9 x 6.0mm, two inset with brilliant-cut diamonds.

Accompanied by a gemmological report.

Ω £ 10,000-15,000
 € 10,900-16,300 HK\$ 102,000-152,000

119

Sapphire, coloured sapphire and diamond brooch

Modelled as a pansy, the petals pavé-set with cushion-shaped sapphires, orange sapphires and diamonds, centring on a claw-set cushion-shaped sapphire.

Ω £ 2,600-5,000
 € 2,850-5,500 HK\$ 26,300-51,000

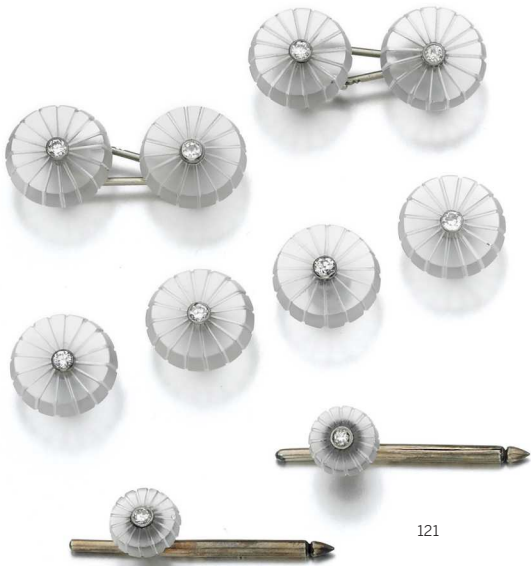
120

Pair of ruby and diamond earrings

Each of pendent design, set with with marquise-shaped diamonds within borders of calibré-cut rubies and cushion-shaped diamonds, spaced with cushion-shaped diamonds, *post fittings*.

£ 4,000-6,000
 € 4,350-6,600 HK\$ 40,500-61,000





121



122



123

121

Rock crystal and diamond dress set, early 20th century

Comprising: a pair of cufflinks, four buttons and two studs, each composed of a carved rock crystal disc millegrain-set with a cushion-shaped diamond, cufflinks and one button with French assay marks, several with French maker's marks.

£ 1,200-1,800
€ 1,350-2,000 HK\$ 12,200-18,200

122

Rock crystal, onyx and diamond dress set, early 20th century

Comprising: a pair of cufflinks and three buttons, the round ends each composed of carved rock crystal and onyx and centred on a collet-set rose diamond.

£ 700-900
€ 800-1,000 HK\$ 7,100-9,100

123

Diamond dress set, 1930s

Comprising: a pair of cufflinks and two buttons, the circular ends with a matt finish each set with two cushion-shaped diamonds.

£ 1,000-1,500
€ 1,100-1,650 HK\$ 10,200-15,200



124



126



125

124

Onyx and diamond cufflinks, 1910s

Each of hexagonal shape, set with a faceted domed onyx within a border of rose diamonds.

£ 400-600
€ 450-700 HK\$ 4,050-6,100

125

Rock crystal, onyx and diamond dress set, early 20th century

Comprising: a pair of cufflinks and three studs, each composed of a polished onyx section inlaid with an oval rock crystal disc, carved to the reverse with a design of a Maltese cross and set to the front with either a brilliant- or single-cut diamond.

‡ £ 1,000-1,500
€ 1,100-1,650 HK\$ 10,200-15,200

126

Rock crystal and seed pearl dress set, Early 20th century

Comprising: a pair of cufflinks and three studs, each rock crystal link, carved to the reverse with a floral design and set to the front with seed pearl.

£ 500-700
€ 550-800 HK\$ 5,100-7,100





127



128



129



130

127

Enamel and diamond cufflinks, 1920s

Each end set with a cushion-shaped diamond and applied with green guilloché enamel within white enamel borders, *maker's marks*.

£ 700-900
€ 800-1,000 HK\$ 7,100-9,100

128

Ceramic and diamond dress set

Comprising: a pair of cuff links with round terminals each inset with a white ceramic disc incised with a grid pattern with a border of millegrain-set rose diamonds, *French assay marks*; and a pair of dress studs of similar design.

Ω £ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200

129

Diamond dress set, early 20th century

Comprising: a pair of cufflinks, the round ends each pierced and millegrain-set with lines of rose diamonds, *French assay and partial maker's marks*; and a pair of dress studs of similar design, *French assay marks*.

£ 500-700
€ 550-800 HK\$ 5,100-7,100

130

Natural pearl stick pin

Set with a natural pearl of light grey tint, measuring approximately 7.2 x 9.6mm.

Accompanied by SSEF report no. 76092, stating that the pearl is natural, saltwater.

£ 700-900
€ 800-1,000 HK\$ 7,100-9,100



131

131

Lapis lazuli dress set

Comprising: a pair of cufflinks and two buttons, each of rectangular-shape, inlaid with a polished section of lapis lazuli, *French assay marks.*

£ 300-400
€ 350-450 HK\$ 3,050-4,050



132

132

Pair of sapphire cufflinks

Of bicoloured design, each end modelled as a horseshoe enclosing a cabochon sapphire.

£ 500-700
€ 550-800 HK\$ 5,100-7,100



133

133

Enamel dress set

Comprising: a pair of cufflinks, two studs and four buttons, decorated to each end with stripes of white enamel, *French import assay marks.*

£ 500-700
€ 550-800 HK\$ 5,100-7,100





134

134

An impressive diamond necklace, in the Garland Style, early 20th century

Designed as a line of bows millegrain-set with circular-cut diamonds, the front suspending swags and pendent floral motifs set with cushion-shaped diamonds of yellow tint, *length approximately 395mm.*

The closing years of the 19th century to the beginning of World War I were years of largely peaceful affluence, characterised by the elegance and extravagance of its cosmopolitan elite and known as 'La Belle Epoque'. During this era, jewellery developed a distinctly elegant style under the guidance of tastemakers such as Louis Cartier. This so-called 'Garland Style' drew from the rich visual vocabulary of 18th century French ornament, adapting motifs such as laurel wreaths, floral swags, ribbon bows and tassels to create jewels of

opulent, yet delicate and refined beauty, perfectly suited to the pageantry on display at court and the many glamorous balls and events that populated the social calendar. Jewels in the Garland Style owe their lightness of touch to the introduction of platinum, the strength and rigidity of which allowed jewellers to create highly intricate and attenuated forms without sacrificing structural integrity. The whiteness of platinum, particularly paired with diamonds and pearls, matched this jewellery perfectly to the pastel colour schemes favoured by the fashionable couturiers of the day.

Cf.: David Bennett, Daniela Mascetti, [Understanding Jewellery](#), Suffolk, 1989, page 245, plate 379 and pages 262-287 for illustrations of jewels in the Garland style.

± £ 240,000-280,000
 € 261,000-305,000 HK\$ 2,430,000-2,830,000

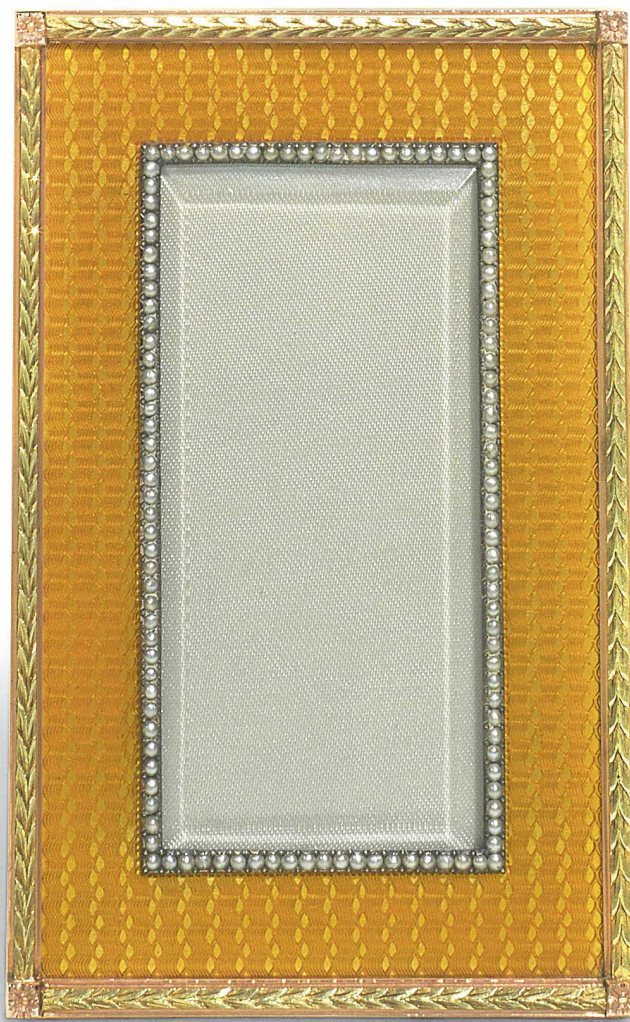


A Fabergé gold and enamel frame,
workmaster Michael Perchin, St Petersburg,
1895-1899

rectangular, the surface of translucent yellow enamel over banded wavy engine-turning, within a two-coloured gold leaf tip border, the corners with fleurons, the bezel set with seed pearls, ivory back, lyre-form gold strut, *struck with workmaster's initials and Fabergé in Cyrillic*, 56 standard, scratched inventory numbers 14534 and 7245. height 10cm, 3⁷/₁₆in.

‡ • £ 18,000-25,000

€ 19,600-27,200 HK\$ 182,000-253,000



135



A Fabergé jewelled gold and enamel frame, Moscow, 1899-1908

of shaped rectangular form, the surface of pale greyish-blue translucent enamel over moiré engine-turning within a mullet and pellet border, the corners applied with collette-set cabochon rubies, the oval bezel set with seed pearls below four-colour gold floral festoons, ivory back, silver scroll strut, struck K. Fabergé in Cyrillic beneath the Imperial warrant, 56 standard height 10.2cm, 4in.

PROVENANCE

The Collection of Countess Mona Bismarck, sold, Sotheby's Monaco, 1 December 1986, lot 1642 (the object mistakenly catalogued as French)

Born Margaret Edmona Strader in Louisville, Kentucky, Countess Mona Bismarck (1897-1983) was a renowned beauty and socialite and the first American named 'The Best Dressed Woman in the World'. Her fortune derived from her third of five husbands, utilities magnate Harrison Williams, who left her \$90 million at his death in 1953. Her title derived from her fourth husband, Albrecht Graf von Bismarck-Schönhausen, grandson of Germany's Iron Chancellor. She was a favourite subject of Cecil Beaton, who described her as 'fascinatingly beautiful, like a rock-crystal goddess with aquamarine eyes'; according to Diana Vreeland, 'everything that was hers was out of the ordinary'. Her portrait by Salvador Dalí was sold at Sotheby's London (5 February 2013, lot 46) to benefit the Mona Bismarck American Center for Art and Culture in Paris, which she established in her will.

‡ • £ 18,000-25,000
€ 19,600-27,200 HK\$ 182,000-253,000



Countess Mona Bismarck photographed by Cecil Beaton, 1958
©The Cecil Beaton Studio Archive at Sotheby's



136







137

137

A Fabergé gold and enamel frame, Moscow,
1899-1908

rectangular, the surface of translucent blue enamel over wavy engine-turning within bevelled borders, the lower corners with applied fleurons, the upper corners with ribbons hung with laurel and berry festoons issuing from the ribbon bow surmount, ivory back, silver-gilt scroll strut, *struck K.Fabergé in Cyrillic beneath the Imperial warrant, 56 and 84 standards* height 13.8cm, 5½in.

‡ • £ 20,000-30,000
€ 21,800-32,600 HK\$ 203,000-304,000



A Fabergé gold and enamel timepiece,
workmaster Henrik Wigström, St Petersburg,
1908-1913

of shaped rectangular form, the surface of translucent red enamel over sunburst engine-turning within an acanthus leaf border, the projecting corners applied with rosettes, the tied ribbon surmount suspending four-colour gold floral festoons, the bezel of opaque white enamel reeds bound with gold ribbon, the face enamelled in translucent opalescent white, painted with Roman numerals and entwining laurel and inscribed 'Fabergé', ivory back, silver-gilt scroll strut, *struck with workmaster's initials and Fabergé, 56 and 88 standards, scratched inventory number 3?0949, 1913 London import marks for Fabergé*
height 11.7cm, 4 $\frac{1}{2}$ in.

† • £ 120,000-180,000

€ 131,000-196,000 HK\$ 1,220,000-1,820,000

“The House of Fabergé remains justly famous for the exquisite enamels created by its master craftsmen a century after the closure of the workshops during the Russian Revolution. This timepiece and the preceding three lots partly illustrate the vast array of rich colours of Fabergé objects; of the 145 colours produced, dark red was the most technically difficult to achieve. Having been mounted in gold, rather than the much more common silver, makes these four objects especially luxurious”

DARIN BLOOMQUIST

Head of Russian Works of Art



138







“A visit to S.J. Phillips has always been the highlight of any London trip for me--and, indeed, this is also the case for many of my friends. What I find especially captivating are the estate pieces, those dazzling, romantic reminders of past eras and personal histories. Tortoiseshell hair combs by Cartier from the Twenties sit alongside 19th century rococo charm bracelets by Boucheron. Some pieces date to the 17th century --family heirlooms, lovers’ baubles, memento mori. It will be thrilling to see so many of the Nortons’ exceptionally beautiful and highly curated treasures find new homes, and to see my great friends embark on the next chapter of the S. J. Phillips story in their new Bruton Street location.”

DAME ANNA WINTOUR



139

139

FORMERLY IN THE COLLECTION OF THE PRINCES OF THURN UND TAXIS

Ruby and diamond parure, second half 19th century

Comprising: a *devant-de-corsage* of floral design, set with rose diamonds and oval rubies and accented with leaves applied with green enamel, suspending an articulated lower section; a pair of brooches; a pair of *girandole* earrings, *detachable surmounts*; and a hair ornament of similar design.

PROVENANCE

The Princely Collection of Thurn und Taxis, Sotheby's Regensburg, 12th-15th October 1993, lot 1814.

The House of Thurn and Taxis is one of Europe's most prominent families, whose fortune was established in the 15th Century by Franz von Taxis, founder of the first postal service between Brussels and Vienna.

Sotheby's held a sale in Geneva in November 1992 of 300 lots of jewels and silver from the House of Thurn and Taxis to be followed by a four day sale of the contents of the ancestral home Schloss St Emmeram, Regensburg the following year.

£ 15,000-20,000
 € 16,300-21,800 HK\$ 152,000-203,000



An Imperial Russian silver wine cooler, Johan Friedrich Köpping, St Petersburg, 1770

cylindrical on a spreading foot, the front engraved with the crowned cypher of Empress Catherine II, scroll handles, 74 standard, assay master IF, the base pricked 'ken' and struck and engraved with inventory number 352

height 19cm, 7½in.

weight 1827g, 58oz. 14dw. t.

PROVENANCE

Empress Catherine II of Russia (1729-1796, r. 1762-1796)

The Collection of Hugo and Ruth Klotz, sold, Christie's New York, 26 April 2006, lot 85

Johan Friedrich Köpping produced wares for the Imperial court from 1750 to 1782 and, in 1764, was named Court Keeper of Plate. Acknowledged by Baron Foelkersam in his inventory of Imperial silver as 'one of the best, if not the best, of the St Petersburg silversmiths of the XVIIIth century,' Köpping also produced additions to Catherine the Great's Paris Service by Germain. The volume of silver delivered to his workshops for production was so great that the silversmith and his journeymen were placed under the supervision of a Lieutenant Moller of the Preobrazhenskii Guards, with six soldiers and a sergeant, 'to ensure that no silver or money could be abstracted' (see Baron A. de Foelkersam, *Inventaire de l'Argenterie, conservée dans les Gardes-meubles des Palais impériaux: Palais d'Hiver, Palais Anitchkov et Château de Gatchina*, St Petersburg, 1907, vol. I, pp. 64-65, and A. von Solodkoff, *Russian Gold and Silver*, London, 1981, p. 22). A tureen from the Petrovskii Service made by Köpping for Empress Elizabeth Petrovna in the 1750s sold, Sotheby's London, 30 May 2012, lot 348 (£241,250).

‡ £ 20,000-30,000

€ 21,800-32,600 HK\$ 203,000-304,000



Attributed to J. Lampi (1751-1830), Portrait of Catherine the Great, oil on canvas, sold, Sotheby's London, 29 November 2011, lot 116



Two Imperial Russian silver caskets from The Grand Duchess Maria Nikolaevna Service, Carl Tegelsten, retailed by Nicholls & Plincke, St Petersburg, 1839

both of shaped oval form with bombé sides, the double paw feet below fluted pilasters within lion masks and panoplies of arms, the front and back aprons with the crowned cypher of Grand Duchess Maria Nikolaevna and the Imperial Eagle, the hinged lids within lambrequin borders, gilt interiors, 84 standard, the base of the first scratched N 1/ 3 62 1/2, the base of the second scratched N 2/ 3 78

(2)

width 24.1cm, 9 1/2in.

weight 2954g, 95oz.

PROVENANCE

Grand Duchess Maria Nikolaevna of Russia (1819-1876)

F. E. Gorevic & Son, New York

The Van Cliburn Collection, sold, Christie's New York, 17 May 2012, lot 22

The generous dowries ordered by Emperor Nicholas I for his three daughters, all of whom married Germans, included vast quantities of silver, porcelain, glass and furniture. Grand Duchess Maria Nikolaevna was the eldest and first to wed, becoming the wife of the third Duke of Leuchtenberg in 1839. She was the most artistically minded of the Imperial Family and served as President of the Academy of Arts in St Petersburg.

‡ £ 20,000-30,000

€ 21,800-32,600 HK\$ 203,000-304,000



Grand Duchess Maria Nikolaevna and her father, Emperor Nicholas I



141



A Russian silver-gilt teapot, St Petersburg, 1785

of baluster form, the front engraved with the Imperial Eagle, ebonised wood scroll handle, fluted spout, flat hinged lid, 72 standard, assay master Nikifor Moshchalkin, *prick engraved in Russian 'obra[zets]' ('sample'), struck 63 and engraved No 63*
height 15.8cm, 6¼in.
gross weight 844g, 27oz. 2dwt.

PROVENANCE

Sotheby's Geneva, 12-14 November 1985, lot 464
S. J. Phillips, London
The Oakwood Collection, sold, Christie's London, 10 June 2008, lot 86

The struck and engraved inventory numbers are identical in character to those of lot 140, the Catherine the Great wine cooler, suggesting, along with the engraved Imperial eagle, that the present lot was also part of the Russian Imperial collections.

£ 10,000-15,000

€ 10,900-16,300 HK\$ 102,000-152,000



142

A Dutch silver-gilt two-handle cup and cover, possibly Middleburg, circa 1700

the circular body engraved all over with four scenes from 'the life of Bacchus', leaf-capped scroll handles, on a spreading foliate engraved circular foot, the cover engraved with four vignettes depicting birds upon a lake, a rucking stag and unicorn in a rocky ground, a coursing scene depicting hares among rampant dogs, and a putto and another figure hidden in trees looking over a creature bent double, within a border of tulips and floral sprays, cast acanthus bud finial, the underside engraved with a later coat-of-arms
11.4cm., 4½in. high
434.5gr., 13oz. 18dwt.

PROVENANCE

Ex Martin Norton Collection

The arms are those of Bertie impaling Morse, for Peregrine Bertie of Lincoln's Inn, grandson of Charles Bertie of Uffington, Lincolnshire. He was married in 1736 to Elizabeth, daughter of Edward Payne of Tottenham Wick and heir to her uncle, John Morse, who died in 1739. The latter was a wealthy London goldsmith, sometime partner in the banking firm of Child's, who spared no expense in building his country seat, Woodperry House at Stanton St. John, Oxfordshire, which he ultimately abandoned in favour of Wooburn House, Buckinghamshire.

Elizabeth Bertie died in 1765, after which her husband placed a plaque in the church at

Wooburn. Below their coat-of-arms (argent, three battering rams sable, impaling, argent, a battle axe gules between three pellets sable: the same as on the underside of this present silver-gilt cup), the inscription reads:

'To perpetuate the memory of Elizabeth, wife of Peregrine Bertie, esq. niece and heiress of John Morse, esq. and last of that family. Her husband has caused this monument to be erected as a token of his regard to her extraordinary virtues and manly [sic] sense, and of his most entire affection for one of the best of women, whom he always reflects on with the highest esteem, and hopes to meet in a state of everlasting happiness. Obit 13 Martii 1765, aet. Suae 50.'¹

Peregrine Bertie died in 1777 leaving a surviving son and two daughters. The son, General Albemarle Bertie (1744-1818), became the 9th Earl of Lindsey upon the death in 1809 of his kinsman, Brownlow, 5th Duke of Ancaster, Marquess of Lindsey and 8th Earl of Lindsey. He was married twice, first in 1794 to Eliza Maria, daughter of William Clay and widow of Thomas Scrope of Coleby; and second in 1809 to Charlotte Susannah Elizabeth, eldest daughter of the Very Rev. Charles Peter Layard, Dean of Bristol.

According to the University of Toronto Libraries, British Armorial Bindings site, General Albemarle Bertie, 9th Earl of Lindsey, 'seems to have had armorial stamps added to the books he inherited from his grandfather Charles Bertie [of Uffington], many of which have the signature "Charles Bertie" in them. At any rate, the stamp which is usually attributed to Charles Bertie is in the style of the early nineteenth century, not that of the late seventeenth.'² A similar observation can be made about the engraving of the coat-of-arms on the underside of this cup, which is not in the style of the 1740s, when Peregrine Bertie and Elizabeth Payne became man and wife, but in that of the early 19th century. The conclusion is that these arms were ordered to be engraved by Albemarle Bertie, Earl of Lindsey as a memorial to his parents, who may have owned the cup.

The cup, described as 'one small engraved Cup with handles,' appears to be included in a schedule or list of the Earl's plate which is included in his will, which was proved on 16 December 1818.³

The Bertie family in the 16th and 17th centuries appears to be heavily aligned with the English and Dutch powers of the period. The porringer, with its fine engraving yet simplistic form combines the strengths of both Dutch and English craftsmen. This relationship begins with Peregrine Bertie, 13th Baron Willoughby de Eresby (1555-1601), who went on a diplomatic mission to Denmark in 1585 to obtain Danish help for England's efforts on behalf of the independent Netherlands. Following this successful visit he moved across Europe through Hamburg, Emden and Amsterdam before serving as governor of Bergen-op-Zoom from March 1586. An able



soldier, he was made general of the English forces in the same year before leading his army to victory at the Siege of Bergen and fighting for the Huguenots under Henry of Navarre.

His eldest son Robert, also known as Lord Willoughby and later 1st Earl of Lindsay was also a soldier and courtier, and along with his brother Peregrine, joined the Dutch army in 1611. An influential man, Robert was a godson of Elizabeth I and fought under Maurice of Nassau, Prince of Orange. During the Civil War Robert fought alongside his only son Montague, who had also served in battle previously in the Netherlands. Aged almost 60, Robert was appointed General-in-Chief of the Royalists at the battle of Edge Hill. His opposite number and commander of the Parliamentary forces was Robert Devereux, Earl of Essex, a man Bertie had served alongside in his time in the Netherlands. Following a difference in tactics with Prince Rupert, a fiery 23-year old veteran of the 30-years war, who was leading the calvary, Bertie was left outnumbered by Parliamentary troops. He was shot in the shoulder and saved by his son who tackled the surrounding parliamentarian troops to divert his fatally injured father to respite. Robert died of his wounds that night and despite King Charles best efforts, Montague remained a prisoner of parliamentarians in Warwick Castle for almost a year afterwards, until July 1643.

Upon his release, Montague, now 2nd Earl of Lindsay, following consistent loyalty to the King, rose to Privy Counsellor and later Lieutenant-General of The Life Guards before the battle of Newbury. Although he remained a staunch Royalist, he constantly preached at reconciliation. Following the surrender of Oxford, Bertie attended the King throughout his trial and accompanied his body to its burial at Windsor following his execution. It was perhaps his reconciliatory stance which saved his life following the trial, and although he's lost estates and money's, he was able to retire into his private life during the 1650's. After the Restoration he was re-appointed to the Privy Council and was made a knight of the garter in 1661. In the same year he officiated as Lord Great Chamberlain at the coronation of Charles II, one of his last major acts before his death in 1666.

Peregrine, whose arms we find engraved on this cup, would be Montague Bertie's great-grandson, and it is perhaps no surprise to find something of Dutch origins in his possession given the rich Anglo-Dutch history in the family. Although the marks appear distorted and engraved over, the cup itself appears to date to circa 1700 when it could easily have been gifted or brought back to England by one of the Bertie family.

The four engraved vignettes to the body depict the birth and life of Dionysus (Bacchus), god of wine and son of Zeus and Semele. The first scene depicts Zeus's consort and wife, Hera, a goddess jealous of usurpers, disguised as an old woman in discussion with Semele, mother to

Zeus's illegitimate child. Hera tells Semele that the father to the unborn is Zeus, in the knowledge that any mortal who sees him in his glory will perish. The second scene depicts Zeus, in godly form, aiming lightning bolts at Semele after her persistent requests that he reveal himself are grudgingly accepted. Following her death, Zeus is forced, with Mercury's help, to sew the fetal form of Dionysus into his thigh, until his birth a few months later. This is illustrated in the third scene. The fourth and final scene moves to Dionysus's childhood after he is kidnapped by pirates whilst on the island of Naxos. In revenge he causes ivy to grow among the masts of their ship and summons phantom shapes of wild beasts to appear on board, causing the men to throw themselves into the sea where they are transformed into dolphins.

With drinking in 17th/18th century Europe considered popular fashion, an engraved Bacchic scene is not unusual, yet, the four engraved vignettes to the cover of this cup appear slightly more cryptic. The first of ducks on a pond, and second, depicting hare coursing, do not immediately appear symbolically important. In the third, however, a stag can be seen in a woodland scene facing a rutting unicorn. Carl Jung traces this link to the 17th century *Book of Lamspring* (1625) upon which he comments, 'In the body (the forest) there is Soul (the deer) and Spirit (the unicorn)... He that knows how to tame and master them by art, and to couple them together, may justly be called a master.' This combination of stag and unicorn, often paired supporting coats-of-arms, appears commonly

in 17th century European art, representing both purity and strength as well as the alchemical recipe for gold. The final vignette is perhaps the most interesting. It appears to show a cherub, possibly a young Bacchus, hiding in a tree overlooking a man bent double with his head between his legs. To the opposing side, in another tree lies a second figure, hidden within foliage. The strange contorted figure echoes the works of Hieronymus Bosch and his contemporaries, but also the 16th century engravings from Virgil Solis, in which a monkey, similarly contorted, represents vanity and blindness.

Notes

¹ Thomas Langley, *The History and Antiquities of the Hundred of Desborough, and Deanery of Wycombe, in Buckinghamshire*, London, 1797, p. 459

² <https://armorial.library.utoronto.ca/stamp-owners/BER008>, accessed 30 August 2017; a part of the library of Montague Peregrine Albemarle Bertie, 12th Earl of Lindsey, was sold at Sotheby's, London on 23 July 1900.

³ National Archives, Kew, PROB 11/1611

£ 10,000-15,000
€ 10,900-16,300 HK\$ 102,000-152,000



detail of underside

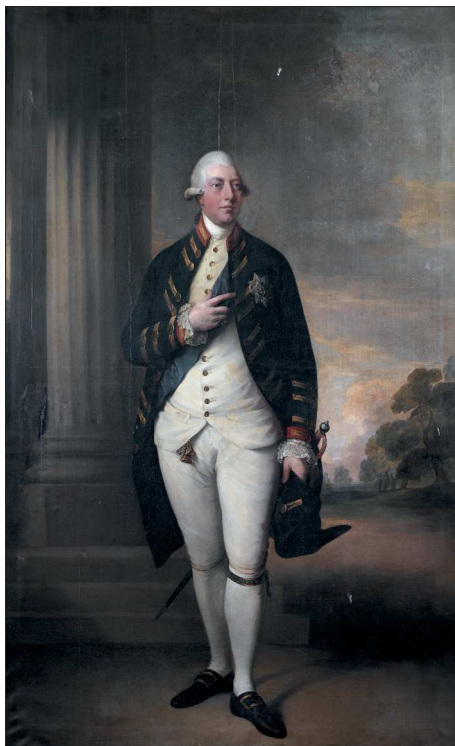


143



THE ROYAL HOUSE OF HANOVER

LOTS 144-147



A portrait Of KinG George III of England, Gainsborough Dupout, (1754-94)
Royal House of Hanover, Sotheby's, Hanover, 5-15 October 2005, lot 588

144

The Hanover Service. A pair of Royal German silver sauceboats, Franz Peter Bunsen, Hanover, 1766

shaped oval with scrolling undulating rims, the handles and feet realistically modelled as branches, embellished with cast embellished foliate ornament, **together with** an associated silver Fiddle and Thread pattern sauce ladle, *Franz Peter Bunsen, Hanover, 1794, 19cm., 7 1/2 in. long*, all pieces engraved with the cypher of George III King of Great Britain and Ireland, Elector and later King of Hanover
23.5cm., 9 1/4 in. long
1470.5gr. 47oz., 4dwt.

PROVENANCE

The Royal House of Hanover, Sotheby's, Hanover, 5-15 October 2005, lot 1183 and 1184

£ 10,000-15,000

€ 10,900-16,300 HK\$ 102,000-152,000



144



145

145

The Hanover Service. A pair of Royal German silver sauceboats, Franz Peter Bunsen, Hanover, circa 1779

shaped oval with scrolling undulating rims, the handles and feet realistically modelled as branches, embellished with cast embellished foliate ornament, **together with** an associated silver Fiddle and Thread pattern sauce ladle, *Franz Peter Bunsen, Hanover, 1794, 19cm., 7 1/2 in. long*, all pieces engraved with the cypher of George III King of Great Britain and Ireland, Elector and later King of Hanover
23.5cm., 9 1/4in. long
1471gr., 47oz. 4dw.t..

PROVENANCE

The Royal House of Hanover, Sotheby's, Hanover, 5-15 October 2005, lot 1183 and 1184

£ 10,000-15,000

€ 10,900-16,300 HK\$ 102,000-152,000

146

Royal. A pair of German silver-gilt marrow spoons, Lewin Dedeke, Celle, circa 1720

plain with rat-tail bowls, engraved with Prince of Wales Feathers within a crowned motto, between the initials G(eorgious) P(rinceps)
19cm., 7 1/2in. long
90gr., 2oz. 15dw.t.

PROVENANCE

The Royal House of Hanover, Sotheby's, Hanover, 5-15 October, lot 1147

The Prince of Wales's feathers are those of George August, Prince of Wales, later George II, King of Great Britain and Ireland and Elector of Hanover.

These marrow scoops belong to a German silver-gilt dinner service made by Dedeke in the English style and with engraving matching that on the Pyne-Platel service made for the Prince of Wales in 1717 (see lots 1149-1157). Much of this service was sold by the Duke of Brunswick in 1923 and acquired by Crichton Brothers. A set of three casters and a pair of trencher salts were sold Christie's, Geneva, 19 November 1996, lots 56-57. A set of flatware, eighteen each of table knives, forks, and spoons, with two basting spoons, is preserved in a private collection, and twenty-four plates are in another private collection, on loan to the Museum of Fine Arts, Boston.

£ 2,000-3,000

€ 2,200-3,300 HK\$ 20,300-30,400



146





147

Royal. A George IV three-coloured 18k gold mounted field-marshal's baton presented by George IV to his brother Ernst Augustus Duke of Cumberland, John Northam, London, 1821

the red-velvet staff applied with royal lions, each end chased with three-colour gold flowers borders, the top surmounted by St George and the Dragon, the bottom engraved 'From His Majesty / George IV/ King of the United Kingdom / of Great Britain and Ireland / to / Field Marshal / His Royal Highness / Ernest / Duke of Cumberland / K.G / 1831' 52cm., 20½in long.

Ernest Augustus, (1771-1851), created Duke of Cumberland in 1799, was the fifth son of King George III and thus seemed unlikely to ever become monarch. After his education and military training in Hanover, he joined the Hanoverian army in 1790 and saw fierce action against the French which caused him the loss of one eye and a permanently scarred face. Upon his return to England in 1796, he entered politics and soon became a leader of the right of the party, known for his extreme Tory views, while following a long and strenuous career in the army which culminated when he was gazetted field marshal in 1801.

The rank of a field marshal has been the highest one in the British Army since 1736: only 141 men have held this rank until today, the most recent one being Charles, Prince of Wales, in 2012. Batons such as this field marshal's staff were signs of honour and recognition for military successes given to commanders since the Renaissance, and part of their uniform. This one was given to the Duke of Cumberland on the occasion of the coronation of his brother George IV. George IV made sure that his Coronation in London and his subsequent travels were spectacular occasions. His Coronation alone cost nearly £250,000, a tenth of which was spent on his sumptuous robes. As Robert Huish in *An Authentic History of the Coronation of His Majesty, King George the Fourth*, (London, 1821, p. 248) noted, 'The coup d'oeil, which was afforded to the spectator by this condensing into one small place [Westminster Abbey] of all the proudest ornaments of English chivalry, was one of the grandest and most magnificent scenes which was ever witnessed.'

The death of William IV in 1837 changed the Duke of Cumberland's destiny, as he inherited the throne of Hanover while his niece inherited

the throne of England, according to the different succession laws prevailing in the two kingdoms. This ended the personal union between the British Isles and Hanover that had existed since 1714 and King Ernest I became the Hanover's first ruler to reside in the state since George I. He died after fourteen years of reign, 'his ceremonial lying-in-state underlined his military and political contributions: Beside the King lay, on silver silk cushions, the Crown and Sceptre of Hanover, his busby and sabre, his English Field Marshal's staff and the Chains of the Order of the Garter and of St. George.' (*The Hanover sale catalogue*, 2005, p. 224).

PROVENANCE

Sotheby's Hanover, 5-15 October 2005, lot 2211

£ 50,000-70,000

€ 54,500-76,500 HK\$ 510,000-710,000

Royal. A George IV silver seal box,
John Bridge for Rundell, Bridge &
Rundell, London, 1826

circular with cast laurel leaf border, the centre
embossed with the royal arms of George IV,
hinged

17.2cm., 6¾in. diameter

564gr., 18oz. 3dwt.

£ 3,000-5,000

€ 3,300-5,500 HK\$ 30,400-51,000



148



147



THE MARQUESS OF ABERCORN'S TRAY



149

The Marquess of Abercorn's Tray. A fine George III silver-gilt tray, James Young, London, 1791

on four leaf-capped scroll bracket feet, the upcurved border chased with a band of quilting, the ground engraved with a broad band of scrolling acanthus tied to Grecian palmatties on a matted ground, the center engraved with a coat-of-arms and the motto *SOLA NOBILITAT VIRTUS* below a Marquess's coronet, the underside applied with four contemporary carrying handles 75cm., 29 $\frac{1}{2}$ in. wide 9,225gr., 296oz.

PROVENANCE

John James Hamilton, 1st Marquess of Abercorn (1756-1818)
Sotheby's, London, 25 October 1962, lot 126
Sotheby's, London, 9 April 1964, lot 127
Christie's, London, 22 May 1991, lot 38

LITERATURE

Stanley C. Dixon, *English Decorated Trays*, 1964, ill. p.13

The arms are those of Hamilton for John James Hamilton, Marquess of Abercorn (Fig. 1), who was born in July 1756, the posthumous son and heir of Captain John Hamilton R.N. (1714-1755) by his wife Harriet (née Craggs), widow of Richard Eliot of Port Eliot, Cornwall. John James was educated at Harrow before going up to Pembroke College, Cambridge, where he was a contemporary of William Pitt the younger (1759-1806) to whom he was related by marriage through the Eliot family. After leaving university, Hamilton was MP for East Looe in 1783/84 and for St. Germans between 1784 and 1789. It was at this period that he became a particular ally of his friend Pitt during the latter's first tenure as Prime Minister.

On 9 October 1789 Hamilton succeeded his uncle James as the 9th Earl of Abercorn, a title bestowed on an ancestor by James I in 1606. In 1790 he was further elevated as the Marquess of Abercorn. His surviving political correspondence from this time shows that he was immersed in local Irish politics and electioneering as well

as the problem of Catholic Relief and Catholic Emancipation. Following the enactment of the Militia Act in 1793, Abercorn became honorary commander of the Tyrone Militia with which he continued to be associated until his resignation in 1800.

Although Abercorn, the only nobleman of his day to hold titles in England, Ireland and Scotland, resided when in London at the family mansion, 22 (now 25) Grosvenor Square, his principal residence was at Bentley Priory (Fig. 2), Stanmore, north west London, originally built in 1766. He purchased this property in 1788 and immediately employed Sir John Soane to oversee extensive improvements 'in which convenience is united with magnificence in a manner rarely to be met with' (Daniel Lysons, *The Environs of London*, 1810, vol. II, p. 375). Soane's scheme included a picture gallery, a grand Portland stone staircase, a dining room measuring 40 by 30 feet, and a saloon and music room each measuring 50 by 30 feet. The Marquess's lavish expenditure also included improvements to the gardens and park. Visitors to Bentley were from Abercorn's wide circle of political, literary and theatrical friends and acquaintances, including Pitt, Wellington,

Canning, Liverpool and Sidmouth; the poets Wordsworth, Moore and Thomas Campbell; and the actors Sarah Siddons and John Kemble. Sir William and Lady Emma Hamilton were also welcome guests, as was Sir Walter Scott who in 1807 wrote his epic poem *Marmion* there.

Later recalling the Marquess of Abercorn in a review of James Boaden's *Memoirs of the Life of John Philip Kemble*, Scott wrote that he (Kemble) 'was a frequent and favourite guest at Bentley Priory, which was then the resort of the most distinguished part of the fashionable world. Its noble owner, the late Marquis of Abercorn, has been so long with the dead, that to do justice to his character, much misrepresented in some points during his life, can be ascribed to no motive which interest or adulation could suggest. He was a man highly gifted by nature, and whose talents had been improved by sedulous attention to an excellent education. If he had remained a Commoner, it was the opinion of Mr Pitt, that he must have been one of the most distinguished speakers in the Lower House. The House of Lords does not admit to the same display either of oratory or of capacity for public business; but when the Marquis of Abercorn did speak there, the talents which he showed warranted the prophecy of so skilled an augur as Pitt. Those who saw him at a distance accused him of pride and haughtiness. That he had a sufficient feeling of the dignity of his situation, and maintained it with perhaps an unusual degree of state and expense, may readily be granted. But that expense, however large, was fully supported by an ample fortune wisely administered, and in the management of which the interests of the tenant were always considered as well as those of the landlord. He racked no rents to maintain the expenses of his establishment, nor did he diminish his charities, which were in many cases princely, for the sake of the outward state, the maintenance of which he thought not unjustly, a duty incumbent on his situation. Above all, the stateliness of which the late Marquis of Abercorn was accused, drew no barrier between the Marquis of Abercorn and those who shared his hospitality.' (Article XI, 'Life of Kemble. – Kelly's Reminiscences,' from the *Quarterly Review*, April 1826, *The Miscellaneous Prose Works of Sir Walter Scott*, vol. VI, Paris, 1838)

Away from London and its environs, Lord Abercorn spent much time at his Irish seat, Baronscourt, co. Tyrone.

Abercorn was married three times, first on 20 June 1779 to Catharine (died 19 September 1791), first daughter of Sir Joseph Copley, 1st Bt., by whom he had five children; and second on 4 March 1792 to his first cousin, Lady Cecil Hamilton (who may have been his mistress during the lifetime of his first wife), by whom he had a daughter. Following the couple's divorce by Act of Parliament in 1799 (on account of her adultery with Captain Joseph Copley, the brother of her former husband's first wife), Abercorn married on 3 April 1800 Lady Anne Jane Hatton, widow of Henry Hatton of Great Clonard, co. Wexford, and daughter of the 2nd Earl of Arran.



Thomas Lawrence. John James Hamilton, 9th Earl, and 1st Marquess of Abercorn, KG (1756-1818), courtesy of a private collection

James Young, the 18th Century London manufacturing silversmith who eventually became proprietor of a business described as 'of consequence and respectability,' was the son of Richard Young, Citizen and Carter (Carman) of London, and his wife, Elizabeth. He was baptised at St. Stephen, Coleman Street, on 29 June 1735. Arthur Grimwade (*London Goldsmiths*, p. 712) gives an outline of his career, from the beginning of his apprenticeship to John Muns of Gold Street, Gutter Lane, on 4 October 1749, to the entry of his first mark as a smallworker on 21 July 1760, and through his various changes of address and brief partnership with Orlando Jackson in 1774 at Aldersgate Street, to the record of his eventual removal to 70 Little Britain in 1788.

Young was made free of the Company of Carmen by patrimony in June 1759 (London Metropolitan Archives, COL/CHD/FR/02/850). The registers at Goldsmiths' Hall record his removal to Clerkenwell on 22 January 1766 shortly after his two sons, James and Thomas, were baptised at St. James's, Clerkenwell, respectively on 5 April 1764 and 25 November 1765.

Young's partnership with Jackson, a chaser and native of Scotland, produced one of the most interesting groups of silver of 1774/75: the actor David Garrick's fluted tea and coffee service (Sotheby's, London, 19 October 1961, lot 95, and Sotheby Parke Bernet, New York, 20 March 1970, lot 201; now in the Victoria & Albert Museum, London). Grimwade's estimation of Young's output – 'of elegant neo-Classical design and fine finish, particularly his epergnes' – is based upon the relatively small number of objects to have been identified bearing his mark, either alone or with Jackson. The most spectacular of these are the two 'marine' centrepieces of 1780 and 1786 (based on the original Paul Crespin example in the Royal Collections), the first made for the Duke of Rutland and the second probably for John Fitzgibbon, created Viscount Fitzgibbon and Earl of Clare in 1795 (Kathryn Jones and Christopher Garibaldi, 'Crespin or Sprimont? A question revisited,' *Silver Studies, The Journal of The Silver Society*, no. 21, London, 2006, pp. 25-38). Another exceptional example of Young's work is this present tray; fine by any standards of silver and tray making it is also expertly and boldly

engraved within a border of excellently rendered rosettes and scrolled foliage in bright-cut.

Although the engraver responsible for that decoration is not known, it is tempting to attribute it to the studio of John Thompson (d. 1801) of 44 Gutter Lane, which was a few minutes' walk from Young's workshops at 70 Little Britain. Charles Oman was of the opinion that Thompson had 'worked up a considerable business' by the end of the 18th Century.' He also notes that Thompson's last and best-known apprentice was Walter Jackson (1780?-1834) whose style of engraving, recorded in an album of pulls of crests and coats-of-arms acquired by the Victoria & Albert Museum in 1976, is familiar from the heraldry on many trays and salvers produced for Rundell, Bridge & Rundell during the first two decades of the 19th Century (Charles Oman, *English Engraved Silver, 1150-1900*, London, 1978, pp. 113-123). It is also worth comparing the engraving on the tray in this lot with that on a James Young soup tureen and cover of 1790, which may also have been undertaken at Thompson's (Sotheby's, New York, 26 April 2008, lot 282).

James Young retired in 1793. His Little Britain premises, described as 'A VALUABLE LEASHOLD ESTATE, consisting of a spacious dwelling-house, in perfect repair, with numerous fixtures, extensive warehouses and workshops, eligibly situate . . . with an established Trade, of consequence and respectability,' were announced for auction on 14 May 1793. 'On the same and following day will be sold,' according to the advertisement, 'the neat Household Furniture, valuable implements, utensils, and remaining Stock in Trade of Messrs Young's working goldsmiths, retiring from business. The utensils comprise a very valuable piercing press, a complete set of swages and piercing punches, anvils, dies, stakes, a complete set of casting utensils, and a capital assortment of beautiful modern patterns in lead and brass. The furniture consists of bedsteads, beds, and bedding, carpets, chairs, tables, glasses, kitchen utensils, &c. &c. . . Mr. Smith [the auctioneer] is authorized to receive proposals for the purchase of the Lease, fixtures and utensils by private contract' (*The Gazetteer and New Daily Advertiser*, London, Wednesday, 1 May 1793, p. 4d).

James and Thomas Young, described as working goldsmiths of Little Britain, subsequently dissolved their partnership on 21 June 1793 (*The London Gazette*, London, 22 June 1793, p. 534a). Afterwards James Young went to live at West Hill, Battersea Rise, Surrey, where he died in his 86th year on 9 September 1820 (*The Gentleman's Magazine*, London, October 1820, p. 376b). As if to emphasize his former connection with the City of London (and Aldersgate Street, where he was in residence between about 1774 and 1788), Young was buried at St. Boldolph, Aldersgate Street, on 15 September 1820.

£ 150,000-200,000

€ 163,000-218,000 HK\$ 1,520,000-2,030,000







“S.J.Phillips is one of the great institutions of London. A family business since its foundation, the Nortons make their customers into friends. We shall all miss the wonderful shop in Bond Street; but the firm is just the same as ever it was in its new home in Bruton Street.”

THE RT HON. THE EARL WALDEGRAVE
Provost of Eton College



George III gold Staff of Office handle with corvine seal end.
London 1760.
The handle ends in a corvine seal, which was the mark of the House of Commons. The seal is in the shape of a raven's head, and is surrounded by a wreath of oak leaves. The staff is made of gold and is decorated with intricate designs. It is a rare and valuable piece of furniture.

See of the
London 1760.
The staff is made of gold and is decorated with intricate designs. It is a rare and valuable piece of furniture.

A parcel-gilt silver snuff box, Claude-Jean Dupont Ridé, Paris, 1765

oval, decorated with silver-gilt ribbons and flower garlands among scrolls, the lid and base chased with birds and pastoral trophies, silver-gilt inside, *maker's mark, date letter, charge and discharge of Jean-Jacques Prevost*
8.5cm., 3³/₈in. wide

£ 2,000-3,000
€ 2,200-3,300 HK\$ 20,300-30,400



150



151

151

A parcel-gilt silver vinaigrette, probably German, circa 1790

upright, the detachable lid pierced with a flowerhead, the body with a hole, on a silver-gilt godrooned bombé section and foot, underneath stippled engraved 'P.H.W, 1794', unmarked
4.8cm., 1⁷/₈in. high ; 30.7gr.; 9dwt

Vinaigrettes were small decorative boxes, containing a sponge soaked in scented *vinaigres de toilette* (aromatic vinegar). Similar 17th and 18th century German and Netherlandish upright vinaigrettes are now at the Victoria & Albert Museum, numbers M.801:1, 2-1926, and M.187-1939.

± £ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200

152

A silver-mounted enamel bonbonnière, Paris, 1750-56

in the form of a sedan chair, decorated with elaborate scrollwork in raised gilding around sky-painted windows, *maker's mark, date letter and charge partially illegible, discharge mark of Julien Berthe*
6.5 cm., 2 1/2 in. long

For a comparable model of a carriage, apparently from the same unidentified factory, see a private collection of *Galanteriewaren*, Sotheby's, 15 December 1972, lot 204; another example is in the collection of the Duca di Martina at the Villa Floridiana, Naples.

£ 1,000-1,500
€ 1,100-1,650 HK\$ 10,200-15,200



152



A gold and enamel beaker, German, circa 1849

engraved with a band of scrolling foliage, the inside engraved 'der 4 Mai 1849' with a green enamel laurel wreath, scratchweight underneath 18oz, unmarked
9cm., 3½in. high

This beaker possibly relates to the May Uprising in Dresden (3-9 May 1849), one of the last events known as the Revolutions of 1848, or the Spring of the Nations, which broke out throughout European countries. Before these events, Dresden was already known as a cultural centre for liberals and democrats, actively supported by Richard Wagner, the composer. After The revolution, many Saxons emigrated, especially to Texas, but it had a slight effect on the political system, bringing a few more popular reforms in the government of Saxony.

£ 4,000-6,000

€ 4,350-6,600 HK\$ 40,500-61,000



153



154



detail inside

A French silver toilet box and cover, René Delacourt, Paris, 1643

oval, embossed and chased with flowers, scrolling foliage and birds
196gr., 6oz. 6dwt.

PROVENANCE

Sotheby's, Monaco, 16 June 1996, lot 177

LITERATURE

Michèle Bimbenet-Privat et al., *Les Orfèvres et L'Orfèverie de Paris au XVII^e Siècle*, Paris, 2002, vol. I, p. 302

ASSOCIATED LITERATURE

Michèle Bimbenet-Privat and Gabriel Fontaines, *La Datation de L'orfèverie parisienne sous l'ancien regime*, Paris, 1995, p. 51

in 1626 the goldsmith René Delacourt was sentenced to five years in the Galley fleet, for stealing and forging marks on table silver; a charge which he vehemently denied. Having somehow survived this ordeal he was reinstated as a goldsmith nine years later.

In 1641 a tax was placed on Paris-made silver with the intention of redirecting precious metal away from the luxury trade towards the royal mint. This box, therefore, ought to have had a tax mark in addition to the 'maker's mark' and the Jurande date letter. The fact that it does not is explained by the inability of the authorities to impose their will. Enraged goldsmiths attacked and wounded the royal tax collector, Pierre Bourdois in 1642 and threatened to kill him and throw him in the Seine. The impasse with royal authority was eventually resolved when the goldsmiths' community purchased for the sum of 30,000 Livres, the right in 1643 to have the tax lifted.

£ 5,000-8,000

€ 5,500-8,700 HK\$ 51,000-81,000





155



156

155

**A George IV silver alphabet set,
George Reilly, London, 1829**

the cylindrical tube with lid containing 39 tokens each engraved with a letter or a number
5cm., 2 in. high ; 170.2gr; 5oz 8dwt
(41)

£ 600-800
€ 700-900 HK\$ 6,100-8,100

156

**A George III silver-gilt snuff box,
London, 1819**

the later lid cast and chased with a hound dog in the forest, engine-turned sides and base
8.7cm., 3½in. wide.

£ 600-800
€ 700-900 HK\$ 6,100-8,100

157

Windsor Castle. A George IV silver-gilt vinaigrette, Nathaniel Mills, Birmingham, 1837

engine-turned reverse, the sides chased with flowerheads on matted ground, the underside inscribed 'E.M. to M.J.M', the grill pierced with flowering scrolls
4.1cm., 1⅝in. wide

£ 300-500
€ 350-550 HK\$ 3,050-5,100

158

St Paul's Cathedral. A silver vinaigrette, Joseph Willmore, Birmingham, 1843

rectangular, engine-turned sides and base, raised flower borders, silver-gilt interior and pierced grill
4.2cm., 1¾in. wide

£ 400-600
€ 450-700 HK\$ 4,050-6,100

159

Kenilworth Castle. A William IV silver-gilt vinaigrette, Nathaniel Mills, Birmingham, 1836

rectangular, raised flower borders, engine-turned sides and reverse with cartouche initialled RC, silver-gilt interior, the grill pierced with flowerhead among scrolls
3.7cm., 1½in. wide

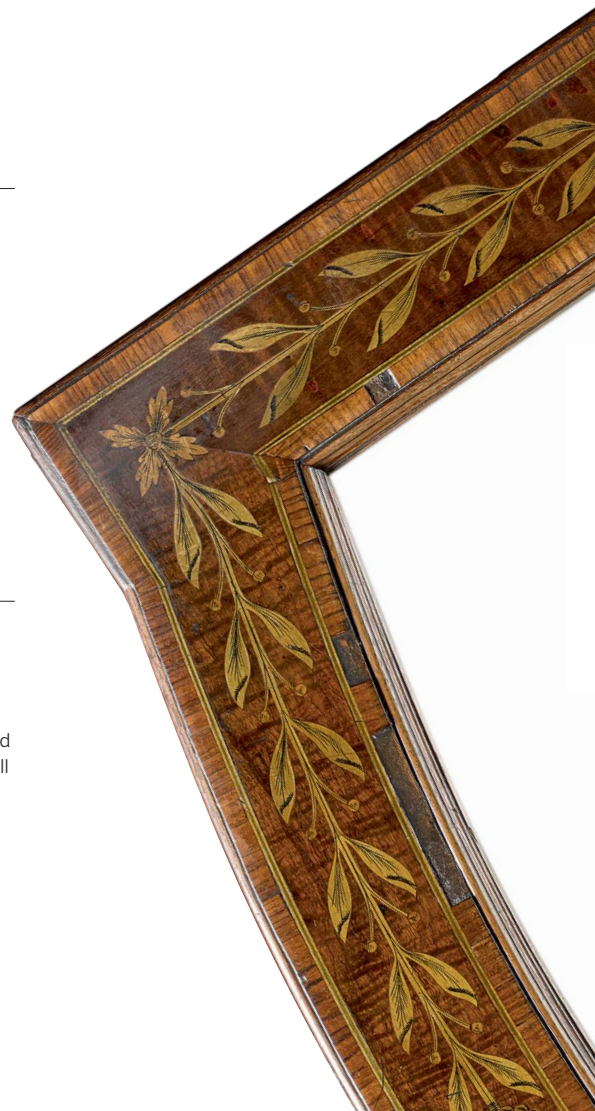
£ 400-600
€ 450-700 HK\$ 4,050-6,100

160

York Minster. A William IV silver-gilt vinaigrette, Nathaniel Mills, Birmingham, 1842

rectangular, engine-turned base, the sides with stylised flowerheads on matted ground, the grill pierced with urn of flowers among scrolls
4.7cm., 1⅞in. wide.

£ 300-500
€ 350-550 HK\$ 3,050-5,100



Newstead Abbey. A 9ct gold pill box, Stephen J Rose, Sheffield, 1988

rectangular, the lid chased with a view of Newstead Abbey on a matted ground, within raised flower borders, reeded sides
4.7cm., 1 7/8in. wide

£ 600-800

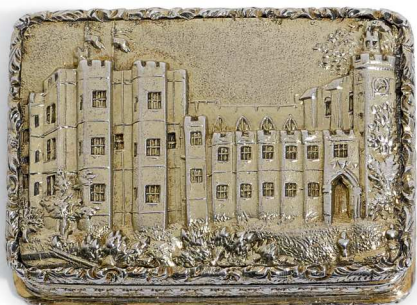
€ 700-900 HK\$ 6,100-8,100



157



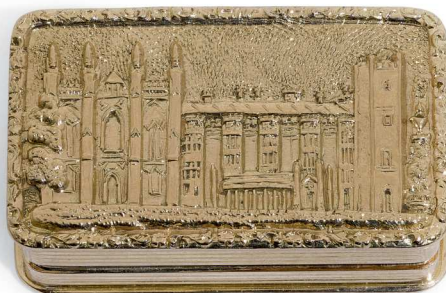
158



159



160



161



162

162

A George IV silver-gilt snuff box, Ledsam & Vale, Birmingham, 1825

rectangular with rounded corners, the lid cast and chased with a huntsman and his hounds hunting a rabbit, engine-turned sides and base, raised flower borders and thumbpiece
8.2cm., 3¼in. wide

£ 400-600
€ 450-700 HK\$ 4,050-6,100

163

A William IV silver-gilt snuff box, Taylor and Perry, Birmingham, 1834

rectangular, the lid cast and chased with a hunting scene, the sides and reverse with wavy and husks engine-turning, flower raised borders
9.2cm., 3⅝in. wide,

£ 600-800
€ 700-900 HK\$ 6,100-8,100



163

164

A William IV silver snuff box, Edwards Edwards, London, 1836

rectangular with waisted sides, the lid cast and chased with hounds running after a fox, hatched engine-turned sides and reverse, raised flower thumbpiece
8.6cm, 3½in long.

PROVENANCE

Bonhams, London, 30 June 2010, lot 30

£ 600-800
€ 700-900 HK\$ 6,100-8,100



164

A George IV silver fox stirrup cup, Paul Storr for Storr & Mortimer, London, 1824

the head realistically cast with ears pricked, the plain collar with acanthus embellished bands, engraved 'J. A. Titley.'

13.3cm., 5¼in. high

402.8cm., 12oz. 18dwt.

£ 12,000-18,000

€ 13,100-19,600 HK\$ 122,000-182,000



165



166

166

Hunting Interest. A Victorian silver mounted cut-glass claret jug, William Hutton & Sons, London, 1883

plain mounts with angular scroll handle, anthemion cross pierced thumb-piece, tapering glass body etched with the hunt master on horseback behind three hounds chasing a fox

28.5cm., 11¼in. high

£ 1,200-1,800

€ 1,350-2,000 HK\$ 12,200-18,200





167

168

169

167

A matched set of three George III silver wine labels, Paul Storr, London, one, 1809, two, 1813

CLARET, MADEIRA and PORT, cast lion's pelt form among fruiting vines
7cm., 2¾in. long
131gr., 4oz. 4dwt.

£ 1,500-2,000
€ 1,650-2,200 HK\$ 15,200-20,300

169

A George III silver wine label, Benjamin Smith, London, 1808

cast and pierced with trailing fruiting vines, the centre pierced PORT within a ribbon swag
8cm., 3¼in. long
69gr., 2oz. 4dwt.

£ 500-700
€ 550-800 HK\$ 5,100-7,100

171

A George III silver wine funnel, Robert Hennell, London, 1794

the body of plain demi-fluted form with reeded rim, the detachable strainer with star pierced grille and shaped rectangular thumb-piece, initialled
18cm., 5½in. high
232gr., 7oz. 8dwt.

£ 300-500
€ 350-550 HK\$ 3,050-5,100

168

A George III silver wine label, Benjamin Smith, London, 1808

cast and pierced with trailing fruiting vines, the centre pierced MADEIRA within a ribbon swag
8cm., 3¼in. long
64gr., 2oz. 2dwt.

£ 500-700
€ 550-800 HK\$ 5,100-7,100

170

A set of four George III silver wine coasters, John Harris, London, 1788

circular with raised reeded rim, the slat-pierced bodies bright-engraved with ribbon swags around an elliptical cartouche, monogrammed, turned wood bases
12.1cm., 4¾in. diameter

£ 1,500-2,000
€ 1,650-2,200 HK\$ 15,200-20,300



170



171



A pair of Victorian Louis XIV style silver-mounted claret jugs, Wakely & Wheeler, London, 1898

regence style; the baluster cut-glass bodies etched with flowers and swirls, the mounts embossed with rocaille, diaper-work and scrolling foliage, on spreading circular bases
29.2cm., 11½in. high

£ 2,500-3,500
€ 2,750-3,850 HK\$ 25,300-35,400



172



173

173

A Victorian silver-mounted green glass claret jug, Cartwright & Woodward, Birmingham, 1865

the later green glass baluster body with applied band of foliate bosses, the mounts embossed with Classical masks between rosette diaper-work, the flat-dome cover with lobed rim, applied erased lion thumbpiece
28.6cm., 11¼in. high

£ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200

174

A pair of Victorian silver-mounted cut-glass claret jugs, Horace Woodward & Co., Birmingham, 1874

the faceted baluster cut-glass body overlaid with ornate fruiting vines around central shield cartouches, stylised bifurcated branch handles, the covers with fruiting vine embellished finials, one crested
29.2cm., 11½in. high

£ 2,000-3,000
€ 2,200-3,300 HK\$ 20,300-30,400



174



A George III silver beaker, Walter Brind,
London, 1762

plain circular, on a spreading circular foot, engraved with a coat-of-arms
9.5cm., 3 3/4in. high
172gr., 5oz. 10dwt.

± £ 400-600
€ 450-700 HK\$ 4,050-6,100



175

A pair of George III Scottish silver beakers,
possibly Patrick Robertson, Edinburgh, 1762

plain tapering form with engraved foliate scroll rims, engraved
with a crest and motto
7.7cm., 3in. high
343gr., 11oz.

LITERATURE

The crest and motto is that of Bethune, Scotland. Probably for Charles Congleton (b.1736) of Balfour, co. Fife. His father William took the name and arms of Bethune after succeeding to the estate through his 2nd marriage to Mary, daughter of David Bethune of Fife, with Charles the heir and eldest of ten children. Charles married Anne Elliot, daughter of Sir Gilbert Elliot, Bart of Minto, with whom he had three children. Congleton and its Barony was sold by Charles to Sir Robert Murray before it returned to the male heir Colonel Robert Rickart Hepburn, of Keith and Rickartoun in circa 1780.

± £ 1,500-2,500
€ 1,650-2,750 HK\$ 15,200-25,300



176



A George I silver mug, Timothy Ley, London,
1723

plain hollow scroll handle with hexagonal terminal, initialed T.B
12.5cm., 4 7/8in. high
297.8gr., 9oz. 10dwt.

± £ 600-900
€ 700-1,000 HK\$ 6,100-9,100



177



178



A pair of George III silver mugs, Benjamin
Smith, London, 1819

plain waisted form with Warwick vase style bifurcated handles,
acanthus embellished lower bodies, gadrooned girdles, each
on a spreading circular base
12.5cm., 4 7/8in. high
954.5gr., 30oz. 14dwt.

£ 1,200-1,800
€ 1,350-2,000 HK\$ 12,200-18,200



A George II silver-mounted blackjack,
Marmaduke Daintry, London, 1740

tapering form, step-domed cover with gadroon rim and double-scroll thumbpiece, lined in silver and with silver-capped leather handle, the body with applied silver cartouche engraved with a coat-of-arms

24.2cm., 9½in. high

£ 2,000-3,000

€ 2,200-3,300 HK\$ 20,300-30,400



179



180

180

A pair of George III silver 'Hob' and 'Nob'
beakers, Samuel Herbert & Co., London, 1767

in the form of a barrel, the semi-reebed bodies engraved 'Hob' and 'Nob' respectively, gilded interiors

12.1cm., 4¾in. high

423gr. 13oz. 12dwt.

PROVENANCE

The Hyman Collection.

EXHIBITED

On loan to Colonial Williamsburg from 1991-2007, loan number 'L1991-453, 1 & 2'

LITERATURE

John Hyman, *Silver at Williamsburg: Drinking Vessels*, New York, 1994, no. 126, p.108

The term 'Hob Nob,' before a change in connotation during the 19th century, evolved of the archaic 'Hab' and 'Nab' ('Have' and 'Have Not') and refers in this instance to the concept of 'Give' and 'Take.' Double beakers of this type were used by two people to toast each other's health as typical in 18th century drinking culture.

± £ 1,500-2,000

€ 1,650-2,200 HK\$ 15,200-20,300



Yachting Interest. A suite of three George IV silver campaign flasks, Archibald Douglas, London, 1827

each of plain oval form with screw-tops, engraved 'John Bayley Esq.' and 'Nymph', the covers engraved with a crest, in a fitted brass bound oak box, engraved 'Sir John Bayley Bart.'
each flask 17.7cm., 6¾in. high
1699.5gr., 54oz. 12dwt.

Sir John Edward George Bayley, 2nd Bt. (1793-1871) was the son of Sir John Bayley, 1st Bt. and his wife Elizabeth. An eminent barrister, Sir John was an equally adept cricketer and a yachtsman. As well as president of the MCC (Marylebone Cricket Club) he was a member of the Royal Yacht Squadron winning multiple races with *Nymph*, his 31 tonne cutter.

£ 5,000-8,000
€ 5,500-8,700 HK\$ 51,000-81,000



181

A pair of Victorian silver-gilt mounted cut-glass claret jugs, R & S. Garrard & Co., London, 1877

star-cut spherical glass bodies, the mounts embellished with a pronounced lions mask between strapwork, above pierced anthemion scroll overlay, ornate beaded scroll handles
26cm., 10¼in. high

± £ 4,000-6,000
€ 4,350-6,600 HK\$ 40,500-61,000



182



183

183

A set of four George III silver-gilt wine goblets, Robert Sharp, London, 1792

the tapering circular bowls embossed with laurel borders and frosted stiff-leaf bands, on spreading stepped circular bases with similar laurel border, engraved with a crest below a European coronet
 17.2cm., 6¾in. high
 1550gr., 50oz.

PROVENANCE

Bonham's, London, 21 November 2012, lot 151
 Christie's, New York, 1 December 2005, lot 386


The crest and coronet are those of H.S.H Christian Frederick Charles Alexander, Margrave of Brandenburg-Ansbach and Bayreuth and his wife Elizabeth (d.1828), widow of William, 6th Lord Craven (d.1761) and daughter of Augustus, 4th Earl of Berkeley, whom he married in Lisbon on 13th October 1791.

These goblets were almost certainly presented to Christian Frederick Charles Alexander, Margrave of Brandenburg and Ansbach (d.1828), following his marriage to Elizabeth, widow of William, 6th Baron Craven, in 1791.

Pieces from the same service include: a set of four entrée-dishes and covers with coronet finials matching the engraved coronet on the present goblets (Christie's, London, 20 November 2001, lot 68), a set of four wine-coasters (The Houghton sale, Christie's, London, 8 December 1994, lot 96), and a two-handled silver-gilt cup and cover (Christie's, London, May 12 2012, lot 16)

£ 4,000-6,000
 € 4,350-6,600 HK\$ 40,500-61,000





“I was first introduced to SJ Phillips one dark, wintery afternoon over thirty years ago by the author Bruce Chatwin. He said to me “*Let’s go and see Marie Antoinette’s hatpins*”. This was, I thought an extremely odd and incongruous proposition to come out of Bruce’s mouth, he of the backpack and muddy boots, totally spare aesthetic and witheringly scornful of the pursuit of possessions by others. However, upon entering the glittering Aladdin’s cave of a shop on Bond Street and meeting the extraordinarily friendly and learned members of the Norton family I could quite see how even Bruce might be captivated, I was certainly spellbound. There, nestling in the vitrines with Marie Antoinette’s sparklers glittered a myriad of beautiful objects of historical interest and sometimes great value, often invested with tales of romance, connoisseurship, revolution and lost fortunes. Heady stuff.

Since then, like Truman Capote’s heroine Holly Golightly, if feeling a bit down I make a beeline for SJ’s not necessarily to purchase Barbara Hutton’s perfectly matched canary yellow diamonds but to be soothed and amused by being amongst them.”

JASPER CONRAN





184



185



186

184

Dress set, early 20th century

Comprising: a pair of cufflinks and three buttons, each with a pierced design of mistletoe, *French assay marks*.

£ 600-800
€ 700-900 HK\$ 6,100-8,100

185

Moonstone cameo and seed pearl brooch, circa 1905

Centred on a moonstone cameo carved with a Green Man, within a wreath of ivy leaves accented with seed pearls, *two seed pearls deficient*.

‡ £ 1,500-2,000
€ 1,650-2,200 HK\$ 15,200-20,300

186

Aquamarine, citrine, seed pearl and diamond pendant-brooch, circa 1900

Set with an oval aquamarine resting between two horns-of-plenty set with rose diamonds and seed pearls, surmounted by a bow millegrain-set with circular-cut diamonds, suspending a circular-cut citrine accented with circular-cut diamonds and a pear-shaped aquamarine drop, *brooch fitting detachable, one seed pearl deficient*.

£ 2,600-3,500
€ 2,850-3,850 HK\$ 26,300-35,400



187

187

Amethyst and diamond pendent necklace

Centred on a pendant composed of an amethyst cabochon suspending an additional polished amethyst and accented with brilliant-cut diamonds, to a bicoloured fancy link chain, *length approximately 425mm.*

£ 5,000-7,000

€ 5,500-7,700 HK\$ 51,000-71,000



188

188

Citrine necklace, late 19th century

Of rivièrè design, composed of graduated claw-set step-cut citrines, *length approximately 405mm.*

£ 700-900

€ 800-1,000 HK\$ 7,100-9,100





189



190



191

189

Ruby, turquoise and diamond brooch, Marchak, 1950s

Designed as a spray of wheat sheaves and flowers resting upon a summer hat tied with a ribbon, set with circular-cut rubies, turquoise cabochons and brilliant-cut diamonds, *signed Marchak, numbered, French maker's mark.*

Ω £ 4,000-5,000
€ 4,350-5,500 HK\$ 40,500-51,000

190

Pair of diamond ear clips

Each of tapered bombé design, pavé-set with brilliant-cut diamonds, *clip fittings, French assay and maker's marks.*

£ 2,500-3,500
€ 2,750-3,850 HK\$ 25,300-35,400

191

Diamond brooch, Van Cleef & Arpels

Designed as a four-leaf clover, set with brilliant-cut, marquise-shaped and baguette diamonds within a detachable twisted border, *signed Van Cleef & Arpels, numbered.*

£ 7,500-10,000
€ 8,200-10,900 HK\$ 76,000-102,000



192



193



194

193

Citrine and emerald brooch, Tiffany & Co., 1940s

Designed as a ribbon scroll, set with a step-cut citrine and rectangular-emeralds, *signed Tiffany & Co.*

Ω £ 3,000-5,000
€ 3,300-5,500 HK\$ 30,400-51,000

192

An amethyst and diamond demi-parure, Cartier

Comprising: a brooch of leaf design, set with carved amethysts and brilliant-cut diamonds, to a brilliant-cut diamond stem, *signed Cartier*; and a pair of ear clips of similar design, *clip fittings, signed Cartier.*

£ 7,500-12,000
€ 8,200-13,100 HK\$ 76,000-122,000

194

Topaz and diamond ring, Cartier

Claw-set with a cushion-shaped orange topaz, between shoulder set with half-moon-shaped diamonds, *size I, signed Cartier, numbered.*

£ 8,500-12,500
€ 9,300-13,600 HK\$ 86,000-127,000





195

195

Mother-of-pearl and diamond dress set, 1920s

Comprising: four buttons, a pair of cufflinks and a pair of dress studs, each set with a concave plaque of mother-of-pearl, millegrain-set with a single-cut diamond to the centre, *all numbered*.

£ 500-700
€ 550-800 HK\$ 5,100-7,100



196

196

Turquoise, onyx and diamond dress set, 1920s

Comprising: a pair of cufflinks, the round ends each composed of a polished disk of turquoise millegrain-set with circular-cut and rose diamonds and polished onyx; and three buttons of similar design.

£ 1,500-2,000
€ 1,650-2,200 HK\$ 15,200-20,300



197

197

Rock crystal, lapis lazuli and diamond dress set, 1920s

Comprising: a pair of cuff links, four buttons and two dress studs, each designed as a faceted disc of rock crystal centred on a square of lapis lazuli millegrain-set with a single-cut diamond.

£ 1,000-1,500
€ 1,100-1,650 HK\$ 10,200-15,200



198



200

198

Pair of diamond cufflinks

Each with round terminals pierced with a geometric design and millegrain-set with circular- and single-cut diamonds, *French assay marks*.

£ 2,000-3,000
€ 2,200-3,300 HK\$ 20,300-30,400



199

199

Onyx, rock crystal and diamond dress set, 1920s

Comprising: a pair of cufflinks and two dress studs, each composed of a square panel of onyx set with a round rock crystal disc, the corners and centre accented with single-cut and rose diamonds, *French assay and maker's marks*.

Ω £ 400-600
€ 450-700 HK\$ 4,050-6,100

200

Diamond dress set, Shreve & Co.

Comprising: a pair of cufflinks and three buttons, each cut-cornered square with a brushed finish set with two lines of circular-cut diamonds, *signed Shreve & Co, buttons numbered*.

Ω £ 1,200-1,800
€ 1,350-2,000 HK\$ 12,200-18,200





201



202



203

201

Pair of onyx and diamond cufflinks, early 20th century

The lozenge-shaped terminals of carved onyx each millegrain-set to the centre and corners with circular- and single-cut diamonds, *French import assay marks*.

£ 800-1,200
 € 900-1,350 HK\$ 8,100-12,200

202

Mother-of-pearl and diamond dress set, 1920s

Comprising: a pair of cufflinks, the round terminals each inset with a disc of mother-of-pearl, set to the centre with three baguette diamonds and bordered with millegrain-set rose diamonds, *French assay marks*; and three buttons of similar design, *French assay and indistinct maker's marks*.

£ 1,000-1,500
 € 1,100-1,650 HK\$ 10,200-15,200

203

Onyx and diamond dress set, 1920s

Comprising: a pair of cufflinks, each end composed of a circular onyx disc millegrain-set with single-cut and lozenge-shaped diamonds and two similarly cut onyxes, *French assay marks*; together with five buttons and three dress studs of similar design.

£ 1,500-2,000
 € 1,650-2,200 HK\$ 15,200-20,300





204

204

A George II silver waiter, from The Warrington Plate, Edward Feline, London, 1746

Rectangular, on four ball-and-claw feet, the openwork border cast with fruiting vines, the centre engraved with a coat-of-arms below and Earl's coronet, engraved scratch weight 27-7 27.3cm., 10¾in. long 841gr., 27oz.

PROVENANCE

Henry Grey, 4th Earl of Stamford (1715-1768)
By descent to Catherine, Lady Grey and Sir John Foley-Grey
Catherine, Lady Grey and Sir John Foley-Grey; Christie's London, 20 April 1921, lot 100
Christie's London, 12 June 2007, lot 57
Christie's New York, January 26 2010, lot 146

The arms are those of Grey impaling Booth for Henry Grey, 4th Earl of Stamford (1715-68) and his wife Mary, daughter of George Booth, 2nd Earl of Warrington.

The salver is one of a pair; the other is engraved with the arms of George Booth, 2nd Earl of Warrington (1675-1758), father-in-law of Henry Gray, 4th Earl of Stamford. The two sold as consecutive lots at Christie's London, 12 June 2007, lots 56-57, and together at Christie's London in 1921.

The existence of pairs, or very similar items, engraved with the arms of the Earl of Warrington on one and the arms of his daughter and son-in-law on the other is not unique to the present example. Two salvers by James Schruder, 1741 (J. Lomax and J. Rothwell, *Country House Silver from Dunham Massey*, no. 37 and no. 69) are similarly engraved to the present lot and its pair.

± £ 15,000-20,000
€ 16,300-21,800 HK\$ 152,000-203,000



205

A George III silver hot water or milk jug, Edward Fernell, London, 1793

in early 18th century style; sparrow beak spout and flame embellished cut-card handle junctions, on a spreading circular base, wicker covered handle, engraved with a coat of arms and a crest each within an ornate foliate scroll cartouche 21cm., 8¼in. high 772gr., 24oz., 16dwt.

The arms are those of Phelips of Montacute, Somerset, probably for Edward Phelips (1725-1797).

£ 1,500-2,000
€ 1,650-2,200 HK\$ 15,200-20,300



205

A large George II silver salver, Thomas Farren, London, 1736

shaped circular with piecrust rim, the centre flat-chased with rocaille and diaper-work between floral sprays and two crests in scrolling cartouches, engraved with a coat-of-arms, on four scroll and shell feet

53.2cm., 21in. diameter

3833gr., 120oz.

PROVENANCE

The Van Cliburn Collection, Christie's New York, 17 May 2012, lot 71

± £ 4,000-6,000

€ 4,350-6,600 HK\$ 40,500-61,000



206



207

207

A large George II silver salver, Robert Abercrombie, London, 1741

shaped circular with shell embellished pie-crust rim, the centre engraved with a coat of arms, on four leaf-capped stylised paw feet

52.1cm., 20½in. diameter

3351.5gr., 107oz. 14dw.

The arms are those of Goyling impaling another.

± £ 3,000-5,000

€ 3,300-5,500 HK\$ 30,400-51,000



208

**A rare George II silver-mounted
dressing table mirror, Paul de
Lamerie, London, 1745**

upright rectangular, the border flat-chased with
rocaille between a guilloche border, later wood
backing and easel stand
64.5cm., 25 1/ in. high

PROVENANCE

William Randolph Hearst (1863-1951), St Donat's
Castle, Wales, sold Christie's, London, 14
December 1938, lot 30
S. J. Shrubsole, New York, 1960
Christie's, New York, 12 April 1988, lot 222
Christie's, New York, June 12 2002, lot 99

This mirror appears to be one of only three
known hallmarked examples by Lamerie. One
was made as part of a toilet service for George
Treby, dated 1724, illustrated in Phillips, *Paul
de Lamerie, Citizen and Goldsmith of London, A
study of his Life and Work*, London, 1935, pl. XXXI.
The other, formally in the collection of Francis
Stoner, is discussed in *The Connoisseur*, London,
June 1960. A third mirror, attributed to Lamerie
is in The Gilbert Collection at the Victoria & Albert
Museum.

‡ £ 12,000-18,000
€ 13,100-19,600 HK\$ 122,000-182,000

A Charles II silver-gilt casket, Arthur Manwaring, London, circa 1680

rectangular, the sides chased in baroque taste with putti amid acanthus leaf scrolls, the cover chased in relief with a scene of Venus and Mars beside classical ruins and with cupid and drawn bow to the top left corner, all within a border of pendant fruit clusters and auricular grotesque masks, on four grotesque foliate scroll masks

24.2cm., 9½in. long
1442.5gr., 46oz. 6dwt.

PROVENANCE

Part of a set, sold Christie's, Geneva, 14 November 1978, lot 79
Christie's, London, 15 July 1998, lot 264

LITERATURE

Michael Clayton, *Christie's Pictorial History of English and American Silver*, London, 1985, p.79

£ 7,000-10,000

€ 7,700-10,900 HK\$ 71,000-102,000



209



210

An unusual George II silver two-handle 'trompe l'oeil' basket, Edward Wakelin, London, circa 1750

the oval body embossed and chased to simulate basket weave, stylise rope border and handles, on four ball feet, the centre engraved with the cypher 'HL' below an earl's coronet, *engraved scratch weight 28=8, maker's mark stamped three times only*

39cm., 15½in. over handles

872gr., 28oz. 1dwt.

PROVENANCE

Sotheby's, London, 26 June 1975, lot 193
Christie's, Rome, 7 December 2005, lot 463

The cypher below an earl's coronet is probably for Henry Lowther, 3rd Earl of Lonsdale (1818-1876).

£ 4,000-6,000

€ 4,350-6,600 HK\$ 40,500-61,000





212

211

A pair of silver mounted coconut cups, maker's mark WH below a heart stamped twice, probably English, circa 1780

the coconut bowls applied with four mounted leaves, the stylised 'bird foot' stems applied with three further out-swept leaves, on three claws spreading on to a circular ring base, each with the initials AECM in monogram

8.7cm., 7³/₈in. high

± £ 2,000-3,000

€ 2,200-3,300 HK\$ 20,300-30,400

212

A pair of George III silver-gilt mounted coconut cups, William Parker, London, 1807

the bodies carved with bands of foliage and reserves with flower bouquets and stylised flowerheads, carved with coats of arms, crest and motto "FIRM", silver-gilt mounts with a border of chased anthemion and shells, raised on three dolphin feet

15.4cm., 6in. high

The arms those of of Dalrymple.

William Parker, who was probably born about 1775, was apprenticed on 3 December 1788 to Thomas Phipps. The latter, variously in partnership with James Phipps and Edward Robinson, is well known to collectors of London-made silver of the late 18th/early 19th century for wine labels and other small items as well as silver-mounted objects. For an example, see the silver-mounted carved coconut teapot and cover, Thomas Phipps & Edward Robinson, London, circa 1810, sold at Sotheby's, London, 14 March 1974, lot 129.

£ 4,000-6,000

€ 4,350-6,600 HK\$ 40,500-61,000



211





213

213

A Louis XV French silver mounted coconut bowl and cover, Ange René Rouvière, Avignon, circa 1760

the oval baluster body with rocaille and scale-work chased rims, applied reeded girdle, the in-swept domed cover similarly and profusely chased, flowering bud finial, on a spreading chased circular foot, *maker's mark stamped four times only*
16.5cm. 6½in. high

PROVENANCE

Frayse & Associates, Paris, 2 April 2008, lot 47

£ 6,000-8,000
€ 6,600-8,700 HK\$ 61,000-81,000

214

A Dutch silver mounted fish slice, François Smits, Amsterdam, 1797

with turned wood baluster handle, the oval slice pierced and engraved with three fish among scrolls and shells, scale-work junction, later crested
37.2cm., 14¾in. long

£ 1,500-2,000
€ 1,650-2,200 HK\$ 15,200-20,300



214



215



215

A continental silver-gilt mounted Dutch delft tankard, the mounts unmarked, North German, circa 1700

the waisted delft body painted with a blue chinoiserie scene of a conversational group within a mountainous and wooded landscape, the flat-domed cover engraved with the mirror-monogram 'BM' below a Viscount's coronet, scrolling thumbpiece, serrated lip and base mounts
21.4cm., 8½in. high

PROVENANCE

Solveig & Gray, London
Sotheby's, New York, 24 October 2006, lot 84

LITERATURE

For a similar example see Rita Grundig/Ulf Dräger, *Kunsth Handwerk and Design; Zur Geschichte der Sammlung*, Halle, 1997, pg. 118

± £ 2,500-3,500
€ 2,750-3,850 HK\$ 25,300-35,400

216

A silver-gilt mounted Chinese blue and white porcelain box, the body Wanli, 1573-1619, the mounts, unmarked, probably Dutch or English, circa 1680

oblong with rounded ends, the cover decorated with a bird below climbing flowers and a butterfly, the twin-compartment body with trailing vines, the cover, body, and foot, with stylised acanthus border silver-gilt mounts
13.5cm., 5½in. long

PROVENANCE

Christie's, London, 19 November 2007, lot 613

£ 4,000-6,000
€ 4,350-6,600 HK\$ 40,500-61,000



216

217

A Louis XV French silver mounted covered bowl, maker's mark lacking, Paris, 1738-42

the body of tapering form with gadrooned rim and chased *Regence* border, the lightly-domed cover with stylised oak leaf and acorn finial, on a gadrooned spreading circular foot, various charge and discharge marks
12.3cm., 4¾in. high

£ 1,200-1,800
€ 1,350-2,000 HK\$ 12,200-18,200



217



218

218

A French silver mounted two-handled Imari bowl and cover, the mounts, Paul Leriche, Paris, 1722-1726, with associated unmarked stand

the porcelain decorated in reds, greens, blues and gold with floral sprays, the bowl, cover and stand with gadrooned rims, the bowl with bifurcated scrolling handles chased with leaves, the slightly-domed cover flat-chased with *Regence* foliage, the finial cast as a blooming flower on a sun-burst calyx the bowl 20.9cm., 8¼in. over handles

PROVENANCE

Sotheby's, Paris, 10 April 2008, lot 117

LITERATURE

A very similar bowl, cover and stand, bearing marks for Paris, 1717-22, was sold at Sotheby's, Monaco, 16 June 1996, lot 168.

The majority of French silver-mounted porcelain dates from the late 17th and early 18th centuries. The Simaese Ambassador's visit to Versailles in 1686 awoke the taste for oriental wares; the fashion for embellishing the porcelain by adding silver mounts, which only ever applied to a fraction of the overall trade, reaching its peak during The Regence (1715-23).

In the trades early days much of the porcelain was supplied by the Dutch East India Company. However, before long, French traders took advantage of the huge demand, and in 1700 the *Mercure de France* announced the arrival of the *Amphitrite*, a ship carrying a cargo of 180,000 pieces of porcelain. By 1722 individual French ships were carrying up to 300,000 pieces. (see C. Sargentson, *Merchants and Luxury Markets*, London, 1966, pp.64-66)

£ 15,000-20,000

€ 16,300-21,800 HK\$ 152,000-203,000





219

219

Jackson, Raymond ("Jak")

"I DON'T KNOW WHAT IT IS, BUT IT WAS GOING FOR A SONG AT MENTMORE!"

430 x 545mm., ink drawing with blue wash, signed "JAK" lower right, captioned below image, mounted, framed and glazed

Thought to have been published in the *London Evening Standard* on 19 May 1977.

£ 300-500

€ 350-550 HK\$ 3,050-5,100

220

Thomas Stothard, R.A.

London 1755 - 1834

TWELVE DRAWINGS INSPIRED BY GEOFFREY CHAUCER'S CANTERBURY TALES

Twelve, each pen and grey ink and wash; the mount applied with inscriptions reading: *January Wife of Bath. / February Doctor's Tale. / March. Nun's Priest's Tale. / April. Knight's Tale. / May. Clerk's Tale. / June. Knight's Tale. / July. Knight's Tale / Aug. Monk's Tale. / Sept. Coke's Tale. Oct. Clocke's [sic] Tale. / Nov. Knight's Tale. Dec. Coke's Tale.* the mount further inscribed: ORIGINAL DRAWINGS BY STOTHARD. R.A.

Each sheet: circa 17 by 64 mm (12)

£ 200-300

€ 250-350 HK\$ 2,050-3,050

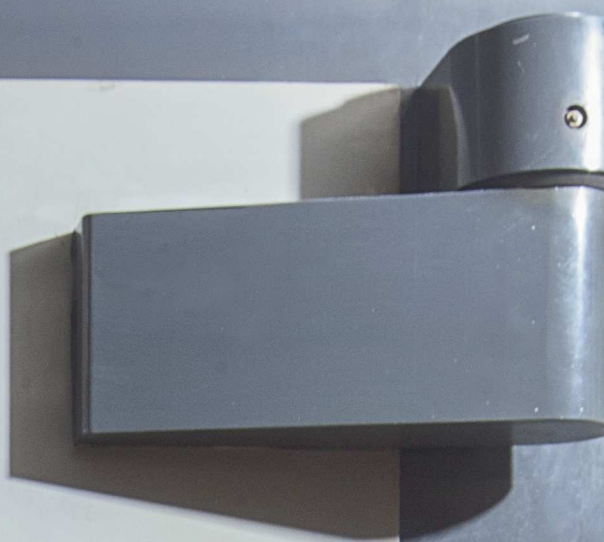


220

“It is a place? shop? gallery? I have always loved to visit, not only for the friendship of the Norton family but to see such amazing jewellery, silver, and objects.

It is certainly true that there is no such thing as a free lunch - the lunch is delicious, but one almost inevitably buys something.”

THE DUKE OF BEDFORD





221



222



223



221

Pair of enamel, opal and seed pearl pendent earrings, early 20th century

Each open work drop-shaped pendant set with a seed pearl, the surmounts and pendants composed of blue enamel flowers set with cabochon opals, *hook fittings*.

‡ £ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200

222

Ruby and diamond fausse montre, early 20th century

The case pavé-set with circular-cut rubies and rose diamonds, to a calibré-cut ruby suspension with pusher, opening to reveal a circular mirror, *French assay mark*.

£ 4,000-5,000
€ 4,350-5,500 HK\$ 40,500-51,000

223

Coral and micromosaic demi parure, Pierret, 1860s

Comprising: a pendant, inlaid with white micromosaic in a radiating design within rope-twist borders and set with a carved coral rose, *signed Pierret*; and pair of ear pendants of similar design, *hook fittings, each signed Pierret*.

Ernesto Pierret (1824 - 1870) was a French-born contemporary and rival of Castellani, whose boutique opened in 1845 on the Piazza Firenze in Rome. For his works in the Archaeological Revival style, Pierret was praised in Murray's *Handbook* (1871) as 'one of the first artists in Rome... whose copies of antique jewellery are of the highest order'.

LITERATURE

Cf.: David Bennett and Daniela Mascetti, *Understanding Jewellery*, Suffolk, 2014, pg. 183, for an unsigned pendant of similar design featuring a scarab, circa 1865.

© £ 3,500-4,500
€ 3,850-4,900 HK\$ 35,400-45,500



224



226



225

224

Gem set and seed pearl pendent necklace, late 19th century

Composed of links set with circular-cut and cushion-shaped stones including pink and blue sapphire, demantoid, almandine and pyrope garnet, chrysoberyl, amethyst and topaz, within rope-twist borders and spaced with floral links set with seed pearls, suspending a similarly set pendant centred on an oval amethyst, length approximately 397mm, pendant detachable.

± £ 8,000-12,000
 € 8,700-13,100 HK\$ 81,000-122,000

225

Enamel and diamond brooch, late 19th century

The centre with an enamelled portrait of a lady in profile against a red *guilloché* ground, within a border of rose diamonds and an outer frame of *plique-à-jour* enamel.

± £ 600-800
 € 700-900 HK\$ 6,100-8,100

226

Sapphire, ruby, pearl and diamond pendant-brooch, Pierret, 1860s

Designed as a Celtic cross with rope twist and beaded details, set with oval and octagonal sapphires, cabochon rubies, rose diamonds and pearls, the four arms of the cross with embossed inscription *KAI, ABI, KAI, NIN*, retractable pendant and partial brooch fittings, signed Pierret.

£ 3,000-5,000
 € 3,300-5,500 HK\$ 30,400-51,000





227



229



228

227

**Amethyst and diamond cufflinks,
late 19th century**

Each terminal set with polished amethysts and rose diamonds arranged in a pansy design.

£ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200

228

**Mother-of-pearl and diamond dress
set, circa 1910**

Comprising: a pair of cufflinks, each end inset with a disc of mother-of-pearl within a Rococo-style scroll border millegrain-set with rose diamonds; and two dress studs of similar design.

‡ £ 1,200-1,800
€ 1,350-2,000 HK\$ 12,200-18,200

229

**Pair of peridot and diamond
cufflinks, late 19th century**

Each set with a lozenge-shaped and an elongated hexagonal peridot, the mounts highlighted with rose diamonds.

£ 500-700
€ 550-800 HK\$ 5,100-7,100



127, 128, 227, 228



230

**A George III silver mustard pot,
Henry Bailey, London, 1769**

cylindrical with slit and bead pierced body,
cushioned scroll handle and scrolling thumb-
piece, blue glass liner
7.7cm., 3in. high
110gr., 3oz. 10dwt.

£ 150-200
€ 200-250 HK\$ 1,550-2,050



230



231

231

**A matched set of four George I/II
silver salts, Edward Wood, London,
1726-28**

rectangular trencher form with waisted sides,
engraved with a crest
7.8cm., 3 1/8in. long
277gr., 8oz. 8dwt.

£ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200

232

**A George IV silver mustard pot,
William Kingdom, London, 1821**

plain cylindrical with gadrooned rim, leaf-capped
scroll handle and shell embellished thumb-piece,
blue-glass liner
7.7cm., 3in. high
200.5gr., 6oz. 8dwt.

£ 150-200
€ 200-250 HK\$ 1,550-2,050



232



233

233

**A set of four Victorian silver
trencher salts, Hunt & Roskell,
London, 1877**

in early 18th century style, shaped rectangular
with waisted sides and welled centres, engraved
with the initial N below an earl's coronet, *incuse
stamped Hunt & Roskell and 7350*
8cm., 3 1/8in. long
289gr., 9oz. 4dwt.

£ 600-800
€ 700-900 HK\$ 6,100-8,100



234

234

Two matching Victorian silver shell baskets, George Fox for Goldsmiths & Silversmiths Co Ltd, London, 1894 and 1895

pierced, cast and chased with mermaid handles above marine ornament, on dolphin supports, *one maker's mark overstruck with mark of Gibson & Langman for The Goldsmiths & Silversmiths Co Ltd*

28cm, 11in. wide
2543gr, 81oz.14dwt.

£ 2,500-3,500
€ 2,750-3,850 HK\$ 25,300-35,400

The arms are those of Pelham impaling Aufrère for Charles Anderson Pelham, later 1st Baron Yarborough, who married Sophia (d. 1786), only daughter and eventual heiress of George Aufrère Esq of Chelsea, whom he married in 1770. Pelham, who was born on 3 February 1749, was the only son and heir of Francis Anderson (1711-1758) of Manby, Lincolnshire. He assumed the surname and arms of Pelham upon succeeding to the estate of his great uncle, Charles Pelham (d. 1763) of Brocklesby, Lincolnshire.

‡ £ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200

235

A suite of three George I silver casters, Charles Adam, London, 1717

octagonal baluster form, the pierced high-dome covers with hexagonal orb finials, initialled *R H B*, *Britannia standard*
tallest 17.3cm., 6¾in. high
459gr., 14oz. 14dwt.

£ 1,500-2,000
€ 1,650-2,200 HK\$ 15,200-20,300



235

236

A pair of George III silver serving dishes, Parker & Wakelin, London, 1770

shaped circular form with ribbon and laurel tied reeded rims, numbered 52 and 53, engraved with coats-of-arms, engraved scratch-weights *No=29 32=7 and No=28 33=7*
30.5cm., 12in. diameter
1990.6gr., 64oz.



236





237

237

**A George II silver cream jug, Louis Cuny,
London, circa 1730**

plain baluster form with undulating rim and leaf-capped
scroll handle, on a spreading circular foot, initialed 'M R E' to
underside

9.2cm., 3⁹/₁₆in. high
131gr., 4oz. 4dwt.

PROVENANCE

Lawrence's, 24 July 2003, lot 566

£ 300-500

€ 350-550 HK\$ 3,050-5,100

238

**A George II silver lemon strainer, Gurney &
Cooke, London, 1738**

the pierced circular bowl with openwork scrolling handles
18.5cm., 7¹/₄in. over handles
102gr., 3oz. 5dwt.

£ 200-300

€ 250-350 HK\$ 2,050-3,050



238

239

**A George II silver cream jug, George Hodges,
London, 1728**

plain baluster form, plain scroll handle, sparrow beak spout
8cm., 3¹/₁₆in. high
113gr., 3oz. 12dwt.

£ 600-800

€ 700-900 HK\$ 6,100-8,100



239

240

**A George III silver two-handle tray, Crouch &
Hannam, London, 1793**

oval with reeded rim, border engraved with wriggle-work and
ornate foliate scrolls, the centre with a coat-of-arms
57.5cm., 22⁵/₁₆in. over handles
2195gr., 70oz. 10dwt.

PROVENANCE

Bonham's, New Bond Street, 3 November 2010, lot 96

The arms of Hyett of Wotton, Somerset quartering Webb of
Gloucestershire and Kent, with Combe quartering Baldeck in
pretence

£ 2,000-3,000

€ 2,200-3,300 HK\$ 20,300-30,400



240



241

241

A rare George II provincial silver coffee pot, Benjamin Brancker, Liverpool, circa 1720

plain tapering cylindrical form with faceted spout, the domed cover with banded orb finial, wooden scroll handle, engraved with a crest, stamped twice with maker's mark BB and twice STERLING to underside
24.3cm., 9½in. high

PROVENANCE

The D'Anyers Willis Will Trust Christie's, London, 21 September 2004, lot 277

The crest is that of Willis of Halsnead Park and Hall-of-the-Hill, Lancashire, for Thomas Willis, a Liverpool merchant, who in 1684 purchased the estate of Halsnead. He died unmarried in 1727.

he complicated history of the Willis family's ownership of Halsnead is explained in William Farrer and J. Brownbill, editors, *Victoria County History, A History of the County of Lancaster* (1907, vol. 3, pp. 348-352): 'In 1684 Thomas Willis, a merchant of Liverpool, purchased Halsnead and settled there. He had a son Martin, whose children Thomas and Daniell dying without issue, Halsnead went to their cousin Thomas, grandson of William Swettenham of Swettenham, by his wife Bertha, daughter of Thomas Willis. The heir took the name of Willis, but his son Thomas dying without issue in 1788, another cousin of Daniell Willis, by his mother's side, succeeded. This was Ralph Earle, who took the name of Willis. He died

two years later, when his son and heir Richard came into possession and held it till his death in 1837. He was succeeded by his sons Richard, Joseph, and Daniell in turn; the last of these died in 1873, and his son Henry Rodolph D'Anyers Willis, in 1902; the latter's son Richard Atherton D'Anyers Willis, born in 1871, is the present lord of the manors of Whiston and Halsnead.'

Benjamin Brancker, who is known to have been working in Liverpool from the early years of the 18th Century, was succeeded in business by his son John in 1734. For further information, including details of his petition in 1715 to the Corporation of Chester to become a freeman of that city, see Maurice H. Ridgway, *Chester Goldsmiths from Early Times to 1726*, John Sherratt & Son Ltd., Altrincham, 1968, pp. 123-124; and Ian Pickford, editor, *Jackson's Silver and Gold Marks of England, Scotland and Ireland, third edition*, Antique Collectors' Club, Woodbridge, pp. 413-415.

Other examples of work bearing Brancker's mark include a brandy saucepan, circa 1720 from the collection of Mrs. Elizabeth and the late Dr. Edward F. Rosenberg, Christie's, New York, 10 December 1986, lot 111; and a teapot, circa 1720, illustrated in Michael Clayton, *Christie's Pictorial History of English and American Silver*, p. 124, no. 2.

Another coffee pot of very similar form to the present example, with a similarly distinctive spout, is in the Liverpool Museum.

£ 5,000-7,000
€ 5,500-7,700 HK\$ 51,000-71,000



A Victorian silver fruit basket, maker's mark of D. & J. Wellby as retailers, London, 1895

neo-classical style; circular with beaded rim, embossed with husk swags over pierced slat-work, on three classical mask and husk scrolling supports, with clear glass liner
24.4cm., 9⁵/₁₆in. diameter
785gr., 2oz. 4dw.

£ 800-1,200
€ 900-1,350 HK\$ 8,100-12,200



242

243

A George III silver swing handle sweetmeat basket, Christopher Makemeid, London, 1761

the shaped oval open-work body embellished with floral sprays, beaded rim, cast and pierced foliate scroll handle, engraved with a coat-of-arms
18.6cm, 7¹/₄in. long
209gr., 6oz. 14dw.

The arms are those of Beresford impaling another.

£ 300-500
€ 350-550 HK\$ 3,050-5,100



243

244

A Victorian silver triple petit fours dish, Hunt & Roskell, London, 1882

the three ovoid bowls pierced with floral sprays, issuing from a stylised reeded vine stem handle, the bowls each raised on a reeded circular base, *incuse stamped HUNT & ROSKELL LATE STORR & MORTIMER 8395*
24.4cm., 9⁵/₁₆in. long
595.5gr., 19oz. 3dw.

£ 600-800
€ 700-900 HK\$ 6,100-8,100



244

245

A George III silver swing-handled sweetmeat basket, Edward Aldridge, London, 1766

oval with pierced and cast foliate scroll rim, the body pierced between swirl flutes, ropetwist handle, on an oval cast foliate base, crested
14cm., 5¹/₂in. long
203gr., 6oz. 10dw.

£ 400-600
€ 450-700 HK\$ 4,050-6,100



245



246

246

**A George III silver epergne, Thomas Heming,
London, 1765**

embossed, pierced and chased with flowers, scrolls and foliage, centred by armorial engraved pierced detachable basket, similarly detachable branches with dishes embossed to simulate leaves

33cm., 13in. wide overall

2437gr., 78oz.

The arms are those of Watkin of Wales with Lovell in pretence.

£ 15,000-20,000

€ 16,300-21,800 HK\$ 152,000-203,000



A rare pair of George II silver candlesticks, Ann Craig & John Neville, London, 1743

shaped square bases rising to baluster knopped stems and waisted sconces, detachable nozzles, crested and engraved with a coat-of-arms and motto
24cm., 9½in. high
1520gr. 48oz. 18dwt.

The arms are those of Cavendish impaling FitzGibbon for Francis William Henry Cavendish, nephew of the 7th Duke of Devonshire, who married in 1856 Elinor Sophia FitzGibbon, 3rd daughter and co-heir of the 3rd Earl of Clare.

Arthur Grimwade notes that Craig's late husband, John was a partner with George Wickes, circa 1730-35 and that David Craig, who was probably the Craigs's son, was apprenticed to Wickes in 1731.

With regard to Mrs Craig's short-lived partnership with John Neville (1740-45) Grimwade adds 'what little work has survived bearing this mark is of high quality and individual taste. . .'

A very similar set of four candlesticks of 1740, also Craig & Neville, was sold at Christie's, New York, 30 October 1990, lot 239.

£ 2,000-3,000
€ 2,200-3,300 HK\$ 20,300-30,400



247

A pair of Art Deco silver candlesticks, The Goldsmiths' & Silversmiths' Co. Ltd, London, 1934

the sconces with spherical supports, lobed baluster stems, on spreading circular bases
24.3cm., 9½in. high
507.3gr., 16oz. 6dwt.

£ 500-700
€ 550-800 HK\$ 5,100-7,100



248

A George II silver salver, Edward Cornock, London, 1730

shaped-circular with raised pie-crust rim, on four scrolling hoof feet, engraved with an armorial shield, *engraved scratch-weight*
38=17 1/2
33.5cm., 13¼in. diameter
1198gr., 38oz. 10dwt.

± £ 1,000-1,500
€ 1,100-1,650 HK\$ 10,200-15,200



249

A large pair of Victorian silver five-light figure candelabra, C.T. & G. Fox, London, 1842, probably retailed by Lambert & Co., Coventry Street

each body modelled as a male/female putti leaning against a tree base and supporting a large cornucopia, each supporting the detachable five-light branches modelled as floral sprays, all raised on a waisted rectangular pedestal base, embellished with four ornately foliate and husk shell feet

74.3cm., 29¹/₄in. high
13,197gr., 424oz. 5dwt.

± £ 30,000-50,000

€ 32,600-54,500 HK\$ 304,000-510,000



250





CREAM BARRINGS

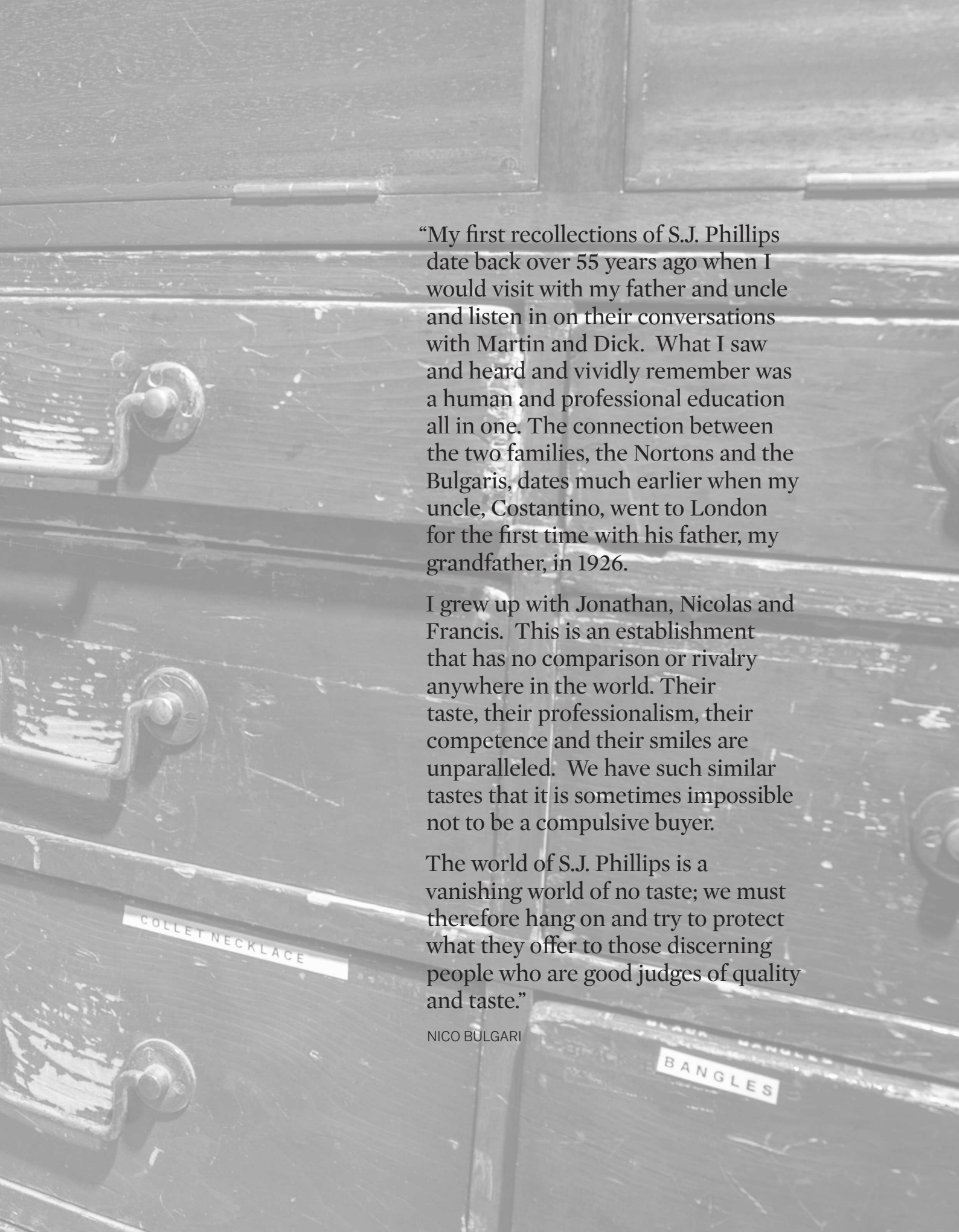
WATCH CASE

CREAM MODERN NECKLACE

MOD/MED/LRG/LW/VERSAL
MODERN

LARGE UNIVERSAL

CREAM



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The world of S.J. Phillips is a vanishing world of no taste; we must therefore hang on and try to protect what they offer to those discerning people who are good judges of quality and taste.”

NICO BULGARI



251

251

Gem set and diamond bracelet, 1950s

Designed as an articulated flowering branch, set with carved emerald flowers and carved sapphire and ruby leaves, further accented with onyx, sapphire and ruby cabochons and set throughout with single-cut, marquise-shaped and baguette diamonds, length approximately 182mm, French assay marks.

Though dating from the 1950's, the design of this bracelet draws its inspiration from a series of jewels produced by Cartier in the 1920's known as 'Tutti Frutti'. Throughout a series of trips to India starting in 1911 Jacques Cartier was awarded commissions from figures such as the Maharajas of Patiala and Kapurthala to remount their jewellery collections in the contemporary Parisian style. The carved stones found in these Indian jewels captured the imagination of Cartier

and his gifted designer Charles Jacquau, who framed them within the fashionable art deco aesthetic. Setting them in bracelets designed as meandering vines, and clustering them into *giardinetto* brooches, these new designs created a vogue for Indian-style jewels and fashions that spread throughout Europe and America, and had an enduring influence on the designs of a number of other jewellery houses throughout the twentieth century.

Cf.: Hans Nadelhoffer, *Cartier*, Thames & Hudson, London, 2007, pages 155-175, for more information on this style of jewellery.

Ω £ 120,000-150,000
 € 131,000-163,000 HK\$ 1,220,000-1,520,000





252



253



254

252

Diamond butterfly brooch, early 20th century

Designed as a butterfly, the open work wings set throughout with brilliant-, single- and circular-cut diamonds, and highlighted with baguette and square diamonds.

Ω £ 4,500-6,000

€ 4,900-6,600 HK\$ 45,500-61,000

253

Pair of natural pearl and diamond earrings, Kern

Each of pendent design, the surmount composed of claw-set brilliant-cut diamonds, to a pendant set with baguette diamonds suspending a drop-shaped natural pearl, each measuring approximately 10 x 8.1 x 8.1mm, *post fittings, screw backs signed Kern*.

Accompanied by GIA report number 1162641925, stating that the pearls are natural, saltwater.

Ω £ 10,000-15,000

€ 10,900-16,300 HK\$ 102,000-152,000

254

Ruby, sapphire and diamond brooch, early 20th century

Designed as a butterfly, set throughout with single-, brilliant- and circular-cut diamonds and step- and calibr -cut sapphires, the eyes set with circular-cut rubies.

£ 5,000-8,000

€ 5,500-8,700 HK\$ 51,000-81,000



256



255

255

Aquamarine, enamel, onyx and diamond brooch, Cartier, 1930s

Of bar form, set with a step-cut aquamarine, within a pierced geometric mount set with circular- and single-cut diamonds, polished onyx and applied with black enamel, *signed Cartier, numbered, French assay mark, one diamond deficient.*

Ω £ 8,000-12,000
 € 8,700-13,100 HK\$ 81,000-122,000

256

Jadeite, onyx and diamond pendant, Boucheron, circa 1925

Set with an oval jadeite disc carved on both sides with a design of double gourds on a vine, within a millegrain border set with rose and circular-cut diamonds, the base set with polished onyx and jadeite sections, suspended from a diamond set tapered loop, *one diamond deficient, signed Boucheron, French assay marks.*

£ 12,000-15,000
 € 13,100-16,300 HK\$ 122,000-152,000

257

Jade, onyx and diamond pendant, Cartier, circa 1925

The rectangular shaped carved and pierced mottled green jade disc, set with a mechanical watch, the semi-circular cream dial with Arabic and baton hour markers with blued steel hands, the bezel set with circular-cut diamonds and an outer wood rail, the jade disc accented with wood batons highlighted with rose diamonds, to a textured cord, *indistinct assay mark, signed Cartier, numbered.*

Ω £ 15,000-20,000
 € 16,300-21,800 HK\$ 152,000-203,000





258



259

258

Pair of amethyst and diamond pendent earrings

Each centred on a claw-set rectangular-shaped amethyst suspending articulated lines of circular- and single-cut diamonds and square and circular-cut amethysts, from a line of similar links to an amethyst surmount, *post fittings, French assay marks.*

Ω £ 7,000-9,000
 € 7,700-9,800 HK\$ 71,000-91,000

259

Sapphire and diamond bracelet, 1930s

Of geometric design, composed of links set with brilliant-cut and square diamonds, alternating with sections set with step-cut sapphires and accented with baguette diamonds, *length approximately 190mm, numbered.*

£ 25,000-35,000
 € 27,200-38,100 HK\$ 253,000-354,000





260

**Ruby and diamond pendent necklace/
brooches, 1950s**

Designed as a shirt-collar, set with cabochon rubies and bordered with baguette and brilliant-cut diamonds, the front suspending a similarly set fan-shaped pendant, to a baguette-cut diamond-set necklace, *inner circumference approximately 325mm, converts into three clip brooches.*

Ω £ 120,000-180,000

€ 131,000-196,000 HK\$ 1,220,000-1,820,000

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		£
		£
		£

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Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any

lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments

will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:

Post Sale Services (Mon-Fri 9am to 5pm)

Tel +44 (0)20 7293 5220

Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance

may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below: -

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot

will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros

applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

• Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable

to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer

and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the

property to a place outside the EU

• The property is hand carried from the UK directly outside the EU and Sotheby's pre-logs the export entry with HMRC

• The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

• for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

• for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

• buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmr.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may

become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business: "Bidder" is any person considering, making

or attempting to make a bid, by whatever means, and includes Buyers; **"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or

not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of

these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import,

firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose

this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection

Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**

Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the

A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

SOTHEBY'S AUTHENTICITY GUARANTEE FOR JEWELLERY

If Sotheby's sells any gemstone or pearls which the Buyer subsequently shows to Sotheby's reasonable satisfaction not to be genuine or of natural origin, subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for such gemstones or pearls, in the currency of the original sale.

This Guarantee is provided for a period of twenty one (21) days after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within such 21 day period of the reasons for not believing the gemstones or pearls to be genuine or of natural origin, specifying the lot number, date of the auction at which it was purchased; and
- (ii) return the item to Sotheby's in the

same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE_JEWELS

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.29

£1 = €1.08

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

Photographs do not show pieces to scale.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

VAT INFORMATION

For all lots marked with a †, ‡, α or Ω please refer to the VAT Information pages at the back of the catalogue.

TREATMENT & CONDITION OF GEMSTONES

Traditionally, gemstones have been treated by a variety of techniques to enhance colour and generally to improve their appearance. Typically, rubies and sapphires have been heat treated and emeralds have been treated by oil or resin to improve colour and clarity. These or other techniques, such as dyeing, irradiation, coating and impregnation, may be used on other gemstones.

Although it is widely believed that heat treatments are permanent, purchasers should assume that any treatment may not be permanent and that over time special care of the stone may be required. Prospective purchasers are reminded that, unless the catalogue description specifically states that a stone is natural, we have assumed that some form of treatment may have been used and that such treatment may not be permanent. Our resale estimates reflect this assumption.

To the extent that Sotheby's has laboratory reports containing specific information on the treatment of a stone, these reports are made available for review by potential purchasers. Available reports from internationally recognised gemmological laboratories will be noted in the description of the item. New forms of treatments and new scientific methods to discern them are constantly being developed. Consequently, there may be a lack of consensus among laboratories as to whether gemstones have been treated, the extent of the treatment or the permanence of the treatment.

References in the catalogue descriptions to certificates or reports issued by gemmological laboratories are included only for the information of bidders, and Sotheby's accepts no responsibility for the accuracy, terms or information contained in such certificates or reports.

Statements in the catalogue regarding the condition of lots in this sale usually appear in the description. However, the absence of any such reference does not imply that a lot is in perfect condition or completely free from wear or imperfections. Sotheby's will be pleased to offer condition reports on all lots of the sale to potential purchasers. Please call the jewellery

representatives as set forth in the front of the catalogue.

CERTIFICATES OF AUTHENTICITY

Various manufacturers may not issue certificates of authenticity upon request. Except as specifically noted in the catalogue, Sotheby's will not be required to furnish the purchaser with a certificate of authenticity from the manufacturer at any time. Unless the requirements for a rescission of the sale under the Terms of Guarantee are satisfied, the failure of a manufacturer to issue a certificate will not constitute grounds to rescind the sale.

WRISTWATCHES

All wristwatches are sold as viewed and cannot be returned on the grounds that repairs have been carried out or parts supplied by anyone other than the named makers. There will be no viewing of watches and wristwatches on the day of sale.

Watches may not be taken apart whilst on view. Prospective buyers or their agents wishing to do so should make an appointment with the Watch Department for a private view the week before the sale. Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case and dial. All dimensions are approximate.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

Please be advised that straps made of material derived from endangered or otherwise protected species (ie. alligator and crocodile) are not sold with the watches and are for display purposes only. We reserve the right to remove these straps prior to shipping.

Furthermore, in reference to watch bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

We make no representation or warranty as to the condition of any lot sold.

R Important Notice regarding Importation into the United States of Rolex Watches
Sotheby's cannot arrange for the delivery of Rolex watches to the United States because U.S. laws restricts the import of Rolex watches. The buyer or a designated agent may collect the property in the country of sale.

10/16 NBS_NOTICE_JEWELS € US\$

GLOSSARY OF TERMS

As a convenience to our clients, we include the following glossary which includes definitions of certain terms used in this catalogue. Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

SIGNATURES

CAPITALISED HEADING

When the maker's name appears in the CAPITALISED HEADING in the catalogue description, in Sotheby's qualified opinion, the piece is by the named jeweller.

NAME OF JEWELLER

When we state the name of a maker in the catalogue description below the CAPITALISED HEADING, we mean that, in Sotheby's qualified opinion, although unsigned, the piece is by the named jeweller.

MOUNTED BY

When we state in the catalogue description below the CAPITALISED HEADING "Mounted by _____", we mean that, in Sotheby's qualified opinion, only the mount is by the jeweller, and the gemstones were not supplied by the jeweller or the piece has been altered in some way after its manufacture.

DIAMOND CLARITY

Clarity grading follows a hierarchy describing the extent of the impurities in a diamond. All clarity grading is carried out under a 10x magnification. The more impurities in a diamond the lower the price per carat.

IF (INTERNALLY FLAWLESS)

No inclusions and only insignificant blemishes

VVS1 AND VVS2 (VERY VERY SLIGHT INCLUSION)

Extremely difficult to see, visible only from the back of the stone, or small and shallow enough to be removed easily by repolishing

VS1 AND VS2 (MINOR INCLUSIONS)

Still difficult to see with the untrained eye

SI1 AND SI2 (NOTICEABLE INCLUSIONS)

Easy (SI1) or very easy (SI2) to see with a 10x lens. When these have been located with a 10x lens, look at the stone with the naked eye and the inclusions can sometimes be spotted

I1, I2, I3 (OBVIOUS INCLUSIONS)

May be eye-visible face-up without the aid of a lens. In I3, they may threaten the stone's durability

RING SIZES

Metric	French/Japanese	English	USA
37.8252	—	A	1/2
38.4237	—	A1/2	3/4
39.0222	—	B	1
39.6207	—	B1/2	1 1/4
40.2192	—	C	1 1/2
40.8177	—	C1/2	1 3/4
41.4162	1	D	2°
42.0147	2	D1/2	2 1/4
42.6132	—	E	2 1/2
43.2117	3	E1/2	2 3/4
43.8102	4	F	3
44.4087	—	F1/2	3 1/4
45.0072	5	G	3 1/2
45.6057	—	G1/2	3 3/4
46.2042	6	H	4
46.8027	—	H1/2	4 1/4
47.4012	7	I	4 1/2
47.9997	8	I1/2	4 3/4
48.5982	—	J	5
49.1967	9	J1/2	5 1/4
49.7952	10	K	5 1/2
50.3937	—	K1/2	5 3/4
50.9922	11	L	6
51.5907	—	L1/2	6 1/4
52.1892	12	M	6 1/2
52.7877	13	M1/2	6 3/4
53.4862	—	N	7
54.1044	14	N1/2	7 1/4
54.7428	15	O	7 1/2
55.3812	—	O1/2	7 3/4
56.0196	16	P	8
56.6580	—	P1/2	8 1/4
57.2964	17	Q	8 1/2
57.9348	18	Q1/2	8 3/4
58.5732	—	R	9
59.2116	19	R1/2	9 1/4
59.8500	20	S	9 1/2
60.4884	—	S1/2	9 3/4
61.1268	21	T	10
61.7652	22	T1/2	10 1/4
62.4026	—	U	10 1/2
63.0420	23	U1/2	10 3/4
63.6804	24	V	11
64.3188	—	V1/2	11 1/4
64.8774	25	W	11 1/2
65.4759	—	W1/2	11 3/4
66.0744	26	X	12
66.6729	—	X1/2	12 1/4
67.2714	—	Y	12 1/2
67.8699	—	Y1/2	12 3/4
68.4684	—	Z	13

COLOUR GRADING

Colour grading follows a scale describing the "whiteness" or absence of secondary colour in a white diamond. At the top of the scale a diamond will appear white, and at the bottom yellowish or brownish.

OLD WORLD TERMS		GIA (Key Below)
Finest White	Jager	D
	River	E
Fine White		F
	Top Wesseltton	G
White	Wesseltton	H
Commercial White	Top Crystal	I
Top Silver Cape	Crystal	J
	Top Cape	K
Silver Cape		L
Light Cape M-N	Cape M	M
	Cape O-R	Very Light Yellow
Z		
Dark Cape R-Z		
Fancy Colours		Z+

GIA - D, E, F

The top colour grades, D, E, F, describe a diamond which appears colourless against a white background.

GIA - G, H, I

In near colourless diamonds, G, H, I, there is a slight trace of colour which will not be apparent to the untrained eye. Stones 0.50ct or less will look colourless.

GIA - J, K, L

Diamonds graded J, K, L, will have notable traces of colour. Small stones in this range will 'face up' colourless when mounted but larger stones will be tinted.

GIA - M - Z

Diamonds graded M-Z will display a yellowish tint even to the untrained eye.

FANCY COLOURS

GIA Z+

Z+ colour grade indicates that the diamond is of fancy colour and therefore fall into a different price bracket.

4/15 NBS_GLOS_JEWELS

INDEX

- Abercrombie, R 207
Adam, C 235
Adams, G 34, 43
Aldridge, E 245
Avery 27
- Bailey, H 230
Bechard, JF 101
Berman, J 15
Blaquiere, P 97
Boucheron 111, 256
Brancker, B 241
Bridge, J 148
Brind, Walter 175
Bunsen, Franz Peter 144, 145
- Cailler, F 99
Cartier 192, 194, 255, 257
Cartwright & Woodward 173
Cornock, E 249
Craig, Ann 247
Cuny, Louis 237
- D & J Wellby 242
Daintry, M 179
Dedeke, Levin 146
Dehio, J 64
Delacourt, René 154
Douglas, A 181
Duchesne, C 95
Dumont, P 98
Dupont Ridé, Claude-Jean 150
- E. Silva 105
Eckhardt, A 69
Edwards & Brown 10, 11
Ehrlen, JJ 87
- Eley, William 41, 42, 44
Elkington & Co 36
Escopedo, J 103
- Farren, T 206
Feline, E 204
Fernell, E 205
Fogelberg, A 29
Fox, C & G 13, 250
Francois-Thomas Germain 89
- Garrard, R 182
George Fox 234
Goldsmiths & Silversmiths 248
Gurney & Cooke 238
- Hagen, F 57
Hannam & Crouch 240
Harris, John 170
Heming, T 246
Hennell, Robert 18, 171
Herbert & Co, S 180
Herbert, Samuel 28
Hillery, J 32
Hodges, G 239
Hunt & Roskell 233, 244
Hutton, William 166
- Imlin, J-L 56
- Jackson, R. 219
Johnson, T 12
- Kellerthaler, F 65
Kern 252
Kingdom, William 232
Kirstein, JJ 85, 88
Kramer, W 60
- Lamerie, P. de 208
Landeck, S.B 2
Ledoux, G 94
Lee, J 30
Leriche, P 218
Ley, T 177
- Mainwaring, A 209
Makemeid, C 243
Marchak 189
Martineau, Jeanne 92
Mendrich, Ayelt 68
Mittnacht, J 67
- Neresheimer, Firma 6, 19, 20
- Parker, William 212
Petrus, J 61
Pierret 223, 226
Polack, P W 58
Price, C 45
- Rawlings & Summers 38
Rawlings, C 39
Reily, J 40
Renault, R 91
Robertson, P 176
Roettiers, J 93
Roker, P 33
Rouvière, AR 213
- Schliessner Sohne, J.D. 21
Schoap, J 55
Schonling, P 63
Schultze, F 66
Seutter, A 52
Sharp, R 183
Shreve & Co. 200
- Smith, Benjamin 168, 169, 178
Smits, F 214
Sottenreich, J 54
Stockwell, E.H 8, 14, 16, 17
Storr, Paul 31, 165, 167
Stothard, Thomas 220
- Thomas, F.B. & Co 9
Tiffany & Co. 193
Tongue, J 46
Tucker, John 4
- Van Cleef & Arpels 191
Velasco, P de 108
- Wagner, J 51
Wakelin, Edward 210, 236
Wakely & Wheeler 172
Wood, E 231
Woodward, H 174
- Young, J 149



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