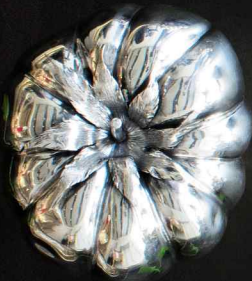


COLLECTIONS
AND
CURIOSITIES

NEW YORK 19 OCTOBER 2017



Sotheby's EST. 1744



FRONT COVER
LOT 3, 8, 12, 24, 98, 99, 100,
112, 184, 233, 235, 248 & 255
BACK COVER
LOT 9

COLLECTIONS
AND
CURIOSITIES





COLLECTIONS
AND
CURIOSITIES:
SILVER, VERTU,
CERAMICS, &
19TH CENTURY
WORKS OF ART

AUCTION IN NEW YORK
19 OCTOBER 2017
SALE N09618

SESSION ONE: 10:00 AM
SESSION TWO: 2:00 PM

Partly offered without reserve

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10 am-5 pm

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10 am-5 pm

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LOT 189

SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.

SILVER & VERTU



John D. Ward
*Senior Vice President
Head of Department*
+1 212 606 7160
john.ward@sothebys.com



Alessandra Merrill
Specialist
+1 212 606 7160
alessandra.merrill@sothebys.com



Nicole Claase
Senior Administrator
+1 212 606 7160
nicole.claase@sothebys.com



Kevin Tierney
Senior Consultant
+1 212 606 7160
kevin.tierney.associate@sothebys.com

CERAMICS



Derya Baykal
*Assistant Vice President
Specialist*
+1 212 894 1442
derya.baykal@sothebys.com



Sarah Goslin
Administrator
+1 212 894 1442
sarah.goslin@sothebys.com



Margaret H. Schwartz
*Senior Vice President
Head of Department*
+1 212 606 7406
margi.schwartz@sothebys.com



Randy Reynolds
Administrator
+1 212 606 7230
randy.reynolds@sothebys.com



Christina Prescott-Walker
Division Director, Decorative Arts
+1 212 606 7332
christina.prescott-walker@sothebys.com

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PRIVATE CLIENT GROUP

Brad Bentoff
Carolyn Floersheimer
Olivia de Grelle
Geraldine Nager
Alejandra Rossetti
David Rothschild
Lily Snyder
+1 212 894 1796

ASIA CLIENT LIAISON

Yin Zhao
+1 212 894 1685
yin.zhao@sothebys.com

SALE ADMINISTRATOR

Nicole Claase
nicole.claase@sothebys.com
+1 212 606 7160
FAX +1 212 894 1392

POST SALE SERVICES

Emily Domiano
Post Sale Manager
emily.domiano@sothebys.com

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SESSION
ONE

NEW YORK
THURSDAY
19 OCTOBER 2017
10 AM

LOTS 1-148



1

1

PROPERTY FROM THE ESTATE OF PATRICIA POWERS FRECH

**Two Proskau fayence parrot ewers and covers
circa 1770**

each brightly colored parrot modelled perched on rockwork, the head forming the screw cover, the handle in the form of a leafy branch, *script DP marks in manganese*.
heights 7 $\frac{7}{8}$ in. and 7 $\frac{3}{4}$ in.; 19.4 cm and 19.7 cm

PROVENANCE

Mr. and Mrs. Edward Pflueger Collection, New York, thence by descent

LITERATURE

Hugo Morley-Fletcher, *The Pflueger Collection*, Vol. 2, pp. 182 and 183

\$ 7,000-9,000



2

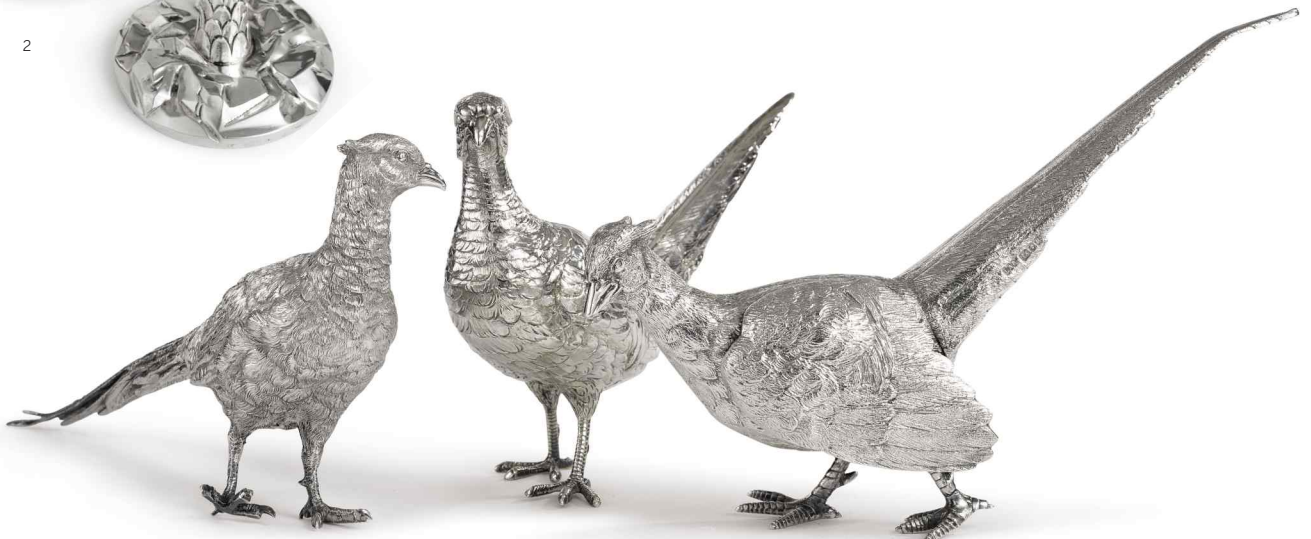
2

A pair of Italian silver palm tree candlesticks, Milan, retailed by Tiffany & Co., second half 20th century

realistically modeled as palm trees, the detachable palm fronds in three nested, graduated tiers
marked on bases Sterling, 925, ?-MI, Made in Italy, and Tiffany & Co.

69 oz
2146 g
height 13 in.; 33 cm

\$ 3,000-5,000



3

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

Three silver pheasants, 20th century

the first by *Crichton Bros., London, 1986*, the second by *Mappin & Webb, London, 1987*, the last by *B. Neresheimer & Söhne, Hanau and with import marks for Chester, 1906*

marked on wings or tail feathers
40 oz
1244 g
length of longest 10¾ in.; 27.3 cm

PROVENANCE

Garrard, London, 1995

\$ 1,500-2,500



4



An English silver kitten condiment set, Asprey & Garrard, London, 2000

the pepper shaker kitten with a mouse, salt shaker kitten with spilled milk jug, the last kitten with ball of yarn forming the mustard pot, with cobalt glass liner, the mustard spoon with yarn finial, all in original fitted case

marked near bases, stamped underneath *Asprey & Garrard*
25 oz 10 dwt excluding liner
796 g
length of mustard pot 4¼ in.; 10.5 cm

\$ 1,000-2,000

Three Wemyss pigs circa 1900

comprising: a large figure painted with flowering clover and two small figures painted with roses, painted *WEMYSS* marks; the smaller figures with printed and the largest with painted *MADE IN ENGLAND* marks.

lengths 17 and 6⅞ in.; 43.2 and 17.5 cm

\$ 4,000-6,000



5



6

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

A large Swiss "Black Forest" carved linden wood tall case clock, in the manner of Trauffer circa 1900

bearing retailer's label "Albert Schild, Interlaken" to underside of eagle, the back of the movement stamped *P.L. 116* and *P.S. 60 ad 3025*, striking on Westminster chimes
height 105¼ in.; width 32 in.; depth 12¾ in.;
267cm; 81cm; 32cm

LITERATURE

Jay Arenski et. al., *Swiss Carvings, The Art of the 'Black Forest'* 2005, pp. 153-156 for similar clocks by Jacob and Peter Trauffer.

\$ 12,000-18,000

7

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

A carved mahogany, polychrome painted and deer antler wall mounted coat rack circa 1880

centered by a carved and painted deer mask issuing deer antlers, with five cast iron hanging hooks
height 53 in.; width 30 in.; 135 cm; 76 cm

• **\$ 2,000-3,000**

8

A monumental Italian silver
flamingo, Mario Buccellati, Milan,
20th century

realistically modeled as a flamingo with textured
feathers, detachable head, with a Certificate of
Authenticity

*marked on tail feather M. Buccellati, 800, and
15-MI, marked on each foot 800, beak engraved
M. Buccellati*

514 oz 10 dwt

16004 g

height 62 in.; 1570.5 cm

\$ 80,000-120,000



8



9

9

A set of three Italian silver frog-form boxes, Gianmaria Buccellati, Bologna, 20th century

in three sizes, with hinged covers and black glass eyes
 marked on base Gianmaria Buccellati, 925 and 1-BO for Clementi Fabbrica Argenteria
 81 oz gross
 2519 g
 lengths from 6 to 11½ in.; 15.2 to 29.2 cm

\$ 20,000-30,000

10

A set of thirty-six silver-plated "Frog" chargers, 20th century

with pierced rim, the centers etched with a frog
 diameter 14 in.; 35.6 cm

\$ 5,000-7,000



10

Two Italian silver crab-form boxes,
Buccellati, Venice, 20th century

with coral bead eyes and hinged bodies. Together
with four silver owl-form salt and pepper shakers
with faceted glass eyes, *marked 925*. 6 pieces.
marked on bases Buccellati, Italy, 925 and 118-VE
22 oz gross
684 g
length of larger crab 4 $\frac{5}{8}$ in.; 11.7 cm

• \$ 2,000-3,000

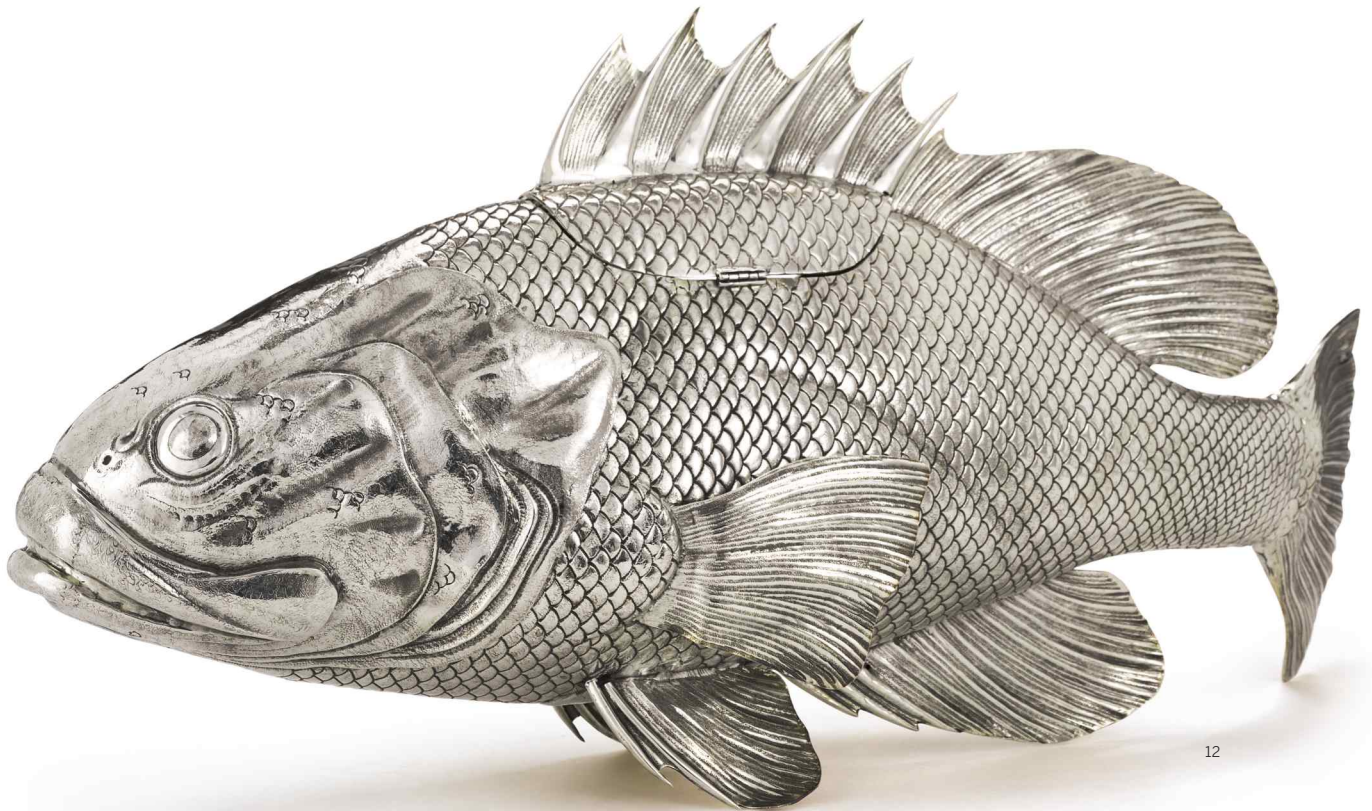


11

A large Italian silver fish-form box,
Mario Buccellati, 20th century

the dorsal fin forms the hinged cover
marked on fin M. Buccellati and 925
151 oz 15 dwt
4721 g
length 30 $\frac{3}{4}$ in.; 78 cm

\$ 30,000-50,000



12



13

13

An Italian silver marine-theme oyster platter, Mario Buccellati, Milan, 20th century

the platter cast with fifteen oyster-form wells and a realistically modeled octopus, with a removable oyster shell-form bowl, on three conch shell feet *marked near rim within curled tentacle and on rim of removable shell bowl M. Buccellati, 925, and 15-MI*

123 oz 10 dwt
3844g
length 26¾ in.; 68 cm

\$ 25,000-35,000

□ 14

PROPERTY OFFERED WITHOUT RESERVE

A pair of silver-mounted rock crystal three-light candelabra, German or Austrian, with English import marks for BCT Co. Ltd., Birmingham, 1927

the octagonal bases on four paw feet, the mounts chased with flowers and leaves *marked throughout*
height 15¼ in.; 38.7 cm

\$ 6,000-9,000

15

A set of four French silver shell-form tazze, Maison Odier, Paris, late 19th century

of substantial weight, formed as shells and applied with a butterfly on one end *marked throughout and stamped on base rim Odier, A Paris, and 4546*

138 oz
4292 g
length 9 in.; 22.9 cm

\$ 8,000-12,000



15



23

14 (PART)

250

13

15 (PART)

16 (PART)



16

16

A Flight, Barr & Barr armorial green-bordered part dessert service circa 1820-30

each painted in the center with the crest and arms of the Perkins and Sanders families, comprising: four square shaped dishes, two oval shaped dishes, a sauce tureen and cover, eight dessert plates and eight salad plates, *impressed crowned FBB marks*. 24 pieces.

PROVENANCE

Frederick Perkins (1780-1860), Chipstead Place, Sevenoaks, Kent
 George Perkins (1805-1879)
 George Frederick Perkins (1867-1895)
 Algernon Edward Perkins (1869-1926)
 George Algernon Perkins (1896-1980), thence by descent to the previous owner

Frederick Perkins married Susanna Sanders in 1801, with whom he had six sons and seven daughters. James Fairbairn, *Fairbairn's Crests of the Families of Great Britain and Ireland*, lists the Sander's coat of arms, p. 420, pl. 68, cr. 4 as 'an elephant's head, erased, per chevron, sable and argent, armed, gold'. See the note to the preceding lot regarding the Perkins family and their residence at the Chipstead Place in Kent.

See lot 205 for a dinner service with the crest only.

\$ 3,000-5,000



17

17

A set of twelve Royal Worcester
porcelain cabinet plates
circa 1920-30

each painted by *A. Schuck*, signed, with a different
flower specimen, within the green border richly
decorated in raised gilding with foliate scrolls,
standard printed factory marks, some with red
script pattern numbers Z 65
diameter 10¼ in.; 26 cm

\$ 3,000-5,000

18

An Italian parcel-gilt silver and
enamel frame, 20th century

in Baroque style, with scrolling acanthus on red
and green enamel ground, mounted on a wood
backing with easel stand
marked with pseudo Rome marks
height 18½ in.; 47 cm

\$ 5,000-7,000



18



19

19

An Italian silver vase, Mario
Buccellati, Milan, 20th century

spiral fluted with matted ground
marked on base *M. Buccellati, 925, Italy, 26-MI*,
and with maker's mark for Pradella Ilario
58 oz
1804 g
height 10 in.; 25.4 cm

\$ 4,000-6,000

20

An Italian silver equestrian figure
of Bartolomeo Colleoni, Buccellati,
20th century

after Verrocchio's late 15th century original in
Venice, mounted on a wood base
marked on horse *Buccellati, 925, and Italy*
length of horse 6 in.; length of base 6¾ in.;
15.2 cm; 17.3 cm

\$ 4,000-6,000



20

21

An Italian silver shell-form large box,
Mario Buccellati, 20th century

on five shell feet, cover with shell handle, applied with
small shells around the hinge

marked on rim of cover M. Buccellati and 925

114 oz

3545.4 g

length 16 in.; 40.7 cm

\$ 18,000-22,000



21

22

An Italian silver marine-theme
centerpiece and two matching bowls,
Buccellati, Milan, 20th century

the centerpiece formed as six joined nautilus shells
supported on clam and conch shell feet, the two bowls
formed as a single nautilus shell on conch feet

*marked on base of centerpiece and rim of two bowls
Buccellati, Italy, Sterling and 26/MI*

97 oz 10 dwt

3035.4 g

lengths 15 in. and 5½ in.; 38 cm and 14 cm

\$ 7,000-10,000



22



23

23

An Italian silver marine-theme centerpiece, Mario Buccellati, 20th century

the woven two-handled basket with detachable top of fully-modeled shells, crustaceans, octopi, and fish on a detachable net with two buoys at corners

marked on tail fin of fish M. Buccellati, 925, and with maker's mark, the net and basket apparently unmarked

261 oz

8117 g

length over handles 20 in.; 50.8 cm

\$ 50,000-70,000

□ 24

PROPERTY OFFERED WITHOUT RESERVE

An Italian silver-gilt fish-form box, Buccellati, 20th century

the dorsal fin forms the cover

marked underneath one fin foot Buccellati, Italy, and Sterling

30 oz 10 dwt

952 g

length 12¾ in.; 32.4 cm

\$ 3,000-5,000



24

25

A set of twelve Italian silver place plates, Buccellati, Padova, late 20th century

shaped circular with molded rim
marked on rims *Buccellati, Italy, Sterling, 925, 11-PD*
271 oz
8428 g
diameter 12 in.: 30.5 cm

\$ 14,000-18,000

25



26

A group of four Italian silver fruit and vegetable-form table lighters, Mabuti for Buccellati, Milan, circa 1970

comprising a corn, tomato, bell pepper and bunch of grapes
all marked on bases *925 and 763-MI, the grapes marked 925 only, the corn engraved on stem Buccellati Italy*
20 oz 15 dwt excluding lighters
641 g
length of grapes 8¼ in.: 21 cm

Mabuti is a known supplier to the Buccellati firm.

\$ 2,500-3,500

26



27



PROPERTY OFFERED WITHOUT RESERVE

An Italian silver astrological plate,
Gianmaria Buccellati, Bologna, 20th
century

the border chased with astrological symbols
on matted ground, the center with a flower
surrounded by the inscription "VASSENE IL
TEMPO E L'VOM NON SE NE AVVEDE"
*marked on base Gianmaria Buccellati, Italy, 925
and 1-BO, numbered 106/1000*
26 oz 10 dwt
821 g
diameter 14 in.; 35.5 cm

The inscription comes from line 9 in Dante's
Purgatorio IV.

\$ 3,000-5,000

An Italian silver panda, Mario
Buccellati, late 20th century

seated and eating a stalk of bamboo
*marked on bamboo stalk M. Buccellati, 925, and
silversmith-province mark*
140 oz 10 dwt
4369.5 g
height 14 in.; 35.5 cm

\$ 50,000-70,000





29

29

A pair of silver and malachite centerpiece bowls, Gianmaria Buccellati, 20th century

the openwork grapevine bases supporting oval malachite composition bowls
 marked on leaves at base
 length 14½ in.; 36.8 cm

\$ 20,000-30,000



30

30

An Italian silver sculpture of two lions on a malachite base, Milan, circa 1965

realistically modeled as a male and female lion,
 mounted underneath base with a plaque inscribed
 "dono di papà a Silvano / 30 marzo 1965"
 marked on back leg of male lion and tail of female
 lion
 length of base 14 in.; 35.5 cm

\$ 3,000-5,000

PROPERTY FROM A PRIVATE COLLECTION,
BEVERLY HILLS

**A Louis XV style gilt bronze-mounted and later malachite veneered bureau plat and cartonnier
late 19th century**

one drawer bearing engraved plaque *JETLEY/ Designer & Manufacturer/ 8. NORTH AUDLEY ST. LONDON*

height 43 in.; width 63 in.; depth 37 in.; 109 cm; 160 cm; 94 cm

PROVENANCE

Purchased Marshall Galleries, Los Angeles, CA, 1997

Established in 1879, G. Jetley are recorded at the 8 North Audley street address by 1883. As interior designers, retailers and manufacturers, they produced and sold furniture in many fashions, including the Louis XV and XVI revival styles. In 1925 the firm moved to South Audley Street where they operated until 1941.

\$ 20,000-30,000

An Italian parcel-gilt silver sculpture of a lion hunt on malachite base, Milan, 20th century

modeled as a figure with spear on horseback hunting a lion
marked on lion, horse and figure 800 and 1007-MI
length of base 12½ in.; 31.7 cm

\$ 6,000-8,000





33



34

33

PROPERTY OF A PRIVATE COLLECTOR,
NEW YORK

A four-piece Italian silver tea set with matching tray and a similar pair of candlesticks, Buccellati, Padova, 20th century

the tea set comprising a Teapot, Coffee Pot, Creamer and covered Sugar Bowl marked on bases of tea set with *Buccellati, Italy, 800, 11-PD*, and maker's mark for *De Boni Carla*, the candelabra marked on base rim *Buccellati, Italy, and Sterling*
227 oz 10 dwt gross
7078 g
height of coffee pot 9¾ in.,
length of tray 23¾ in.,
height of candlesticks 8¼ in.,
24.8 cm; 60.3 cm; 21 cm

\$ 7,000-10,000

34

PROPERTY OF A PRIVATE COLLECTOR,
NEW YORK

An Italian silver Laura pattern flatware service, Buccellati, Bologna, late 20th century

comprising:
12 dinner knives
12 dinner forks
12 lunch knives
12 lunch forks
12 fish knives
12 fish forks
12 dessert forks
12 butter spreaders
12 cocktail forks
12 teaspoons
12 dessert spoons
12 soup spoons

12 coffee spoons
12 ice cream spoons
2 tablespoons
2 carvers
2 fish servers
1 serving fork
1 serving spoon
1 cold meat fork
1 vegetable spoon
11 gravy ladle
1 ice cream server
1 pastry server
1 berry spoon
2 lemon forks
1 sugar spoon
185 pieces, in a fitted case
244 oz 5 dwt weighable
7595 g

\$ 12,000-15,000

PROPERTY OFFERED WITHOUT RESERVE

A pair of Victorian cut-glass and silvered metal armchairs circa 1880, attributed to F. & C. Osler, Birmingham

height 47 in.; width 29 in.; depth 24 in.

LITERATURE

[Trade Catalogue] F. & C. Osler, Calcutta, [Birmingham, circa 1876-1885], No. 2895B, for an almost identical armchair.

John P. Smith, *Osler's Crystal for Royalty and Rajahs*, 1991, p.63 for similar examples in the Jai Vilas Palace, Gwalior, India.

Established in Broad Street, Birmingham in 1807 by Thomas Osler, the firm later known as F. & C. Osler Ltd. came to dominate both the English and overseas market in chandeliers, glass light fittings and spectacular decorations. While initially specializing in drops and small prisms, after 1831 under the direction of Thomas's son Follett, the company produced more ambitious glass designs. By 1845, keen to enter a world market, the business had expanded into Calcutta, where they displayed fine quality pieces specifically created for the wealthy rulers of India and the Near East. Osler's reputation for magnificent and

large pieces was such that by the Great Exhibition in 1851 they were secured a space at the center of the great Crystal Palace, where they exhibited their breathtaking and ambitious twenty-foot high crystal fountain.

Osler found great success in India and the Middle East where the coolness and striking appearance of colored or facet-cut glass furniture, small useful objects, chandeliers, candelabra, and fountains appealed to the affluent rulers there, making India the largest market outside of the U.K. The Osler archives, held at the Birmingham Museum and Art Gallery, includes watercolor drawings of chairs, stools, bedsteads, settees, cribs and even a design for a glass staircase. Their trade catalogue 'F. & C. Osler, Calcutta', of circa 1876-1885, illustrates a very similar red velvet button-upholstered armchair for the Indian market (no. 2895B), described as "Richly Cut Crystal Glass... upholstered in the best crimson silk velvet", together with a conforming side chair (no. 01647A).

Osler supplied related cut-crystal glass chairs in 1877 for Maharana Sajjan Singh at the Fateh Prakash Palace, Udaipur, while others are found at the Jai Vilas Palace, Gwalior, illustrated Smith op. cit., p.63.

\$ 30,000-50,000

PROPERTY OFFERED WITHOUT RESERVE

A Victorian cut-glass and silvered metal stool circa 1880, attributed to F. & C. Osler, Birmingham

height 19 in.; width 25 ½ in.; depth 20 in.

\$ 5,000-7,000



37

A group of eight American silver candlesticks, Tiffany & Co., New York, circa 1913

in Neoclassical style, the square bases with beaded borders and embossed with drapery swags hung from flowerheads, four engraved *EMcCK*, six with weighted bases marked on base, numbered 18554-9111, and stamped "Reproduction / Original By / Fenton & Creswick / Sheffield 1782"
height 12 in.; 30.5 cm

\$ 8,000-10,000

A set of four American silver candlesticks, Tiffany & Co., New York, circa 1917

in Neoclassical style, faceted with pricked outlines, initialed *S*, weighted bases marked on base rims, numbered 19221-2641, and stamped "Reproduction Original by John Green & Co. Sheffield 1797"
height 11¾ in.; 30 cm

\$ 4,000-5,000



38



39

□ 39

PROPERTY OFFERED WITHOUT RESERVE

A set of twenty-four English silver place plates, C.J. Vander Ltd., Sheffield, 2004

shaped circular, with applied reeded rims
marked on bases

827 oz

25720 g

diameter 13⁷/₈ in.; 35.3 cm

PROVENANCE

Christie's London, *From City Chic to Alpine Retreat, Holland Park and St. Moritz*, September 12, 2007, lot 64

Property from the Collections of Lily & Edmond J. Safra, October, 20, 2011, lot 894

\$ 20,000-30,000



39 (WITH LOT 46)



40

40

A Portuguese silver soup tureen, cover, and stand, Lisbon, 20th century

in 18th century style, with spot-hammered spiral-gadrooning, the cover with boar finial

marked on base of tureen and stand and rim of cover

268 oz 5 dwt

8347 g

length of stand 22³/₈ in.; 56.8 cm

\$ 7,000-10,000

41

A Portuguese silver figural soup tureen and cover, Lisbon, mid 20th century

boldly embossed and chased with flowers, scrolling acanthus, birds, masks and fruit baskets, the handles formed as fully-modeled female figures with upswept sashes, the matching cover with stag finial

marked throughout, with maker's mark W.H. incuse

232 oz

7215 g

length over handles 18¹/₂ in.; 47 cm

\$ 7,000-10,000

42

A pair of Italian silver five-light candelabra, early 20th century

circular base embossed with flowers and with four fully-modeled putti supporting the stem chased with flowering vines, foliate-capped scroll arms topped by matching urns with leafy drip pans

marked on base rims 900 and maker's mark BI in oval crowned

175 oz 5 dwt

5455 g

Height 20¹/₄ in.; 51.5 cm

\$ 8,000-12,000

□ 43

PROPERTY OFFERED WITHOUT RESERVE

A Mexican parcel-gilt silver punch bowl, Tane, Mexico City, 20th century

chased with stylized animal masks, shells, and flowers, gilt interior

marked on base

85 oz

2643.5 g

length over handles 16³/₄ in.; 42.6 cm

\$ 4,000-6,000



41

42

43

PROPERTY OF A LADY
(LOTS 44-53)

44

A Royal Copenhagen 'Flora Danica' large oval tureen, cover and stand modern

standard printed and painted factory marks, shape numbers 20 3560 and 20 3561. length of stand 15¾ in.; 40 cm

\$ 5,000-7,000

45

A set of twelve Royal Copenhagen 'Flora Danica' large dinner plates modern

standard printed and painted factory marks, shape numbers 20 3523. diameter 11⅝ in.; 29.5 cm

\$ 6,000-8,000

46

A set of twelve Royal Copenhagen 'Flora Danica' dinner plates modern

standard printed and painted factory marks, shape numbers 20 3549. diameter 10 in.; 25.4 cm

\$ 4,000-6,000

47

A set of twelve Royal Copenhagen 'Flora Danica' salad plates modern

standard printed and painted factory marks, shape numbers 20 3573. diameter 7¾ in.; 19.7 cm

\$ 3,000-5,000

48

A set of twelve Royal Copenhagen 'Flora Danica' bread and butter plates modern

standard printed and painted factory marks, shape numbers 20 3552. diameter 5⅝ in.; 14.3 cm

\$ 2,000-3,000

49

A set of twelve Royal Copenhagen 'Flora Danica' soup cups and saucers modern

standard printed and painted factory marks, shape numbers 20 3620. diameter of saucer 6¾ in.; 17.1 cm

\$ 6,000-8,000

50

A set of twelve Royal Copenhagen 'Flora Danica' coffee cups and saucers modern

standard printed and painted factory marks, shape numbers 20 3597. diameter of saucer 5⅝ in.; 13.6 cm

\$ 3,000-5,000

51

A set of twelve Royal Copenhagen 'Flora Danica' demitasse cups and saucers modern

standard printed and painted factory marks, shape numbers 20 3618. diameter of saucer 4⅝ in.; 11.7 cm

\$ 2,000-3,000

52

A group of Royal Copenhagen 'Flora Danica' wares modern

comprising: a wine cooler, an oval vegetable dish and cover; a circular vegetable dish and cover, a tazza, a sauceboat with fixed stand, a 15 3/4-inch oval platter, a circular charger, a reticulated circular charger, two leaf-shaped dishes in sizes, a square shaped dish, a triangular shaped dish, a circular shallow dish, two pickle dishes in sizes, two oval sugar bowls and covers, a custard cup and cover, a butter pad and four salts, *standard printed and painted factory marks, shape numbers 20 3570, 20 3567, 20 3568, 20 3508, 20 3511, 20 3556, 20 3518, 20 3525, 20 3529, 20 3540, 20 3541, 20 3564, 20 3509, 20 3504, 20 3542, 20 3543, 20 3582, 20 3584, 20 3589, 20 3501 and 20 3557. 28 pieces.*

\$ 6,000-8,000

53

A set of fourteen Royal Copenhagen reticulated 'fruit' plates modern

standard printed and painted factory marks, shape numbers 429 3584. diameter 8¾ in.; 22.2 cm

\$ 6,000-8,000



45

53

53

46

44

52 (PART)

52 (PART)

49

51

50

48



54

54

A set of twenty-four Danish silver place plates, no. 1074, Georg Jensen Silversmithy, Copenhagen, circa 1945-77

plain circular
marked on bases, designed by Henning Koppel
461 oz 10 dwt
14356 g
diameter 11 in.; 28 cm

\$ 35,000-45,000



55

55

A set of twelve Danish silver place plates, no. 1014, Georg Jensen Silversmithy, Copenhagen, circa 1945-77

circular with stepped rim
marked on bases, designed by Harald Nielsen
239 oz
7433 g
diameter 11 in.; 28 cm

\$ 12,000-18,000

56

A Danish silver Grapevine pattern pitcher, no. 407A, Georg Jensen & Wendel, Copenhagen, circa 1945-51

with grape-cluster base-band matched below the ebonized wood handle
marked on base
33 oz 10 dwt gross
1039 g
height 9 in.; 22.8 cm

\$ 5,000-7,000



57

A five-piece Danish silver Cosmos pattern tea and coffee set with matching tray, no. 45, Georg Jensen Silversmithy, Copenhagen, circa 1945-77

comprising a Teapot, Coffee Pot, small Pitcher, Creamer, covered Sugar Bowl, and Tray. Together with a small tray with ebonized wood handles, no. 251D, circa 1945-77. 7 pieces. marked on bases, the teapot, coffee pot and tray no. 45A, the pitcher, creamer and sugar bowl no. 45C
165 oz gross
5131.5 g
height of coffee pot 9 $\frac{3}{8}$ in., length of tray 23 in.;
23.8 cm, 58.4 cm

\$ 15,000-20,000





58



59



60

58

Two matching Danish silver Grapevine pattern vegetable tureens and covers, no. 408E, Georg Jensen Silversmithy, Copenhagen, mid 20th century

dish with grapevine-wrapped drop ring handles, cover finial formed as grapes and a blossom within leafy surround
marked on bases, one circa 1945-77, the other Georg Jensen & Wendel, circa 1945-51
 86 oz 15 dwt
 2699.5 g
 diameter 9⁵/₈ in.; 24.4 cm

\$ 10,000-15,000

59

A Danish silver two-handled centerpiece bowl, no. 618, Georg Jensen Silversmithy, Copenhagen, circa 1935

circular, lightly hammered surface, with openwork scroll handles
marked on base with marks used during 1930's
 41 oz 5 dwt
 1287.5 g
 length over handles 12¹/₂ in.; 31.7 cm

\$ 5,000-7,000

60

A Danish silver two-handled centerpiece bowl, no. 625, Georg Jensen Silversmithy, Copenhagen, circa 1945-77

circular, lightly hammered surface, with openwork vine and berry handles
marked on base
 40 oz 10 dwt
 1269 g
 length over handles 13³/₄ in.; 35 cm

\$ 5,000-7,000

A pair of Danish silver Grapevine pattern candlesticks and similar centerpiece bowl, Georg Jensen Silversmithy, Copenhagen, 20th century

the candlesticks, no. 263B, *circa 1945-77*, and the bowl with an openwork leaf, berry and grape cluster stem, no. 197A, *circa 1919-27*

74 oz 10 dwt

2320 g

height of candlesticks 8 in.,

diameter of bowl 7 $\frac{1}{8}$ in.; 20.3 cm, 20 cm

\$ 8,000-12,000



56



61

A Danish silver centerpiece bowl,
no. 779, designed by Harald
Nielsen, Georg Jensen Silversmithy,
Copenhagen, 1937

the stepped base with six scrolls supporting the
circular bowl
*marked on base with Jensen marks for circa 1933-
44, the body with English import marks for Georg
Jensen Ltd., London, 1937*
60 oz 10 dwt
1885 g
diameter 14¼ in.; 36.2 cm

\$ 9,000-12,000



62

PROPERTY OFFERED WITHOUT RESERVE

A six-piece Danish silver Cosmos
pattern tea set, no. 45, Georg
Jensen Silversmithy, Copenhagen,
circa 1930

comprising a Teapot, Chocolate Pot, Kettle on
Lampstand, Creamer, covered Sugar Bowl and
Waste Bowl, the bases engraved "GORDON
MENDELSSOHN "QUARTERMORE" 1935"
*marked on bases, all pieces with marks for circa
1930's, except creamer with marks for 1925-32*
113 oz 10 dwt gross
3533 g
height of kettle on lampstand 13¼ in.; 33.7 cm

PROVENANCE

Gordon Mendelssohn for his yacht "Quartermore"

Gordon Mendelssohn, son of the founder of
General Motors, was a well-known figure in
Michigan society as a patron of the arts and a
prominent supporter of new architecture and
theater programs at the University of Michigan.
This set was made for his yacht "Quartermore".

\$ 7,000-10,000



63

64

A Danish silver compote, no. 574B, Georg Jensen Silversmithy, Copenhagen, 1935

with openwork leaf and berry stem
marked on base, the bowl with English import marks for Georg Jensen Ltd., London, 1935
21 oz
653 g
diameter 7⁷/₈ in.; 20 cm

\$ 3,000-5,000



65

A Danish silver "Swan" pitcher, no 1052, designed by Henning Koppel, Georg Jensen Silversmithy, Copenhagen, circa 1945-77

of asymmetrical baluster form with upswept loop handle
marked on base
56 oz
1742 g
height 16¹/₂ in.; 42 cm

\$ 12,000-18,000





66

66

A Danish silver Acorn pattern flatware service, Georg Jensen Silversmithy, Copenhagen, 20th century

comprising:

12 dinner knives
12 dinner forks
12 lunch knives
12 lunch forks
6 fruit knives
8 dessert forks
12 butter spreaders
12 salad forks
12 cocktail forks
24 teaspoons
12 dessert spoons
12 soup spoons
10 salt spoons
4 salts with blue enamel bowls
2 carvers
2 cold meat forks, in sizes
1 cheese plane
1 sugar tongs
1 nutcracker
1 bottle opener
168 pieces, with a case
139 oz 15 dwt weighable
4348 g

\$ 12,000-16,000



67

67

A Danish silver Pyramid pattern flatware service, Georg Jensen Silversmithy, Copenhagen, circa 1945-77

comprising:

12 dinner knives
12 dinner forks
12 lunch forks
12 butter spreaders
12 bouillon spoons
12 demitasse spoons
72 pieces
74 oz 5 dwt weighable
2314 g

\$ 5,000-7,000

68

A Danish silver Cactus pattern flatware service, Georg Jensen Silversmithy, Copenhagen, circa 1944-75

comprising:

12 dinner knives
12 dinner forks
12 butter spreaders
12 salad forks
12 teaspoons
12 soup spoons
12 coffee spoons
84 pieces
81 oz 10 dwt
2538 g

\$ 7,000-10,000



68

69

PROPERTY FROM THE ESTATE OF EDMUND V. LUDWIG SR.

A rare Meissen bust of the Madonna 1926

modelled by Professor Richard Langer, as a half-length bust of a young woman with her upper body slightly tilted, wrapped in a hooded robe, crossed swords and dot in underglaze-blue to underside of base, incised Richard Langer 1926, incised model number A 1125., 'von 11 Urstücken Nr' and incised 5 and impressed 136 to the back, height 27 in.; 68.5 cm

Another example is illustrated in Caren Marusch-Krohn, *Meissener Porzellan 1918-1933 Die Pfeifferzeit*, p. 123, fig. 104, where the author quotes Max Adolf Pfeiffer, the director of the manufactory, on October 5, 1925 on p. 122: 'Die Madonna ist in den ersten Stücken nun fertig; eines derselben steht in meinem Zimmer und ich freue mich täglich über das ganz wundervolle Stück' [The 'Madonna' is now finished in one piece; the same one stands in my room and I am pleased every day with this pretty wonderful piece.]

Three other examples of this rare model were sold at Sotheby's London, June 2, 2005, lot 77; Sotheby's London, June 5, 2007, lot 97 and Bonham's London, June 14, 2017, lot 236.

\$ 7,000-10,000



PROPERTY FROM A BROOKLYN PRIVATE
COLLECTION

**An Austrian silver basket, designed
by Josef Hoffmann, executed by the
Wiener Werkstätte, Vienna, circa
1905**

with pierced geometric sides, matching angular
handle mounted with ivory
*marked on side near handle and with 900
standard mark used 1872-1922*
22 oz gross
684 g
length 9¾ in.; 24.8 cm

PROVENANCE

This piece was given to the current owner on
her marriage in Germany in the early 1950's and
returned with her to Brooklyn shortly thereafter.

LITERATURE

An identical basket is illustrated in Hatje Cantz,
Viennese Silver: Modern Design 1780-1918, 2003,
p. 323.

This design was first made in September, 1905
for 200 crowns, and twenty-nine total were
produced.

*Please note this lot is restricted to U.S. only
buyers due to endangered species materials.*

• \$ 30,000-50,000



70

71

A fifteen-piece American silver and enamel punch set, Old Newbury Crafters, Newburyport, MA, retailed by Shreve, Crump & Low, Boston, circa 1975

all with applied beaded rims, comprising a Punch Bowl raised on enameled supports, a large circular Tray, twelve Cups, and a Ladle marked on bases "O.N.C. Sterling", the ladle also with "Handwrought", the punch bowl and tray with retailer marks, the punch bowl stamped with craftsmen marks for Fletcher S. Carter, Robert H. Bean, Chester A. Dow, Daniel S. Morrill, and Gayden F. Marshall

274 oz gross

8521 g

diameter of punch bowl 13³/₈ in.;

diameter of tray 18³/₄ in.; 35.3 cm; 47.5 cm

\$ 10,000-15,000



71

72

A set of twelve American silver place plates, Porter Blanchard, Burbank, CA, mid 20th century

plain circular with wide borders

marked on bases

304 oz 15 dwt

9479 g

diameter 12¹/₂ in.; 31.7 cm

\$ 12,000-18,000



72

73

A French silver Art Deco flatware service, Henri Lapparra, Paris, circa 1930

monogrammed *FK*, comprising:

- 36 dinner knives
- 35 dinner forks
- 24 lunch knives
- 23 lunch forks
- 18 fish knives
- 18 fish forks
- 18 fruit knives
- 18 fruit forks
- 18 dessert spoons
- 24 tablespoons
- 18 demitasse spoons
- 2 carvers
- 3 fish servers
- 2 salad servers
- 3 cold meat forks
- 3 serving spoons
- 1 gravy ladle
- 1 sauce ladle
- 1 punch ladle
- 3 cheese knives
- 1 pastry server
- 1 nut server
- 1 master butter knife
- 1 lemon fork
- 1 ice tongs
- 1 anchovy server
- 275 pieces
- 389 oz 15 dwt weighable
- 12123 g

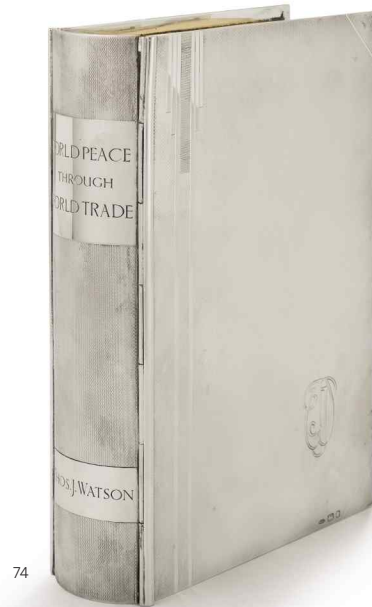
\$ 12,000-18,000



73



74 (OPEN)



74



75



76

74

PROPERTY FROM A NEW YORK STATE COLLECTION

An English silver and enamel presentation book of IBM interest, London, 1938

the book-form box with engine-turned sides, engraved "World Peace through World Trade" and "Thos. J. Watson" with monogram, opening to seven hinged panels with engraved texts, facsimile signatures, and enameled accents, the tab engraved 4 May 1939
 marked P&B Ld on book and F.L.L Ltd on panels
 142 oz gross, 4416 g
 height 9 $\frac{5}{8}$ in., length fully extended 42 in.;
 24.5, 106 cm

The first page inside states, "A Tribute to Mr. Thomas J. Watson, President International Business Machines Corporation [IBM], on the occasion of the twenty fifth anniversary of his matchless leadership". Following pages comprise a welcome from the British IBM Quarter Century Club with signatures, an appreciation from the members of the British International Time Recording Organization (23 to 10 years) with signatures, and a pledge for World Peace.

Thomas J. Watson (1874-1956) was Chairman and CEO of IBM, being instrumental in building it into an international powerhouse between his joining in 1914 and his death. In 1937, Watson was elected chairman of the International Chamber of Commerce, and the slogan "World Peace through World Trade" was adopted by both the ICC and IBM. In 1941, he had the third highest salary and compensation package in the U.S., \$517,221, on which he paid 69% in tax. The main library at the Metropolitan Museum of Art is named for him.

\$ 10,000-20,000

75

A Mexican silver and hardstone cigar box, Los Castillo, Taxco, circa 1955

rectangular with stepped bracket feet and sides of hardstone mosaic, probably azur-malachite, the cover inlaid through with copper and brass figures of Aztecs examining a banner, cedar lining
marked on underside
88 oz 10 dwt gross
2749 g
length 12¼ in.; 31 cm

\$ 5,000-7,000

76

A set of twelve Mexican silver place plates, Juvento Lopez Reyes, Mexico City, mid 20th century

plain circular
marked on bases
196 oz
6096 g
diameter 11¾ in.; 29.8 cm

\$ 5,000-7,000

77

A pair of bronze and shagreen armchairs, late 20th century

of heavy weight, the sides formed of concentric curves, paneled shagreen seats and backs
height 34 by width 20⅞ by depth 36½ in.;
86.5 by 51.4 by 92.6 cm

• \$ 10,000-15,000



77

A pair of French polished bronze, champlevé and cloisonné enamel mounted green onyx pedestals, late 19th/early 20th century

height 43½ in.; square 11½ in.; 110.5 cm; 29 cm

\$ 8,000-12,000



A gold snuff box mounted with micromosaic by Antonio Aguatti, the box probably German, circa 1825

the cover mounted later with a fine mosaic panel of two spaniels in a landscape, *signed aguatti*, the box engine-turned within borders of chased foliage, *the box apparently unmarked* length 3½ in.; 9 cm

Antonio Aguatti, one of the best-known Roman mosaicists, worked at piazza de Spagna 96, but was also a member of the Vatican mosaic workshops in 1829. He specialized in mosaics of animals. See Charles Truman, *The Gilbert Collection of Gold Boxes*, for three boxes mounted with his mosaics, nos. 39, 42, 148.

\$ 35,000-50,000



78

A Directoire gold and micromosaic powder box, Augustin-André Hequin, Paris, 1798-1809

the cover inset probably later with a micromosaic of a seated King Charles spaniel in landscape, the box engine-turned within chased borders of foliage and shells marked on base, side and cover diameter 3 in.; 7.6 cm

\$ 14,000-18,000



79



81



80

□ 81

OFFERED WITHOUT RESERVE: PROPERTY FROM THE COLLECTION OF MARJORIE S. FISHER, PALM BEACH

An Art Deco black onyx, jade, and gem-set smoker's compendium, circa 1925

the square ashtray base with jade cabochons at the corners, the upright match box holder set with a carved jade bird and fruit panel set with diamonds above stylized vase length of base 3½ in.; 9 cm

\$ 3,000-5,000



82



83

82

A set of four gold, enamel, and diamond zarfs for the Turkish market, 20th century

of vase form with waved rims, decorated with translucent red enamel and each pierced with a diamond cartouche of rose and old mine diamonds centered by a flowerhead, screw-on feet, in fitted case
apparently unmarked, dot numbered
height 2¼ in.; 5.7 cm

\$ 15,000-20,000

83

A French varicolor gold jewel box with crowned diamond monogram, circa 1860

of shaped oval form, engine-turned within borders of running leaves, the sides applied with free-standing fluted columns hung with finely modeled ribbon-tied swags of flowers in different colors, the hinged cover with a pierced border of tightly scrolling foliage, slightly later diamond monogram under a crown, on toupee feet
marked inside base
length 4½ in.; 11.4 cm

\$ 22,000-30,000

84

A gold and grisaille enamel Eastern market snuff box, Swiss or German, circa 1830

rectangular, the cover and base with domed rayed panels of grisaille flowers on black ground, matching scalloped sides, the interior cover with a grisaille bouquet surrounded by varicolor *champlevé* foliage and crescents on pink ground, the bezels with chased leaves on translucent blue enamel, the hinge flanked inside with white enamel bands
apparently unmarked except for later French controls
length 3¼ in.; 8.3 cm

\$ 14,000-18,000

A varicolor gold and agate snuff box, probably German, mid 19th century

of cartouche form, carved of striated reddish-brown partly-translucent agate, the cover mounted with an openwork varicolor gold scene of a classical betrothal before a smoking altar, attended by cupids with festoons, framed by trees, broken column, and drapery swags hung from a satyr mask, the rim with ovolo and leaf border from which hang ribbon-tied garlands of flowers and a music trophy, the ribbon thumbpiece set with diamond flowers
unmarked except for French import marks for 1864 onward
length 3 1/8 in.; 8 cm

\$ 8,000-12,000



87

A gold and enamel Eastern market snuff box, Swiss or German, circa 1825

oval with waved rim, the cover and base with panels of red translucent enamel over engine-turning within borders of chased foliage on turquoise ground, the sides with elongated bouquets on translucent red ground
the cover marked with three indistinct marks, the rim stamped 70
length 3 3/8 in.; 8.7 cm

\$ 7,500-10,000



85

A Directoire circular gold box, Pierre-André Montauban, Paris, 1798-1809

with slip-on cover, engine-turned within borders of chased foliage, the cover engraved inside with arms on ermine mantle below a coronet, *fully marked*. Together with a gold purse-form box engraved with birds, masks, strapwork, and a hound pursuing a stag, *apparently unmarked*. 2 pieces.
diameter 2 3/8 in.; 6 cm

\$ 4,000-6,000



84



87



86

PROPERTY OFFERED WITHOUT RESERVE

An Austrian silver-gilt and enamel large tankard, Karl Rössler, Vienna, circa 1895

painted with friezes of classical figures and putti against gold grounds, separated by Renaissance-style strapwork centered by masks, caryatid handle, warrior finial
marked twice inside base rim, each overstruck with maker's mark JW conjoined, possibly for Jakob Wasserberger
 height 17½ in.; 44.5 cm

A very similar tankard by Rössler, with Athena finial, was sold Christie's, London, November 30, 2006, lot 726.

\$ 12,000-18,000



88

A German varicolor gold and enamel snuff box, probably Hanau, circa 1825

rectangular with cut corners, the cover inset with an enamel scene of a young shepherd with sheep and cows by a lake with translucent rayed sunset, all framed by a chased border of varicolor grapevine on finely matted ground, sides and base engine-turned with chased bouquets at the angles

marked inside base and cover with incuse maker's mark GT, sunburst, and engraved on the rim of the body with number 3012

length 3⅝ in.; 9.3 cm

\$ 18,000-22,000

A German gold and enamel snuff box, probably Hanau, circa 1800

rectangular with cut corners, the cover mounted probably later with an enamel scene of putti crowning with laurel a lion, flanked by *champlevé* vases on blue ground and with stars on green ground at the angles, the base with checkered turquoise enamel, matching sides
marked inside base and cover with 18K incuse and indistinct flowerhead, the rim of the cover with shell mark
 length 3⅝ in.; 9.3 cm

\$ 12,000-18,000

A pearl-set gold and enamel vinaigrette, Swiss or German, circa 1810

rectangular, the cover painted with a seated cupid on a rock with inscription "Gare a Vous", within pearl border, the grille pierced with a music trophy, sides and base engine-turned with *champlevé* black enamel borders

marked inside 18K, maker's mark in lozenge ?G, the rim with French control marks for 1809-19 and later

length 1⅜ in.; 3.4 cm

\$ 4,000-6,000

A German gold, enamel, and agate cameo snuff box, probably Hanau, circa 1790

oval, the cover mounted with a sardonyx cameo of a classical female bust in profile, the surfaces with translucent purple enamel over engine-turning, borders of opalescent beads and red and green foliage, the interior of cover with later inscription

marked inside base and cover with prestige marks, T crowned, script F crowned and crossed foliage spray, the flange of body with stamped numbers ?370 filled with white enamel
 length 3¼ in.; 8.3 cm

The inscription reads "This Box was the gift of Count Woronzow to Sir Walter Farquhar Bart." The inscription, written in the mid 19th century, probably refers to Count Semyon Woronzow (1744-1832), Russian ambassador to the U.K. 1796-1806. The street in St. John's Wood where he lived is named after him. Sir Walter Farquhar (1738-1819) was Physician to the Prince of Wales and created a baronet in 1796.

\$ 18,000-22,000

A gold and enamel lute-form watch,
Swiss or German, circa 1800

realistically modeled, enameled in blue, cream,
and black and with engraved trophies of musical
instruments and foliage, white enamel dial, *lacks*
hands, has attached chain
apparently unmarked, the verge movement signed
Lepine a Paris
length 2 $\frac{5}{8}$ in.; 6.6 cm

\$ 6,000-8,000



89



90



93



91



92

An Austrian silver-gilt and enamel clock, maker's mark LP conjoined probably for Ludwig Politzer, Vienna, circa 1870

the almond form base enameled with six panels of reclined classical nudes spaced by stylized foliage on blue ground, the lamp-form body painted with four angels and applied with a mask below spout, matching enameled dial, the movement with later platform escapement, with key *marked throughout*
height 16 in.; 40.7 cm

\$ 20,000-30,000



94

95

An Austrian silver model of St. George Slaying the Dragon on a lapis lazuli base, probably Vienna, late 19th century

the silver figures on a stepped lapis base applied with four salamanders and with caryatid supports at the angles, on four turtle feet
marked on arm of St. George with control mark
height 12½ in.; 31.7 cm

PROVENANCE

Collection of Lord Sandys, Ombersley Court, Worcs.,
sold Park-Bernet New York, January 29, 1949,
lot 323

\$ 5,000-7,000



95



96

□ 96

PROPERTY OFFERED WITHOUT RESERVE

An Austrian silver, enamel and lapis large cup and cover, Karl Rössler, Vienna, circa 1895

with trellis pattern of lapis panels, borders of scrolling foliage with flowers, shells, masks and cornucopiae, and knight in armor finial
marked under foot, on rim, and under cover
 height 21½ in.; 54.5 cm

\$ 12,000-18,000



97

□ 97

PROPERTY OFFERED WITHOUT RESERVE

An Austrian silver, enamel and lapis tower clock, Hermann Böhm, Vienna, circa 1890

pentagonal on monster feet, enamel scrollwork borders centered by masks, the lower tier with relief figures in niches, the upper tier with enameled openwork panels above pelicans, twisted columns topped with figures, surmounted by an enameled clock face with earlier watch movement, Father Time finial
marked on base rim and top of lower tier
 height 16¾ in.; 42.5 cm

\$ 7,000-10,000



98

98

A gold, enamel and rock crystal figure of Emperor Maximilian I, probably German or Austrian, late 19th century

in the manner of Reinhold Vasters, the figure in coronation robes with scepter, orb, and the Habsburg Imperial crown, the cloak brightly enameled in geometric pattern, on rock crystal pedestal with foliate borders engraved "Maximilianus I. MCCCCXCIII" [1493] apparently unmarked height 9³/₁₆ in.; 23.8 cm

\$ 40,000-60,000



99

99

A pair of Austrian silver-gilt, enamel and gem-set ewers, attributed to Hermann Ratzersdorfer of Vienna, circa 1880

in the style of David Altenstetter, each ewer with three panels of *basse-taille* varicolor enamel in chased gilt mounts, supported by three satyrs, with monster spout and handle, some enamel loss apparently unmarked 29 oz 10 dwt gross 917.4 g height 7¹/₄ in.; 28.5 cm

Although this example is unmarked, an almost identical ewer by Ratzersdorfer was advertised by John Jaffa in *The Magazine Antiques*, April 2006. A marked rock crystal version is shown in *Macht & Pracht*, p. 13, another marked one was with John Jaffa in May, 2012, and one attributed to Ratzersdorfer was part of the group "collected by the American wife of an English aristocrat" in the 1890s, sold Christie's, London, November 25, 2008, lot 83.

\$ 8,000-12,000

□ 100

PROPERTY OFFERED WITHOUT RESERVE

An Austrian rock crystal, enamel and silver-gilt nef, maker's mark SG probably for Simon Grünwald, Vienna, circa 1880

the openwork foot and matching rim of colorful enameled strapwork centered by masks, the body supported by a nude astride a dolphin, carved on one side with Poseiden and Amphitrite, on the other with troops alighting and being met by winged maidens with lyres, the removable top with four crystal masts and bowsprit, enameled pennants and sails, and seven richly-dressed sailors marked on rim and inside base height 17³/₄ in.; 45 cm

Simon Grünwald won silver medals at the Paris Exposition of 1878 and the Frankfurt Exhibition of 1880, a gold medal at Teplitz in 1879, and a bronze at Vienna in 1880, as well as being featured in an exhibition in Vienna in 1876-77 which noted his enameled pieces and imitations from the Antique. A later exhibition at the Austrian decorative arts museum showed a cup and saucer in rock crystal, gold and enamel.

\$ 20,000-30,000



235



100





101

101

An Austrian enamel-mounted cabinet, probably Vienna, circa 1880-90

on stepped base, the central portion with six small drawers behind doors, mounted with large enamel plaques of mythological scenes and at the corners with spiral-fluted enamel columns enclosing gilt-metal figures, gilt-metal arabesque mounts, the top with enamel friezes below Europa and the Bull finial *apparently unmarked*
height 18 1/2 by length 17 1/4 in.; 47 by 43.8cm

\$ 12,000-15,000



102

102

An Austrian enamel-mounted small cabinet, probably Vienna, circa 1880-90

with enamel plaques of mythological scenes in gilt-metal mounts, the corners with spiral-painted enamel columns with bird tops, finial of a faun riding a camel
height 14 1/8 in.; 46cm

\$ 6,000-8,000



103



104



105

103

Evgeni Alexandrovich Lanceray
Russian, 1848-1886

THE COSSACK'S FAREWELL

signed in Cyrillic, with Chopin foundry inscription
and Ministry of Finance stamp
bronze, dark brown patina
height 15³/₄in.; length of base 13 in.; 40 cm.

\$ 5,000-7,000

104

Evgeni Alexandrovich Lanceray
Russian, 1848-1886

A COSSACK AND HIS LOVER ON HORSEBACK

signed in Cyrillic, with F. Chopin foundry
inscription and Ministry of Finance stamp
bronze, dark brown patina
height 15 in.; length of base 12¹/₂ in.; 38 cm; 32 cm

\$ 5,000-7,000

105

A silver, silver-gilt, enamel and
gem-set carriage group, probably
Hungarian, mid 20th century

the shaped base chased with rococo scrolls and
cobbles and initialed *F.H.*, set with crystals and
hardstone cabochons, the gilt carriage set with
faceted amethysts, drawn by coachman and four
horses with enameled saddles, matching outrider
leaping a barrier, wood based
length 30¹/₂ in.; 77.5 cm

\$ 10,000-15,000



106

A large silver, enamel, lapis, and gem-set figure of an ostrich, probably Austrian, late 19th century

realistically modeled, on a shaped square base with ruby-set and floral enamel border, the body and removable cover with lapis panels, with shaded enamel feathers, the wings with bezel set rubies, amethysts, and garnets, the tail encircled with ruby-set silver band, *ostrich finial later, with restorations apparently unmarked*
height 27¼ in.; 69.2 cm

PROVENANCE

Christie's New York, October 20, 1999, lot 106

\$ 40,000-50,000



107

PROPERTY FROM A MARYLAND PRIVATE COLLECTION

An Austrian silver-gilt and enamel covered cup, Hermann Böhm, Vienna, circa 1880

baluster form painted with classical vignettes and with borders of Renaissance-style strapwork enclosing masks, birds and rabbits, the stem with a band of Roman warriors modeled in relief, the finial as a courtier raising a cup
marked throughout
height 17½ in.; 43.5 cm

\$ 5,500-6,500

□ 108

PROPERTY OFFERED WITHOUT RESERVE

An Austrian silver and enamel large flask, Hermann Böhm, Vienna, circa 1880-90

pear-shaped, the body painted with roundels of classical lovers between arabesques on pale green ground, the neck and foot with continuous scenes of classical figures in landscapes, strapwork borders centered by masks, jolly topper finial
marked on base rim, stopper and borders
height 18½ in.; 47 cm

\$ 8,000-12,000

109

A Turkish silver casket, late 19th/early 20th century

on four openwork foliate feet, boldly chased with flowers and foliage, hinged handles, matching hinged cover with border and finial of applied flowers, interior velvet lined and mounted with an iron weight below lock, with key
marked on cover near finial with Ottoman Empire hallmarks used until 1923

66 oz 15 dwt gross
2077.5 g
length 15 in.; 38 cm

\$ 4,000-6,000



109



110

110

A French bronze, line engraved slate, and red marble 'Egyptomania' three-piece clock garniture, retailed by Tiffany & Co., circa 1885

comprising a mantel clock and a pair of obelisks, the dial with Arabic numerals and the back of the movement stamped *TIFFANY & COMPANY*, and numbered 776

obelisks height 25½ in.; the clock height 25 in.; 65 cm; 63.5 cm

\$ 8,000-12,000

111

A pair of French parcel-gilt and patinated bronze Egyptian-revival canopic jars, early 20th century

on engraved Belgian black marble pedestal bases height 16½ in.; 42 cm

\$ 4,000-6,000



111

112

An Indian parcel-gilt silver filigree elephant, third quarter 19th century

the elephant mounted with double-domed howdah enclosing a rajah, flanked by lanterns, with mahout before, the base applied with flowering plants with enameled stamens, raised on four paw feet

apparently unmarked
50 oz 10 dwt
1574 g
length 10¼ in.; 26 cm

\$ 9,000-12,000



112

113

A set of two Orientalist polychrome decorated terracotta busts, Friedrich Goldscheider, Vienna, early 20th century

the reverse of each impressed *VERVIELFALTIGUNG/VORBEHALTEN* and *F GOLDSCHIEDER/WIEN*, the female bust numbered 419, the male bust 17/11 89/418 and incised *JL*

height of male 22¼ in.; height of female 21¾ in.;
56.5 cm; 55.5 cm

\$ 4,000-6,000



113



114

114

**A Meissen nodding figure of a Chinese boy
late 19th century**

after the 18th-century figures modelled by Johann Joachim Kändler, the dancing figure with his left foot raised, holding drumsticks and wearing a cabbage leaf-shaped hat, crossed swords mark in underglaze-blue, incised 125 S. impressed 69.
height 8½ in.; 21.6 cm

\$ 3,000-5,000



115

116

**A pair of Canton famille-rose gold-ground hexagonal garden seats
mid-19th century**

each reserved with panels containing flowers, fruit, birds and insects, and figural scenes, all against a gilt ground of green foliate scrolls.
heights 18½ in.; 47 cm

\$ 5,000-7,000

115

**A Meissen small figure of a nodding pagoda
late 19th century**

modelled seated cross-legged with a nodding head and articulated tongue and hands, crossed swords mark in underglaze-blue, incised shape number 154, impressed numeral 50.
height 6 in.; 15.2 cm

\$ 4,000-6,000



116





117



118

□ 117

PROPERTY OFFERED WITHOUT RESERVE

A Japanese Export silver-gilt, metal and enamel goblet, circa 1880

patinated gourd-form applied with enameled wisteria, the base with *cloisonné* enameled foliage
marked on base with maker's mark of turtle in triangle

9 oz 5 dwt
 292 g
 height 6 $\frac{5}{8}$ in.; 16.8 cm

\$ 2,000-3,000

□ 118

PROPERTY OFFERED WITHOUT RESERVE

A Japanese Export silver and mixed-metal boat-form hanging ikebana vase, circa 1900

the sides chased with crested waves accented with gold water droplets below applied gilt and copper birds, interior fitted with grid, hung from chains

apparently unmarked
 33 oz 10 dwt
 1039 g
 length 12 $\frac{1}{2}$ in.; 31.7 cm

\$ 5,000-7,000



119

119

A Japanese Export silver and enamel bowl, Kagawa Katsuhiro, Tokyo, circa 1880

circular with shaped rim, the sides applied with fish and enameled irises and water lilies, the foot with *cloisonné* enameled foliage

engraved with signature Katsuhiro below rim
 33 oz 15 dwt
 1051 g
 diameter 10 $\frac{1}{8}$ in.; 25.8 cm

\$ 8,000-12,000



120



121

120

A Chinese Export silver cocktail shaker and an English silver-plated dumbbell-form cocktail shaker, 20th century

the first with spot-hammered surface, *marked on base with Chinese characters*, the second in dumbbell-form with Art Deco monogram *FBR*, by *Asprey, London*
 28 oz excluding plated shaker
 871 g
 heights 13¼ and 10½ in.; 33.7 cm and 26.8 cm

\$ 3,500-4,500

□ 122

PROPERTY OFFERED WITHOUT RESERVE

A Japanese Export silver and mixed-metal vase, Miyamoto, Tokyo, circa 1900

the side applied with chrysanthemums and daisies with various gold and copper alloy leaves and details
engraved on side Masatoshi koku (carved by) and marked on base with maker and Jungin (silver)
 58 oz
 1804 g
 height 12 in.; 30.5 cm

\$ 6,000-9,000

□ 121

PROPERTY OFFERED WITHOUT RESERVE

A Japanese Export parcel-gilt silver punch bowl, Arthur & Bond, Yokohama, circa 1900

circular with shaped rim, sides applied with three gilt Imperial chrysanthemums flanked by stylized foliage and flowers
marked on base Jungin (silver), stamped Arthur & Bond / Yokohama, and engraved Yoshimitsu koku (carved by) and Nagatoku
 117 oz 15 dwt
 3663.6 g
 diameter 13½ in.; 34.3 cm

\$ 5,000-7,000

□ 123

PROPERTY OFFERED WITHOUT RESERVE

A Japanese Export silver and mixed-metal vase, circa 1900

chased and applied with a peacock in flight above a gilt setting sun, the peacock with gold and copper inlay, with wood stand and original wood box
marked on base Tamaya kinsei and Jungin (silver) and with a gilt seal for Shinkyō, signed on body Shinkyō
 99 oz 10 dwt
 3097.5 g
 height 14½ in.; 36.8 cm

\$ 7,000-10,000



124

A French bronze mounted and carved mahogany "Japonisme" vitrine, attributed to Gabriel Viardot circa 1880

with two bevel glazed cupboard doors opening to velvet lined interiors, the lower above a single drawer, with ivorine replacement plaques
height 78 in.; width 20 in.; depth 13 in.; 198 cm; 51 cm; 33 cm

\$ 8,000-12,000



124

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

A group of Meissen monkey band figures late 19th century

after the 18th-century models by Peter Reinicke and Johann Joachim Kändler, comprising: a conductor, a trumpeter, two bagpipers, a drummer, a triangle player, two flautists, four lady singers, a contrabassist, a French horn player, two mandolin players, a harpist, two bassoonists, a kettle drum bearer, a clarinetist, a violinist, a pianist astride a monkey, a guitarist and a music stand, *crossed swords marks in underglaze-blue, various incised, impressed or painted numerals. 25 pieces.*
height of conductor 7 in.; 17.8 cm

\$ 12,000-18,000





126



127

126

A group of eighteen Italian silver and enamel circus figures, Ancini and Sorini, Arezzo, 2001 and circa

comprising eleven enameled and three silver and copper clowns in various pursuits, four silver and copper animals playing musical instruments, and one silver stool. 19 pieces. seven marked 925 / Italy and with English import marks for maker's mark JMS, Edinburgh, 2001, one of those also stamped Sorini; eight with marks for Ancini / 800 / 105-AR; two marked Sorini / 925 / 105-AR; one marked 925 / 213-GE
54 oz 10 dwt gross
1692 g
heights from 1 $\frac{5}{8}$ to 4 $\frac{3}{4}$ in.; 4 to 12 cm

\$ 6,000-8,000

127

A group of eight Italian silver, enamel and Murano glass clowns, Ancini, Arezzo, late 20th century

comprising clowns holding balloons, a tennis racket, and a unicycle, another holding a wine jug and leaning on a lamppost, four musicians playing a guitar, saxophone, trombone, and accordion, with four velvet pedestals stamped "Silber's Inc. Collectibles / ContiMarco". Together with an Italian silver and enameled large elephant, marked on blanket. 13 pieces. marked throughout and stamped Ancini, each with a plastic tag "Silber's Inc. Collectibles / 515-AR / AG 925 / ContiMarco", the clowns with glass legs with sticker under foot "Made in Murano Italy"
9 oz 10 dwt elephant only
292 g
heights of clowns from 2 $\frac{5}{8}$ to 4 $\frac{1}{2}$ in.; length of elephant 9 $\frac{1}{4}$ in.; 6.7 to 11.4 cm; 23.5 cm

\$ 5,000-7,000



128



129

□ 128

PROPERTY OFFERED WITHOUT RESERVE

A group of fifteen Italian silver and enamel figurines, Ancini, Arezzo, 20th century

*in various pursuits, including musicians and clowns
all marked 105-AR and 800, most also stamped Ancini
33 oz
1026 g
heights from 2¼ to 3 in.; 5.7 to 7.6 cm*

\$ 5,000-7,000

129

A group of nine Spanish silver musician figures, mid 20th century

*all in military garb with swords and guns, comprising two conductors, two drummers, two saxophonists, a tuba player and two monkeys with cymbals
marked on top of bases, with various maker's marks
43 oz 10 dwt
1356 g
height of tallest 4⅞ in.; 12.4 cm*

\$ 1,500-2,500



130



131

130

**A large American silver vase,
Gorham Mfg. Co., Providence, RI,
early 20th century**

the shaped circular foot on sinuous scroll feet,
matched on rim, embossed and chased on one
side with a bouquet of flowers

marked on base and stamped AID

96 oz 15 dwt

3010.5 g

height 24 in.; 61 cm

\$ 6,000-8,000

□ 131

OFFERED WITHOUT RESERVE:
PROPERTY FROM THE ESTATE OF
THOMAS J PERKINS

**A silver Marine-theme cup and
cover, probably German, late 19th
Century**

the stem formed by two dolphins entwined
with cattails and supporting a cup with two ring
handles linked by an applied rope, the cover with
fully-modeled finial of a sailor holding a flag and
anchor

*cup and cover marked with French import swan
mark*

31 oz

964 g

height 15¾ in.; 40 cm

\$ 3,000-5,000

131A

**An English silver and glass decanter
barrel, Richard Comyns, London,
1956**

marked throughout on all silver mounts
length 9¼ in.; 23.5 cm

\$ 3,000-5,000



131A



A large German silver nef, B. Neresheimer & Söhne, Hanau, with import marks for Berthold Hermann Muller, London, 1914

the three masts fully manned and rigged with sailor figures, the sails chased with various arms, motto "Forti Nihil Difficile", and "1889-1914", the deck detachable, the hull chased with putti riding sea creatures, the wheels headed by fully-modeled dolphins

marked on rim of deck with German hallmarks, marked throughout with English import marks

211 oz 10 dwt

6581 g

length 26 in.; 66 cm

\$ 35,000-45,000



A German silver nef, probably Hanau, with English import marks for Theodor Hartmann, London, 1899

the three masts fully manned and rigged with sailor figures, the sails chased with various symbols including anchors, stars, arrow-pierced hearts, and dolphins, the deck detachable, the hull chased with classical figures riding sea monsters and applied with a mask at the bow marked on base of hull and rim of deck with pseudo hallmarks, marked throughout with English import marks

107 oz
3328 g
length 19 in.; 48.3 cm

\$ 10,000-15,000

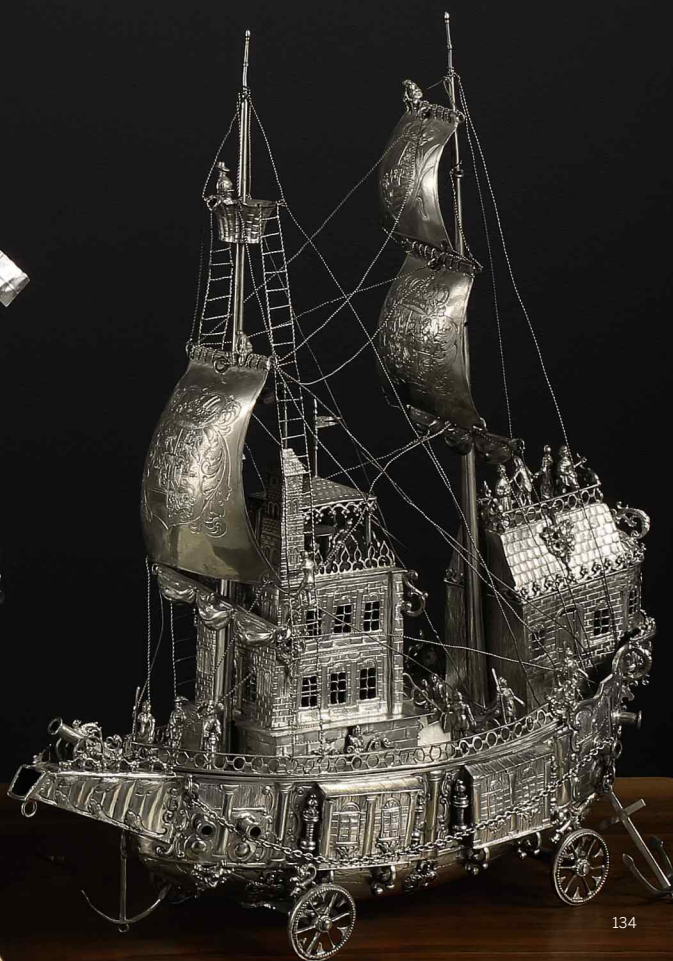


A German silver nef, J. D. Schleissner & Söhne, Hanau, circa 1900

the two masts fully manned and rigged with sailor figures, the sails chased with arms, the deck detachable and with a small pedestal foot marked on base of hull and deck

96 oz 10 dwt
3004 g
length 17½ in.; 44.5 cm

\$ 15,000-20,000





135

135

An American silver basket, Gorham Mfg. Co., Providence, RI, 1917

with pierced basket weave and braided borders, the sides chased with ribbon-tied flower baskets linked by floral swags
marked on base
 105 oz 10 dwt
 3284 g
 height 23 in.; 58.4 cm

\$ 10,000-15,000

136

An impressive American silver six-piece table garniture, Howard & Co., New York, 1904

shaped circular and oval bases pierced and engraved with diaperwork below cast ribbon-tied laurel festoons, each applied with four seated musical cherubs, comprising a pair of seven-light candelabra and a pair of candlesticks, complete with detachable nozzles, die-stamped silver shades and spring-loaded white metal candle/shade holders, and a pair of fruit baskets
the undersides stamped: 'HOWARD & CO. NEW YORK / STERLING / 1904'
 724 oz 5 dwt
 22523 g
 height of candelabra, 28⁷/₈ in.; candlesticks 13³/₄ in.;
 length of baskets 13³/₈ in.; 73.5 cm; 35 cm; 34 cm

PROVENANCE

Ross S. Sterling (1875-1949), Governor of Texas, 1931-33, founder of Humble Oil and Refining Co.; bequeathed to his daughter, Mildred Sterling who in 1925 married the architect, Wyatt C. Hedrick (1888-1964), and thence to their daughter, Jean Hedrick Darden (d. 2012)

See catalogue note at SOTHEBYS.COM

\$ 25,000-35,000







137

137

**A large Vienna-style porcelain oval charger
19th century**

finely painted in the center, by *Herr*, signed, with 'Cymon and Ephigenia', after Peter Paul Rubens, within a richly gilt border tooled with scrolling vines and classical motifs, *pseudo beehive* in underglaze-blue, black script titles. length 21 $\frac{3}{8}$ in.; 54 $\frac{1}{2}$ cm

'Cimon und Efigenia' was painted around 1617 by Peter Paul Rubens (1577-1640) in collaboration with Frans Snyders (1579-1657), who painted the still life with apes, and with Jan Wildens (1584-1653), who painted the landscape. The painting is now in Kunsthistorisches Museum in Vienna.

\$ 6,000-8,000



138

138

**A pair of Vienna-style porcelain burgundy-ground vases on stands and covers
late 19th century**

each reserved on either side with a gilt-edged rectangular panel depicting mythological scenes interrupting a band decorated with classical elements in raised gilding, *pseudo shield marks* in blue. height overall 16 $\frac{7}{8}$ in.; 42.9 cm

\$ 5,000-7,000



139



139

139

A pair of large Sèvres-style porcelain ormolu-mounted 'Napoleonic' vases and covers late 19th century

each, painted by H. Desprez, signed, with a continuous Napoleonic battle scene, the necks and socles decorated in raised gilding inscribed with the names of the successful campaigns Jena, Austerlitz, Friedland, Rivoli, Montenotte, Eylau, Wagram and Arcole, red pseudo *M^{re} imp^{le}* de Sèvres marks. heights overall 53½ in.; 136 cm

\$ 30,000-50,000



140

140

**A set of twelve Mintons pâte-sur-pâte plates
1927**

each decorated around the rim in white slip and raised gilding with a border of alternating pale-blue ground panels of nymphs and cupids or scrolling foliate motifs, *printed gilt crowned MINTONS globe mark, impressed MINTONS and date cyphers, gilt script pattern number H. 3502* diameter 10 $\frac{3}{8}$ in.; 26.4 cm

\$ 8,000-12,000

141

PROPERTY FROM THE COLLECTION OF MR. CHRISTOPHER KNUDSON (LOTS 141 AND 142)

**A Mintons rectangular pâte-sur-pâte plaque
circa 1880-1900**

decorated in white slip by *Lawrence Birks, signed L.A. Birks*, with a cupid chained to a herm, with a wooden frame. *2 pieces.*
height of plaque 7 $\frac{1}{2}$ in.; width 4 $\frac{7}{8}$ in.;
19 cm; 12.4 cm

See catalogue note at SOTHEBYS.COM

\$ 2,000-3,000

142

**A French porcelain pâte-sur-pâte oval plaque made for Eugène Rousseau
circa 1860-70**

decorated by Marc Louis Solon, signed 'Miles', in white slip on the olive-green ground within a gilt-stippled blue-ground border reserved with stylized leaf motifs, inset within a velvet matting, with a giltwood frame. *2 pieces.*
height 8 $\frac{1}{2}$ in.; width 6 in.; 21.6 cm; 15.2 cm

Marc Louis Solon, whose work is most recognized through his works he made for the Mintons factory, was first hired by the Imperial Manufactory of Sèvres in 1857, where he trained as a *pâte-sur-pâte* decorator. According to Bernard Bumpus in *Pâte-sur-Pâte, The Art of Ceramic Relief Decoration, 1849-1992*, p. 52, Eugène Rousseau, a successful dealer in ceramics, glass and art in Paris, and Solon became friendly during Solon's period. Bumpus cites Solon's encounter with Rousseau, *ibid.*: "One day when we were chatting together about the various decorative schemes he was anxious to bring out, he asked me whether I would not undertake to make for him a few small pieces, vases and plaques, decorated by the new process [*pâte-sur-pâte*]... All I did under these conditions was signed 'Miles', a name which contained my three initials, M.L.S." Bumpus further notes on p. 53 that "despite Solon's statement that he signed his productions 'Miles', many are unsigned." The present example appears to be one of the few signed pieces.

\$ 1,000-1,500

143

**A pair of Mintons pâte-sur-pâte pink-ground vases and covers
1896**

each decorated by *Alboin Birks, signed A.B.*, in white slip with a brown-ground oval panel depicting a cupid playing a violin or flute in a landscape, the reverse with a similar oval panel of musical trophies, all within tooled gilt foliate borders suspending a circular blue-ground trophy panel on either side, *printed gilt crowned MINTONS globe marks, impressed MINTONS and date cyphers, incised shape numerals 3071.* heights 9 $\frac{1}{2}$ in.; 24 cm

\$ 10,000-15,000



141



142



143



144

144

A pair of German silver-mounted cut-glass ewers, Bruckmann & Söhne, Heilbronn, circa 1900

the mounts cast with strapwork and diaper, applied with a cartouche on the front and a mask below the spout
marked on base rims
 height 15¾ in.; 40 cm

\$ 5,000-7,000

145

A pair of French silver-mounted glass claret jugs, Flamant et Fils, Paris, late 19th century

in Renaissance style, the openwork mounts with masks, dolphins and fruit swags, matching silver-mounted glass stoppers
marked throughout, stoppers with maker's marks
 height 13½ in.; 34.3 cm

\$ 4,000-6,000



145

146

Two silver-mounted tigerware jugs

the silver mounts chased with strapwork, masks and bunches of fruit, the larger with acorn thumbpiece, the smaller with mermaid, *the jugs 17th century, the mounts probably 19th century*
apparently unmarked
 heights 8¾ and 11 in.; 22.2 and 28 cm

\$ 4,000-6,000



146

A Meissen Limoges-style two-handled vase
third quarter 19th century

Painted on either side *en grisaille* in white enamel with classical scenes, the rim and the spreading foot with stiff leaves and palmettes, crossed swords mark in underglaze-blue, impressed numerals.

height 10½ in.; 26.7 cm

\$ 10,000-15,000



147

A Royal Worcester porcelain
potpourri vase and cover
circa 1889

Painted by Charles Henry Clifford Baldwyn, signed C. Baldwyn, with six swans in flight amongst reeds raised in gilding, the reverse with three swallows against a blue ground, *puce printed factory marks*, R^dN^d142778, shape number 1428.

height 13⅝ in.; 34.6 cm

A two-handled vase similarly painted with flying swans is illustrated in Henry Sandon, *Royal Worcester Porcelain, from 1862 to the Present Day*, color pl. XIV, where the author mentions that "the Japanese started copying Worcester, a particularly favorite subject being C.H.C. Baldwyn's flying swans" on p. 27.

\$ 4,000-6,000



148

End of Session One



A collection of antique silver and glass items is arranged on a dark, reflective surface. In the top right, a round silver plate holds a dark, round object, possibly a cookie or a small cake, with a silver spoon resting on it. Below it, another round silver plate is empty, with a silver fork and knife placed on it. To the left of the top plate, a small glass vase holds several red and yellow flowers. In the center, a small silver beetle is visible. At the bottom left, a large, ornate silver tray with a scalloped edge and a central floral design is partially shown. To its right, a silver bowl with intricate patterns and a glass are visible. The background is dark and reflective, creating highlights on the silver and glass surfaces.

SESSION TWO

NEW YORK
THURSDAY
19 OCTOBER 2017
2 PM

LOTS 149-278



149



150

149

A monumental English silver agricultural cup and cover, Mappin & Webb Ltd., London, 1917

the circular base applied with beading and fruit swags, the front applied with a shield with presentation inscription below an applied bull, the back engraved with the names of the winners
marked on body below rim and rim of cover
 313 oz 15 dwt
 9759 g
 height 33¼ in.; 84.5 cm

The inscription on front reads "Thomas Duggan Challenge Cup Presented to the American Shorthorn Association by Duggan Hermanos Buenos Aires." The back reads "Offered at the International Live Stock Exposition Chicago For Best Two Head of Shorthorns Bull and Female Any Age Bred and Owned by Exhibitor to Become the Property of the Exhibitor Winning Three Times / Won By / S. Geliason 1917 / Rreynolds Bros 1918 / W. Crosenberger 1919-1920 / S. Geliason 1921 / Lesfedeza Farm 1922 / Jos. Miller & Sons 1934-1924 / Jas. Douglas & Sons 1925 / Edellyn Farms 1926-1927."

\$ 15,000-25,000

□ 150

A Victorian silver Marine Prize ewer, Barnard Brothers, London, 1843

embossed and chased with shellwork, the front applied with a sail and nautical equipment below an engraved crest and above a presentation inscription "Royal Southern Yacht Club, Phantom, Southampton 10 Aug.t 1843", cover with dolphin and trident finial
marked below spout and underneath cover
 23 oz 10 dwt
 728 g
 height 12⅞ in.; 32.7 cm

\$ 3,000-5,000

151

PROPERTY OF DESCENDANTS OF THE ORIGINAL OWNER

A group of twelve English silver stirrup cups, most Holland, Aldwinckle & Slater, London, 1914

comprising nine hounds, one fox, one boar and one horse, all with matching crests on their collars and engraved "Samuel Pomeroy Colt, 1915" inside rims, gilt interiors
marked on necks, two by other makers: the boxer by Robert Hennell IV, London, 1876 and the rottweiler by James Barclay Hennell, London, 1877
 209 oz 10 dwt
 6518.5 g
 lengths from 4⅜ to 6¾ in.; 11.1 cm to 17.1 cm

PROVENANCE

Samuel Pomeroy Colt (1852-1921), Bristol, RI, by descent to present owner

Samuel Pomeroy Colt, born to Christopher Colt and Theodora DeWolf Colt of Bristol, Rhode Island, and nephew of arms maker Samuel Colt, was an American politician and industrialist. From 1876 to 1879, Colt served in the Rhode Island House of Representatives, where he worked to regulate child labor and advance women's property rights. He was subsequently appointed Attorney General of Rhode Island, serving from 1882 to 1886. In 1886, Colt founded the financial organization, Industrial Trust Company, which became Industrial National Bank, then Fleet Bank, which ultimately merged into Bank of America. In 1888, he formed the United States Rubber Company, later called Uniroyal and the largest rubber company in the nation. Linden Place, his home in Bristol, still exists as a historic house museum.

\$ 18,000-22,000



152

PROPERTY OF A GENTLEMAN

An assembled pair of Théodore Deck faïence turquoise-glazed vases
circa 1880

each decorated in relief around the neck, body and base with Chinese motifs and Greek key pattern, *incised TH monogram*.
heights 18½ in.; 47 cm

\$ 8,000-12,000

153

A Théodore Deck faïence jardinière
circa 1880-90

painted on either side with insects and birds perched on flowering branches or in flight against a watery blue ground, applied on either side with an entwined lizard handle, *impressed TH DECK*.
length across handles 16¼ in.; 41.3 cm

A similar example of this shape is illustrated in Bernard Bumpus, *Théodore Deck Céramiste*, fig. 45.

\$ 10,000-15,000



152



153

PROPERTY FROM THE COLLECTION OF MR. CHRISTOPHER KNUDSON

A pair of Sèvres *pâte-sur-pâte* vases and covers 1867

each decorated by Leopold-Jules-Joseph Gély, signed L. Gély, in white and colored slip in Aesthetic movement style with a stylized crane and flamingo, the reverse with a large dragonfly or a butterfly, the sides with flower arrangements, affixed with female-head mask handles, green lozenge S 66 mark, crowned N 67 mark, with wooden bases. 6 pieces.
heights of vases and covers 15½ in.; 39.4 cm

PROVENANCE

The Estate of John Barrymore (1882-1942), sold, C. B. Charles' Auction, Minneapolis, April 22-25th, 1974

LITERATURE

One, *Minneapolis Tribune*, April 25, 1974, p. 7B

In *Reports on the Paris universal exposition* published for the *Illustrated London News*, 1867, p. 408, Mr Leon Arnoux, comments: "...the principal feature in the Sèvres court is the great number of vases in that hard porcelain called *pâte sur pâte*. For the last 15 years the manufactory has chiefly directed its exertions on its production, and, thanks to Mr. Gely, they have been crowned with perfect success." Indeed Leopold-Jules-Joseph Gély is credited by many, including his contemporaries, for developing and perfecting the technique of 'paste on paste' at the French national manufactory of Sèvres since the late 1840s. Bernard Bumpus, in *Pâte-sur-Pâte, The Art of Ceramic Relief Decoration, 1849-1992*, cites Marc Louis Solon's complimentary remarks

on Gély on p. 21: 'Gifted with an extraordinary skill of hand, he could chisel the porcelain paste with a surety and neatness of touch usually reserved to the treatment of precious metals...' Bumpus further notes that Gély was awarded a second class medal for his work at the Paris Universal Exhibition in 1855, where he was described as a '*sculpteur en pâte porcelanique*', *ibid.*, p. 21, whereas other well-known artists of this technique, such as Régnier or Choissalat were described simply as '*sculpteur*'. Given the date of the vases and Arnoux's detailed reviews of *pâte sur pâte* vases at the Sèvres display in the Paris Universal Exposition in 1867, it is possible that the present vases were included in that exhibit.

\$ 10,000-15,000





155

155

A French silver flatware service, Puiforcat, Paris, first half 20th century

Empire pattern variant with swans, comprising:
 12 dinner knives with ebonized wood handles
 12 dinner forks
 12 dessert knives
 12 teaspoons
 12 dessert spoons
 12 tablespoons
 12 gilt ice cream spoons
84 pieces
 115 oz 5 dwt weighable
 3583 g

\$ 4,000-6,000

□ 156

PROPERTY OFFERED WITHOUT RESERVE

A pair of French silver vegetable dishes and covers, Alphonse Debain, Paris, circa 1900

on four paw feet headed by acanthus, acanthus handles, the covers with branch-form finial
marked on cover and base
 100 oz 15 dwt
 3135 g
 length over handles 11 in.; 28 cm

\$ 3,000-5,000



156

157

A French silver-plated two-handled centerpiece, Christofle, Paris, circa 1900

the frame with panels of openwork scrolling grapevine, applied on each side with a cartouche engraved with arms below a crown and hung from a ribbon bow and flanked by floral swags, removable two-handled plated liner
fully marked on liner, frame marked on base rim only with corresponding model number 626807
 length over handles 28¼ in.; 71.7 cm

\$ 5,000-7,000



157



158

□ 158

PROPERTY OFFERED WITHOUT RESERVE

A French silver dinner service in wood case, André Aucoc, Paris, late 19th century

shaped rims applied with acanthus at intervals, except for the mustard pots and salts, each either applied or engraved with crest and motto *SEMPER PROGREDIENS*, comprising:

- 6 meat platters, in graduated sizes
- 6 circular dishes, in graduated sizes
- 2 vegetable dishes
- 2 sauce boats on stands, each with two liners
- 2 mustard pots, with frosted glass liners
- 12 wine coasters
- 12 salts, with glass liners
- 42 pieces, in original fitted wood case, the cover mounted with brass plaque engraved with the crest and arms, with key
- marked on rims and stamped *A. AUCOC*
- 895 oz 10 dwt excluding glass liners
- 27853 g
- length of longest platter 21½ in.; diameter of largest round dish 13⅞ in.; 52 cm; 34.6 cm

\$ 25,000-35,000

159

A French silver-plate and wood beverage cart with silver-plate punch bowl, Christofle, Paris, 20th century

the top with a pullout shelf-drawer and mounted with a plaque engraved *Christofle Paris*
 height of cart 36¼ in., diameter of cart 28¼ in., diameter of punch bowl 17⅞ in.;
 92 cm, 71.8 cm, 45.5 cm

\$ 5,000-8,000



159



□ 160

PROPERTY OFFERED WITHOUT RESERVE

**A German silver wine cooler, Simon
Rosenau, Bad Kissingen, circa 1900**

the fluted sides embossed with ribbon-tied
berried leaf swags below a frieze of Bacchanalian
putti, applied with rams heads below handles,
removable plated liner
marked on base rim
193 oz excluding liner
6002 g
height 15¾ in.; 40 cm

\$ 8,000-12,000

A Norwegian silver-mounted horn and cover, Magnus Aase, Bergen, early 20th century

on bird feet, the mounts chased with stylized lions, birds and rabbits within foliate strapwork, the cover with a Viking warrior finial marked on mount
length 21 in.; height 20½ in.; 53 cm; 52 cm

• \$ 8,000-12,000

A pair of German silver horn cups and covers, with English import marks for John George Piddington, London, 1902/03

the horns chased with foliate strapwork and classical scenes within roundels and supported by a fully-modeled Atlas figure, all on a matching

base, each crested at rim, matching covers with non-matching Minerva finials marked on body below rim and on flange of cover
190 oz 10 dwt
5928 g

height including cover 22¾ in.; 57.8 cm

The crest is that of Howard.

\$ 12,000-18,000





163

163

PROPERTY FROM A LOS ANGELES COLLECTION

A pair of French gilt bronze-mounted carved alabaster campana urn-form lamps, Charles Dalmas circa 1927-29

height 32 1/4 in.; diameter 19 in.; 82 cm; 48 cm

PROVENANCE

Palais de la Méditerranée, Nice
Makassar-France, Paris

\$ 8,000-12,000

164

PROPERTY OF A PRIVATE COLLECTOR, SUTTON PLACE, NEW YORK CITY

A pair of French gilt bronze and bleu turquin marble Louis XVI style six-light candelabra late 19th century

height 26 in.; 66 cm

\$ 8,000-12,000



164



165

□ 165

PROPERTY OFFERED WITHOUT RESERVE

A pair of Victorian silver-gilt and cut-glass dessert stands, George Fox, London, 1872

on paw feet, the slender supports applied with oak leaves and headed by lion masks, centered by a foliate finial, fitted with cut-glass bowl
marked throughout

71 oz 15 dwt

2233 g

length of bowl 11½ in.; 29.2 cm

\$ 4,000-6,000

166

A silver table, probably German, circa 1900

the supports cast with scrolling foliage and flowers, the rim applied with four plaques of a pastoral scene with shepherd and shepherdess, the lower tier set with glass shelf, the top tier with a mirror supported on wood base
apparently unmarked

height 26⅝ in.; 67.6 cm

\$ 12,000-15,000



166

167

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK (LOTS 167-171)

A pair of silver-plated five-light candelabra with similar centerpiece bowl and mirror plateau, circa 1900

the candelabra and two-handed centerpiece bowl cast with rocaille and flowers, the bowl with removable plated liner, the plateau shaped oval on acanthus feet
height of candelabra 22½ in.;
length of plateau 26¼ in.; 57.2 cm; 66.7 cm

\$ 5,000-7,000

168

A set of four silver-plated candlesticks and a pair of silver-plated and cut-glass tazze

the Corinthian column candlesticks *probably English*, the tazze with figural putti stem and cut-glass bowls by *William & George Sissons, Sheffield, circa 1880-90*
candlesticks apparently unmarked, the tazze marked underneath bases
height of candlesticks 13 in.; height of tazze 14½ in.; 33 cm; 36.8 cm

\$ 3,000-5,000

169

A set of four French silver salts and pair of double salts and a set of six bowls, circa 1870 and circa 1900

the four salts and pair of double salts with openwork scrolling foliate frames by *Antoine Cosson, Paris*, with nine cobalt glass liners, the six bowls chased with rocaille and sprigs of flowers hung from ribbon bows by *Emile Delaire, Paris*
all marked throughout
73 oz excluding glass liners
2270 g
height of double salts 7 in.;
diameter of bowls 4¾ in.; 17.8 cm; 12.1 cm

\$ 3,000-5,000



167



168



169

A set of twelve George III silver dinner plates, William Pitts, London, 1789

with shaped gadroon rims, engraved with arms under a coronet, motto and supporters marked on bases, engraved with scratch weights 18=7, 18=8, 18=14 (2), 18=15, 18=17, 19=3, 19=4 (2), 19=5 (2), 19=6

223 oz

6935 g

diameter 9 $\frac{5}{8}$ in.; 24.4 cm

The arms are those of Duncan, for Adam Duncan, 1st Viscount Duncan of Camperdown, 1731-1804, naval hero, Admiral and Commander-in-Chief in the North Seas.

Please see Sothebys.com for more on Adam Duncan.

\$ 10,000-15,000



170

A set of twenty-four silver-plated place plates, 20th century

in Georgian style with shaped gadroon rims. Together with eleven similar dinner plates with crested borders. 35 pieces.

place plates with maker's mark of eight-spokes within a circle, the dinner plates unmarked diameters 12 $\frac{3}{8}$ and 11 $\frac{1}{2}$ in.; 31.5 and 29 cm

\$ 4,000-6,000



171

An assembled Victorian and later silver Lily pattern flatware service, London and Sheffield, 1872, 1903, and 1994

makers include *Henry Holland, London, Joseph Rodgers & Sons, Sheffield, and Nat Leslie Ltd., Sheffield*, the Holland pieces engraved with crest, comprising:

30 dinner knives
30 dinner forks
30 dessert knives
30 dessert forks
30 dessert spoons
20 tablespoons
12 soup spoons
2 fish servers engraved with landscape scenes
5 cheese knives
5 pastry servers
194 pieces
approx. 333 oz weighable
10356 g

The Lily pattern was first introduced in 1850 after the design was registered by Elkington.

\$ 12,000-15,000



172

A set of four Victorian silver sauceboats, Garrard & Co., London, 1856

lower body applied with strapwork and male and female profiles within wreaths, applied with a female mask below spout

marked on bases
85 oz
2643.5 g
length 7⁷/₈ in.; 20 cm

\$ 8,000-12,000



173

A pair of Victorian parcel-gilt silver four-light "Graeco-Pompeian" candelabra, Elkington & Co., Birmingham, designed by Auguste Adolphe Willms, 1864

the base on three paw feet and with bands of stylized foliage
marked throughout, the base applied with a tag "Elkington / 498" and stamped with diamond registry mark
211 oz 5 dwt
6574.5 g
height 25¹/₄ in.; 64.2 cm

These candelabra reprise those from Elkington's 'Graeco-Pompeian' dessert service, shown to considerable acclaim at the International Exhibition of 1862.

Willms trained in Paris with the sculptor Jean-Baptiste-Jules Klagmann, then worked for Morel & Co. in London after 1848, preparing for the the Great Exhibition of 1851. Willms returned to Paris and contributed to the Christofle, Paillard, and Froment-Meurice displays for the Paris Exhibition of 1855. On his now-considerable reputation, Willms was then hired by Elkington & Co., and from 1857 directed the company's designs.

In 1862 the Pompeian service was the most popular of Willms' designs and contributed heavily to his winning an Exhibition medal. The jury singled out the firm for "great merit in designing a dessert service... in excellent taste, and the effect is very beautiful" (*Reports by the Juries on the Subjects in the Thirty-six Classes Into Which the Exhibition was Divided*, London, 1863, Class XXXIII, p. 4). A plated seven-piece version of the service was sold Sotheby's, London, "The Great Exhibitions Sale", October 31, 2006, lot 537, and a silver-plate and enamel version of a figural centerpiece from the service is included in lot 190 of the present sale.

\$ 15,000-25,000

A Victorian parcel-gilt silver-plated and cut-glass centerpiece on mirror plateau, Elkington & Co., Birmingham, 1881

the tri-form base on paw feet and engraved with monogram *CLG* and date *May, 1883*, the central urn flanked by sphinxes and supporting a cut-glass bowl with matched decoration, the mirror plateau applied with laurel swags and a plaque on each side chased with Bacchanalian putti
marked on bases, the centerpiece stamped 9239, the plateau 15407
length of plateau 37 in.; 94 cm

Please note lot 190 for a pair of candelabra with the same sphinx figures.

\$ 7,000-10,000



174



175



176

176

PROPERTY FROM A CALIFORNIA PRIVATE
COLLECTION

Ferdinando Andreini
Italian, 1843-1922

VENUS

signed *F. Andreini*
white marble
height 43 in.; 109 cm

\$ 12,000-18,000



177 (DETAIL)

PROPERTY FROM A NORTHEAST PRIVATE
COLLECTION

Charles Francis Summers
Australian, 1858-1945

ZEPHYR TEACHING CUPID TO FLY

signed C.F. SUMMERS/ ROME, 1889

Carrara marble

sculpture height: 51 in.; pedestal height: 29 in.;
129.5 cm; 73.5 cm

PROVENANCE

By repute, the former property of Mr. Charles
E. Tilton (1827-1901) at Tilton Mansion, New
Hampshire.

Private collection, New Hampshire, acquired at
auction in the 1930s.

Charles F. Summers was the son of English
sculptor Charles Summers (1825-1878). Having
been diagnosed with suspected tuberculosis at
the age of twenty seven, Charles Summers sailed
to Melbourne and for the next decade was the
most successful sculptor in colonial Australia. His
son, Charles F. Summers, was born in Richmond,
Victoria in 1857 or 1858. Charles Summers
returned to England in 1867, then moved to Rome
to establish a studio, where he was joined by his
son in 1869. Charles Summers died in 1878 and
is buried in Rome; his son continued to live and
work there for 30 years, studying first under
Professors Seitz and Chelli, and then working
closely with the Italian sculptors G. B. Lombardi
and G. M. Benzoni. An example of a notable
work carved by C. F. Summers after a design by
Benzoni, *The Flight from Pompeii*, is located in the
Statuary house of the Ballarat Botanical Gardens,
Victoria, Australia. During his long career, C. F.
Summer's took commissions from the United
States, Russia, Finland, and elsewhere in Europe,
as well as from the Siamese Royal family.

Another example of this sculpture, designed
and carved by Summers, can be found at the
Rotorua Museum and Art Gallery, New Zealand
(OP-2954), one of eleven works by the artist
there and thus the largest known holding
of C.F. Summers' works in the world. Charles
F. Summers' is arguably the first noteworthy
Australian-born sculptor, though his works rarely
appear at auction. Another work by the sculptor,
after the Antique and in weathered condition,
was sold Christie's Melbourne, 17-18 September
2002, lot 23 (\$99,875 including premium).

\$ 30,000-50,000



Giovanni Turini
Italian, 1841-1899

BUST OF A VEILED BEAUTY

height 27½ in.; height 70 cm

\$ 8,000-12,000



179

An Italian white marble figure of a
Slave Girl
late 19th century

height 22½ in.; 56 cm.

PROVENANCE

Sotheby's London, 11 November 2008, lot 39

\$ 3,000-5,000

180

**A Victorian silver sculptural group,
Charles Frederick Hancock, London,
1868**

modeled as an older man with a boy in a Viking-style sailboat, on a silvered bronze cresting wave base

marked throughout
length 19 in.; 48.3 cm

C.F. Hancock started as a partner at Hunt & Roskell, but opened his own shop in 1850 on Bruton Street, on the corner of New Bond Street. Enjoying the patronage of "the principal sovereigns and courts of Europe", the firm made its own designs but was also supplied by several manufacturing silversmiths. They were known for their large figural works shown at the World's Fairs of the period, such as mounted groups of Napoleon I and Napoleon III by Louis Frerët and Henry McCarthy for London, 1862, or vases honoring Shakespeare, Milton, Byron, Moore, and Burns, designed by Rafael Monti, at Paris in 1867.

\$ 15,000-25,000

□ 181

PROPERTY OFFERED WITHOUT RESERVE

**A Victorian silver epergne, Elkington
& Co., Birmingham, 1872**

the tri-form base applied with mythological creatures, the screw-on top with reeded geometric arms issuing from dolphin heads,

lacking glass bowls
marked on base and throughout
86 oz 5 dwt, 2687 g
height 22¾ in.; 57.8 cm

\$ 3,000-5,000



180



181



182



183

182

A French silver eight-piece tea set with matching silver-plated tray, Maison Odiot, Paris, circa 1870

comprising a Teapot, Coffee Pot, Kettle on Lampstand, Hot Milk Jug, Creamer, covered Sugar Bowl, Waste Bowl, and plated Tray, all with etched stylized foliage within Moorish cartouches, in original wood case, brass mount engraved *Odiot Orfèvre a Paris*. Together with a French silver tea strainer, 10 pieces. *marked throughout*

294 oz 10 dwt gross excluding tray

9162 g

height of kettle on lampstand 19 in.,

length of tray 26 in.; 48.3 cm, 66 cm

\$ 25,000-35,000

A French silver Moliere pattern
flatware service, Puiforcat, Paris, 20th
century

unengraved, comprising:

24 dinner knives
24 dinner forks
24 lunch knives
23 lunch forks
24 fish knives
28 fish forks
24 butter spreaders
19 cocktail forks
24 teaspoons
30 dessert spoons
20 soup spoons
24 demitasse spoons
24 sorbet spoons
12 ice cream spoons
4 serving forks
4 serving spoons
4 fish servers
4 salad servers
4 cold meat forks
2 rice serving spoons
2 gravy ladles
1 punch ladle
2 pastry servers
1 sugar tongs
352 pieces
597 oz 5 dwt weighable
18573 g

\$ 20,000-30,000

An exceptional French silver ewer,
Maison Odiot, Paris, circa 1860-70,
chased by Paul Diomedé

body chased with allegorical scenes representing
the four seasons, the base applied with fully-
modeled reclined Bacchanalian figures attended by
putti, a fully-modeled faun with raised cup below
the spout chased with a mask, the scrolling foliate
handle topped by a draped nymph dangling grapes
into the ewer

marked throughout, stamped on base rim ODIOT A
PARIS and engraved DIOMEDE Ciseleur a PARIS

88 oz

2737 g

height 19¼ in.; 49 cm

LITERATURE

Designs for this model have been published in A.
Fischer, Pattern Book For Jewellers, Gold- and
Silversmiths, London 1880-83, p.18 and later in
Scientific American Supplement, Vol. XII, No. 229.

Paul Diomedé also chased the François Henri Pétin
surtout de table by Jean-Baptiste Gustave Odiot,
Paris, 1867, designed and modeled by François
Ambroise Germain, sold Sotheby's London,
November 29, 2005, lot 64.

\$ 10,000-20,000



A large Victorian silver-gilt ewer, C. T. & G. Fox, London, 1845, probably retailed by Lambert & Rawlings of Coventry Street

in Baroque style, richly chased bauster body rising to a shell-shaped lip and demi-lion handle *marked throughout*
141 oz 5 dwt
4394 g
height 26¼ in.; 67 cm

PROVENANCE

Ross S. Sterling (1875-1949), Governor of Texas, 1931-33, founder of Humble Oil and Refining Co.; bequeathed to his daughter, Mildred Sterling who in 1925 married the architect, Wyatt C. Hedrick (1888-1964), and thence to their daughter, Jean Hedrick Darden (d. 2012)

See *catalogue note* at SOTHEBYS.COM

\$ 8,000-12,000

A Victorian silver-gilt claret jug, Garrard & Co., London, 1852

boldly chased with scrolls, grapevine and fishscale, the foot cast with scrolls and flowers, hinged cover with grapevine finial *marked on neck of body and cover*
59 oz 5 dwt
1841 g
height 15½ in.; 39.4 cm

\$ 3,000-5,000

A Victorian silver-gilt "Sacred to Bacchus" ewer, John Aldwinckle & Thomas Slater, London, 1884

the foot chased with acanthus below matted fluting, with gadrooned lower body and running laurel midband, applied with grapevine swags hung from a ram's mask below spout, with a fully-modeled satyr straddling the neck and gripping the ram's horns, openwork scroll handle *marked below spout*
88 oz 5 dwt
2776 g
height 16 in.; 40.6 cm

This model originated in a pair of plaster vases, one decorated with a triton and one with a satyr, symbolizing water and wine, exhibited at the Académie de Saint-Luc in Paris in 1774 by Sigisbert-François Michel (1728-1811), nephew of Claude Michel Clodion. The forms were supplied by John Flaxman Sr. to Wedgwood factory in 1775, where they were popularized after first being produced in black basalt.

\$ 4,000-6,000



A massive Victorian silver pilgrim flask, Robert Garrard, London, 1868

of typical form, Bacchus mask handles, engraved on each side with arms, crest, supporters, and motto, the base with presentation inscription "PRESENTED TO WILLIAM JONES LOYD, AND GERTRUDE LOYD, ON THE CELEBRATION OF THEIR SILVER WEDDING BY LORD OVERSTONE. 21. JUNE. 1873."

marked on body below rim and cover

310 oz 15 dwt

9666 g

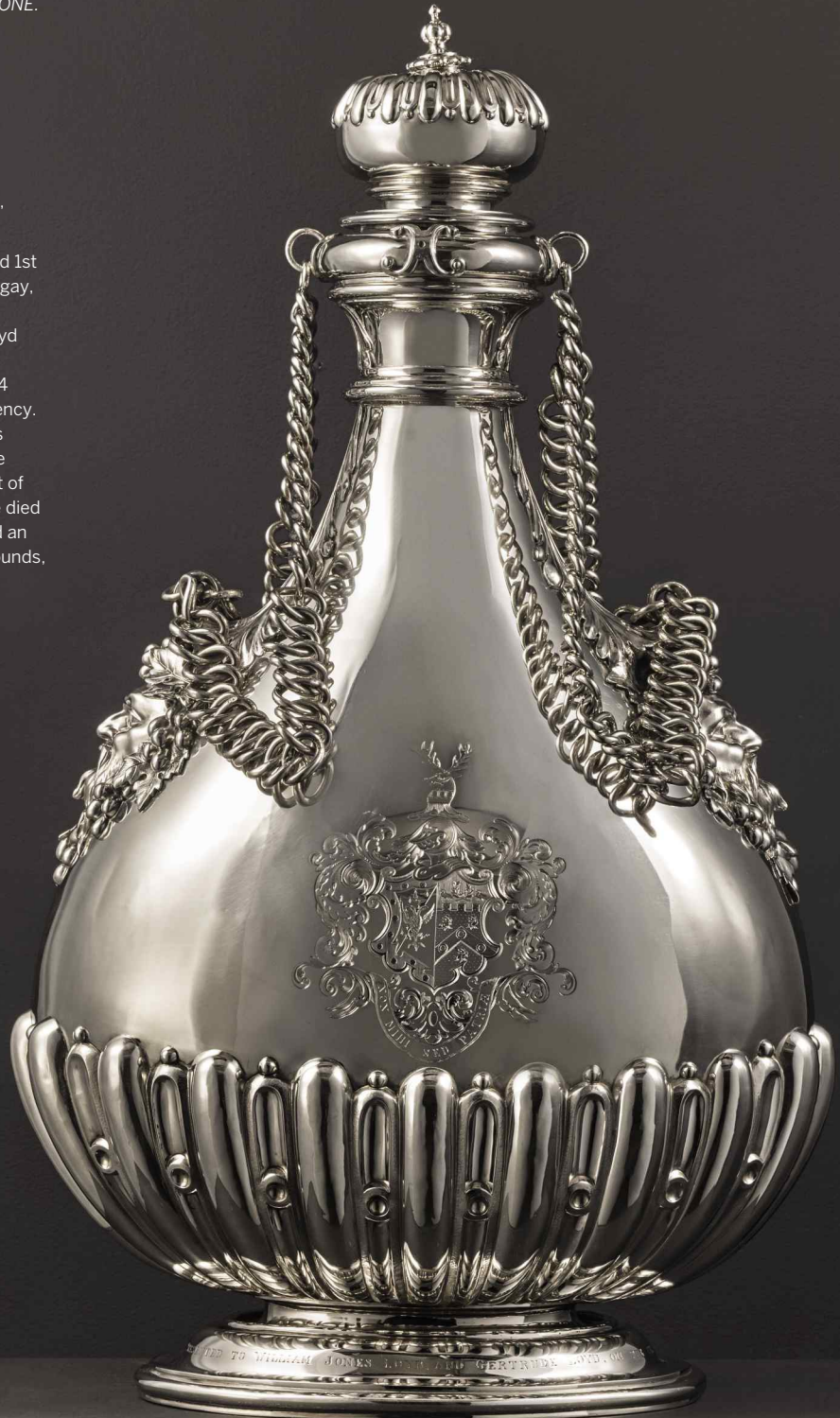
height 30½ in.; 77.5 cm

PROVENANCE

Collection de Madame X; Christie's, London, 4 March 2004, lot 421.

Samuel Jones Loyd (1793-1883) was created 1st Baron Overstone of Overstone and Fotheringay, co. Northampton in 1850. He succeeded his father as head of the family bank, Jones, Loyd and Co., in 1844. He was one of the main contributors to the Bank Charter Act of 1844 and opposed the decimalisation of the currency. He supported the poor-law reforms and was chairman of the Irish Famine Committee. He married Harriet, daughter of Ichabod Wright of Mapperley Hall, co. Nottingham, in 1829. He died in 1883 leaving an only daughter Harriet and an estate which was valued at over 2 million pounds, in addition to 30,000 acres of land.

\$ 40,000-50,000



A Victorian silver racing trophy on wood base, Charles Reilly & George Storer, London, 1843

modeled as two knights on horseback wielding an ax and spear, the one with ax and Douglas shield pierced in his chest by an arrow, and the archer with one foot resting on a felled stag, all under a glass cloche and on detachable ebonized wood base mounted with three shield-form plaques, two engraved with presentation inscriptions, the third with arms and motto

marked throughout, base rim stamped LISTER & SONS / SILVERSMITH'S TO THE QUEEN / NEWCASTLE ON TYNE

175 oz 5 dwt excluding base
5455 g
diameter of silver base 12½ in.; height overall with base and cloche 28 in.; 31.7 cm; 71 cm

The inscription on the central shield reads "Newcastle upon Tyne, 1844. / MOST NOBLE / THE MARQUESS OF NORMANBY / RIGHT HONBLE / THE EARL OF ZETLAND / SIR C.M. MONCK, BART. / W. HOPE JOHNSTON, ESQR. / Stewards." The other reads "WON BY / ALICE HAWTHORN / THE PROPERTY OF / Gerard Salvin Esqre. / OF CROXDALE / 27th June 1844."

Alice Hawthorn was one of the greatest English racemares of all time, winning over fifty races in over seventy starts in five seasons throughout the 1830's and 40's and earning the title "Queen of the Turf." In 1844, she won all but three of her races, including this Newcastle cup, which she won in a canter. She was retired to the breeding shed after 1845, and she produced six notable offspring, including Derby winner Thormanby.

The arms are those of Salvin of Croxdale, Durham with numerous quarterings, for Gerard Salvin, esq. J.P., 1804-1870, married in 1834 Louisa, sister of Thomas Reavely esq., of Kinnersley Castle, co. Hereford.

\$ 30,000-40,000

190

A pair of Victorian silver-plated candelabra and a silver-plated and enamel centerpiece, Elkington & Co., Birmingham, 1872 and circa

in Egyptian revival style, the pair of four-light candelabra on tri-form bases with paw feet supporting three sphinxes, the stem formed as a three-handled amphora, the centerpiece on paw feet and with stylized foliate decoration enameled in red, blue and black, the base supporting three classical female figures holding a globe, wheat sheaf and scythe, and laurel branches, with detachable later bowl

one candelabrum marked on base rim, the other applied on base with tag "Published by Elkington 1866" and engraved with diamond mark, the centerpiece applied on base with tag "Published by Elkington 753"

height of candelabra 22½ in., height of centerpiece 18 in.; 57.2 cm, 45.7 cm



189



190

The centerpiece is a variant of ones from Elkington's celebrated "Pompeian" dessert service for the London International Exhibition of 1862; a pair of candelabra following the same source is lot 174 of the current sale.

\$ 7,000-10,000

□ 191

PROPERTY OFFERED WITHOUT RESERVE

Two Continental silver figures of a goat and boar, 2nd quarter 19th century

cast as a goat and boar on a grassy mound with applied plants, mounted on walnut bases with gilt-bronze mounts
marked underneath with maker's mark IA only and assay scrapes

40 oz excluding bases

1244 g

diameter of bases 7 in.; 18 cm

\$ 3,000-5,000



191



192

A pair of Paris porcelain gold-ground vases
circa 1830

each reserved with a figural panel, *painted by L. A. Maitre, signed*, depicting an amorous couple in a landscape or an interior within the gilt borders tooled with a foliate design, affixed with elaborate scroll handles.
heights 18½ in.; 47 cm

\$ 8,000-12,000



192

193

A KPM gold-ground campana vase
circa 1815-20

finely and vibrantly painted continuously around the body with colorful flower arrangements, between gilt bands tooled with foliate scrollwork, the stem tooled with overlapping acanthus leaves, *sceptre mark in underglaze-blue*.
height 15⅞ in.; 40.3 cm

\$ 15,000-25,000



193

194

A pair of large French faïence enamelled vases
circa 1885

each decorated by *Théodore Leroy, signed T. Leroy / après Detti or après Wagner*, in imitation of enamel works on the front with an amorous Renaissance couple and on the reverse with a monochromatic view of a *château*.
heights 35¼ in.; 89.5 cm

Théodore Leroy and his works are mentioned in the catalogue of the Exposition Universelle of Paris in 1889, *L'Exposition universelle de 1889: grand ouvrage illustré, historique, encyclopédique, descriptif*, p. 231. Régine de Plinval de Guillebon in *Faïence et Porcelaine de Paris, XVII^e - XIX^e Siècles*, p. 350, notes that Leroy received a silver medal for his works in 1885 along with Emile Delforge, who won the gold medal. Guillebon illustrates a Théodore Deck circular charger reserved with a portrait, on p. 191, fig. 184, against a gold ground similar to that of the present example, where she mentions the *paillons* technique of enamelling with foil was invented by Deck in 1878, which was also used by Delforge, with whom Leroy collaborated.

\$ 40,000-60,000



194



A set of eighteen English silver-gilt dessert plates, Arthur Parsons & Frank Parsons for Tessiers, London, 1927

with shaped ribbon-tied reeded rims with shells at intervals, engraved with arms
marked on bases and stamped Tessiers Ltd London
 292 oz
 9081 g
 diameter 8 $\frac{7}{8}$ in.; 22.5 cm

The arms are probably those of Aylmer impaling Hamilton.

\$ 10,000-15,000

□ 196

OFFERED WITHOUT RESERVE: PROPERTY FROM THE COLLECTION OF MARJORIE S. FISHER, PALM BEACH

A pair of gilt-metal four-light candelabra, probably French, circa 1900

in Empire style, bases with acanthus border, fluted stems, detachable tops with torse branches ending in eagle heads
 height 18 $\frac{1}{8}$ in.; 46 cm

\$ 800-1,200

□ 197

PROPERTY OFFERED WITHOUT RESERVE

A French silver-gilt wine cooler, Maison Odiot, Paris, late 19th century

the sides applied with a male and female centaur playing instruments and mounted by a putto, running grapevine band below rim, the handles formed as fauns, removable silver-gilt liner, screw off foliate foot and detachable calyx
marked throughout
 158 oz 15 dwt
 4939 g
 height 13 in.; 33 cm

A similar model by Odiot with slight variations is illustrated in Pinçon and Gaube du Gers, *Odiot l'Orfèvre*, 1990, p. 85.

\$ 6,000-9,000



195



196

PROPERTY OFFERED WITHOUT RESERVE

**A French silver-gilt figural
condiment set in Empire style,
Maison Odiot, Paris, 20th century**

comprising a double salt and four mustard pots,
the first in the form of two classical women
holding pans centered by an urn topped column,
the mustard pots formed as kneeling classical
women offering urns, flat-covers with bud finials,
all on rectangular bases chased or applied with
classical foliage and raised on paw feet, the salt
and two mustard pots engraved with initial *F*
marked throughout

169 oz

5256 g

heights 12⁵/₈ in., 5³/₄ in.; 32 cm, 14.5 cm

This model was used by Jean-Baptiste-Claude
Odiot for the Branicki Service, 1809-19. Jean-
Marie Pinçon and Olivier Gaube du Gers note
in *Odiot l'Orfèvre* that the model has "toute la
seduction et la recherché sculpturale d'Odiot"
(p. 63).

\$ 8,000-12,000



197



198



199

□ 199

PROPERTY OFFERED WITHOUT RESERVE

A set of four French silver-gilt candlesticks, Alexander Thierry, Paris, circa 1830

stems applied with acanthus and engraved with a coronet, detachable nozzles
marked throughout
 116 oz
 3608 g
 height 10³/₈ in.; 26.4 cm

\$ 7,000-10,000

□ 200

PROPERTY OFFERED WITHOUT RESERVE

A French silver-gilt soup tureen and cover, Jean-Charles Cahier, Paris, circa 1820

the handles embellished with leaves and flowers, the cover with flower cornucopia finial above openwork grapevine, engraved with arms on one side
marked throughout
 98 oz 10 dwt
 3066.5 g
 length over handles 15¹/₂ in.; 39.4 cm

\$ 5,000-7,000



200

Raoul François Larche
 French, 1860 - 1912
 "Allégorie du Temps", a rare
 pendule à cercle tournant
 cast by Siot-Decauville, Paris,
 circa 1905

signed *RAOUL LARCHE* and with Siot-Decauville
 foundry stamp
 height 29¼ in.; 74 cm.

François-Raoul Larche (1860-1912), attended the École Nationale des Beaux Arts in Paris, where he studied under Jouffroy, Delaplanche, Falguière and Gérôme. He made his salon debut in 1884 exhibited there until his death. He received several public commissions, was awarded a gold medal at the 1900 Exposition Universelle and a Medal of Honour in 1910. Amongst Larche's most recognized works are his series of swirling sculptures of the inspirational American dancer Loïe Fuller, offered for sale as lamps at his gold medal-winning stand at the 1900 Paris Exposition. These, as with almost all of Larche's bronzes - including sculptures, desk accessories, vide-poche, lamps and vases - were cast and edited by the Parisian foundry Siot-Decauville. The Siot trade catalogue of 1900 does not include this clock amongst the numerous other works by Larche, and it was not amongst the several pieces he exhibited at the 1900 Exposition. However, a later Siot trade catalogue from circa 1905 lists the clock available in three sizes, at a cost of 2700 to 7000 Francs. The triumphant depiction of Aurora with her sweeping cloak above the maelstrom of infants below, can be compared to another clock by Larche, one of his public works, that was carved at the corner of rue de Bellechasse and rue de Grenelle, Paris, shortly before his accidental death by car in 1912.

\$ 50,000-70,000





202

□ 202

PROPERTY OFFERED WITHOUT RESERVE

A massive pair of Victorian silver five-light candelabra, Edward & John Barnard, London, 1862

the bases cast with masks and acanthus, the stems with grapevine swags hung from lion's masks within strapwork cartouches, the detachable tops with scrolling foliate arms hung with pendants, the sconces, drip pans, detachable nozzles, and finials decorated with strapwork and foliage *marked throughout, base rim stamped 783*

465 oz 15 dwt

14486 g

height 33¼ in.; 84.5 cm

\$ 30,000-50,000



203

A pair of Victorian silver wine coolers, John Mortimer & John Samuel Hunt, London, 1840

each side engraved with arms, with openwork grapevine rims and heraldic lion rampant handles marked on bases and liners, one base stamped MORTIMER & HUNT

261 oz
8117 g
height 12¼ in; 31 cm

The arms are those of Fairlie of Bruntfield, Scotland, impaling Macleod, quartering Man. Bruntfield House is now part of James Gillespie's High School.

\$ 25,000-35,000



203

204

A pair of William IV silver vegetable dishes and covers, Paul Storr, London, 1837

shaped circular with scrolling foliage and shell rims, the dishes with ruffled shell handles, the covers chased and engraved with diaper, shells and foliage within cartouches, also engraved with arms, with sliplock finials engraved to match marked on dishes, covers and finials

102 oz
3172 g
length over handles 12¾ in.; 32.4 cm

The arms are those of Eades or Edes impaling another, possibly de la Hide.

\$ 6,000-8,000



204



205

**A Flight, Barr & Barr 'Japan' pattern
crested part dinner service
circa 1820-30**

each painted in the center with the crest of a unicorn head on ducal coronet, comprising: a 22-inch oval platter, 17 3/4-inch oval platter, two 16 1/4-inch oval platters, two 13 3/4-inch oval platters, two 12 1/8-inch oval platters, eight soup bowls, twelve dessert plates and fourteen side plates, *impressed and printed factory marks*. 42 pieces.

PROVENANCE

Frederick Perkins (1780-1860), Chipstead Place, Sevenoaks, Kent
George Perkins (1805-1879)
George Frederick Perkins (1867-1895)
Algernon Edward Perkins (1869-1926)
George Algernon Perkins (1896-1980), thence by descent to previous owner

The crest is illustrated in James Fairbairn, *Fairbairn's Crests of the Families of Great Britain and Ireland*, as that of Perkins family, p. 377 and pl. 45, cr. 14 for the crest and pl. 23, cr. 11 for the coronet: "Out of a five-leaved coronet, or, a unicorn's head, argent, maned and horned, gold."

Built in 1693, Chipstead Place was purchased by Frederick Perkins, circa 1828-29, who substantially renovated it. The house was sold out of the family circa 1915 and listed as demolished circa 1931-32.

Country Life's February 1935 article 'Hayfield House, The Pennsylvania Estate of Mr. John Conyngnam' states that woodwork paneling from the living room of the house "was brought over from England from Chipstead House". Hayfield House is now part of the campus at Penn State Wilkes-Barre, where the living room currently serves as the Community Room.

See lot 16 for a dessert service with the full coat of arms.

\$ 7,000-9,000

A William IV silver soup tureen and cover, Paul Storr, London, 1834

on scroll and shell feet, applied on each side with arms and motto, the handles formed as ruffled shells flanked by seaweed, the cover applied with crests and with foliated branch finial marked on base, cover, finial, and bolt, the base also stamped *Storr & Mortimer / 259*
 104 oz 10 dwt
 3253 g
 length over handles 14¾ in.; 37.5 cm

The arms are those of Clifton of Clifton Hall, co. Nottingham.

\$ 10,000-15,000



206

A George IV large silver salver, Edward Barton, London, 1829

shaped circular, on four acanthus and dolphin feet, the applied border cast with four scenes between male and female Bacchic and harvest masks, the scenes depicting hounds hunting a stag, a Bacchanalian scene, a youth spearing a wild boar, and Narcissus gazing at his reflection, the center engraved with arms and motto within a border of flowers, scrolling foliage and shells, the base engraved with a presentation inscription marked on base and rim
 240 oz 5 dwt
 7476 g
 diameter 25½ in.; 64.8 cm

The inscription reads "In grateful and affectionate remembrance of a much regretted Friend Francis Lord De Dunstanville and Basset OBT 5 FEBY 1835."

The impaled arms are those of John Hearle Tremayne, Esq. (1780-1851), J.P., D.L., M.P for Cornwall 1806-1826, and High Sheriff of Cornwall 1831, and his wife Caroline Matilda, youngest daughter of Sir William Lemon, 1st Baronet of Carclew. Caroline's sister, Lady Harriet Lemon, was married to Lord De Dunstanville and Basset.

Another salver by Barton with the same cast border and engraved with the Royal Arms for the 1st Duke of Cambridge was offered Christie's New York, 19 October 2012, lot 90.

\$ 10,000-15,000



207

A Regency silver inkstand, Philip Rundell, London, 1819

formed as a pack donkey with two paniers, the two-handle base with acanthus and shell rim on four matching feet
marked on base, tail of donkey, inside satchel and on hinged covers, and one interior fitting
 50 oz 15 dwt
 1580 g
 length over handles 12½ in.; 31.7 cm

\$ 8,000-12,000



208

A George IV silver two-handed tray, Paul Storr, London, 1820

of good weight, shaped rectangular with shell and acanthus rims, engraved with matching cartouche enclosing foliate name *ARTHURS* on azure ground.
marked on base
 169 oz
 5256 g
 length over handles 28 in.; 71.1 cm

Arthurs was a London gentlemen's club founded in 1811 and disbanded in 1940 due to financial pressures. The clubhouse, built in 1827 and located at 69 St. James's Street, was acquired in 1941 by the Carlton Club after their own clubhouse suffered a direct hit from a bomb.

\$ 10,000-15,000



209



210

□ 210

PROPERTY OFFERED WITHOUT RESERVE

A set of four Victorian silver entrée dishes and covers, John Figg, London, 1855

oval with gadrooned rims, ribbon-bound reeded handles springing from lion masks, coiled serpent finials above rosettes and beads, engraved with contemporary arms

marked on dish, cover and finial

283 oz

8801 g

length over handles 14¼ in.; 36.3 cm

The arms are those of Waters of Sarnau, Co. Carmarthen, impaling Hutchinson for Edward Waters, M.D. Chester, and his wife Georgina, youngest daughter of the Hon. and Rev. Lorenzo Hely Hutchinson, whom he married in 1837. He died in 1891.

\$ 8,000-12,000

□ 211

PROPERTY OFFERED WITHOUT RESERVE

An English silver coaster and sauce boat, Paul Storr / Barnard Brothers, London, 1820 / circa 1850

the coaster with gadroon and shell rim, the center engraved with arms, with wood base; the sauce boat chased with strapwork and floral swags, the handle formed as a dragon

coaster marked on rim and base plate, the sauce

boat marked below spout

20 oz excluding coaster

622 g

diameter of coaster 6½ in., length of sauceboat

8½ in.; 16.5 cm, 21.6 cm

\$ 2,500-3,500



211



212

Two large Greek style terracotta column kraters

in 5th-6th century Athenian style, with black figures
heights 24½ in., 32 in.; 62.2 cm; 81.3 cm

PROVENANCE

The Collection of Joseph Klein (1899-1987), New York

\$ 5,000-7,000

213

A Greek style terracotta amphora and column krater

in 5th-6th century Athenian style, with black figures
heights 18½, 9¾ in.; 47, 24.8 cm

PROVENANCE

The Collection of Joseph Klein (1899-1987), New York

\$ 3,000-5,000

214

Two Greek style terracotta kylices

in 5th-6th century Athenian style, one red figure, the other black figure
lengths over handles 17¾, 11¾ in.; 44, 30.4 cm

PROVENANCE

The Collection of Joseph Klein (1899-1987), New York

\$ 3,000-5,000

215

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK CITY

**A pair of Neo-Grec gilt bronze
torchères**

France, circa 1870

fitted and wired for electricity
height 66 in. (excluding fittings)

LITERATURE

Jonathan Meyer, *Great Exhibitions 1851-1900*,
Woodbridge, 2006, pp. 95, 178, 193, and 230, for
similar examples by Barbedienne, Susse Frères
and Servant.

The goût Grec or Greek revival style of the 1860s
and 1870s was introduced at the 1855 Paris
and 1862 London Exhibitions by ébénistes such
as Diehl and bronziers such as Marchand and
Barbedienne. Within five years, designers had
developed the goût Grec, which took a prominent
position at the 1867 Paris Universal Exhibition
with decorative works by Diehl, Barbedienne,
Levillain, Houbedine and Servant as well as figural
works by Carrier and Lemaire.

\$ 10,000-15,000



215

216

**A pair of carved marble models of
feet**

length 16 in.; 41 cm

\$ 4,000-6,000



216



217

□ 217

PROPERTY OFFERED WITHOUT RESERVE

**A German silver soup tureen and cover,
circa 1810**

on four ball feet, the base with die-rolled grapevine border, the tureen with die-rolled frieze of griffons and urns, with bifurcated snake handles, the cover engraved with two arms below coronet, bird finial

marked on base rim of tureen with maker's mark PB&G in rectangle and 13

78 oz 5 dwt, 2438 g

length over handles 16½ in.; 42 cm

\$ 10,000-15,000



218

□ 218

OFFERED WITHOUT RESERVE: PROPERTY FROM THE COLLECTION OF MARJORIE S. FISHER, PALM BEACH

**A George III silver salver, Peter, Ann and
William Bateman, London, 1803**

circular with gadroon rim, on three panel feet, center engraved with later arms, crest and motto "FORTIS CADERE MON CEDERE POTEST"

marked on base

45 oz 10 dwt, 1418 g

diameter 16 in.; 40.6 cm

PROVENANCE

The Estate of Ogden Phipps, sold Sotheby's New York, October 19, 2002, lot 20

\$ 1,500-2,000



219

219

A pair of Austrian silver soup tureens, covers, and stands, Johann Georg Hann, Vienna, 1800

the stand on four paw feet and chased with a band of fruiting vines on matted ground, engraved with monogram L.S.B. under coronet and with arms in military trophy surround, the tureens applied on each side with reclining classical female figures, the bifurcated handles terminate in acanthus and fruit

cornucopia, the cover with leaf and berry finial marked on stand with maker's mark and date, the stand, tureen and cover with Austrian control mark CA and French import mark

389 oz
12098 g
diameter of stands 17 in.; 43.2 cm

\$ 30,000-50,000



220



221

220

PROPERTY FROM THE ESTATE OF FRED HAYMAN

A pair of George III silver three-light candelabra, Richard Cooke, London, 1804

bases engraved with arms and motto in drapery mantle and a peacock crest, detachable tops with acanthus-capped reeded arms, crested nozzles, and heraldic peacock finials
marked throughout

228 oz
7091 g
height 22¾ in.; 57.8 cm

The arms are those of Manners-Sutton of Kelham, co. Notts.

\$ 15,000-25,000

221

A George III silver two-handled tray, probably Robert Sharp, London, 1795

oval with reeded rim, center engraved with arms and motto in drapery mantle, with wood base, in original wood case mounted with a brass plaque engraved *Sir Hugh Bateman Bart.*
marked on base rim only
length over handles 31 in.; 78.7 cm

PROVENANCE

Ira and Nancy Koger, Savannah, GA, sold Sotheby's New York, October 24, 1998, lot 1191

The arms are those of Bateman, co. Derby, baronets.

\$ 5,000-7,000

□ 222

PROPERTY OFFERED WITHOUT RESERVE

A George III silver-gilt large cup and cover, George Smith, London, 1780

embossed with floral swags hung from ribbon bows on foot, body and cover, the base rim applied with flowerheads, cover with artichoke finial
marked on body below rim and flange of cover
137 oz 15 dwt
4285.6 g
height 20¾ in.; 52.7 cm

\$ 7,000-10,000

□ 223

OFFERED WITHOUT RESERVE: PROPERTY FROM THE ESTATE OF THOMAS J PERKINS

A German scale model of a Bugatti Type 35 race car of circa 1925, early 20th century

a highly detailed model, complete with instruments and controls, straight 8 engine, with spark plug leads, upholstered leather seats, functioning steering, cabled braking, twin exhausts, and rubber tires inscribed "Dunlop Cord 28 x 4", painted Bugatti blue
length 19½ in.; 49.5 cm

The Type 35 won over 1000 races in its time, taking the Grand Prix World Championship in 1926. It won the Targa Florio for five consecutive years from 1925 through 1929. Ninety-six examples were produced.

\$ 2,000-3,000



224

□ 224

OFFERED WITHOUT RESERVE: PROPERTY FROM THE ESTATE OF THOMAS J PERKINS

A French painted tin clockwork model of a Racing Alfa Romeo P2 of circa 1924, attributed to Compagnie Industrielle du Jouet, circa 1930

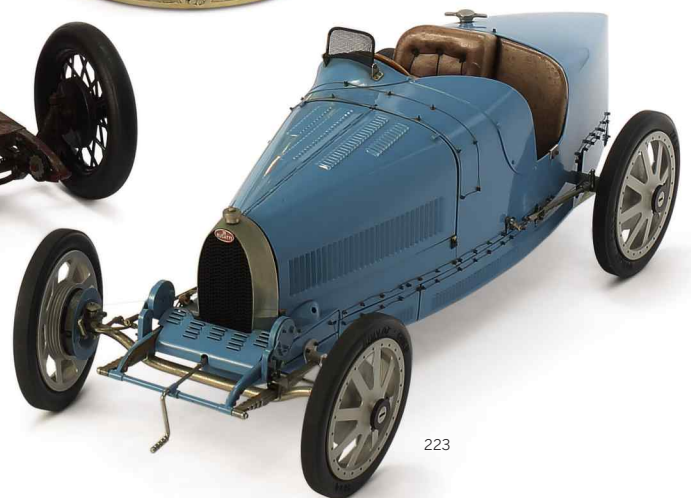
with functioning steering and off-set passenger seat, the hood with Alfa racing team logo, solid rubber tires, painted red with white number 2, closed hood with stitched leather straps, no engine
length 20½ in.; 52 cm

This represents one of Alfa's greatest cars, world champion in 1925. Designed by Vittorio Jano, recruited from Fiat by Enzo Ferrari, the car was fitted with Alfa's first supercharged straight-8 cylinder engine. Between 1924-1930, it was victorious in 14 Grands Prix, driven by Antonio Ascari, Guiseppe Campari, Achille Varzi and Gastone Brilli-Peri.

\$ 2,000-3,000



222



223



225

PROPERTY OF A PRIVATE COLLECTOR,
MASSACHUSETTS (LOTS 225-231)

**A pair of Wedgwood black jasper
dip candlesticks
19th century**

impressed Wedgwood.
heights 12¼ in.; 31 cm

\$ 500-700

226

**A Wedgwood black jasper dip vase
and cover
late 18th / early 19th century**

decorated around the body in white relief with
Apollo and the Muses, *impressed WEDGWOOD*
and letter H.
height 10¾ in.; 27.3 cm

\$ 1,000-1,500

227

**A Wedgwood black and white jasper
'Portland' vase
19th century**

applied with the traditional white reliefs of
classical figures against a black ground, the
base applied with a relief of Paris, *impressed*
WEDGWOOD.
height 10¼ in.; 26 cm

\$ 2,000-3,000

228

**A rare pair of Wedgwood black
jasper dip bough pots
circa 1790**

decorated in white relief with seven *amorini*
playing musical instruments and dancing beneath
a border of masks, *impressed WEDGWOOD.*
width 10¾ in.; 26.4 cm

See catalogue note at *Sothebys.com.*

\$ 2,000-3,000

229

**A pair of Wedgwood blue jasper
vases and covers
late 18th / early 19th century**

*designed by Sir Joshua Reynolds, decorated in
white relief with 'The Infant Academy', impressed*
WEDGWOOD.
heights 11 in.; 28 cm

\$ 2,000-3,000

230

**A Wedgwood lilac jasper dip part
tea service
circa 1790**

decorated in white relief with scenes from
'Domestic Employment', comprising: a teapot
and cover, a sugar bowl and cover and a
wastebowl, *impressed WEDGWOOD.* Together
with a 20th-century Wedgwood lilac jasper bowl
decorated with 'The Dancing Hours'. 5 pieces.

\$ 1,000-1,500

An assembled KPM part dinner service circa 1800

each piece decorated with scattered flowers, comprising: a large oval tureen and cover, a medium-sized oval tureen and cover, two small oval tureens and covers, four 15 1/2-inch circular platters, four 14-inch circular platters, two 19-inch oval platters, two 17-inch oval platters, three 15 1/2-inch oval platters, two small oval dishes, two square trays, four-leaf-shaped dishes, four double-lipped sauceboats, three circular reticulated baskets, an octagonal reticulated

basket, an octagonal deep dish, two wine coolers in sizes, three large dinner plates, thirty soup plates and forty-four 9 3/4-inch plates, *sceptre marks in underglaze-blue and printed KPM orb*

marks in blue. Together with KPM twelve large dinner plates with similar borders. 131 pieces.

\$ 7,000-10,000



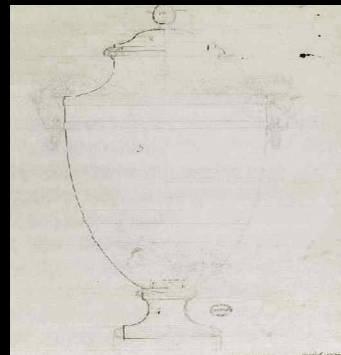
PROPERTY FROM A PRIVATE COLLECTION

A pair of Sèvres vases and covers circa 1775-80

(boizot à têtes de boucs), designed by Louis-Simon Boizot, each finely painted on the front with putti in a landscape, depicting either a scene emblematic of love or a bacchanalian scene, on the reverse with a corresponding ribbon-tied trophy depicting a billing dove for love or a grape-filled basket among other symbolic elements, all within an elaborate tooled gilt border surrounded by foliate scrolls and wreaths beneath a gilt molded foliate-scroll interrupted by gilt ram's-head handles, the lower body molded with overlapping gilt stiff leaves, interlaced L's in blue. heights 14³/₄in.; 37.5 cm

The design by Louis-Simon Boizot, the acclaimed sculptor and director of the sculpture workshop at the Sèvres manufactory, for the present vase (fig. 1) is in the Sèvres, Cité de la céramique, inventory no. 2011.3.416, and was exhibited in the *Louis-Simon Boizot (1743-1809), Sculpteur du roi et directeur de l'atelier de sculpture à la Manufacture de Sèvres, Paris, Versailles* in 2001.

Imitating the neoclassical ormolu-mounted marble vases in the style of the Louis XVI period, the present vases draw especially close parallels with Pierre Gouthière's work, for whom Boizot has provided designs. Charlotte Vignon and Christian Baulez outline these collaborations in *Pierre Gouthière, Virtuoso Gilder at the French Court*, p. 376, which include a chimneypiece (cat. 28) and a clock (cat. 19). The ram's handles on the present vases are particularly similar to the gilt bronze handles interrupting the relief foliate frieze on the porphyry vase done by Pierre Gouthière after a design by François-Joseph Bélanger, dating to circa 1775-80, *ibid.*, p. 192, cat. no. 12, which suggest the interchange of influences between these artists. While imitating ormolu-mounted hard stone vases, the present vases also manifest the proficiency of gilding at the Sèvres factory and possibly the technical difficulties in firing grounds on hard paste porcelain.



Earlier versions of the Sèvres vases with ram's handles include a pair of vases and stoppers (*vases à tête de boucs*), circa 1768, in the Paul Getty Museum, illustrated in Adrian Sassoon, *Vincennes and Sèvres Porcelain, Catalogue of the Collections*, cat. no. 18, p. 89. The body of these vases are more globular and the handles, although with similar ram's heads, include bunches of grapes issuing from the ram's mouth. According to Sassoon, the earliest mention of 'vase à bouc' is of a *potpourri* vase sold by the factory in 1763, *ibid.*, p. 88. A vase of the same shape as the example in the Getty Museum, but without the cluster of grapes is in the British Royal Collection and is illustrated in Geoffrey de Bellaigue, *Sèvres, Porcelain from the Royal*

Collection, cat. no. 116, p. 110, dating to circa 1767-70.

A clock vase and cover ('*vase pendule Boizot*'), also designed Boizot circa 1781, in the Wallace Collection, has the same body as the present vase, including the overlapping leaves on the lower body and beadings on the stem and the upper body edge, and is illustrated in Rosalind Savill, *The Wallace Collection*, p. 465, cat. no. C373.

An earlier version of this form with the same relief frieze and similar gilt decoration, but affixed with foliate scroll handles and reserved with oriental figures against a red ground, was sold at Sotheby's New York, May 20, 1989, lot 102.

A pair of vases of this model decorated around the body with putti in relief in biscuit affixed with the same handles imitating patinated bronze, dating to circa 1794, is illustrated in Pierre Kjellberg, *Objets Montés du Moyen Âges à nos jours*, p. 134.

The artists' ledgers (*registres de peintres*) for the Sèvres manufactory start in 1778 and there are no records of these vases under any painter's names or in the overtime records. Yet, the superior quality of the painting on the present vases suggests that they were painted by one of the highest paid figure painters, such as Charles-Eloi Asselin or Nicolas-Pierre Pithou.

\$ 60,000-80,000



PROPERTY FROM A PRIVATE COLLECTION

A pair of French biscuit ormolu-mounted figures of 'Le Berger Pâris' and 'La Tendresse Ancienne' circa 1770

modelled by Louis-Simon Boizot, *incised Bo*, the 'Tenderness' figure, *after Étienne-Maurice Falconet*, standing holding two birds; the Paris figure, *after Nicolas François Gillet*, leaning on a tree stump holding the apple which he is offering as the price of beauty, each mounted on a marble and ormolu base.

heights 9 in. and 9¼ in.; 22.9 cm and 23.5 cm

The marble sculpture of 'Le Berger Pâris' by Gillet is illustrated in Tamara Préaud and Guilhem Scherf, *La Manufacture de Lumières, La Sculpture à Sèvres de Louis XV à la Révolution*, p. 73, fig. 8, where the authors mention on the following page the sculpture was displayed at the reception of the Académie Royale in 1757. A similar biscuit figure of 'La Tendresse' is also illustrated, *ibid.*, p. 149, fig. 88, where the authors state that in 1769, this figure was associated to a surtout group called the 'Divinités', which included the Paris figure amongst others, such as the Apollo and Bacchus.

\$ 2,000-3,000

233



234

234

A set of four Sèvres white biscuit
Bacchic figures
circa 1919-1925

each figure modelled standing on a circular mound base, holding a vase or playing an instrument, *impressed S /SEVRES MANUFACTURE NATIONALE FRANCE in rectangular frame marks, the example playing the horn also with impressed SEVRES in oval frame and MANUFACTURE.DEL.ETAT.SEVRES 1919 in oval frame, various incised monogram marks.* height of tallest 11 $\frac{3}{8}$ in.; 29.5 cm

Examples of the present model were made in the 18th century under the direction of Louis-Simon Boizot, circa 1773, and are illustrated in Tamara Préaud and Guilhem Scherf, *La Manufacture des Lumières, La Sculpture à Sèvres de Louis XV à la Révolution*, pp. 176 and 177, cat nos 140-143.

\$ 3,000-5,000

235

PROPERTY FROM THE COLLECTION OF MR.
CHRISTOPHER KNUDSON

A French biscuit bust of Marie
Antoinette
19th century

after the marble model by Felix Lacomte, on a blue-ground socle and base, incised interlaced Ls. height 19 $\frac{3}{8}$ in.; 49.2 cm

\$ 4,000-6,000

236

An assembled pair of Sèvres-style
milk pails
late 19th century

each molded around the body in relief with putti holding hands, entwined with a laurel wreath, beneath the gilt-edged blue-ground border decorated in relief with scrolling foliage, applied on either side with a ram's head handle, *pseudo interlaced L's enclosing AA or aa.* heights 12 $\frac{1}{8}$ in.; 30.8 cm

\$ 8,000-12,000





237

237

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

A set of eleven Irish silver plates, Robert Calderwood, Dublin, probably 1762

undulating gadroon rim, engraved with arms and later stag crest and coronet. Together with one plate with slightly different border by maker's mark TJ script in oval (*Grimwade, 3841*), London, 1768, similarly engraved. 12 pieces. marked on bases, six with maker's mark, city mark, and Hibernia mark; four with maker's mark and undetermined date letter; one with maker's mark, city mark, and traces of earlier maker's mark WW and date letter 1737?; one with full set of English marks numbered and engraved with scratch weights No. 15 / 17=1 (old scratch weight 19=17); No. 29 / 16=13; No. 31 / 16=10; No. 32 / 17=2; No. 33 / 15=13 1/2; No. 34 / 17=1; No. 35 / 17=1; No. 37 / 16=9; No. 41 / 16=16; No. 42 / 17=8; No. 46 / 15=4=2; No. ? / 17=19 1/2
194 oz 5 dwt
6046 g
diameter 9 1/4 in.; 23.5 cm

PROVENANCE

purchased by father of present owner from a Chicago Estate

The arms are those of Gore impaling Connolly for Sir Ralph Gore, 6th Baronet, later Earl of Ross of Manor Gore, co. Donegal, and his first wife Katherine, daughter of Rt. Hon. William Connolly of Castletown, whom he married in 1754. She died in 1771, and he subsequently married Alice, daughter of Nathaniel Clements. He distinguished himself as a captain at the battle of Lafeldt in 1747, became M.P. for Donegal, created Baron Gore in 1764, Viscount Belleisle in 1768, and Earl of Ross in 1772. Born in 1725, he died in 1802 when the peerage expired and the baronetcy devolved upon his nephew Sir Ralph Gore, 7th Baronet.

The stag crest and coronet are those of Sir Thomas Roe, Lord Roe of the borough of Derby, created in 1917. Sir Thomas was born in 1832 at Derby, entered his father's firm Messrs Roe & Son., Ltd., was elected a member of Derby Corporation in 1858, and knighted in 1894. He married Emily, daughter of Mathew Kirtley, and died in 1923.

\$ 9,000-12,000

238

An Irish silver dish ring, possibly Cork, circa 1760

pierced with rocaille, a wolf facing a serpent, and a swan preening itself, engraved with crest apparently unmarked
14 oz 10 dwt, 454 g
diameter 7 3/8 in.; 18.7 cm

PROVENANCE

The Antique Shop Ltd., Cork, 1967

\$ 3,000-5,000

239

PROPERTY FROM THE ESTATE OF PERALTA-RAMOS

An Irish silver salver, John Hamilton, Dublin, circa 1745

shaped circular with rococo rim and chased rococo border surrounding the later engraved arms and motto of Fitzgerald, on three shell and foliate feet
marked on surface, base engraved 527 and on foot 61=10
60 oz, 1866 g
diameter 15 5/8 in.; 39.7 cm

\$ 5,000-7,000

240

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION (LOTS 240-248)

A George II silver cup and cover, Ann Craig & John Neville, London, 1742

with molded girdle, leaf-capped double-scroll handles, and baluster finial
marked on base and cover
50 oz, 1555 g
height 10 1/4 in.; 26 cm

PROVENANCE

Sir Robert Barlow (1891-1972)
Christie's London, June 12, 2002, lot 96

\$ 2,000-3,000

241

A George II silver mug, Paul de Lamerie, London, 1733

slightly everted rim and tuck-in base, double-scroll handle, restored
marked on base
12 oz, 373 g
height 4 5/8 in.; 11.7 cm

\$ 1,500-2,500



238



239



240



241

242

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION
(LOTS 240-248)

**A George I silver beer jug, Thomas
Morse, London, 1721**

with a partly faceted handle rising from a double drop
marked on base and with scratch weight 30-3

29 oz, 902 g

height 7 $\frac{5}{8}$ in.; 19.3 cm

\$ 5,000-7,000

243

**A George II silver beer jug, Lewis Pantin,
London, 1735**

wide baluster form, engraved with slightly later arms
and supporters
marked on base

29 oz, 902 g

height 8 $\frac{1}{2}$ in.; 21.6 cm

PROVENANCE

Sotheby's London, June 4, 1998, lot 225

The arms are those of Devereux, 10th Viscount Hereford, born 1694, high sheriff of Brecon 1719-20, M.P. for co. Montgomery 1719-40, and his second wife Eleanor Price Devereux of Rhiwlas, co. Marioneth, whom he married 30 July, 1740. He died without issue in 1748, and she in 1763.

\$ 6,000-8,000



243



242

244

A rare George II silver beer jug, Stephen Curtis, Bristol, circa 1735

spout rising from molded drop above an engraved lion rampant crest

marked on base

28 oz 10 dwt

896 g

height 8 $\frac{5}{8}$ in.; 21.8 cm

PROVENANCE

Sotheby's London, June 6, 1996, lot 477

Only a handful of silver with Bristol marks is known. The marks of Ralph Goode, Edward French and Stephen Curtis, dating from the 2nd quarter of the 18th century have been noted on beer jugs, cream jugs, a taperstick and several spoons, according to Margaret Hofer in *Stories in Sterling, four centuries of silver in New York*, the catalog of the New York Historical Society, which possesses a tankard (with later spout) by Stephen Curtis engraved with the Stuyvesant arms, item 5.3, p. 217-8. An act of 1701 gave the city the right to an assay office. Michael Clayton suggests that some unasccribed marks or wrongly ascribed marks may belong to Bristol, as he finds the absence "hardly credible", *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, p. 206.

\$ 10,000-15,000

245

A George II silver large beer jug, Richard Bayley, London, 1735

of wide baluster form, the front engraved with a spread eagle crest below the banded spout

marked on base and engraved with scratch weight 31=1

31 oz

964 g

height 9 in.; 22.9 cm

\$ 3,000-5,000



244

245

246

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION
(LOTS 240-248)

**A George II silver bread basket, Aymé Videau,
London, 1734**

oval, pierced and chased to simulate raffia, the raised center
engraved with contemporary arms, raffia handles conjoined
by shells, the base engraved with inscription "The Gift of Benj.
Tilden to his Godson Rich. Seward"

marked on base and with scratch weight 61=18

59 oz 15 dwt

1860 g

length over handles 14¾ in.; 37.5 cm

The arms are those of Tilden (Tylden) of Wye, Kent.

\$ 12,000-18,000



246

247

Two George II silver beer jugs, Peter Taylor and William Shaw & William Priest, London, 1743 and 1759

the first with spout rising from a molded drop, *restored*; the second with spout rising from double bead *marked on bases*

35 oz
1088.5 g
heights 7¼ in.; 18.4 cm

PROVENANCE

Taylor jug: Sotheby's London, September 30, 1999, lot 123

\$ 4,000-6,000



248

Two George III silver beer jugs, William Grundy and George Smith, London, 1768 and 1783

the first with scroll at base of spout and leaf-capped double-scroll handle, *restored*; the second with fluted spout rising from a leaf, the flared foot with beaded edge, the interior lightly gilt, *restored* *marked on bases*

71 oz 10 dwt
2227 g
heights 10 and 8 in.; 25.4 and 20.2 cm

PROVENANCE

Grundy jug: Christie's London, June 13, 2000, lot 200

\$ 3,000-5,000



△ 249

An assembled silver Early English flatware service, mostly London, 18th century

engraved with various crests and initials, comprising:

- 18 table knives with octagonal pistol handles
- 12 table knives with stainless steel blades
- 6 table knives with leaf-capped pistol handles
- 6 lunch knives with similar handles
- 11 lunch knives with pistol handles
- 8 dessert knives with pistol handles
- 54 three-prong table forks (in sizes)
- 9 three-prong dessert forks
- 22 rattail table spoons
- 9 rattail dessert spoons
- 6 marrow scoops

161 pieces

makers include John Chartier, Caleb Hill, John Jacob, Thomas Mann, and others, the table spoons include two by Elias Pelletreau, Southampton, and one by Daniel Rogers, Ipswich, Mass.

181 oz weighable
5629 g

Please see *Sothebys.com* for a detailed listing of the flatware.



\$ 5,000-7,000



250



251



252

250

PROPERTY OF A PRIVATE COLLECTOR,
MASSACHUSETTS (LOTS 250 AND 251)

A pair of Worcester blue and white triple shell-form sweetmeat dishes circa 1770

modelled as three scallop shells resting on a trefoil base encrusted with 'moss', small shells and corals, the interiors painted with flower sprays.
width 8¼ in.; 21 cm

\$ 1,500-2,500

251

An assembled pair of St. Cloud white seaux à liqueur ronds circa 1735

each molded on the front and reverse with leafy flowering plants between a fluted rim, the sides with grotesque mask handles, *incised S₇[†] C marks*.
heights 4¾ in. and 5½ in.; 12.1 cm and 13 cm

A similar *seau* is illustrated in W. B. Honey, *French Porcelain of the 18th Century*, pl. 9; and another by Inès d'Ormesson, *L'Argus des Faïences et Porcelaines de France*, p. 220.

\$ 3,000-5,000

252

PROPERTY FROM THE ESTATE OF CATHERINE
AUCHINCLOSS: A REFINED EYE (LOTS 252-255)

**A pair of Moustiers faïence
confituriers
mid-18th century**

each painted with floral garlands suspending from
the rim edge and with a grotesque mask handle on
either side.

heights 4½ in.; 10.5 cm

An example of this form is illustrated in Jacques
Mompeut, *Les faïences de Moustiers*, p. 51, where on
the opposite page, the author states that the form is
'pot à usages divers, ou confiturier' [pot for different
uses or jam pot].

\$ 1,000-1,500



253



253

**An Ilmenau porcelain asparagus box
and cover
late 18th century**

modelled as a ribbon-tied bunch of spears, *the cover
with script l mark in underglaze-blue*. Together with a
similarly-modelled Samson porcelain knife rest.

length 6¾ in.; 16.2 cm

\$ 500-700



254

254

**A pair of Meissen pear-from milk jugs
and covers
circa 1760**

naturalistically modelled with two overlapping leaves
issuing from the twig handle, *faint crossed swords
marks in underglaze-blue*.

heights 4½ in.; 10.5 cm

\$ 800-1,200



255

255

**A pair of Meissen figures of parrots
18th century, perhaps outside-
decorated**

naturalistically modelled by Johann Joachim Kändler,
faint crossed swords marks in underglaze-blue. Later
fitted with two porcelain cherries on a metal ring.

4 pieces.

heights 5¾ in.; 14.6 cm

\$ 1,000-1,500

A George III silver chocolate pot,
Paul de Lamerie, London, 1776

chased with a roundel in rococo cartouche and borders of shells, grotesque heads and bird's wings, scrolling foliage and flowers, the bird-head spout chased with cattails and shells, the scroll handle terminal engraved with a face, the matching cover with bud finial
marked on base and engraved with scratch weight 24=10, cover marked with lion passant
 23 oz 10 dwt gross
 734 g
 height 7 $\frac{7}{8}$ in.; 20 cm

\$ 20,000-30,000



256

PROPERTY FROM THE ESTATE OF PERALTA-
RAMOS

A George II silver shaving jug and basin, John Tuite, London, 1731

both engraved with contemporary cartouches
with slightly later arms, the jug also crested
within rococo cartouche on other side, the basin
with shaped rim set with four portrait medallions
within laurel wreaths

*marked on body and cover of jug and base and
underneath rim of basin*

60 oz 10 dwt gross

1878 g

length of basin 13¼ in.; 33.7 cm

The arms are those of Rowley of Tendring Hall,
Suffolk with Dawson in pretense for Sir William
Rowley, K.B., admiral of the fleet. He was a very
distinguished naval commander from the years
1716 to 1746. His wife Arabella was the daughter
and heir of Thomas Dawson, who was killed at
the siege of Gibraltar, 1705, and who was son
and heir of Thomas Dawson of Castle Dawson,
co. Londonderry. They were married before July
21, 1729.

\$ 15,000-25,000



257



258

258

PROPERTY FROM THE ESTATE OF PERALTA-
RAMOS

**A set of twelve George II silver
three prong table forks with the
arms of George Booth, 2nd Earl of
Warrington, John Jacob, London,
1735/6**

of heavy weight, engraved with the Booth arms in
strapwork cartouche under earl's coronet
*two with leopard's head struck twice instead of
date letter, one with maker and lion passant only
visible*

41 oz 5 dwt

1287.5 g

length 7¾ in.; 19.7 cm

PROVENANCE

Christie's London, April 20, 1921, from lots 7, 8,
11, 16 and 20.

LITERATURE

James Lomax and James Rothwell, *Country
House Silver from Dunham Massey*, p. 72

The arms are those of Booth, for George Booth,
2nd Earl of Warrington, 1675-1758, of Dunham
Massey.

These are part of "9 douzen Spooones...9 douzen
Forks" described in *The Particular of my Plate*,
made by John Jacob dating from 1735 and 1736
and weighing in total 754 oz., of which twelve
spoons and forks are at Dunham Massey, inv.
DUN.S.315

\$ 4,000-6,000

259

PROPERTY FROM THE ESTATE OF PERALTA-
RAMOS

**An assembled Georgian silver
flatware service, London and
Edinburgh, circa 1755-1770**

all engraved with later turkey crest, comprising:

18 pistol-handled table knives

29 pistol-handled lunch knives

11 three-prong table forks

15 rattail tablespoons, one bird-back

8 dessert spoons

81 pieces

*makers include Ebenezer Coker, Joseph Smith,
Dru Drury, and others*

60 oz weighable

1866 g

\$ 3,000-5,000



259

**A William and Mary silver tankard,
Joseph Ward, London, 1699**

with gadroon borders, the scroll handle applied with cut cardwork and beading, openwork scroll thumbpiece, the cover also applied with cut cardwork below finial, the front engraved with later crest and the base with presentation inscription

marked on body and cover

38 oz 10 dwt, 1194 g

height 7½ in.; 19 cm

PROVENANCE

Clarence Dillon to William A Phillips - co founder of Dillon-Read, father of Douglas Dillon, Secretary of the Treasury, ambassador to France, chairman of the Metropolitan Museum of Art

The inscription reads "For Bill from "Baron" in memory of our days in Nassau Street / A friendship of over 70 years / school days - college roommates / partners in business and a loyalty that never faltered."

\$ 6,000-9,000



260

**Two matching George II silver
double-lipped sauce boats, Francis
Nelme and John Hugh Le Sage,
London, 1737 / 1730**

with drops below spouts, double-scroll handles

marked on bases

32 oz 5 dwt, 1001.4 g

length over handles 8⅞ in.; 21.3 cm

\$ 5,000-7,000



261



262



263



264

262

PROPERTY OF A NEW YORK PRIVATE COLLECTOR (LOTS 262-273)

A pair of George IV silver vegetable dishes and covers, Paul Storr, London, 1824

with shaped gadroon, acanthus and shell rims, the dishes crested, covers engraved with arms, crest, motto and supporters under a coronet, with heraldic finials matching the arms
marked on dish, cover, and finial
118 oz 15 dwt
3695 g
diameter 11 $\frac{1}{8}$ in.; 28.3 cm

The arms are those of Hamilton for Robert Montgomerie, 8th Lord Belhaven and Stenton, Lord High Commissioner to the General Assembly of the Church of Scotland and Lord Lieutenant of Lanarkshire, representative peer for Scotland 1819-31, created a peer of the United Kingdom as Baron Hamilton of Wishaw, co. Lanark 1831. He was born in 1793, married in 1815 Hamilton, daughter of Walter Frederick Campbell of Shawfield and Islay. She died in 1873, and he died without issue in 1868 when the U.K. barony became extinct and his Scottish honours devolved on his kinsman James Hamilton 3rd of Stevenston.

\$ 15,000-20,000

263

A George III silver two-handled tray, Paul Storr, London, 1810

with shaped gadroon, shell and acanthus rim, engraved with arms, crest and motto, base engraved with inscription "Presented by Mary Cox on the Marriage of her Sister Anne, with John Wray, April 23rd, 1810."
marked on base
91 oz 5 dwt
2842.5 g
length over handles 22 $\frac{3}{4}$ in.; 57.8 cm

The arms are those of Wray.

\$ 10,000-15,000

264

A pair of Regency silver entrée dishes and covers on Sheffield-Plated warming stands, Paul Storr, London, the stands by Matthew Boulton, 1817

with gadroon, acanthus and shell rims, the dishes crested, covers engraved on each side with arms, crest, and motto, with sliplock handles terminating in lion's heads atop a paterae, on matching warming stands with removable liners
marked on dish, cover, and finial, the warming stands marked on base
152 oz
4727 g
length over handles 16 in.; 40.6 cm

The arms are possibly Cator impaling another.

\$ 12,000-15,000

265

PROPERTY OF A NEW YORK PRIVATE
COLLECTOR (LOTS 262-273)

**A George III silver teapot and stand,
Fogelberg & Gilbert, London, 1789**

engraved with arms below a frieze of Vitruvian
scrolls, the hinged cover chased with a band of
running foliage, complete with a cradle stand with
laurel swags hung from rams' heads
marked on base of teapot, cover and stand
23 oz 15 dwt gross
734 g
length 11½ in.; 29.2 cm

\$ 3,000-5,000



265

266

**A set of twelve George III silver
dinner plates, John Parker I &
Edward Wakelin, London, 1768**

with gadroon rims, engraved with arms within a
wreath
*marked on bases, numbered and engraved with
scratch weights: No. 22 / 15=18; No. 25 / 16=8;
No. 28 / 16=0; No. 34 / 16=3; No. 39 / 16=1; No.
41 / 15=13; No. 42 / 15=17; No. 46 / 16=1; No. 47
/ 15=12; No. 50 / 16=7; No. 51 / 16=3; No. 60 /
16=10*
188 oz
5847 g
diameter 9⅝ in.; 24.5 cm

The arms are those of Plomer of Mayfield and
Pettingho, co. Sussex.

\$ 10,000-15,000



266

A set of four George III silver
candlesticks, maker's mark I.S.,
London, 1772

cluster columns with Corinthian sconces, the
square bases with gadroon rims, leaves at the
angles, and engraved with arms and a crest, one
of the arms also with motto, *weighted bases*
marked on base rims and nozzles

height 12 in.; 30.5 cm

The arms are those of Lyon, with probably Bryan
in pretense.

\$ 5,000-7,000





268

268

PROPERTY OF A NEW YORK PRIVATE COLLECTOR (LOTS 262-273)

A pair of Irish silver meat dishes, Michael Homer, Dublin, circa 1760

with shaped gadroon rims, engraved with mirror cypher *JW?*

marked on base, lacking date letter

58 oz 15 dwt

1829 g

length 16¼ in.; 41.3 cm

\$ 4,000-6,000



269

269

A George III silver meat dish, Frederick Kandler, London, 1766

with shaped gadroon rim, engraved with arms in rococo cartouche and mirror cypher *JW?*

marked on base, engraved with scratch weights

78=16 and 78=9

75 oz

2332.5 g

length 21¾ in.; 54.3 cm

The arms are those of Frances, second wife and widow of Sir William Williams-Wynn, 3rd Baronet of Wynnstay. Frances, whom he married in 1741, was daughter of George Shakerley of Gwersylit, and she died in 1803. He died from a fall from his horse in 1749.

\$ 4,000-6,000



270

270

A pair of George III silver meat dishes, Thomas Heming, London, 1763

shaped gadroon rims, engraved with crest below a coronet

marked on bases, numbered and engraved with scratch weights No. 1 / 52=3 1/2 and No. 2 / 52=6 1/2

97 oz 15 dwt

3041.6 g

length 17¾ in.; 45 cm

\$ 4,000-6,000



271

271

A pair of Regency silver entrée dishes and covers, maker's mark WB pellet between in rectangle, London, 1811/13

with gadrooned rims and leaf-capped scroll handles, dishes crested on each side, the conforming covers with slip-lock heraldic finials and engraved with contemporary arms on each side

marked on dishes and covers, one cover with date letter for 1811, the other cover and two dishes with date letter for 1813, the finials with maker's marks for John Bridge of Rundell, Bridge & Rundell, no date letter

119 oz 15 dwt

3726 g

length over handles 14 $\frac{1}{8}$ in.; 35.9 cm

The arms are those of probably Glasgood quartering Lewis.

\$ 4,000-6,000

272

A German silver soup tureen and cover, maker's mark JT? italics, Stuttgart, circa 1800

with leaf-capped scroll handles with drop rings, with screw-on foot and swan finial, gilt interior *marked on base rim*

84 oz 5 dwt

2625 g

length over handles 14 $\frac{1}{4}$ in.; 36.2 cm

\$ 6,000-8,000



272



273

273

PROPERTY OF A NEW YORK PRIVATE COLLECTOR
(LOTS 262-273)

A Louis XVI silver-gilt chocolate pot, François Daniel Imlin, Strasbourg, circa 1785

body delicately engraved with floral swags below a scrolling floral frieze, the loose cover chased with spiral fluting, urn finial on leaf and berry medallion

marked on base and cover, with control marks for 1798-1809

18 oz 5 dwt

572 g

height 7½ in.; 19 cm

\$ 5,000-7,000

□ 274

PROPERTY OFFERED WITHOUT RESERVE

A pair of French silver candlesticks, Jacob Heinrich Henri Alberti, Strasbourg, 1778

molded bases, stepped gadrooned accents, sconces pricked with initials A.C.S.

marked on bases and nozzles

34 oz 10 dwt

1076 g

height 9½ in.; 24.1 cm

\$ 4,000-6,000



274

275

**A German silver-gilt roemer-form beaker,
Samuel Becker, Braunschweig, circa 1590**

the lower body applied with bosses surrounded by matted
strapwork above a rayed base rim, the base with domed
interior

marked on body near rim with maker's mark and city mark

4 oz 5 dwt

137g

height 3½ in.; 8.9 cm

\$ 7,000-9,000



275

276

**A suite of Italian silver candelabra and
candlesticks, Genoa, 1796 and circa**

two pairs of similar candlesticks in sizes, of vase form chased
with stiff leaves and interlaced ribbonwork, and a pair of two-
light branches similarly chased and with bud finials

*the candlesticks marked on base rims, the large pair also with
early 19th century marks for Genoa, the branches marked on
arms and three sconces, the latter 1797*

86 oz 4 dwt

2675 g

height with branches 14 ½ in.; 37 cm

\$ 8,000-12,000



276



277

277

A Spanish Colonial silver dish, probably Leon, Capitanía General de Guatemala, late 18th century

the boldly shaped and raised rim embossed with a strapwork border terminating in facing scrolls and spirals, the surface flat chased with flowering tendrils centered by three jumping hares with conjoined ears, narrow matted borders, the back with suspension loop

marked with crossed swords and crown tax stamp

43 oz 15 dwt

1362 g

length 18⁵/₈ in.; 47.3 cm

The crossed swords mark is attributed with a question mark to Leon, now Nicaragua, by Cristina Esteras Martin, *Marcas de Plateria Hispanoamerica*, pp. 131-133. A dish with related border and crossed swords mark for ?Leon, is illustrated by her in *La Plateria en el Reino de Guatemala*, no. 57, p. 156.

The device of three jumping hares with ears conjoined, so that they have a total of three instead of six, is found in many cultures including Medieval England and China. In Christian culture, it has been interpreted as a symbol of the Trinity.

\$ 25,000-35,000

278

A South American silver soup tureen and cover, 20th century

in Colonial style, the scroll feet headed by foliage, the domed cover with scrolling foliate finial

apparently unmarked

134 oz 15 dwt

4192 g

length over handles 15 in.; 38 cm

\$ 3,000-5,000



278

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3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$250,000, 20% of any amount in excess of \$250,000 up to and including \$3,000,000, and 12.5% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute

and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the Purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed

to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser'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 are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. 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 these purposes.

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 great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, 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, the eBay website, the Invaluable website and other Online Platforms. 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. Sotheby's use of information collected about eBay users

may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful

hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ 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.

△ 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, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if 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 such fixed fee. If the irrevocable bid is not secured until after the printing of the

auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. 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-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

⊙ 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 bidders 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 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

📄 Premium Lot

In order to bid on "Premium Lots" (📄 in print catalogue or 📄 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the

designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

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.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that 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 responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

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. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee 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 organizations. 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.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope

with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash 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 purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application

for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of

Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and

collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and Saucer, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sévres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

IMPORTANT NOTICES

Important Notice for Ceramics

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 894 1442.

Vignettes styled by
Judy Kim

Photography:

Ber Murphy
Ellen Warfield
Elliot Perez
Jeff Schnoor
Jon Lam
Paul Shima
Peter Kutscher
Scott Elam

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Head of Department

Alessandra Merrill

Kevin Tierney

European Ceramics

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Henry Charteris

John Culme

Alice Minter

Mark Poltimore

Chairman

European Ceramics

Richard Hird

PRIVATE EUROPEAN COLLECTIONS

Mario Tavella

Shiona Fourie

Project Manager

+44 (0) 7293 5470

UK COUNTRY HOUSE SALES

Harry Dalmeny

+44 (0)20 7293 6076

PARIS

Silver

Thierry de Lachaise

Head of Department

FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

COLLECTIONS: EUROPEAN DECORATIVE ARTS, INCLUDING PROPERTY FROM THE METROPOLITAN MUSEUM OF ART

27 October 2017

New York

S.J. PHILLIPS: A BOND STREET LEGACY

18 October 2017

London

COLLECTIONS

31 October 2017

London

FROM EARTH TO FIRE

2 November 2017

London

IMPORTANT JUDAICA

20 December 2017

New York

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Sotheby's EST. 1744
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