



Sotheby's EST. 1744

FROM EARTH  
TO FIRE

EUROPEAN CERAMICS, SILVER  
& OBJECTS OF VERTU

LONDON 1 NOVEMBER 2017







# FROM EARTH TO FIRE

EUROPEAN CERAMICS, SILVER,  
GOLD BOXES & OBJECTS OF VERTU

AUCTION IN LONDON  
1 NOVEMBER 2017  
SALE L17302  
2 PM

EXHIBITION  
Saturday 28 October  
12 pm-5 pm

Sunday 29 October  
12 pm-5 pm

Monday 30 October  
9 am-4.30 pm

Tuesday 31 October  
9 am-4.30 pm

34-35 New Bond Street  
London, W1A 2AA  
+44 (0)20 7293 5000  
[sothebys.com](http://sothebys.com)

**BIDNOW**  
LIVE ONLINE BIDDING

**Sotheby's** EST. 1744

PRIVATE EUROPEAN COLLECTIONS AND COUNTRY HOUSE SALES



Mario Tavella  
*Chairman, Furniture &  
Decorative Arts, Europe*  
+44 (0)20 7293 5052  
mario.tavella@sothebys.com



Harry Dalmeny  
*Chairman, Private Clients*  
+44 (0)20 7293 5848  
harry.dalmeny@sothebys.com

**SALE NUMBER**  
L17302 "PANCAKE"

**BIDS DEPARTMENT**  
+44 (0)20 7293 5283  
FAX +44 (0)20 7293 6255  
bids.london@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of £3,000 and above.

**SALE ADMINISTRATOR**  
Kate Eskdale  
kate.eskdale@sothebys.com  
+44 (0)20 7293 6300

**POST SALE SERVICES**  
Genevieve Renard  
Post Sale Manager  
FOR PAYMENT, DELIVERY  
AND COLLECTION  
+44 (0)20 7293 5220  
FAX +44 (0)20 7293 5910  
ukpostsaleservices@sothebys.com



Henry House  
*Senior Director*  
*Head of Furniture & Decorative Arts*  
+44 (0)20 7293 5486  
henry.house@sothebys.com



Philipp Herzog  
von Württemberg  
*Chairman, Sotheby's Europe*  
+49 69 740 787  
philipp.wuerttemberg@sothebys.com

**PRIVATE CLIENT GROUP**  
+44 (0)207 293 5976

**EUROPE**  
Beatriz Quiralte  
beatriz.quiralte@sothebys.com  
Fergus Duff  
fergus.duff@sothebys.com

**ASIA**  
Shu Zheng  
shu.zheng@sothebys.com

**CATALOGUE PRICE**  
£25 at the gallery

**FOR SUBSCRIPTIONS CALL**  
+44 (0)20 7293 5000  
for UK & Europe  
+1 212 606 7000 USA



Mark Poltimore  
*Chairman, Europe*  
+44 (0)20 7293 5200  
mark.poltimore@sothebys.com



David Macdonald  
*Director*  
*Furniture*  
+44 (0)20 7293 5107  
david.macdonald@sothebys.com

**INDIA**  
Gauri Agarwal  
gauri.agarwal@sothebys.com  
Milaap Patel  
milaap.patel@sothebys.com

**RUSSIA & CIS**  
Alina Davey  
alina.davey@sothebys.com  
Irina Kronrod  
irina.kronrod@sothebys.com  
Lilija Sitnika  
Lilija.sitnika@sothebys.com  
Maryam Kalo  
maryam.kalo@sothebys.com  
+44 (0)20 7293 5094



Shiona Fourie  
*Deputy Director*  
*Project Manager*  
+44 (0)20 7293 5470  
shiona.fourie@sothebys.com



Grattan Thompson  
*Deputy Director*  
*Business Manager*  
+44 (0)20 7293 5471  
grattan.thompson@sothebys.com

## SPECIALISTS AND AUCTION ENQUIRIES

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



Henry House  
*Senior Director*  
*Head of Furniture & Decorative Arts*  
+44 (0)20 7293 5486  
henry.house@sothebys.com



Cynthia Harris  
*Director, Head of Decorative Arts*  
*Silver*  
+44 (0)20 7293 5531  
cynthia.harris@sothebys.com



Alice Minter  
*Deputy Director*  
*Silver and Objects of Vertu*  
+44 (0)20 7293 5350  
alice.bleuzen@sothebys.com



Richard Hird  
*Specialist*  
*Ceramics & Glass*  
+44 (0)20 7293 5505  
richard.hird@sothebys.com



James Clare  
*Specialist*  
*Silver*  
+44 (0)20 7293 5564  
james.clare@sothebys.com

### CONSULTANTS

*Silver*  
Harry Charteris  
John Culme

*Gold Boxes and Objects of Vertu*  
Julia Clarke

*Ceramics*  
Phil Howell



APOLLO  
DAPHNE



## CONTENTS

3	AUCTION INFORMATION
5	SPECIALISTS AND AUCTION ENQUIRIES
8	<b>FROM EARTH TO FIRE: LOTS 701–874</b>
99	ABSENTEE BID FORM
101	BUYING AT AUCTION
102	EXPLANATION OF SYMBOLS VAT INFORMATION FOR BUYERS
103	CONDITIONS OF BUSINESS FOR BUYERS
105	WAREHOUSE, STORAGE, COLLECTION INFORMATION
105	AUTHENTICITY GUARANTEE IMPORTANT NOTICES GLOSSARY OF TERMS
107	INTERNATIONAL DEPARTMENTS
	SOTHEBY'S EUROPE

**An unusual silver bowl and cover, maker's mark ZF, Venice, probably late 17th century**

applied on a solid ground with filigree oriental flowers and meticulous granulations each one set into its own plain wire or ropework collet, openwork foot, engraved twice with Greek letters 'B λ', maker's mark and lion of St Mark struck twice.

14cm., 5in. diameter  
618gr., 19oz. 16dw.

See Pietro Pazzi, *I Punzoni Dell'Argenteria Veneta*, Treviso, 1992, vol II, p. 146 for two recorded Venetian silversmiths with similar maker's mark, one in the late 16th, the other in the late 17th century. Although the bowl and cover is hallmarked in Venice, it is influenced by Indian or Eastern decorative motifs. In view of this, it may be an imported item, the Venetian marks simply indicate that it complied with the Venetian standard of silver required by their guild regulations.

£ 5,000-7,000 € 5,600-7,800



701

702

**An early Sicilian Parcel-Gilt Silver ewer, Stefano Trainito, Palermo, circa 1620**

helmet-shaped with applied spout and scroll handle, flat-chased with reeded bands, on spreading foot, stipple initialled 'AV'  
16.4cm., 6½in. high  
482gr., 15oz. 10dw.

£ 6,000-8,000 € 6,700-9,000



702

703

**An Italian silver tazza, unmarked, probably 17th century**

embossed and chased with faceted flutes, centred by applied stylized knob, on tall spirally gadrooned foot  
25cm., 9¾in. diameter  
502gr., 16oz. 2dw.

A comparable 17th century tazza, with Venice marks was sold Sothebys Geneva, 8th May 1989, lot 61

£ 2,000-3,000 € 2,250-3,350



703



703 detail

704

**A Sicilian silver ewer, Antonio Dominci, Messina, circa 1690**

plain body and foot, with elaborate cast and chased handle and spout of a monster and bearded mask  
21cm, 8¼in. high  
702gr., 22oz 10dwt.

£ 15,000-20,000 € 16,700-22,300



704 detail

705

**An Italian silver coffee pot, assay master's mark MG two stars (Pazzi no. 286), Venice, circa 1760**

of fluted baluster form, with stylized mask spout and carved wood handle  
26cm., 10in. high  
808gr., 26oz.

£ 1,500-2,000 € 1,700-2,250



706 detail

706

**An Italian parcel-gilt silver tazza, maker's mark bird on a branch, assay master TS conjoined most probably a variant of Pazzi no. 417, Venice, 2<sup>nd</sup> half of the 16<sup>th</sup> century**

embossed and chased with fan-shaped panels, on plain reeded foot, inside of foot and outside of rim with scratched lettering and initials, *marked on body and foot*  
369gr., 11oz. 16dwt.  
diam. 23cm., 9in.

See Pietro Pazzi, *I Punzoni Dell'Argenteria Veneta*, Treviso, 1992, vol II, p. 138 for two other variants of the assay mark, which are dated by the author to the second half of the 16<sup>th</sup> century. The assay master's mark has also been seen on another Venetian tazza, on tall foot, circa 1580, which sold Sothebys Paris, 26 June 2013 lot 257. A Venetian tazza, similar to the present example with the same fan ornament, circa 1580 was sold Sothebys Paris, 26<sup>th</sup> April 2017, lot 259.

£ 8,000-12,000 € 9,000-13,400



706 other view



704



705



706



707

A rock crystal jewel casket with silver-gilt, enamel and ivory mounts, Karl Rössler, Vienna, circa 1890-1908

arched rectangular form, the rock crystal panels engraved with a marquis's coronet and flowers within scrolls, mounts and swing handles with polychrome enamelled flowerheads, supported by four griffins, the lid surmounted by two sphinxes and an enamelled medici vase, underside with flowers and scrolls, *maker's mark and town mark*  
11.5cm., 4½in. wide

• £ 3,000-5,000 € 3,350-5,600

708

A rock crystal standing cup and cover with silver-gilt and enamel mounts, Vienna, late 19th century

the crystal engraved with arabesques within narrow bands of enamel painted with scenes from mythology, the stem formed as the figure of Hercules strangling the Nemean lion, *illegible Viennese control mark*  
25.5cm., 6½in. high

£ 1,500-2,500 € 1,700-2,800

709

PROPERTY FROM A DISTINGUISHED BRITISH FAMILY

A pair of 'Limoges revival' enamel candlesticks, France, mid 19th century

in 17th century taste, each painted *en grisaille* on black with bands of putti at play between inhabited arabesques and gold scrolling  
29.5 cm, 11½in. high  
(2)

PROVENANCE

From Sizergh Castle, Cumbria.

£ 2,000-3,000 € 2,250-3,350



707



709



708

A pair of Chinese silver-gilt filigree vases, covers and stands, with contemporary embellishment in coral and white enamel, the filigree probably Canton, the applied coral and enamel probably Trapani, Sicily, circa 1750

constructed in a number of detachable sections, fitted over a solid ground with filigree cagework of distinctive circles and simulated tiles, applied by wires with red coral leafage and flowers, set with white enamel beads in silver mounts, the stands armorial engraved, *unmarked except for later French import marks*  
21.8cm., 8½in. high

#### PROVENANCE

Tradition records these vases coming from the collection of the Prince Lanza di Trabia, Palermo

The filigree is largely made up from a series of circular motifs which include a distinctive extra scroll in the middle of the circle. This 'signature' identifies a Chinese origin for the filigree. It can be found for example on the toilet set made for the Empress of Russia, Catherine the Great, believed to have been made in Canton around 1740-50 and which is recorded in the *Entresol* of the Winter Palace in 1789. The motif is visible in a number of pieces of that toilet set but particularly on one of the pairs of rosewater sprinklers which like these vases is constructed from a series of filigree sleeves laid onto a solid silver-gilt ground.

The rosewater sprinklers additionally include panels of simulated roof tiles, like the vases. (See: Marina Menshikova et al. *Silver Wonders from the East Filigree of the Tsars*, Aldershot, 2006, no. 14-26.)

A smaller pair of Chinese parcel-gilt silver filigree vases, covers and stands were sold at Christies, 10 June 2008 lot 174, 'marked under stands with Chinese characters'. Another pair without stands was sold at Dreweatts, 26 February 2014, lot 801. Those vases appear to be identical to the present pair, except that their applied filigree flowers and foliage, has been identically replaced in coral by Sicilian workmen, in Trapani.

£ 30,000-50,000 € 33,400-56,000



**A German parcel-gilt silver standing salt, maker's mark probably VG conjoined, Guillaume or Gabriel van den Velden, Frankenthal, circa 1600**

hexagonal central salt depression, engraved on the panels with Apollo slaughtering the Python, Apollo chasing Daphne, Daphne turning into a tree, Jupiter chasing Io, Neptune and Triton, Deucalion and Pyrrha leaving the oracle, enclosed by foliate strapwork including monsters, birds, squirrels and sphinxes, raised on cast lions holding shields, running bands of recumbent figures flanking masks, marked on body and foot rim

13cm., 5¼in. high  
397gr., 12oz. 14dwt.

**PROVENANCE**

S.J Phillips, London, 1952  
The Joseph R Ritman Collection, Sotheby's Geneva, 16 May 1995, lot 80  
Belgian private collection

**EXHIBITED**

*View Eeuwen Zilver*, Gemeentemuseum, The Hague, 18 July-15 September 1952, cat no. 474

**LITERATURE**

J. W Frederiks, *Dutch Silver*, Vol. II, The Hague, 1960, p. 62, no. 176

Dr Beatrice Jansen, 'Een Zilveren Zoutvat meet vorstellingen uit Ovidius' from *Mededelingen van de dienst voor Schone Kunsten der Gemeente 's Gravenhage*, 1954, pp.58-62, illustrated

**ASSOCIATED LITERATURE**

Walter Schmidt, 'Frankenthal Goldschmiedemarken.; Neue Forschungsergebnisse', in *Weltkunst*, vol 21, 1 November 1997, pp.2340-2341

An engraved beaker, circa 1600, by this goldsmith is in the Erkenbert-Museum, Frankenthal (inv. no. 229). A smaller pair of hexagonal salts by the Frankenthal goldsmith Peter van Ixem, from the Rothschild and Rosebery collections, was sold at Sotheby's London, 11 February 1999, lot 50. Before the marks were identified a number of writers have considered this salt to be by a Netherlandish goldsmith from Amsterdam or Utrecht. Silver from Frankenthal had been heavily influenced by Dutch and Flemish silver

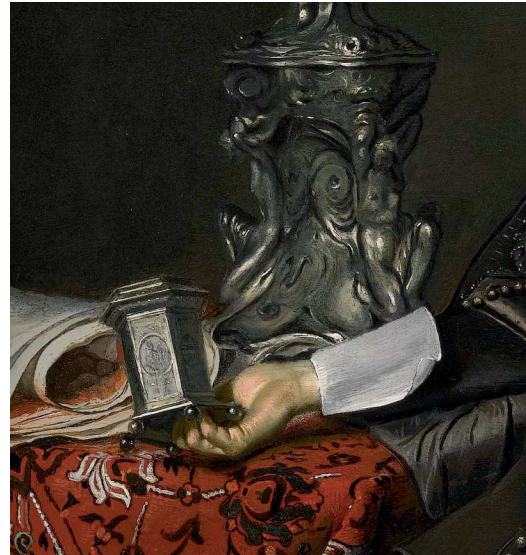
from the 16th century when the town was given by the elector Palatine Frederick III as a refuge to protestant evangelicals from the Netherlands. In a portrait of a goldsmith, circa 1630, by the Dutch artist Thomas de Keyser, the sitter thought to be Christian van Vianen or Sijmon Valckenaer, is depicted holding a similar salt. (see detail).

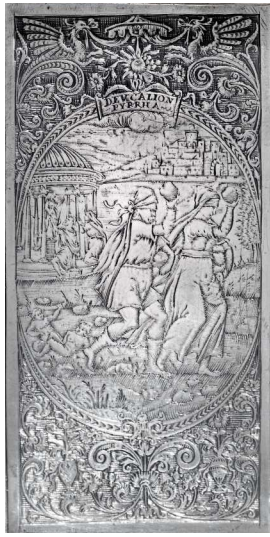
The standing salt was an essential element of the formal dining table until the mid 17th century; the most important examples being placed next to the principal diner and marking the spot above or below which the guests were seated according to rank. The present salt is decorated with fashionable scenes based on stories told by the Roman poet, Ovid, in the *Metamorphosis*. Dr. Jansen (op.cit.) has identified the Deucalion and Pyrrha and pursuits of Daphne scenes, to be after Virgil Solis's interpretations published in Frankfurt a.M. in 1563, while the other scenes are based on the Antwerp master Peter van der Borcht, whose illustrations of Ovid's stories were published by Jan Mordus in Antwerp in 1591. In turn these two artists were influenced by Bernard Solomon's *Les Métamorphoses d'Ovide*, published in Lyons, in 1557, which Dr. Jansen points out was the inspiration behind most 16th and 17th century illustrations of the subject.

£ 40,000-60,000 € 44,600-67,000



Thomas de Keyser, *Portrait of a silversmith*, probably Christian van Vianen (1600-67)  
© Sotheby's.





PROPERTY FROM A DISTINGUISHED BRITISH FAMILY

**An agate casket with jewelled silver-gilt mounts and accompanying agate caddy spoon, probably London, circa 1835**

rectangular with arched lid, the cagework mounts chased with scrollwork and set with turquoises and colourful gemstones, enclosing panels of honey agate with mossy inclusions, *unmarked*; the spoon of banded greyish agate with shaped handle,

casket 13 cm., 5 1/8 in. wide; the spoon 13.3 cm., 5 1/4 in. long

(3)

The sale, by the 12th Duke of Hamilton (1845-95), in 1882, of his family collections, was one of the great auctions of the nineteenth century. As an article in the *Spectator* (24 June 1882) described, it had caused unprecedented interest and curiosity among the general public as well as rich connoisseurs. 'For generation after generation the owners of Hamilton Palace have filled it with fine furniture, and rare china, and scarce articles in unprocurable stone .... Until it has become a grand museum of all rare and costly things. ...

Hardly any house except Windsor Castle so full of treasures has escaped the desolator so long. Now, therefore, that the financial muddling of the head of the house – for ... it is financial muddling rather than the usual mad wastefulness which has partly crippled the Duke – has brought the long collected treasures of Hamilton Palace to that Clearing-house of the millionaires, Christie and Manson's, the great buyers are all agog'.

**PROVENANCE**

The Duke of Hamilton, K.T., sale, Hamilton Palace Collection, first portion, Christie's, 17/20 June 1882, lot 2033, described as:

AN OBLONG CASKET, formed of slabs of moss agate, with chased silver-gilt mounting, set with coloured stones - 5 in. by 3 1/2 in., 5 in. high ; and an agate spoon

The lot purchased by the Hon. William Massey-Mainwaring, an Irish collector who lent many of his objects of art to the Victoria & Albert and Bethnal Green Museums, for £220 10/-. The lot is accompanied by a visiting card envelope inscribed: *Hamilton Palace Label of Agate Casket*, and containing its printed Hamilton Palace sale lot ticket numbered: 2033;

From Sizergh Castle, Cumbria.

£ 4,000-6,000 € 4,500-6,700



713



712



### A jewelled silver and rock crystal charger, probably Italian, 20th century

circular, set with rock crystal panels engraved fishing and hunting scenes interspersed with profiles of Greek gods and goddesses on the gem-set rim, with Venus and putti in the centre within a border of rock crystal medallions on a silver-gilt background, flanked by caryatids, unmarked  
29cm., 11½in. diameter

£ 10,000-15,000 € 11,200-16,700

714

### A banded agate hardstone salt and cover with silver-gilt mounts, probably German, early 16th century

The stone carved with spiral gadroons on the body and detachable cover, and with facets on the foot and finial, cagework Gothic foliate mounts on plain grounds with scalloped rims, underside of foot with numbered panels  
14.5cm., 5¾in. high

#### PROVENANCE

Baron Guy de Rothchild (1909-2007), Chateau Ferrières, Sotheby's Monaco, *Meubles et Objets D'art provenant de L'Hotel Lambert et du Château de Ferrières*, 25-26 May 1975, lot 154  
Norwegian private collector

#### LITERATURE

Hugh Tait, *Catalogue of the Waddesdon Bequest in the British Museum*, London, 1991, no. 14

#### ASSOCIATED LITERATURE

Jørgen Hein, *The Treasure Collection at Rosenborg Castle II*, Copenhagen, 2009, no. 516  
Daniel Alcouffe, *Les Gemmes de la Couronne*, Paris, 2001, no. 45

An agate salt with similar spiral gadroons at its cover and body and with facets at the stem and foot, believed to be carved around 1400-1500, (15cm. high, Danish Royal collection, Rosenborg Castle, Copenhagen), is first recorded in the Gottorp treasury in 1694. It has gold and enamel German mounts of circa 1625, which include a finial in a similar form to the stone finial on the present salt.

Other stone examples combining spiral gadroons and facets would include a pair of jasper salts in the Estense Gallery, Modena (11.5cm high) and an agate example in the Louvre (10cm high) which entered the collection of Louis XIV between 1681-84. The French king had two other small rock crystal salts with spiral gadrooned bodies and faceted bases (Alcouff p. 145). The Louvre agate example has a separate gold foot, while the Modena salts like the present example, have faceted stone bases with precious metal mounts; these sit on additional metal bases supported by feet in the form of lions. The numbered pins and numbered panels on the base mount of the present salt may indicate that the item, at one time may also have had additional elements fitted underneath.

£ 20,000-30,000 € 22,300-33,400



714





715

715

**A Hungarian silver-gilt cup, Christophorus Pollak, Lócse (Levoča, Leutschau), circa 1631**

the rim stipple engraved with a rose and dated 1631, detachable bracketed vase stem and domed foot embossed and chased with lobate ornament, *marked on body and foot* 14cm., 5½in.

135gr., 4oz. 6dwt.

A similar cup by this master was sold Christie's Geneva, 17 may 1994, lot 166

**£ 3,000-4,000 € 3,350-4,500**

716

**A German parcel-gilt silver wine taster, Hans Jakob Wild II, Augsburg, 1680**

shaped oval form, the panelled bowl embossed with sweeping scrolls around a centrally embossed flower, ornate leaf-cast scroll handles, engraved initials 'IM ZM MW SW' around a coat-of-arms with plumed feathers, *later Russian control/import marks*

15.2cm., 6in. long

240.7gr., 7oz. 14dwt.

**£ 3,000-5,000 € 3,350-5,600**



716

717

**A Dutch silver-gilt beaker, maker's mark PG, probably Delft, 1657**

engraved with fruit, fish and snail pendants below strapwork including birds, wire foot

15.8cm., 6¼in. high

257gr., 8oz. 5dwt.

**£ 2,000-3,000 € 2,250-3,350**



717

718

**A German double beaker, Tobias Hallaicher, Augsburg, 1685-87**

fitting together and detaching to form two beakers, embossed and chased with alternatively plain and matted spiral gadroons

9cm., 3½in. high

137gr., 4oz. 8dwt.

**£ 4,000-6,000 € 4,500-6,700**



718

A German parcel-gilt silver tankard cover and foot, Hans Fens, Augsburg, circa 1620 and later

cover fitted with a contemporary enamel disc in the manner of David Altenstetter, angel finial supporting enamel marriage coats of arms, further coat of arms engraved on the rim, caryatid handle and domed foot, the body later decorated or replaced, *marked on body and cover* 20cm., 8in. high 674gr., 21oz.12dwt.

The enamelled coat of arms are possibly for von Ried(t)heim, who in 1590 were granted baroncy of Angelberg

£ 2,500-3,500 € 2,800-3,900



719 detail



719

A German silver-gilt fruit-shaped cup and cover, Christoph Ritter I, Nuremberg, 1569-76

wood-cutter and trunk stem, the body, cover and foot flat-chased with male and female masks, strapwork and fruit, warrior finial, *marked on body, cover and foot* 25.5cm., 10in. high 274gr., 8oz. 16dwt.

ASSOCIATED LITERATURE

Timothy Schroder, *Renaissance Silver from the Schroder collection*, London, 2007, no. 54 Karin Tebbe et al. *Nürnberg Goldschmiedekunst 1541-1868*, p. 342

Christoph Ritter I was not a native of Nuremberg, but probably came from Vienna, like his more famous contemporary Wenzel Jamnitzer. An enamelled salt purchased from him by the Nuremberg city council in 1551 and which subsequently became part of the Holford and then Schroder collections, was at one point thought to be Jamnitzer's work. The two goldsmiths were undoubtedly closely connected, with Jamnitzer acting as goldfather to two of Ritter's sons, one of whom was called Wenzel.

£ 20,000-30,000 € 22,300-33,400



720

721



721

**A pair of Queen Anne silver candlesticks, Simon Pantin, London, 1712-13**

the plain banded sconces on knopped panelled octagonal stems, on square bases with canted corners and welled centres, engraved with scratch-weight 29 = 10 Y Pair  
17.9cm., 7in. high  
897.5gr., 28oz. 16dwt.

£ 3,000-5,000 € 3,350-5,600

722



722

**A William and Mary English provincial silver porringer, Gabriel Felling, Bruton, Somerset, circa 1690**

on spreading circular foot, the slightly tapering body engraved one side with the initials FW in monogram within an elaborate cartouche of tasseled ribbon-tied foliate branches, scroll handles, the underside engraved with the initials 'A\*W,' struck with Felling's GF mark in a plain rectangle  
19.3cm. 7<sup>5</sup>/<sub>16</sub>in. over handles  
415gr., 13oz. 6dwt.

**PROVENANCE**

The Property of the Trustees of the Rochdale Will Trust, sold Sotheby's, London, 18 June 1981, lot 183

**LITERATURE**

T.A. Kent, 'Gabriel Felling, Goldsmith of Bruton,' *The Proceedings of the Society of Silver Collectors*, 1976-1976, vol. II, nos. 11/13, London, Spring 1982, p. 221, fig. 362  
Vanessa Brett, *The Sotheby's Directory of Silver, 1600-1940*, London, 1986, p. 137, no. 484

The scarcity and excellence of Gabriel Felling's work long ago attracted the attention of collectors of old silver. It was Timothy A. Kent, the specialist in the history of England's West Country goldsmiths, however, who was the first to investigate his elusive, London-trained plateworker. In his article, 'Gabriel Felling, Goldsmith of Bruton' (*The Proceedings of the Society of Silver Collectors*, 1976-1976, vol. II, nos. 11/13, London, Spring 1982, pp. 219-221), he traces his career from his first known appearance in London in 1676, when he was working for John Cassan of Drury Lane, a silversmith to Charles II, to his removal to the Somersetshire market town of Bruton by the spring of 1678. From then until his death in 1714 he produced a remarkable group of tankards, cups and other items, many of which are engraved in a manner unique to Felling's workshop. On this point, Mr. Kent ends his article: 'one wonders whether this [engraving] was executed by Gabriel Felling himself. If not, the work might have been carried out by [the London-trained engraver] Roger Couzens of Crewkerne. . . . Gabriel Felling was obviously a talented workman and his products are of considerable quality and interest.'

£ 4,000-6,000 € 4,500-6,700



723

723

**A George II silver cup and cover, Samuel Wood, London, 1744**

typical form with plain girdled body, leaf-capped scroll handles, on a spreading circular foot, the double-dome cover with banded knopped disc finial, engraved with a coat-of-arms within an ornate scrolling foliate cartouche, crested

29.8cm., 11¾in. high  
1738gr., 55oz. 16dw.

£ 1,500-2,000 € 1,700-2,250



724

724

**A William III silver monteith, John Bache, London, 1701**

the undulating detachable rim embellished with masks between scale-work scrolls, the fluted body with central foliate scroll and scale-work cartouche, applied stylised lion mask junctions supporting double-scroll ring handles, on a spreading swirl-gadrooned circular foot

30cm., 11¾in. diameter  
2174.4gr., 69oz. 18dw.

£ 6,000-8,000 € 6,700-9,000

725

THE PROPERTY FROM AN IMPORTANT PRIVATE NORTH GERMAN COLLECTION.

**A silver-gilt mounted Böttger porcelain vase, the porcelain circa 1720-25, the decoration and mount almost contemporary**

decorated in Augsburg, of flaring trumpet form, with two scroll-edged masks separating applied elaborate branches of vine issuing grapes, leaves and smaller branches with perching birds picked out green, blue and purple and gilding, upon a ground highlighted in gilding with further branches and birds in flight, scrollwork borders to rims, the stepped base with silver-gilt mount,

28.5 cm., 11¼in. high

**PROVENANCE**

The Property of David Sachs, Esq., Sotheby's London, 10th March 1970, lot 71;  
With Elfriede Langeloh, Weinheim.

**LITERATURE**

Siegfried Ducret, *Meißner Porzellan bemalt in Augsburg, 1718 bis um 1750*, Zurich, 1971, Band I, p. 75 and 248, no. 333, illustrated.

**RELATED LITERATURE**

Rainer Ruckert, *Katalog Bayerisches Nationalmuseum*, Munich, 1966, p. 57, pl. 13, ill. 31-34, for four vases of this form; Siegfried Ducret, 'Augsburger Hausmalerei' in *Keramos* 37, July 1967, pp. 3-62, for discussion on this type of decoration; U. Pietsch, C. Banz, *Triumph der blauen Schwerter*, Leipzig, 2010, p.178, no. 33, for a slightly smaller vase of this form.

For footnote see Sothebys.com

£ 7,000-10,000 € 7,800-11,200



725



726



727



728

726

A pair of parcel-gilt silver ewers, probably South American, 19th century

the bulbous body embossed, chased and engraved with masks of men, animals and scrolls above garlands of flowers on matted ground, godrooned neck, the spout in the form of a bearded man, the bottom of the neck stippled engraved with scrolling foliage, dolphin handle, unmarked

23cm., 9in. high  
2087.4gr., 67oz. 2dwt.

£ 5,000-7,000 € 5,600-7,800

727

A South American silver casket, probably Peruvian, 19th century

rectangular, the cover centred by the Agnus Dei flanked by trumpet blowing angels and baroque foliage, cast Indian figures at the corners, hinged lock mount and flat-chased lock mount, unmarked, associated key  
35cm. 13<sup>3</sup>/<sub>4</sub>in. wide  
3454gr., 111oz.

£ 4,000-6,000 € 4,500-6,700

728

A Russian silver beaker, maker's mark AEL (cyrillic), assay master Grigoriev Kusma, Moscow, 1744

tapering cylindrical, engraved with images of the Greek gods Kronos, Helios, Ares (Cronus, Zeus, Mars), on a domed foot  
17.5cm., 7in. high  
303gr., 9oz. 15dwt.

£ 2,000-3,000 € 2,250-3,350



729

A pair of South American silver two-light wall sconces, probably 19th century

centred by the archangels Michael and Gabriel, former with chained dragon and banner of St George, latter at the Annunciation, holding lilies symbolising purity of the Virgin, surrounded by roses, lilies, pomegranates between shells, two detachable branches with drippans and sconces, wood backed, *apparently unmarked* 64cm., 25in. high

‡ £ 5,000-8,000 € 5,600-9,000

# PROPERTY OF A MEMBER OF THE SANT FOURNIER FAMILY

## LOTS 730-734

The Fournier family can be traced back in Haute-Loire (South Central France) in the 16th century, until Geronimo Fournier, Sire de Fournier, settled in Malta where he developed a prosperous trade of fabrics within the Mediterranean sea in the 1670s. The family business continued to grow through the generations, turning

into a shipping company, and then later adding a banking branch called 'B. Tagliaferro & Sons', the third earliest bank in Malta and its largest shareholder in the National Bank of Malta. They were created Count Fournier and Baron de Pausier, circa 1770, by Empress Maria Teresia of Austria and married with the

equally powerful and aristocratic Sant family. Lazzaro Sant Fournier (d. 1898) the first of the name, was one of the wealthiest men in Malta and invested as a Knight of the Order of Charles III of Spain, while his son, Alfred, represented the Nobility of Malta at the coronation of King Edward VII in 1902.



730

A Maltese silver sugar bowl, Francesco Arnaud, Rohan period, circa 1780

fluted pear-shaped, the cover with swirl finial, on three hoof feet, 12cm., 4 3/4in. high; **together with** a modern Maltese silver example, 20th century, similar fluted pear form on three hoof feet, the cover with stylised bud finial on a leafy calyx, 13.5cm., 5 3/8 in. high 433gr., 13oz. 18dwt. total

£ 2,000-3,000 € 2,250-3,350



731

A Maltese silver sugar bowl, Michele Angelo Farrugia, Oakes period, circa 1815

urn form with demi-fluted body, the fluted cover with orb finial, bifurcated handles, on a square pedestal foot, 16.5cm., 6 1/2 in. high; **together with** another Maltese silver sugar bowl, *Roberto Cannataci Falzon*, circa 1860, urn form, embossed with a band of foliage between classical masks above fluting, leaf-capped scroll handles, the domed cover with stylised foliate finial 14.9cm., 5 7/8in. high 771.5gr., 24oz. 16dwt. total

£ 2,000-3,000 € 2,250-3,350



732

Composite Maltese table silver, various dates and makers

comprising: **Fiddle and Thread pattern**; six table spoons and six table forks, *Giorgio Carlo Cassar and Giorgio Batta Muscat, Rohan Period, circa 1800*, all engraved with a Maltese cross below a coronet, one dessert spoon, *Giorgio Carlo Vella, circa 1800*, and a serving fork, *Pierre Brun, circa 1780*, engraved with a Maltese coat-of-arms below a coronet; **Fiddle pattern**; eight table spoons; four, *Salvatore Naudi, circa 1860*, two, *Alfredo Vassalo Cremona, circa 1860*, one, *Gioacchino Lebrun, circa 1790*, and one, *Francesco Fenech, 1830*; eight teaspoons; three, *Salvatore Naudi, circa 1860*, three, *Gaetano Fenech, 1846*, one, *Guisepppe Farrugia Aquilina, 1841*, and one, *Paolo Pace, circa 1860*; a serving ladle, *Paolo Pace, circa 1860*, and a large serving spoon, *no maker's mark, circa 1810*; **Old English Pattern**; six dessert spoons, *Tommaso Scicluna, circa 1780, initialled (38)* 2750gr., 88oz. 8dwt.

£ 2,000-3,000 € 2,250-3,350



732



**A French silver ecuelle, Joseph-Marie Lamalatière, Avignon, circa 1740**

circular with reeded borders, two-handles with sunray gadroon  
29cm., 11<sup>3</sup>/<sub>8</sub>in. wide  
768.1gr., 24oz. 12 dwt.

£ 1,500-2,000 € 1,700-2,250



733

**A pair of Maltese silver candlesticks, Vincenzo Menville, Perellos period, circa 1700**

the plain sconces on gadrooned bands, stiff-leaf embellished knopped baluster columns, gadrooned girdles, each on a spreading circular foot with gadrooned rim, engraved *AV 10: SANT* and the initials *A.I.* to the underside  
18cm., 7<sup>1</sup>/<sub>8</sub>in. high  
1076gr., 34oz. 12dwt.

**PROVENANCE**

Probably Publio Maria Sant (1779-1864), bishop of Malta directly inherited by the current owner



734



The first mention of Vincenzo Menville, like many of his contemporaries is in 1715, when he achieved his warrant, despite the assay marks on these candlesticks pre-dating this date. Another pair of candlesticks of the Perellos period (1697-1720) of similar form, and in all likelihood the same maker (the author describes a distorted mark of an upheld hand flanked to the right with the letter 'M'), can be found in Alain Apap Bologna, *The Silver of Malta*, Malta, 1995, pg. 45, lot 43.

Menville became Consul for Goldsmiths in 1733, a position of power and consequence, and was known as a distinguished craftsman and excellent silversmith. In 1737, under Menville's tenure, a ban was issued to twenty-three master-craftsmen, noted in the annales of the 'dello Orefici et Argentieri'.

Publio Maria Sant was the son of Giovanni Francesco, 2nd Count Sant. Publio Sant was ordained priest in 1805, was ordained Bishop of Laranda in 1818 and Bishop of Malta and Titular Archbishop of Rhodes in 1847. Archbishop Sant is well known in Sliema as the one who gave permission for the construction of a new church dedicated to Our Lady of Stella Maris in 1852. He resigned on December 4, 1857 and died in 1864.

£ 20,000-30,000 € 22,300-33,400



735

735

A set of six Flight, Barr & Barr Worcester porcelain crested plates, circa 1820-30

printed with the Montefiore crest within a garter bearing the family motto 'THINK AND THANK', within a blue border and gilded gadrooned rim edge, *printed factory marks in red referring to Coventry St. address*, approximately 27.8cm., 10<sup>7</sup>/<sub>16</sub>in. diam.

An oval dish from this service was sold in Sotheby's New York, 13th December 2006, lot 12. Sir Moses Haim Montefiore (1784-1885) was born in Tuscany but emigrated to London. In 1812 he married Judith Cohen, whose sister had earlier married Nathan Meyer Rothschild. As brothers-in-law the two also became business partners. Sir Moses retired in 1824, aged 40, to focus on philanthropy. He was elected Sheriff of London in 1836 and was knighted by Queen Victoria the following year. Living to be 100, he was one of the most prominent members of the Jewish community in 19th century Britain.

(6)  
£ 2,500-3,500 € 2,800-3,900



736

736

A pair of Dutch silver candlesticks, David Robol I, Amsterdam, 1723-24

square panelled form with out-swept knopped baluster columns, on shaped square bases  
18.8cm., 7<sup>3</sup>/<sub>16</sub>in. high  
824gr., 26oz 10dwt.

£ 4,000-6,000 € 4,500-6,700

737

A pair of George II Irish silver candlesticks, Michael Walsh, Dublin, circa 1760

elongated cast and chased leafy nozzles, the knopped baluster stems profusely chased with climbing leaves and flowers between swirling flutes, on similarly chased shaped circular bases, *marked on foot and nozzle with makers mark only*  
35cm., 13<sup>3</sup>/<sub>4</sub>in. high  
1477.7gr., 47oz. 10dwt.

£ 3,000-5,000 € 3,350-5,600



737



738

738

**A George II silver basket, William Cripps, London, 1756**

shaped oval, with heavily cast and pierced panel supports, base and lip, the centre engraved with a rococo cartouche enclosing a later crest and motto, pierced sides, the cast swing handle with Oriental caryatids, foliage, flowers and the head of an infant Mercury  
36.5cm., 14<sup>3</sup>/<sub>8</sub>in. wide  
1903gr., 61oz. 3dwt.

The crest and motto are those of Schuster, probably for a member of the 19th and early 20th century London-based banking family of that name.

£ 15,000-20,000 € 16,700-22,300

739

THE PROPERTY FROM AN IMPORTANT PRIVATE NORTH GERMAN COLLECTION.

**A pair of Meissen porcelain beakers and saucers, circa 1735**

the saucers each finely painted with a chinoiserie figure and blackamoor and attendant on a gilt scrollwork bracket filled with Böttger lustre embellished with iron-red and purple scrolls, the beakers similarly painted with figures on brackets, the saucers with small flower sprigs to the undersides, *crossed swords marks in underglaze-blue*, the beakers 7.3cm., 2<sup>7</sup>/<sub>8</sub>in. high, the saucers 12.7cm., 5in. diam.

**PROVENANCE**

With Elfriede Langeloh, Weinheim.

The particularly fine painting on the present beakers and saucers can be compared to the decoration which was used in the celebrated tea, coffee and chocolate service of Elector Clemens August of Cologne. A pair of beakers and saucers with close decoration was in the E. A. Titgemeyer Collection, Osnabruck, sold at Bonhams London, 7th December 2011, lot 141.  
(4)

£ 2,000-3,000 € 2,250-3,350



739



### Four George II silver-gilt octagonal dessert plates, Elizabeth Godfrey, London, 1753

plain with anthemion embellished gadrooned rims, engraved with a coat-of-arms and a crest below a Marquess's coronet  
25.3cm., 10in. diameter  
1960.3gr., 63oz.

#### PROVENANCE

Four of the original eighteen, The Stowe Sale, Tuesday 5th September (Day 17/37) 1848, lot 135.

The arms are those for Roger Hope-Elletson and his wife, Anna Elizabeth, daughter of Richard Gamon, of Minchenden House, Middlesex. The crest is that of Grenville.

Roger Hope-Elletson, originally a member of the House, became Lieutenant Governor and later chief justice of Jamaica in 1768, before returning to England to marry his wife Anna in 1770. His grandfather, Lieutenant-Colonel Richard Hope, served under General Robert Venables in the English invasion of Jamaica in 1655. As reward for his participation, Hope was granted land totalling over 2400 acres on which he grew cocoa and later sugar. His plantation, known as The Hope Estate, which exists to this day in the Liguanea Plains, generated a huge fortune, a fortune Roger inherited following the death of his eldest brother Thomas in 1757.

£ 2,000-3,000 € 2,250-3,350



741



740

741

### A George II silver-gilt cup and cover, Edward Pocock, London, 1734

typical plain form with applied girdle, leaf-capped scroll handles, on a spreading circular foot, the double-dome cover with stylised bell finial, engraved with a crest and a coat-of-arms  
27.2cm., 11<sup>3</sup>/<sub>4</sub>in. high  
1588gr., 51oz.

£ 2,000-3,000 € 2,250-3,350

742

PROPERTY FROM A DISTINGUISHED BRITISH FAMILY

### A pair of gilt-metal mounted Meissen porcelain bottle coolers, the porcelain circa 1750, the mounts and elements of decoration 19th century

moulded with shell handles above reeds issuing from further shells, the bulbous body with a central gadrooned band, the circular waisted foot with a ribbon-entwined reeded border, painted with scattered *deutsche Blumen*, gilt-edged rims, crossed swords marks in underglaze-blue, the bronze mounts formed of foliate scrolls,  
28.5cm., 11<sup>1</sup>/<sub>4</sub>in. high  
(2)

#### PROVENANCE

From Sizergth Castle, Cumbria.

£ 3,000-5,000 € 3,350-5,600



742

THE PROPERTY OF A EUROPEAN GENTLEMAN.

### A Meissen porcelain cased coffee service, circa 1745-50

Painted with vignettes of classical figures in arcadian landscapes, flanked by small flower sprigs and sprays, the interiors of the teabowls and undersides of the saucers with further flowers, with gilt scrollwork borders, comprising a silver-gilt mounted coffee pot and cover and a silver-gilt mounted milk jug and cover, a sugar bowl and cover with an entwined branch and flower finial, a waste bowl, and twelve cups and saucers, *crossed swords marks in underglaze-blue, gilder's numeral 21, various Pressnummern*, together with twelve silver-gilt teaspoons, two pairs of sugar tongs, and a sifting spoon with scoop handle, *the teaspoons and sugar tongs with impressed marks*, the leather case with stamped decoration picked out in gilding, with blue velvet lining edged in gold thread, two metal handles at sides and lock with key, the case approximately 20cm., 7 $\frac{7}{8}$ in. high, 68.5cm., 27in. wide, 40cm., 15 $\frac{3}{4}$ in. deep

### PROVENANCE

With Wilhelm Henrich, Frankfurt;  
Acquired from the above in October 1958.

The library of this European Gentleman will be sold Sotheby's London, 2nd November 2017.  
(46)

£ 20,000-25,000 € 22,300-27,900



detail

# THE PROPERTY FROM A PRIVATE SCOTTISH COLLECTION

LOTS 744–748

744

## A Chelsea porcelain scolopendrium- leaf moulded beaker, circa 1750

raised anchor period, moulded with five twisting scolopendrium leaves with puce veins, the spaces between them painted with flower sprigs and scattered insects, the interior with a single sprig, the scalloped rim edged in brown, *raised anchor mark*,

7.2cm., 2<sup>7</sup>/<sub>16</sub>in. high

### PROVENANCE

The Property of the late Selwyn Parkinson, Esq., sold by Order of the Executors, Sotheby's London, 11th October 1966, lot 238; Acquired at the above sale by the mother of the present owner.

### RELATED LITERATURE

F. Severne Mackenna, *Chelsea Porcelain, The Triangle and Raised Anchor Wares*, London, 1948, pl. 22, no. 49, for an almost identical example, probably from the same service.

Early Chelsea forms such as this showing the influence of French porcelain are rare. A very similar beaker is in the collection of the National Gallery of Victoria, see Margaret Legge, *Flowers and Fables, A Survey of Chelsea porcelain 1745-69*, Melbourne, 1984, p. 31, no. 32. A further example from the Rous Lench Collection, sold in these rooms, 1st July 1986, lot 205; then subsequently the Zorka Hodgson collection, Bonhams London, 10th September 2008, lot 3. For further reading on the French influence on English porcelain see the paper by Tim H. Clarke, 'French Influences at Chelsea', *E.C.C Transactions*, 1959, vol. 4, part 5, pp. 45-57, where the author illustrates a Chelsea scolopendrium teabowl and its Chantilly prototype.

£ 3,000-4,000 € 3,350-4,500



744



745

745

## A pair of Chelsea porcelain beakers, circa 1750

of fluted tapering form, finely painted in the Vincennes style with a large red and white tulip and scattered small flower sprigs, the interiors with a further sprig, one beaker with a small insect to the reverse, with shaped-rims edged in brown, each approximately 6.7cm., 2<sup>5</sup>/<sub>16</sub>in. high

### PROVENANCE

Anonymous sale, Sotheby's London, 9th December 1953, lot 169; Acquired at the sale by Frank Tilley; The Property of the late Selwyn Parkinson, Esq., sold by Order of the Executors, Sotheby's London, 11th October 1966, lot 239; Acquired at the above sale by the mother of the present owner.

A beaker of this form bearing a raised anchor mark, together with a saucer was sold in these rooms, 20th July 1971, lot 26. Tim Clarke illustrates in his paper, *op. cit.*, a Chelsea porcelain beaker of this form and a saucer, together with a Vincennes version of the same forms, pl. 21d & e. See Severne Mackenna, *op.cit.* for beakers of similar form made throughout the incised triangle and raised anchor period decorated with European flowers, Kakiemon and *famille rose* designs, pls. 15, 25, 28, 41, 57. (2)

£ 3,000-5,000 € 3,350-5,600



**A Chelsea porcelain cream jug,  
circa 1752**

raised anchor period, of fluted form with a scalloped rim edged in brown, with slender scroll handle, finely painted with a spray of flowers below an insect, with further small scattered flower sprigs to the interior,  
11.3cm., 4½in. long, 5.5cm., 2½in. high

**PROVENANCE**

The Property of the late Selwyn Parkinson, Esq., sold by Order of the Executors, Sotheby's London, 11th October 1966, lot 260; Acquired at the above sale by the mother of the present owner.

Chelsea cream jugs of this form rarely appear at auction. A very close example with this type of flower decoration was sold at Christie's London, anonymous sale, 7th July 1997, lot 51.

£ 3,000-5,000 € 3,350-5,600



746

**A Worcester porcelain cream jug,  
circa 1753-55**

with scroll handle, moulded in relief with foliate scrollwork cartouches containing famille-rose style flower sprigs, the interior rim painted with an unusual iron-red scrollwork band reserving panels of green diaper,  
10.9cm., 4¼in. long

**PROVENANCE**

Anonymous sale, Sotheby's London, 2nd April 1968, lot 84; Acquired at the above sale by the mother of the present owner.

A near identical example with this unusual decoration was sold at Bonhams, London, anonymous sale, 23rd April 2008, lot 175.

£ 1,000-1,500 € 1,150-1,700



747

**A Chelsea porcelain two-handled  
beaker and stand, circa 1762**

the slender beaker with two scrollwork handles, both pieces painted with two vignettes of a European landscape in green *camaïeu*, showing figures at a river before buildings, with gilt-dentil edged rims, *gold anchor marks*, the stand 12.6cm., 5in. diameter

**PROVENANCE**

The Property of the late Selwyn Parkinson, Esq., sold by Order of the Executors, Sotheby's London, 11th October 1966, lot 279; Acquired at the above sale by the mother of the present owner.

(2)

£ 1,000-1,500 € 1,150-1,700



748



749

749

OTHER PROPERTIES

A Hicks & Meigh 'stone china' part-dinner service, circa 1830

transfer printed and hand coloured in a rich Imari palette, comprising: a large soup tureen, cover and stand; two vegetable tureens and covers; two soup tureens, covers and stands, and an additional stand, of hexagonal shape with pierced bands at the rims; five rectangular platters in four sizes; twenty-two dinner plates; eleven soup plates; twenty-two side plates and nine bread and butter plates, *printed Royal Arms over STONE CHINA/No. 7 marks in blue* (83)

£ 3,000-5,000 € 3,350-5,600



750

750

Twelve composite George III silver dinner/second course plates, all London, various dates and makers

comprising: six dinner plates; three, *Parker & Wakelin, 1770*; one, *Edward Wakelin, maker's mark struck three times, circa 1770*; and two, *William Stroud, 1810*; **together with** six serving/lay plates; four, *William Fountain, 1810*; and two, *Parker & Wakelin, 1772*; all shaped circular with gadrooned rims, various coats-of-arms  
largest 31cm., 12<sup>1</sup>/<sub>4</sub>in. diameter  
10009.5gr., 321oz., 16dw.

£ 4,000-6,000 € 4,500-6,700



751

751

A George III silver swing-handle basket, Thomas Heming, London, 1765, Thomas Heming, London, 1765

shaped oval, the centre engraved with a coat-of-arms and rococo floral and foliate cartouche, pierced with panels of diaperwork, scrolls and strapwork, similar cast swing handle and border, on four cast openwork supports below doves, swing handle, later engraved coat of arms, *scratch weight: '63 9,' in oak case with brass handles and lockplate*  
40cm., 15<sup>3</sup>/<sub>4</sub>in. wide  
1940gr., 62oz., 7dw.

£ 4,000-6,000 € 4,500-6,700





# FANS FROM A PRIVATE ENGLISH COLLECTION

LOTS 752-767

This collection was started in the late nineteen forties with the purchase of a fan from an antique shop opposite the Fitzwilliam Museum in Cambridge. The owner of the shop looked kindly on the young girl fascinated by a fan in the shop window and sold it to her for a small sum: a passion for fans began. While at school and college few fans were acquired, but once at work in the early nineteen sixties the situation improved. Fans were purchased from the antique

shops near the British Museum, those in Bond Street, from traders along Portobello Road and from the mixed auctions that were held prior to the specialised auctions at Sotheby's, Christie's and Phillips. After having received much pleasure from the fans for almost 70 years this collector wishes to give a new generation the opportunity to purchase top-quality interesting fans: the following 15 Lots come from her collection.



752



754  
other view



753



754

752

**'Thomas and Sally'. An ivory fan, English, circa 1760**

the leaf painted with the squire trying to woo Sally, Thomas returning just in time, within flower borders, the reverse with chinoiserie ornament among prunus and other flowers, the ivory sticks and guards finely carved and pierced with chinoiserie figures flanked by two painted medallions of flowers, the guards on a pink foil ground, mother of pearl pivot, *in a later paper case*  
26.5cm., 10<sup>3</sup>/<sub>4</sub>in. long

'Thomas and Sally' is a light opera in two acts by Thomas Arne, the first English opera which did not contain any dialogue but was sung throughout. Its author, Thomas Arne, perhaps best-known for composing the anthem 'Rule Britannia', was one of the leading British composers of the 18th century.

In the opera, the milkmaid Sally is in despair following the departure of her beloved Thomas, a sailor, for a long sea voyage. In the meantime the local squire, who is in love with Sally, is using the time to try to win Sally's affections. His conspiracy continues until Thomas returns and the happy couple announce their marriage.

• £ 1,200-1,500 € 1,350-1,700

753

**'L'Opera'. An ivory fan, French, circa 1760**

the leaf painted with a central panel depicting an opera stage, flanked by a couple of musicians *en grisaille* and by two pastoral subjects, each framed by garlands of flowers, on a green hatched ground, the reverse with a lady and her servant in a rural landscape, vestiges of ancient stones in the background, the ivory sticks pierced, carved, gilded, silvered and painted with figures within flowers and trophies, the silvered guards with profiles of a lady and a gentleman, on a tinted mother of pearl background, paste pivot, *in a later paper case*  
27cm., 10<sup>5</sup>/<sub>8</sub>in. long  
(2)

**PROVENANCE**

Mrs George B. Baldwin Collection, Christie's South Kensington, 4 May 1978, lot 29.

• £ 2,000-3,000 € 2,250-3,350

754

**'Double Image'. An ivory fan, French, circa 1770**

the paper leaf opening both ways, depicting, when opened in one way, a lady and a gentleman seated in a garden, but when opened in the other way, seen walking in a garden towards a seated figure weighing silver coins, among sprays of flowers, butterflies and birds, the reverse with a rural view, the sticks and guards pierced, carved, silvered and gilded with urns and gallant figures, the guards on a tinted mother-of-pearl ground, paste pivot, *in later embroidered silk case*  
27.5cm., 10<sup>3</sup>/<sub>4</sub>in. long  
(2)

**PROVENANCE**

Christie's South Kensington, The Baldwin Collection of Fans, 4 May 1978, lot 54.

• £ 500-800 € 600-900

**'Harrison Walk, Bath'. A rare documentary ivory fan, attributed to Thomas Loggan, English, circa 1750**

the leaf painted with a group of ladies and gentlemen surrounding Richard 'Beau' Nash who holds his trademark white tricorn hat, and promenading along the river at Harrison's Walk in the spa town of Bath, including the painter Thomas Loggan himself, among chinoiserie flowers and grapevines, picked out in gold paint, the reverse painted with further chinoiserie flowers, plain guards, mother of pearl pivot

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

This fan depicts a rare view of Bath's first assembly house, called the Lower Assembly Hall. Erected in 1708, it was also known as 'Harrison's Rooms' after its architect Thomas Harrison, and featured an open riverside walk along the Avon, which was only accessible by subscription and was beautifully lined with sycamore trees and gravelled. The project was initiated by Richard 'Beau' Nash (1674-1761), an illustrious figure of Bath Society, who was Master of Ceremonies for the town from 1704 until his death and largely responsible for the rise of the spa town as a fashionable resort. The building which was almost completely destroyed in a fire on 21 December 1820, was rebuilt to house the Bath Royal Literary Institution but finally demolished in 1933 as part of a road-widening scheme.

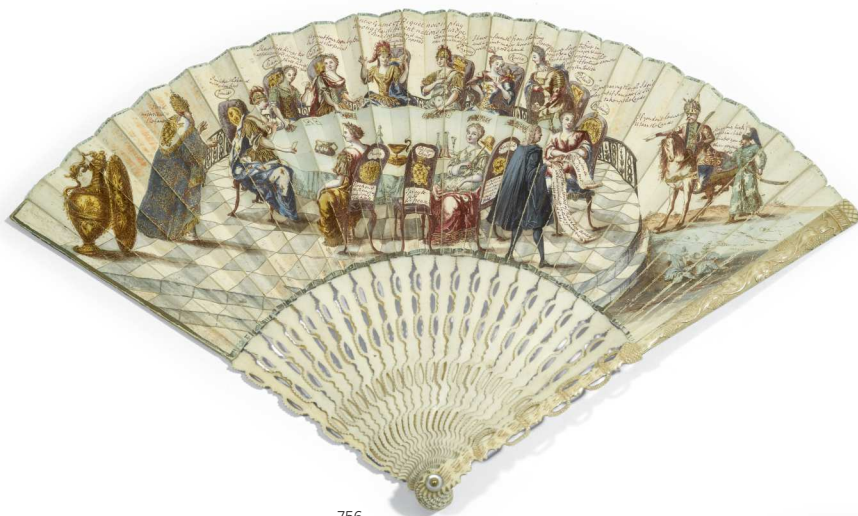
Thomas Loggan (1706-1780) was a celebrated painter who was first appointed dwarf to the Prince and Princess of Wales and then worked mainly in Turnbridge Wells, Kent as a fan painter and painter of nature views for visiting tourists.

**LITERATURE**

This fan is illustrated as part of an online database of documentary images of Bath (<http://www.bathintime.co.uk/>).

© £ 2,000-4,000 € 2,250-4,500





756

756

**'A New Game of Piquet'. An ivory satirical fan, English, circa 1735**

the leaf printed and painted with allegorical figures representing 'The Different Nations of Europe': France, Spain, Sardinia, the Holy Roman Empire, Saxony, Russia, Poland, Britain, Holland, Prussia playing a game of piquet, watched by the Sultan of Turkey, the Shah of Persia and Pope Innocent IX, with satirical comments for each, the pierced sticks and guards carved with garlands of oak leaves and acorns, with later case 26cm., 10<sup>3</sup>/<sub>4</sub>in. high (2)

Two identical fans can be found in English public institutions: one unmounted, is in the British Museum, part of Lady Schreiber's bequest (1891,0713.384), and the other at the Victoria and Albert Museum (T.153-1978). There is also another unmounted fan in the Bibliothèque Nationale, Paris, dated 4th October 1733. Experts agree that these fans allude to the intrigues of European diplomacy around the War of Polish Succession (1733-1738).

**PROVENANCE**

Christies' South Kensington, 9 June 1987, lot 126.

• £ 1,500-2,000 € 1,700-2,250



757

757

**'Farewell to Marie Antoinette'. An ivory and mother of pearl fan, French, circa 1770**

the leaf painted with Marie-Antoinette saying farewell to her Austrian suite before joining the French nation as Dauphine de France, the reverse with a huntsman and his lady among hounds by a river, the gilt, silvered and foiled sticks and guards pierced and carved with trophies among spangles and garlands, paste pivot, in paper case 27.5cm., 10<sup>3</sup>/<sub>4</sub>in. long (2)

On 19 April 1770, Marie-Antoinette was married by proxy to the Dauphin of France at the Augustinian Church in Vienna, with her brother Archduke Ferdinand standing in for the Dauphin. On 7 May she was handed over to her French escort on an island on the Rhine River near Kehl, where she had to leave behind her Austrian entourage, as the scene depicts here. She was then formally undressed from her Austrian costume, as a royal bride should retain nothing from a foreign court, to be dressed from head to toe in French clothes, becoming thus the Dauphine de France.

• £ 1,000-1,500 € 1,150-1,700

**'Le Duc d'Autriche est Roi d'Espagne'. An ivory fan, Austrian and Chinese, circa 1703**

the leaf, Austrian, painted with Charles, Archduke of Austria proclaimed King of Spain, and his suite, one courtier holding the double-headed eagle shield, a putto standing on a globe holding the Order of the Golden Fleece, another carrying the imperial crown, the allegorical figures of the Four Continents kneeling in homage, Victory blowing a trumpet with a banner inscribed 'Le Duc d'Autriche est Roi d'Espagne', the reverse painted with a profusion of flowers, the ivory sticks and guards, Chinese, painted with branches of prunus, the flowers applied with silvered spangles, *in a brown leather case* 25.7cm., 10 $\frac{1}{2}$ in. long (2)

This fan refers to the War of the Spanish Succession (1702–1714). This major European conflict was triggered by the death in 1700 of Charles II, the last Habsburg King of Spain to rule over a vast global empire. While Charles II had

proclaimed Philip, Duke of Anjou, the second-eldest grandson of King Louis XIV of France, as his heir, the Holy Roman Empire claimed that the throne should be inherited by Charles, Archduke of Austria. When Philippe d'Anjou was crowned as King of Spain in November 1700, Charles was then crowned in Vienna, as Charles III in 1703, as in the scene depicted here. The war which then extended to other European countries, lasted 14 years at the end of which the Treaty of Utrecht was signed, establishing the Bourbon line on the Spanish Throne.

**EXHIBITED**

*Royal Fans*, Harewood House, Yorkshire, 26 March to 22 June 1986 and 7 July to 29 September 1986.

© £ 3,000-4,000 € 3,350-4,500





759



760



761

759

'Diana the Huntress'. A blond tortoiseshell and gold piqué fan, Italian, circa 1740

the paper leaf painted with Diana hunting with her maidens, the reverse with an imaginary fortified town, the Neapolitan blond tortoiseshell guards and sticks with gold *piqué posé et point* putti and birds among scrolls, paste pivot, *in a later paper case*

28.5cm., 11¼in. long

(2)

• £ 3,000-4,000 € 3,350-4,500

760

'The Lion Hunt'. A tortoiseshell child's fan, probably Italian, late 17th century

the vellum leaf painted in a vibrant palette of orange, pink and green with a lion hunt, the reverse with bulbous flowers interspersed with scrolls on a silvered ground, pierced tortoiseshell sticks and guards, mother of pearl pivot, *in later case*

16cm., 6¼in. long

(2)

• £ 600-800 € 700-900

761

'Dido and Aeneas'. An ivory and mother of pearl fan, French, circa 1770

the leaf painted with Dido courted by Aeneas, the reverse with Aeneas abandoning Dido, his ship in the distance at sea, the sticks pierced, the guards inlaid with mother of pearl, gilded, silvered and foiled on the front, painted on the reverse, with musicians and couples dancing among cupids, flowers and insects, paste pivot, *in later case*

• £ 1,500-2,000 € 1,700-2,250



762



763



763 verso

762

**'Helen returns to Menelaus'. An ivory and mother of pearl fan, French, circa 1720**

the leaf painted with Helen led reluctantly to Menelaus by her maids, the city of Troy burning on the background, the reverse with silvered flower borders, the ivory sticks and guards pierced and carved with country gentlemen and peasants within inlaid mother of pearl and steel piqué ornament, probably French, *in an associated brown leather box*  
26.5cm., 10½in. long  
(2)

• £ 2,000-3,000 € 2,250-3,350

763

**'The Embarkation'. A mother-of-pearl marriage fan, French or Italian, circa 1750**

the double paper leaf painted with the embarkation of a Sultan and a Sultana, the reverse with a peacock and other birds in vivid colours, the mother of pearl guards and sticks pierced and carved with caryatids and mermaids among dolphins, birds and scrolls, paste pivot, *with later case*  
20.7cm., 11⅞in. long  
(2)

£ 1,500-2,000 € 1,700-2,250





764

764

**'The idolatry of Solomon', An ivory fan, French, circa 1690**

the paper leaf painted with Solomon following many of his wives who kneel in front of a silvered statue of a recumbent goddess and a golden god, the reverse painted with a profusion of polychrome sprays of flowers on a brown ground, the ivory sticks pierced and gilded, mother of pearl pivot, the guards similarly decorated on a pink foiled ground, *in later paper case* 28cm., 11 in. long (2)

King Solomon had more than a thousand wives from other tribes who led him to worship their alien gods. He built temples in Jerusalem and thus ignited God's anger. His punishment was to see his kingdom torn by conflict.

• £ 1,800-2,200 € 2,050-2,450



765

765

**'Venus at her Toilet' or 'The Air'. An ivory, tortoiseshell and mother of pearl fan, Italian, circa 1680**

the dark-coloured leaf, after a painting by Francesco Albani, 1621-1633, painted with Venus at her toilet assisted by her maidens and cherubs, in a palace with an elaborate fountain and vegetation, by the shore the temple of Knidos rising from the waves, in the skies, other cherubs repairing her chariot and feeding the swans that draw it, within gilded scrollwork border, the reverse with a spray of flowers on a dark background, the ivory sticks with veneered tortoiseshell, mother of pearl and piqué decoration, blackened on the reverse to match the leaf, mother of pearl pivot, *in its original shagreen box* 27cm., 10<sup>9</sup>/<sub>16</sub>in. long (2)

The original painting, in reverse, was commissioned, as a series of four depicting the elements, by Ferdinand Gonzaga, Duke of Mantua in 1621 for the Villa Favorita. The series was purchased by the Medici family after Ferdinand Gonzaga's death in 1626 and this painting was later purchased by Louis XIV in 1685. It is now in the Musée du Louvre. The painting was first engraved and published by Etienne Baudet (1638-1711), a French engraver living in Rome in 1672; see an example in the Metropolitan Museum, New York (number 58.555.2).

• £ 1,500-2,000 € 1,700-2,250



**'Blind man's bluff'. An unmounted vellum fan leaf, Italian, dated 1697**

the leaf painted with youths and maiden playing 'Colin maillard', the reverse with profuse sprays of flowers on a brown background, in an original cardboard case inscribed 'Valentino Coronati, 1697, Lady Holey's' 55.5cm., 21 $\frac{7}{8}$ in. wide (2)

The mention in the inscription of 'Lady Holey's' could refer to Lady Eleanor Holles (1639? - 1708), daughter of John Holles, 2nd Earl of Clare (13 June 1595 - 2 January 1666). John Holles was born in Haughton, Nottinghamshire and a member of parliament, brother-in-law of Thomas Wentworth (1593-1641), 1st Earl of Strafford of the 1st creation, an English statesman and

a major figure in the period leading up to the English Civil War. Lady Eleanor Holles lived in Greek Street (now Soho), where she possessed a substantial quantity of silver, watercolour pictures, an emerald ring and rows of pearls that she bequeathed to her large family of sisters, nieces and nephews. She also endowed a Christian foundation "to produce young women of grace and integrity", now the Lady Eleanor Holles School in Hampton, London.

It is probable that Valentino Coronati was a dealer who supplied this fan leaf during a Grand Tour, or via contacts in London.

**PROVENANCE**

Christie's London, Old Master Paintings, 9 December 1975, lot 115.

£ 4,000-6,000 € 4,500-6,700





detail of verso



767

767

**'The Village Kermesse'. A tortoiseshell fan, possibly German, late 17th century**

the vellum leaf painted with Flemish peasants in front of the village tavern, dancing, drinking and practising archery, a moated mediaeval castle and a monastery in the background, the reverse with lavish roses and other flowers, the tortoiseshell sticks and guards with traces of gilded decoration, *in a later paper case*  
30.5cm., 12in. long  
(2)

• £ 2,000-2,500 € 2,250-2,800

# PROPERTY REMOVED FROM MALMESBURY HOUSE, SALISBURY

LOTS 768-772

A SELECTION OF FURNITURE AND DECORATIVE ARTS FROM THIS COLLECTION WILL BE SOLD IN:

COLLECTIONS – 31 OCTOBER - 1 NOVEMBER 2017

LOTS 72-144



768

768

## A Berlin (K.P.M.) porcelain rectangular plaque, *The Garden of Love*, late 19th century

after the painting by Peter Paul Rubens, with a group of figures sat in an idyllic garden at the foot of a fountain, signed A. Götze., impressed sceptre and K.P.M. mark, impressed letter F, with a red

velvet lined gilt-wood frame,  
the plaque approximately 37cm., 14<sup>5</sup>/<sub>8</sub>in. x  
47.5cm., 17<sup>1</sup>/<sub>2</sub>in., overall 62.5cm., 24<sup>5</sup>/<sub>8</sub>in. x  
72.5cm., 28<sup>1</sup>/<sub>2</sub>in.

The painting produced by Rubens in about 1633 is now in the collection of the Prado Museum, Madrid. The work was first listed in 1666 when it was hung in the Royal Palace of Madrid, in the

Spanish king's bedroom. In early inventories the painting was called *The Garden Party*. It has been long discussed that the scene shows member's of the artist's own family, and that the couple on the left could be the artist himself and his second wife Hélène Fourment.

£ 20,000-30,000 € 22,300-33,400



769



770

769

**A Berlin (K.P.M.) porcelain rectangular plaque, The Garland of Fruit, late 19th century**

*after the painting by Peter Paul Rubens, with seven putti carrying a large garland of fruit in a mountainous landscape, signed A. Juhn.(?), impressed sceptre and K.P.M mark, impressed letter H, with a yellow velvet lined gilt-wood frame, the plaque approximately 36cm., 14½in. x 52cm., 20½in., overall 61cm., 24in. x 76.5cm., 30½in.*

The painting produced by Rubens in 1615-17 is now in the collection of Alte Pinakothek, Munich.

**£ 15,000-20,000 € 16,700-22,300**

770

**A German porcelain rectangular plaque, perhaps Meissen, The Penitent Magdalene, late 19th century**

*painted by Friedrich Sturm after the painting by Pompeo Batoni, the figure wearing blue velvet lying in a woodland grotto reading an open book supported by a skull, signed F. Sturm., impressed letter K, numerals 5 2 1, with a yellow velvet lined gilt-wood frame, the plaque approximately 24.6cm., 9¾in. x 34.5cm., 13¾in., overall 41cm., 16½in. x 51.3cm., 20¼in.*

The painting produced by Batoni in 1742 entered the Royal Saxon collections in the 1750s, and was lost during the Second World War.

**£ 2,000-3,000 € 2,250-3,350**

### A Berlin (K.P.M.) porcelain plaque, Diana the Huntress, dated 1856

Painted with Diana sat with her hound at a waterside watching a nearby hunt in woodland, signed and dated C. Meinhelt./ 1856., impressed sceptre and KPM mark, impressed letter H, with a yellow velvet lined gilt-wood frame, the plaque approximately 27.5cm., 10<sup>7</sup>/<sub>16</sub>in. x 33cm., 13in., overall 49cm., 19<sup>1</sup>/<sub>4</sub>in. x 55.5cm., 21<sup>7</sup>/<sub>16</sub>in.

#### PROVENANCE

South Audley Art Galleries Ltd., London (paper label); acquired in 1982.

#### LITERATURE

Waldtraud Neuwirth, *Porzellanmaler-Lexikon, 1840-1814*, Band II, Braunschweig, 1977, p. 95, listed.

The source painting for the current plaque is Domenico Zampieri's 'Diana with Hound' from the collection of Wilhelm I, King of Württemberg (1781-1864). The painting was sold when the contents of the King's summer palace, Schloss Rosenstein, were auctioned at Felix Fleischhauer, Stuttgart, 27th-29th November 1919, lot 34. The current whereabouts of the painting is unknown.

£ 4,000-6,000 € 4,500-6,700



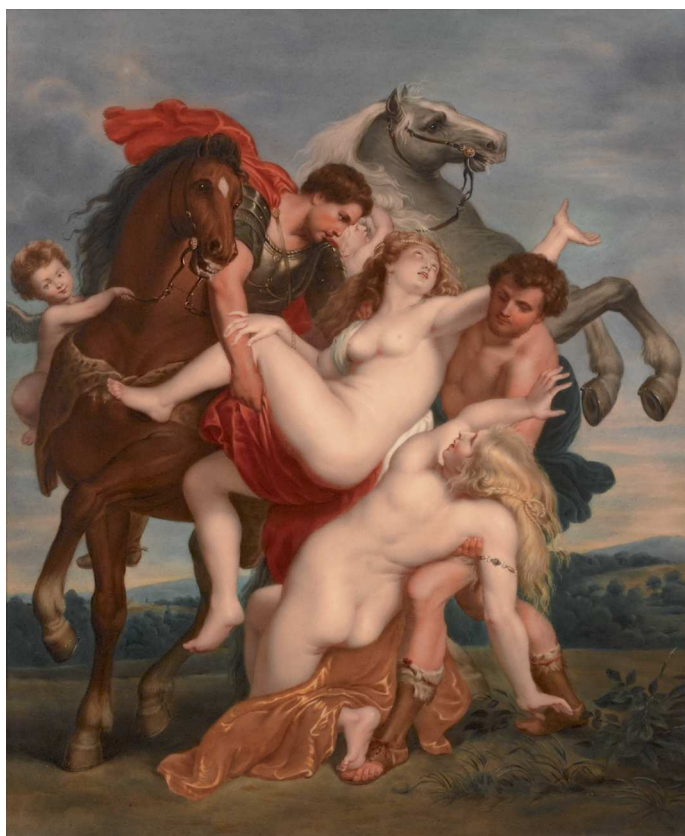
771

### A Berlin (K.P.M.) porcelain rectangular plaque, The Rape of the Daughters of Leucippus, late 19th century

After the painting by Peter Paul Rubens, the twin warriors Castor and Pollux abducting Theocritus and Hyginus, impressed sceptre and K.P.M mark, impressed letter H, with a yellow velvet lined gilt-wood frame, the plaque approximately 37.4cm., 14<sup>3</sup>/<sub>4</sub>in. x 30cm., 11<sup>7</sup>/<sub>16</sub>in., overall 62cm., 24<sup>3</sup>/<sub>16</sub>in. x 54.5cm., 21<sup>1</sup>/<sub>2</sub>in.

The 1618 painting by Rubens is now in the collection of Alte Pinakothek, Munich.

£ 10,000-15,000 € 11,200-16,700



772



773



773



774



detail of inside

773

OTHER PROPERTIES

Two painted enamel boxes with silver or gilt-metal mounts, French and English, circa 1640 and later

the first, circular, double-opening with two enamel panels, probably formerly watch cases, *Paris or Blois, circa 1640*, one depicting Diana the Huntress, the other the Virgin Mary, the interior painted with a landscape, opening to reveal a portrait on each side, one on ivory, depicting a white-wigged gentleman with red coat, *probably English, circa 1700*, the other, oil on copper, depicting a white-wigged gentleman with a brown coat, probably English, circa 1730, 18th century gilt mounts; the second, a silver snuff box, oval, the enamel lid painted with a portrait of Queen Anne of England (1702-1714), gilt interior, *trace of maker's mark only*

7cm., 2¾in. wide; 5.7cm., 2¼in. diameter

The enamel panels on the first box can be attributed to Paris or Blois, and the landscapes are inspired by the Toutin workshop, see Peter Friess, *The Emergence of the Portable Watch*, Patek Philippe Museum, 2015, vol. III, chap. 3.1, and 3.2.

• £ 3,000-5,000 € 3,350-5,600

774

A gold-framed enamel portrait miniature, Christian Friedrich Zincke, England, circa 1720

oval, the powdered wigged gentleman wearing a red coat, white collar and lace cravat, in a gold frame with suspension loop, *unsigned and unmarked*

4.7cm., 1⅞in. high all in

£ 3,000-5,000 € 3,350-5,600

775

A set of four Meissen porcelain plaques representing the four seasons, early 19th century

each painted with a couple and a child within a minimal setting with symbols of the season, Spring with garlands of flowers, Summer with a scythe and a bundle of wheat, Autumn with bunches of grapes and a jug of wine, and Winter

with figures in blankets around a brazier, *crossed swords marks in underglaze-blue, Spring with incised 157., Autumn with Pressnummer 51, with metal-mounts,*

each approximately 12.4cm., 4⅞in. x 9.6cm., 3¾in.

(4)

£ 1,000-1,500 € 1,150-1,700



775



776

### A Sèvres porcelain tea service, *Déjeuner des peintres Flamands*, 1818-19

painted with titled Flemish Master portraits from works in the collection of the Louvre, reserved on a platinum ground, comprising: a teapot and cover (*théière 'Pestum'*) of the first size; a milk jug (*pot à lait 'Pestum'*) of the second size; a sugar bowl and cover (*pot à sucre 'Pestum'*); and six cups and saucers (*tasse 'Gothique' et Soucoupe*); blue printed marks, gilder's marks, various incised marks, together with a 19th century fitted case,

#### PROVENANCE

With Grosvenor Antiques Ltd., London; Acquired at the Grosvenor House Antiques Fair, London by the present owner in April 1972.

#### EXHIBITED

*L'Exposition des Manufactures Royales*, Musée Royal (Louvre), Paris, December 1821-January 1822, number 22.

#### LITERATURE

H. Van Der Tuin, 'Reproduction Et Imitation De Vieux Tableaux Flamands Ou Hollandais Sur Porcelaine De Sèvres (1756-1847)', *Oud Holland*, Vol. 65, 1950, p. 49, listed.

#### RELATED LITERATURE

L. B. Hunt, 'Platinum in the Decoration of Porcelain and Pottery', *Platinum Metals Review*, Vol. 22, No. 22, 1978, pp. 138-148; Tamara Préaud, *The Sèvres Porcelain Manufactory, Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847*, Bard Graduate Center, New York, 1997, pp. 86-87; Anne Perrin-Khelissa, 'La Carrière de Jean Charles François Leloy à la manufacture de Sèvres de 1818 et 1844', *Sèvres, revue de la société des amis du musée national de céramique*, n° 19, 2010, pp. 69-88.

#### The painting:

Teapot and cover, titled, *VAN-DYCK.*, after Anthony van Dyck, 'Self Portrait', the medallion verso titled, *Vierge d'après Van-Dyck*, Anthony van Dyck, from the larger composition 'Virgin with Donors', circa 1630. Decorated by Marie Adélaïde Ducluzeau, née Durand (active 1818-49). The underside inscribed *Par M<sup>me</sup>. Ducluzeau.*<sup>i</sup>

Milk jug, titled, *REMBRANDT.*, after Rembrandt Harmenszoon van Rijn, 'Self-portrait', circa 1633. Decorated by Jenny Denois (active 1816-28). Signed Jenny Denois to medallion;

Sugar bowl and cover, titled, *Tete de femme, d'après Rubens.*, after Peter Paul Rubens, 'Portrait of Suzanne Fourment', the medallion verso titled, *Jean Richardot, d'après Rubens*, after Anthony van Dyck, from the larger composition 'Richardot and his son'. Decorated by Elise Rogeard (active 1817-19). Both medallions signed *E. Rogeard*, the underside inscribed *Par M<sup>me</sup>. Rogeard.*<sup>ii</sup>

A cup, titled, *Portrait de femme, d'après Rembrandt.*, after Rembrandt Harmenszoon van Rijn, 'Hendrickje Stoffels'. Decorated by Jenny Denois. The underside inscribed *Par M<sup>me</sup>. J. Denois.*

A cup, titled, *GÉRARD DOW.*, after Gerrit Dou, from the larger composition 'Self Portrait with a palette'. Decorated by Fanny Charrin (active 1814-26). Signed *Fanny Charrin* to medallion;

A cup, titled, *R. ARNAULD*, after Philippe de Champaigne, 'Portrait of Robert Arnauld d'Andilly', 1650. Decorated Jenny Denois. Signed *Jenny Denois* to medallion, the underside inscribed in purple *R. ARNAULD d'Andilly, / d'après Philippe de Champaigne, / par M<sup>me</sup>. J. Denois.*

A cup, titled, *Un mathéticien.* / *d'après F. Bol.*, after Ferdinand Bol, 'Portrait of a mathematician', 1658. Probably decorated by Victorine Treveret or Treverret (active 1820-30, 1836-42);<sup>iii</sup>

A cup, titled, *PH. DE CHAMPAGNE.*, after Jean-Baptiste de Champaigne, 'Philippe de Champaigne', 1668. Decorated by Jenny Denois. The underside inscribed *Par M<sup>me</sup>. J. Denois.*

A cup, titled, *Guillaume du Vair.* / *par FR. Porbus.*, after Frans Pourbus, 'Guillaume du Vair'. Decorated by Victorine Treveret or Treverret. The underside inscribed in purple *Par M<sup>me</sup>. Treveret.*<sup>iv</sup>

The *Déjeuner des peintres Flamands* conceived in 1818 was designed by Jean-Charles-François Leloy in his first years at Sèvres. A pencil and watercolour drawing design for one of the *déjeuner's* cups survives in the Musée National de Céramique, Sèvres (fig. 1). The design, signed and dated 1818, shows that Leloy gave a choice of different motifs for the final ground pattern. It is interesting to note that the lozenge of artist's tools shown in the design was omitted from the finished piece and is incorporated into the crested lip of the milk jug.

According to Van der Tuin's article letters from Sèvres were sent to the Comte de Forbin, Director of the Musée Royal, requesting permission for porcelain painters to study paintings in the Royal Collection.<sup>v</sup> Paintings were also sometimes lent to Sèvres for artists to copy. The study of Old Masters was well established by the 18th century, see Samuel F. B. Morse's painting *Gallery of the Louvre*, 1831-33, which shows a female painter working on a small-sized work. She sits in front of Rubens' *Suzanne Fourment*, which features on the sugar bowl of the present service (fig. 3). Works by the Flemish Masters were also copied onto large porcelain plaques including Van Eyck's *Virgin* by Sophie de Bon in 1818, Carel Dujardin's *Wooded Grove* by Pierre Robert in 1821 and Gerrit Dou's *Dropsical Woman* by Jean Georget in 1822. The gilding of this *déjeuner* was completed by Charles Christian Marie Durosey (active 1800-30). Durosey also gilded the vases "*Clodion*" *de Monsieur*, one of the first models designed by Leloy at Sèvres.<sup>vi</sup>



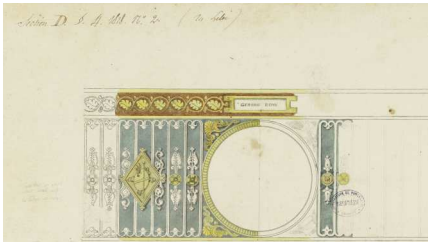


Fig. 1: Jean-Charles François Leloy, Decorative Element for a cup and saucer, 33.3 x 13.6 cm, Sèvres Archives, Sèvres, Cité de la céramique, Inv. 2011.3.1276. Photo © Sèvres, Cité de la céramique, Dist. RMN-Grand Palais / Le Studio Numérique.

### The Louvre exhibition.

In 1814 Alexander Brongniart obtained authorisation to reintroduce the annual exhibitions of the factory's latest products. They had been established at Versailles by Louis XV and continued by Louis XVI. When reinstated the exhibitions took place in the *Galerie d'Apollon* on the first floor of the Louvre, then known as the Musée Royal, and also included other luxury goods from *de tapisseries des Gobelins*, *de Beauvais*, *des tapis de la Savonnerie*, and *de mosaïque de Paris faite*. The *déjeuner* entered the sales inventory on 22nd December 1821,<sup>vii</sup> with a sale price of 3365 Francs. It was one of three *déjeuner* that were exhibited in the annual New Year's *L'Exposition des Manufactures Royales* in 1822. As seen in the exhibition floorplan the present *déjeuner* was displayed in one of the window bays overlooking the Seine (fig.2).<sup>viii</sup>

Brongniart and Leloy appear to have had a turbulent working relationship. In a letter dated 15th February 1844 Brongniart writes to the designer "You make too many small sketches of little significance which take you too long, that make the cost of executing your drawings too high... You use too much icy precision in drawings that should not have the dryness and exactitude of mechanical drawing."<sup>ix</sup> In spite of this Leloy was responsible for some of the most luxurious objects designed at Sèvres. His work attracted royal patronage; one of his earliest designs was a snuffbox casket for Louis XVIII (*coffret de la tabatière du Roi*), now in the Louvre Museum, INV.MS 214.<sup>x</sup>

According to Van Der Tuin, a tray (*plateau ovale*) of the first size may have originally been intended to accompany the *déjeuner*. The author writes that it was painted by Fanny Charrin depicting Gerrit Dou's *Le Joueur de trompette sur fond de festin*.<sup>xi</sup> Due to difficulties with the ground colour it was not delivered until later in 1822.<sup>xii</sup> It is interesting to consider this, as the cup in the present service depicting Gerrit Dou's *self-portrait* was also painted by Charrin, suggesting artists specialised in, or preferred to copy particular Masters. It is possible that the tray mentioned is the example which survives in the collection of the Musée national de Céramique, Sèvres.<sup>xiii</sup>

### Platinum

Silver decoration was rarely used at Sèvres during the late eighteenth century,<sup>xiv</sup> however it soon oxidized and tarnished. To resolve this problem the factory sought a material which would keep its lustre. The first service using platinum decoration, reserved on a simulated black lacquer ground, '*fond noir*', was ordered on 6th May 1791, described in factory records as '*fond noir Chinois en ors de couleurs et platine, fleurs, émailés*'.<sup>xv</sup> Particularly successful and early uses of platinum as a ground colour can be seen on the *déjeuner* painted with medallions simulating cameo, circa 1813, decorated by Antoine Béranger (active 1808-48), and Jean François Phillipine (1771-1840) in the National Museum of Stockholm;<sup>xvi</sup> and the pair of vases *fuseaux*, circa 1814, decorated in the same manner by Béranger, in the Musée du Louvre.

The painters of this extraordinary *déjeuner* have imitated details in the portraits of the Louvre which would have only been visible to them as they sat in front of the paintings copying them, which would not have appeared on a print. This exceptional *déjeuner* marries the technical advances in design and pays homage to the skill of the painter, both past and present.

[i] In 1834 Ducluzeau painted this portrait again on a large porcelain plaque now in the collection of the Musée national de Céramique, Sèvres, collection no. MNC769.

[ii] Interestingly the label above the medallion incorrectly attributes the original painting to Rubens. Musée du Louvre, Paris, INV. 1244. Antoine Béranger (active 1808-48) painted a larger copy on a porcelain plaque in 1826, MNC, collection no. MNC7652.

[iii] According to Van Der Tuin's article the cup depicting Ferdinand Bol's portrait of the Mathematician, though unsigned, was also painted by Victorine Treveret.

[iv] With the exception of the portrait of Anthony van Dyck which is now in the Châteaux de Versailles, Versailles, Inv. MV7316, all the source paintings are in the collection of the Musée du Louvre, Paris; Anthony van Dyck, *Virgin with Donors*, circa 1630, INV1231; Rembrandt Harmenszoon van Rijn, *Self-portrait*, circa 1633, INV1745; Anthony Van Dyck, *Richardot and his son*, INV1244; Peter Paul Rubens, *Suzanne Fourment*, INV1796; Rembrandt Harmenszoon van Rijn, *Hendrickje Stoffels*, INV1751; Gérard Dou, *Self-portrait with a palette*, INV1222; Philippe de Champaigne, *Portrait of Robert Arnauld d'Andilly*, 1650, INV1145; Ferdinand Bol, *Portrait of a mathematician*, 1658, INV1063; Jean-Baptiste de Champaigne, *Philippe de Champaigne*, 1668, INV1142; Frans Pourbus, *Guillaume du Vair*, INV1712.

[v] The letters were sent on 10th January, 26th and 27th May 1818, Van Der Tuin, *op.cit.*, p. 49.

[vi] The pair was included in the Exhibition of Manufactory works in 1818 and named so as they were acquired by Louis XVIII as a gift for his brother the Comte d'Artois. They are now in the collection of the Musée du Louvre, inv. nos. OA 11340, OA 11341.

[vii] Register Vvi I, 170, 38.

[viii] A Sèvres porcelain guéridon painted by Moïse Jacobber from the exhibition (no. 8 from the catalogue) was sold in Sotheby's New York, 1st February 2013, lot 3. This guéridon flanked the Henri IV guéridon (now in the MNC, Sèvres), at the far end of the gallery.

[ix] Préaud, *op. cit.*, p. 259

[x] A letter casket (*coffret épistolaire*) of similar form was delivered to Marie-Amélie, Queen of the French in December 1834, sold Sotheby's New York, 10th May 2006, lot 56. See Samuel Wittwer, *Refinement & Elegance - Early Nineteenth-Century Royal Porcelain from the Twilight Collection*, New York, Munich, 2007, pp. 249-50, no. 62.

[xi] Musée du Louvre, INV1216.

[xii] Van Der Tuin, *op. cit.*, p. 49.

[xiii] Inv. No. D19-MNC1819.

[xiv] See a teapot, *bouillotte*, dated 1778, decorated by Jean-Jacques Dieu in the collection of the British Museum, published by Aileen Dawson, *French Porcelain, A Catalogue of the British Museum Collection*, London, 1994, pp. 144-45, no. 122, pl. 21; see also Adrian Sassoon, *Vincennes and Sèvres porcelain, catalogue of the collections*, 1991, pp. 152-57, no. 30.

[xv] The service was delivered to 'M. de Sémonville Ambassadeur', Charles-Louis Huguet de Sémonville (1759-1839), who served as Envoy-Extraordinary to Genoa. For plate featuring this form of decoration see Aileen Dawson, *ibid.*, London, 1994, p. 214.

[xvi] Carl Nordenfalh, *Sèvres et les Cinq Sens*, Stockholm, 1984, p. 18, fig. 10.

(18)

£ 30,000-50,000 € 33,400-56,000

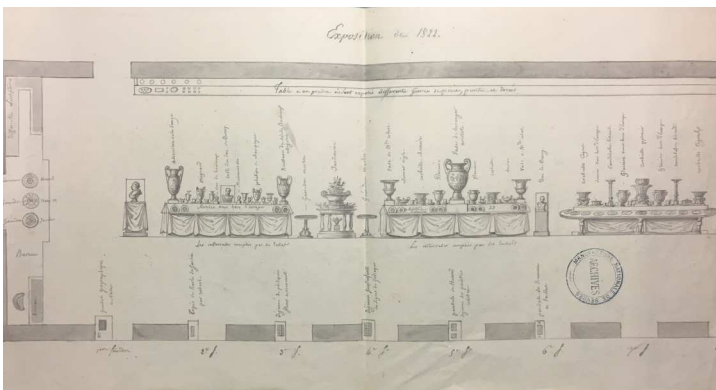


Fig. 2: The floorplan for the 1822 exhibition, Sèvres, Cité de la Céramique, archives, Folio U7 L2 D4



Fig. 3: Samuel F. B. Morse, *Gallery of the Louvre*, 1831-33, oil on canvas, 187.3 x 274.3 cm, frame: 225.4 x 312.4 cm, Terra Foundation for American Art, Daniel J. Terra Collection, 1992.51. © Terra Foundation for American Art, Chicago







777

777

**A Sèvres porcelain part-tea service, dated 1821**

each with a *beau bleu* ground with gilded scrollwork and flowerhead bands, comprising a teapot and cover (*théière 'Pestum'*) of the first size, a milk jug (*pot à lait 'Pestum'*) of the second size, a sugar bowl and cover (*pot à sucre 'Pestum'*) and two cups and saucers, *printed interlaced LL marks in blue containing a fleur-de-lis and year numeral 21, gilders and decorator's marks, various incised marks*, the teapot 18.7cm., 7<sup>3</sup>/<sub>8</sub>in. high (9)

‡ £ 3,000-5,000 € 3,350-5,600



778

778

**A George III silver-gilt centrepiece, Paul Storr of Storr & Co for Rundell, Bridge & Rundell, London, 1813**

the shaped square base on four cast and chased shell and foliate supports, engraved on either side with a coat-of-arms, the openwork stem of four classical female figures holding thyrsi and supporting on their heads a circular wirework basket, the centre engraved with a coat-of-arms, later glass liner

43.5cm., 17<sup>1</sup>/<sub>2</sub>in. high  
6203gr., 199oz. 8dwt. of silver

The arms on one side of the base are those of the Worshipful Company of Drapers of London, granted in 1613.

The arms on the other side of the base and in the bowl of the basket are those of Wade impaling Randall, possibly for Charles Wade, widower, who on 12 October 1835, was married to Amelia Randall, spinster, at the church of St. Lawrence Jewry, City of London.

£ 20,000-30,000 € 22,300-33,400



779

779

**A set of four George III silver entrée dishes and covers from The Featherstonhaugh Dinner Service, Paul Storr, London, 1799**

rectangular form with canted corners, the high domed cushioned covers with gadrooned bands, stylised serpent handles issuing from a foliate calyx, engraved with a crest and coat of arms, numbered 1 to 4  
28.6cm., 11¼in. long, 19cm., 7½in. high  
8812.5gr., 283oz. 3dwt.

**PROVENANCE**

Richard James Meade-Featherstonhaugh, Christie's, London, 26 April 1972, lot 26 (with four Sheffield plate heater bases)  
Sotheby's, London, 12 November 1998, lot 195 (with four Sheffield plate heater bases)

The crest and arms are those of Featherstonhaugh for Sir Henry Featherstonhaugh 2nd Bt. (1754-1846)

£ 15,000-20,000 € 16,700-22,300



780

780

**A set of four Belgian silver candlesticks, Gabriel Germain Dutalis, Brussels, 1798-1809**

plain circular, chased and engraved with palmettes and acanthus leaves, maker's mark, French occupation standard (26 for Brussels) and later Dutch control marks  
26cm., 10¼in. high  
1544.5gr., 49oz. 12dwt.

£ 5,000-7,000 € 5,600-7,800

# PROPERTY FROM THE BARON ATTHALIN'S DESCENT

LOTS 781-783



781

781

## Three Sèvres porcelain cups and saucers, circa 1820-23

comprising: a claret-ground *tasse 'Litron Fragonard' et Soucoupe*, the cup gilded with wreaths containing Roman Helmets over titles 'MILTIADE', 'CESAR' and 'SCIPION', the saucer with a foliate medallion, *printed interlaced LL mark in blue containing fleur-de-lis, 'Sevres' and numeral 23; decorator's mark and gilder's marks, various incised marks;*

a pink-ground cup and saucer with blue-ground medallions containing classical portrait profiles and objects from antiquity, reserved within ornate tooled gilded flower garlands, the saucer centred with a sphinx mask, *printed interlaced LL mark in blue containing fleur-de-lis and 'Sevres', decorator's mark D.R. to cup, gilder's mark, various incised marks;*

and a green-ground *tasse 'Jasmin' et Soucoupe*, with gilded-scale decoration reserving stylised flowers, *printed interlaced LL mark in blue containing fleur-de-lis, 'Sevres' and numeral 21, decorator's mark and gilder's marks, various incised marks*

### PROVENANCE

Général Baron Louis Marie Baptiste Atthalin (1754-1856), by family tradition gifted to Baron Atthalin by King Louis-Philippe I of the French; Thence by descent to the present owners. (6)

£ 2,000-3,000 € 2,250-3,350

782

## A Sèvres armorial footed stand, dated 1847

affixed with two scroll handles, the bowl gilded with the Atthalin coat of arms within a painted wreath of flowers, the underside with *bleu lavis en or* ground with gilded foliate bands, *gold crowned LP monogram, SEVRES and date 1847, incised letter H, together with* a Sèvres small circular stand with *beau bleu* ground and gilded anthemion border, *'M.Imp.le/ de Sevres/ 8' stencilled in iron-red, incised marks;* a Sèvres *beau bleu* egg cup with *Service 'capraire'-type*

*gilded flower head and foliate band; and a cup and saucer with gilded crowned Louis Philippe monogram within two laurel wreaths, printed blue crowned LP monogram marks, printed marks in iron-red,* the footed stand 21.2cm., 8<sup>3</sup>/<sub>16</sub>in. across handles

### PROVENANCE

Général Baron Louis Marie Baptiste Atthalin (1754-1856), by family tradition gifted to Baron Atthalin by King Louis-Philippe I of the French; Thence by descent to the present owners. (5)

£ 1,000-1,500 € 1,150-1,700



782

### A gold royal double portrait presentation snuff box, Alexandre-Raoul Morel, Paris, 1838-1842

rectangular with waisted sides, the lid inset with portrait miniatures of Prince Ferdinand Philippe, Duke of Orleans (1810-1842), by Lizinska de Mirbel, *unsigned*, wearing a black coat with velvet collar, black cravat, white shirt and the star of the Légion d'Honneur, and of his consort, Hélène of Mecklenburg-Schwerin (1814-1858), wearing a white dress and a wreath of flowers, between chased scrolls and foliage in relief on a matted ground, the base chased with the arms of the City of Paris and the presentation inscription: 'La Ville de Paris au Général Atthalin', *maker's mark and Paris 3e titre for 1838-1847, in original brown leather case with the gilt ship emblem of Paris* 9.2cm., 3 $\frac{5}{8}$ in. wide (3)

Lizinska de Mirbel (1796-1849) was official miniature painter to Louis XVIII and Louis-Philippe I, King of the French. She met with great success and painted portraits of the most influential aristocrats, politicians, intellectuals and artists of the time such as Jean-Dominique Ingres. She died prematurely of cholera in 1849. Five other portrait miniatures by L. de Mirbel of the Duke of Orleans are recorded: one in the Musée de Condé, Chantilly, previously in the

collection of Duc d'Aumale; one in the Musée Calvet, Avignon, dated 1844; one in the collection Guizot, current location unknown, dated 1845; one sold Christie's London, 17 October 1995, lot 107, dated and signed 1837; one sold Delorme & Collin du Bocage, 3 February 2011, lot 159, signed and dated 1843, acquired by the Orleans family in 1843.

Prince Ferdinand Philippe of Orléans (1810-1842) was the eldest son of Louis Philippe d'Orléans, Duke of Orléans. Following his father's succession as Louis-Philippe I, King of the French, in 1830, he became the Prince Royal and subsequently Duke of Orléans. He pursued a brilliant military career which gave him much prestige and popularity, devoting himself to the improvement of the troops' living conditions and morale. Ferdinand Philippe was a talented draughtsman and spent 100,000 to 150,000 francs from his Civil List allowance each year on cultural patronage or art purchases which were kept in his vast apartments in the Palais des Tuileries. He died in 1842, never to succeed his father or see the collapse of the July Monarchy and subsequent exile of his family to England.

Louis Marie Baptiste Atthalin, Baron Atthalin (1784-1856) was a French Army officer, who distinguished himself in military actions during the Napoleonic campaigns in 1806-1807 and

came to the attention of the Emperor who made him his aide de camp in 1811. He then joined Louis-Philippe d'Orléans in 1814 in the same role, and faithfully supported the Orléans family. In 1830, he was named Marechal de Camp and was sent to Russia officially to inform the Emperor Nicholas I of the new King. He was then promoted Lieutenant General, and progressively rose through the ranks of the Legion d'Honneur until he received the Grand Cross in 1846. The subsequent fall and exile of the Orléans family, however, left him stripped of his titles. He retired on 14 August 1848[citation needed] and stayed away from politics for the remainder of his life.

• £ 15,000-20,000 € 16,700-22,300





784



785



786



784

OTHER PROPERTIES

**A gold and enamel snuff box, Frères Souchay, Hanau, circa 1785**

oval, the lid set with an enamel plaque depicting Venus and Adonis, on an engine-turned ground, echoed on sides and base, the borders of scarlet translucent enamel with white enamel beads and laurel leaves, the pilasters hung with wreaths, *French prestige marks including makers' mark, date letter S and charge of Julien Alaterre with shell 18ct mark, the rim with later initials in gothic script: St.A. / A.W.*  
7.6cm., 3in. wide

PROVENANCE

Given by Frederick VI (1768-1839), King of Denmark, to his minister Poul Christian von Stemmann (1766-1855); thence by descent, sale, Christie's Geneva, 14-15 November 1983, lot 555

Stemmann was a Danish politician with deeply-held conservative views. As a local official he had attracted the attention of Frederick VI who in 1827 appointed him as President of the Danish Chancellery and Minister of Juridical Affairs, positions he was to hold for some 20 years despite popular demands for liberal reform.

£ 6,000-8,000 € 6,700-9,000

785

**A gold and enamel snuff box, Hanau, circa 1785**

oval, the lid applied with a contemporary enamel medallion painted *en grisaille* with the bust of Sophocles, the frame and borders of opaque light blue enamel with gold ornament, the ground, sides and base reeded, *French prestige marks including maker's mark MS crowned, the rim with Hanau bird's head for 19ct gold*  
8.2cm., 3 $\frac{1}{2}$ in. wide

For further information about the gold standard in Hanau, see Lorenz Seelig, *Golddosen des 18 Jahrhunderts*, Munich, 2007.

PROVENANCE

The Property of a Gentleman, Christie's Geneva, 14-15 November 1983, lot 525

£ 5,000-7,000 € 5,600-7,800

786

**A silver and three-colour gold toothpick case-cum-counter box, probably German, circa 1810**

oblong, the silver engine-turned panels within three-colour gold rose garlands on the lid and key fret borders on the side, silver-gilt interior, a mirror on the interior of lid, the lid of the base bordered with yellow gold flowers, sliding to reveal four counters with German inscriptions, *standard mark only*  
8.8cm., 3 $\frac{5}{8}$ in. wide

£ 2,000-3,000 € 2,250-3,350



Portrait of Michel de Tiecken de Terhore

A gold and enamel Napoleonic presentation snuff box, Jean-George Rémond, Geneva, circa 1790

oval, the lid applied with a pearl-framed enamel plaque depicting maidens worshipping a figure of a young soldier, perhaps symbolising the bellicose French Republic, within a pearl frame, the ground decorated with coloured *paillons* forming a delicate tracery of scrollwork, the base with an altar to love, on blue translucent enamel over a sunray engine-turned ground, laurel borders, the rim inscribed: 'Don de l'Empereur Napoléon au Colonel du 2e Léger (Lanciers de la Vieille Garde) de Tiecken de Terhove', first Rémond maker's mark (1783-91) between two leaves, in its original flower-tooled leather case 8.3cm., 3¼in. wide (2)

Although the box itself was created between 1783 and 1791 (and probably towards the end of that period given the martial subject of the plaque), it is probable that the presentation to Colonel de Tiecken de Terhove was made somewhat later, probably between 30 October 1810 when, as a Lieutenant-Colonel, he was appointed *Chef d'escadron au 2e Régiment de Chevaux-légers de la Garde Impériale* and 5 July 1815 when he took honourable retirement from the French forces..

Two Tiecken de Terhove brothers, Michel and Rudger, originally from Flanders, had fought for France, first in the revolutionary army and then under Napoleon. The elder, Marie-Michel-Balthasar de Tiecken de Terhove (Tongres 1777-1848), to whom this box was presented, was a career soldier who fought successfully in the armies of France, the Netherlands and Belgium, rising eventually to an appointment as a lieutenant-general in the new Belgium army in 1830. His service included the disastrous Russian campaign where he is recorded as among the

first to attack and the last to retire during the terrible retreat. He refused to serve under Louis XVIII and eagerly rallied under Napoleon's flag after the escape from Elba, leading his men with legendary skill and passion at Waterloo. He was personally known to the Emperor who had always chosen him as chief of his escort. Distraught, Tiecken de Terhove followed the defeated leader after Waterloo and tried to board the *Bellerophon* (waiting to take Napoleon into exile) at Rochefort disguised as a sailor. He was discovered but, on the point of being expelled, he was recognised by the Emperor who raised him from his knees, embraced him and gave him a gold snuff box, recorded, perhaps erroneously, as 'à son chiffre'. Certainly we know that Napoleon took a considerable number of snuff boxes from his own collection to St Helena which would explain why the present box was not new, or perhaps the present box had been presented on an earlier occasion.

£ 15,000-20,000 € 16,700-22,300



detail



**A gold-mounted pietra dura snuff box, in the manner of Johann Christian Neuber, probably Dresden, circa 1780 and later**

oval, the body and cover of brown Chemnitz petrified wood, the lid applied with a musical trophy carved in various hardstones within a narrow gold frame, within inlaid dark red and white hardstone interlacing, inlaid simulated pearl border, the pink gold mounts engraved with scrolls and rosettes and waved on the interior, *unmarked*

9cm., 3½in. wide

This interesting box has a number of parallels with recorded boxes by Johann Christian Neuber (1736-1809), court goldsmith in Dresden. Firstly the box is made of a local hardstone, known as 'bois pétrifié, de Chemnitz' and used by Neuber in his *Steinkabinett* snuff boxes. Secondly the

mounts are of German pink gold and engraved with a pattern similar to those used by Neuber on several boxes (see, for example, a combination of rosettes and leaves on a flower-centred box, Alexis Kugel, *Gold, Jasper and Carnelian, Johann Christian Neuber at the Saxon Court*, London, 2012, cat. 45, p. 145) although the wavy edging on the interior is unusual. Although it is more common for Neuber's hardstone inlay to be divided by gold *cloisons*, there are examples where the pattern is inserted directly into the stone ground (for example, two boxes with a milky quartz core, Kugel, *op. cit.*, nos. 27 and 80). Many of Neuber's boxes are centred on the lids with applied carved hardstone medallions, usually with flower subjects, although a box in the Thurn and Taxis collection has an architectural view and a *bonbonnière* is recorded with an altar of love, Kugel, *op. cit.*, nos. 76 and 81.

‡ £ 10,000-15,000 € 11,200-16,700



788



### A three-colour gold and 'damask' enamel snuff box, Germany, circa 1775

oval, cunningly decorated in polychrome translucent enamels over engine-turning in imitation of silk damask, the lid and base with views of La Fontaine's fable of the *Fox and Stork*, the sides with flower sprays, on a silvery grey ground within coloured gold borders of acanthus and laurel, the sides divided by stylised swagged lyres, *French prestige marks on lid and base including maker's mark JG crowned incuse flanked by crowned fleurs de lis further struck: 20K* 7 cm., 2¾in. wide

The interesting technique of simulating fabric used on this box is a development of that used in Paris in the mid 1770s to represent a leopard's spot silk, nevertheless known as 'émail tigré'.

An example by Charles Le Bastier of 1774/5 is illustrated by Lorenz Seelig, *Golddosen des 18. Jahrhunderts aus dem Besitz der Fürsten von Thurn und Taxis*, Munich, 2007, no. 12. The Louvre possesses three boxes, dating from 1774 to 1777 enamelled in the same pattern by Charles Le Bastier, Pierre-Denis Hoart and Jean Delobel (attributed to Jean Dècle), providing a perfect view of the Paris appetite for short-lived novelty.

The present box is one of a small group of similar boxes, usually enamelled with flowers on the same silvery ground over a *tour de force* of engine-turning which takes the Paris model one step further. Their origin is not known for certain but is most probably Hanau, well-known for its swift imitations of Paris fashions in gold boxes. Although the maker's mark on this box is not that of one of the group of Hanau goldsmiths

identified by Seelig, as signatories to the contract signed with the engine-turner Etienne Flamant in 1773, the fine-lined engine-turning is very similar to that on the plain engine-turned boxes attributed to Souchay and Fernau ('Eighteenth century Hanau gold boxes', *Silver Society of Canada Journal*, 2015, vol. 18, figs. 42 and 58).

Another point of interest is that this box is clearly struck : 20K for 20 carat gold. In the 18th century, it was a source of pride in Geneva and also in Hanau that no gold boxes were produced below the 18 carat standard. Hanau used prestige Paris discharge marks to indicate 18 and 19 carats but one may presume that, as in Geneva, there was nothing to prevent them producing objects in 20 carat gold for a special order.

‡ £ 8,000-12,000 € 9,000-13,400



789



790



790 view of base



791

790

**A silver-gilt and micromosaic snuff box, probably Josef Wairinger, Vienna, 1852**

rectangular with waisted sides, the lid applied with a Roman micromosaic panel of a hunting hound, keeping a lazy eye on two nearby birds, after Antonio Aguatti, within a chased flower border in relief, the sides and base engraved with a huntsman, his hounds and prey, *maker's mark, town mark for 1852*  
8.2cm., 3¼in. wide

Josef Wairinger entered his mark in 1852 and in 1854 registered a partnership company 'Wairinger & Löwenstein' with Seligman Lowenstein which was dissolved in 1857 because of the permanent absence of Löwenstein. He died in 1877.

£ 15,000-20,000 € 16,700-22,300



792

791

**Two silver-gilt and cloisonné enamel snuff boxes, Russian, circa 1880 and later**

the first, rectangular with round corners, *Moscow, circa 1880*; the second, small tapering form, *St Petersburg, 1927-1958*

‡ £ 1,800-2,000 € 2,050-2,250

792

**A two-colour gold and micromosaic snuff box, Les Freres Toussaint, Hanau, circa 1800**

rectangular with cut corners, the lid set with a micromosaic view of Pavlovsk Palace park in Russia, perhaps by Domenico Moglia, within a rose gold frame engraved with acanthus, the yellow gold engine-turned sides and base within borders chased with flowerheads on a matted ground, *maker's mark, French prestige marks including date letter K and shell discharge, St Petersburg import mark for assay master Dmitri Twerskoi, 1834-1850*  
9cm., 3½in. wide

The view, probably based on a print, shows the gardens of Pavlovsk, with the obelisk to the right, Marienthal lake and the Slavyanka river in the foreground, with the temple of the Three Graces and the roofs of the palace behind. The

palace had been built by Paul I with the park designed by the Scottish architects Charles and James Cameron. In the early 19th century it was considered the most perfect example of the English style of landscape gardening in existence.

Domenico Moglia (1780-1862) is known to have worked in St Petersburg for several years between around 1816 and 1819. The Russian micromosaicist Georgi Wekler (1800-1861) who trained in Moglia's workshop in St Petersburg, is known to have executed a number of views of the Imperial family's estates, including a view of Pavlovsk from a slightly different angle, illustrated by Jeanette Hanisee Gabriel, *Micromosaics, Private Collections*, 2016, no. 162, p. 202. The present micromosaic with its fine tesserae is more in the style of Moglia than Wekler.

£ 20,000-30,000 € 22,300-33,400



793



794



795



796

793

A gold and enamel snuff box for the Turkish export market, Moulinié, Bautte & Moynier, Geneva, 1815-1821

oblong, oval section, the lid inset with an oval enamel panel painted in opaque and translucent enamels with an idealised historic view of the Chateau de Chillon, the ground decorated in gold and white *taille d'épargne* enamelling with flowers on a delicate rose pink ground, the sides and base similarly decorated with a trellis design resembling quilting, *maker's mark*, Geneva post 1815 town mark  
7.5 cm., 3 in. wide

‡ £ 5,000-7,000 € 5,600-7,800

794

A jewelled gold and enamel snuff box for the Turkish market, Geneva, circa 1835

scalloped oval form, the lid applied with silver-mounted rose diamond motifs, the sides, base and interior of the lid prettily painted with flowers and musical trophies on pink and apple green grounds, *unmarked*  
7.5 cm., 3 in. wide

‡ £ 5,000-7,000 € 5,600-7,800

795

A gold and enamel toothpick case, Swiss, circa 1825

shaped rectangular, the lid with enamelled coat-of-arms, the reverse with initials, flanked by two dark blue enamel panels within polychrome borders, *unmarked*  
7.8cm., 3in. wide

£ 1,500-2,000 € 1,700-2,250

796

A gold and enamel snuff box, attributed to Bautte & Moynier, Geneva, circa 1825-1835

hexagonal section with rounded ends, decorated with polychrome cloisonné enamel arabesques on a matted ground, *unmarked*  
8.8cm., 3½in. wide

Even though unmarked, this snuff box is typical of the production of Bautte & Moynier at this date. A signed and marked example was sold Sotheby's Paris, 29 April 2009, lot 4 and another, Christie's London, 16 November 2010, lot 431.

‡ £ 4,000-6,000 € 4,500-6,700

A gold and enamel snuff box,  
Moulinié, Bautte & Cie, Geneva,  
circa 1804-1807

rectangular with cut corners, the lid inset with a shaped panel painted with Apollo chasing Daphne who has started her metamorphosis into a laurel tree, within a gold frame chased with acanthus leaves, the spandrels with applied gold rose garlands on a blue enamel ground, the sides and base with blue and black enamel motifs over an engine-turned ground, the borders with *taille d'épargne* stylised leaves in white, blue and black enamel, *maker's mark, French occupation and Geneva standard and warranty, liner numbered: 329*

9.4cm., 3¾in. wide

‡ £ 5,000-7,000 € 5,600-7,800



797

A gold and enamel snuff box,  
probably Hanau, early 19th century

rounded rectangular form, the lid inset with an oval Geneva enamel plaque painted with Rinaldo and Armida, roughly based on Gerard Hoet's painting circa 1700, within a chased border of vine leaves, the ground of translucent dark blue enamel within borders enamelled in whorls, *lid and base with sunray and crossed-S marks, the right rim numbered: 7180/0814*

9 cm., 3½in. wide

‡ £ 4,000-6,000 € 4,500-6,700



798

A gold and enamel snuff box,  
German, circa 1810

rectangular with rounded corners, the lid inset with a Geneva enamel plaque painted with children by a lake playing 'Thread the Needle', after William Hamilton, blue and gold enamel border, the sides and base chased with scrolling foliage, urns and caryatids on a matted ground, *maker's mark S&C in an oval, a flowerhead and French prestige 'grosse garantie' for 1798-1809*

9cm., 3½in. wide

‡ £ 18,000-22,000 € 20,100-24,500



799

800

An opal matrix and gold cagework snuff box, Augustin-André Héguin, Paris, 1798-1809

rectangular with cut corners, each panel of opal matrix, under glass, the gold cagework mounts chased with anthemion, *maker's mark, Paris 3e titre and grosse garantie, and other Revolutionary and later French control marks*  
8.5cm., 3<sup>3</sup>/<sub>8</sub>in. wide

Augustin-André Héguin entered his mark in 1785, sponsored by one of the most celebrated Parisian goldsmiths: Jean-Joseph Barrière. He stayed in the Place Dauphine until 1789, then moved during the turmoils of the French Revolution and entered his new mark located in the rue de la Monnaie for 'le gros et le petit bijou' in 1804. His snuff boxes are recorded in private and public collections, such as the Louvre (a jewelled gold-mounted tortoiseshell portrait box, OA 2243), and in the Royal Scottish Museum, Edinburgh (a gold snuff box with earlier portrait of Louis XIV by Jean Petitot, A.1943.154).

‡ £ 10,000-15,000 € 11,200-16,700



800

801

A gold-mounted rock crystal snuff box, Paris, 1765

oval, diamond-cut rock crystal lid and body, the gold mounts chased with entwined laurel and ribbon garlands on a matted ground, *maker's mark L [?], charge and discharge of Jean-Jacques Prévost, date letter, in a later red leather case*  
5.3cm., 2<sup>1</sup>/<sub>2</sub>in. wide  
(2)

£ 3,000-5,000 € 3,350-5,600

802

A gold-mounted lumachelle snuff box, Josef Wolfgang Schmidt, Vienna, circa 1800

rectangular with cut corners, the gold mounts engraved with laurel leaves and pellets on a reeded ground, *maker's mark and Vienna control mark for 1798-1802*  
6.5cm., 2<sup>1</sup>/<sub>2</sub>in. wide

Josef Wolfgang Schmidt entered his mark in 1769 after presenting a gold snuff box as his masterpiece. He worked until 1836 as *Galanterierarbeiter*, producing a large range of gold boxes, mainly set with hardstone, for example one sold Christie's London, 10 December 2002, lot 62. He also produced presentation swords, including the sword made for Ludwig Adolf Peter, Prince of Sayn-Wittgenstein (1769-1843), see Thomas Del Mar, 5 December 2012, lot 183.

£ 6,000-8,000 € 6,700-9,000



801



802

803

An Art Deco onyx, jewel casket with silver and enamel mounts, attributed to Lacloche Frères, French, circa 1930

rectangular, the mounts with black and red enamel motifs, black onyx finial and four rectangular supports, *stamped: Made in France, London import marks for Stockwell & Co, 1931* 16.3cm., 6<sup>3</sup>/<sub>8</sub>in. wide

£ 4,000-6,000 € 4,500-6,700



803

804

An Art Deco silver-gilt and jadeite perpetual calendar, Charles Boyton, with incuse mark, London, 1935

in the manner of Cartier; the final carved as a Foo dog, the rectangular body with husk and scrolled rim with foliate corners, the central calendar with jadeite border, 16.4cm., 6 1/2in. high; **together with** a gold and jadeite bookmark, Cartier, stamped 14ct, with jadeite loop tassel, engraved terminal, 15.5cm., 6 1/8in. long

£ 3,000-5,000 € 3,350-5,600



804

805

**A large silver cigarette case, Strauss, Allard & Mayer, Paris, circa 1930**

rectangular, engraved with a cubist device, each side with a central gold strip, *maker's mark*, *French standard post-1838* 13cm., 5 1/8in. long

Strauss, Allard & Mayer (Place des Vosges) were one of the most successful of the Parisian Art Deco workshops, specialising in vanity cases, many of which were in the chinoiserie style, commissioned by such firms as Van Cleef and Arpels, Cartier and Lacloche.

£ 600-800 € 700-900



805

806

**A jewelled gold and enamel pendant compact, attributed to Lacloche Frères, Paris, circa 1922**

circular, enamelled with black and white stripes, the lid applied with initial H in synthetic rubies, opening to reveal a mirror and a compartment, enamelled chain with pearls and onyx, gold suspension loop, *French standard*, numbered: 02709, *rubbed*, *London import marks for 1922* 5cm., 2 in. diameter

£ 4,000-6,000 € 4,500-6,700



806

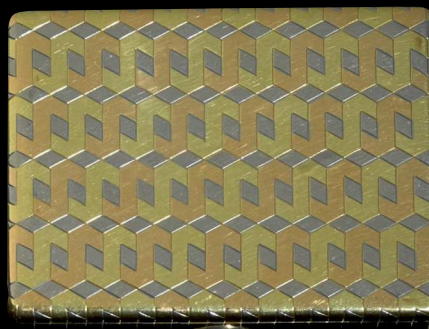
807

**A three-colour gold cigarette box, France, circa 1920**

rectangular with rounded corners, in the manner of Cartier with a stylised three-colour gold angular chain pattern, sapphire thumbpiece, numbered 63537, stamped 750, *French standard post-1838*

8cm., 3 1/8in. wide

£ 5,000-7,000 € 5,600-7,800



807



A long metal and 'egg shell' lacquer cigarette case, in the manner of Jean Dunand, Paris, circa 1930

rectangular with rounded corners, the lid with a scarlet stripe between two 'egg-shell' stripes, gilt interior, *unmarked*  
15cm., 5<sup>7</sup>/<sub>16</sub>in. long

Jean Dunand was born in Switzerland and was a student of the École des Arts Industriels de Genève before moving to Paris in 1896. He first devoted himself to sculpture, influenced by Art Nouveau design until 1912 when he met the Japanese artist Seizo Sugawara who instructed him in the art of lacquering. He then started experimenting various methods of lacquering and arrived at to one of his most successful discoveries which was to include tiny particles of crushed eggshell, one by one, into a layer of fresh lacquer, making up for the absence of white in this material. Dunand was undoubtedly one of the most talented and prolific artists of the Art Deco movement, whose pieces can be found at institutions such as the Metropolitan Museum of Art, New York, and the Musée des Arts Décoratifs, Paris, and at auction, for example a marked example sold Sotheby's Geneva, 14 November 2012, lot 254.

£ 2,500-3,000 € 2,800-3,350



808

A silver and black lacquer cigarette case, attributed to Jean Dunand, Paris, circa 1930

rectangular with rounded corners, each side with a stripe of 'egg-shell' lacquer, between crenelated silver bands, gilt interior, raised thumbpiece, *maker's mark illegible, French post-1838 control marks*  
9.8cm., 3<sup>7</sup>/<sub>16</sub>in. wide

£ 2,000-3,000 € 2,250-3,350

A silver and enamel cigarette case, probably German, circa 1930

rectangular, each side with a red and black cloisonné enamel geometric pattern, black enamel sides, the silver mounts engraved with foliage, silver-gilt interior, *925 stamp and French import mark (bigorne)*  
7.6cm., 3 in. wide

£ 800-1,200 € 900-1,350



809

A silver-gilt and enamel 'egg shell' card case, Maurice Geffroy, London, 1909

rectangular with rounded corners, upright form, gem set thumbpiece, silver-gilt interior, **and** a gilt-metal black lacquer cigarette case, circa 1930, rectangular with rounded corners, the lid with a large scarlet red stripe and egg-shell corners, gilt interior, *mark and numbered 19 twice*  
8.3cm., 3<sup>1</sup>/<sub>4</sub>in. high and 8.5cm., 3<sup>3</sup>/<sub>16</sub>in. high (2)

Maurice Geffroy is recorded at 48 Maddox Street, Regent Street, in 1902. In 1913, he is listed at the same address as a dressing bag maker.

£ 2,500-3,500 € 2,800-3,900



810



811



811

812

**A gold and enamel almanac, English, circa 1839**

in the form of a book, the covers enamelled in translucent red on a sun-ray engine-turned ground, gold engine-turned spine, containing a printed London almanac for 1839, *unmarked* 6.2cm., 2<sup>3</sup>/<sub>16</sub>in. high

£ 2,000-3,000 € 2,250-3,350

813

**Two small two-colour gold notebooks, England, circa 1812 and 1820**

each square, closing with a clasp, the first set with malachite panels within gold mounts chased with lemon gold acanthus leaves, containing a printed London almanac for 1812, *unmarked, in original morocco leather case*; the second, blank chased with lemon gold garlands and rosettes on an engine-turned ground, with suspension loop, the associated gold pencil with lapis lazuli matrix, containing a plain notebook, *unmarked* each 3.2cm., 1<sup>1</sup>/<sub>4</sub>in. wide (6)

£ 3,000-5,000 € 3,350-5,600

814

**A double gold snuff box, Italian, early 19th century**

rectangular, engine-turned panels, the borders chased with scrolling foliage on matted ground, *Italian gold 2nd standard post-1863, mark ESC* 9cm., 3<sup>1</sup>/<sub>2</sub>in. wide

‡ £ 1,500-2,000 € 1,700-2,250

815

**A gold, emerald and baroque pearl desk seal, retailed by J. Mandereau / Maison Molgatini, Orléans, circa 1890**

the gold-mounted emerald stem surmounted by a figure in the form of a 18th century *marchand ambulant*, carrying a large pearl on his back, gold vacant matrix, *unmarked, in its gilt-tooled red leather case stamped 'Maison Molgatini / J. Mandereau / 75, rue Royale / Orleans'* 6.7cm., 2 75/8 in. high (2)

Orléans was always well-off, capital of the duchy which provided an immense fortune to the Orleans family, cousins of the Bourbon kings. During the 19th century, Orléans was a typical rich provincial town, composed of a bourgeoisie enriched thanks to the arrival of the train line from Paris. It was an important military base because of its strategic geographical position. Its nobility was still wealthy and influential, strongly supporting the Orléans family who had just acceded to the throne. Jules Mandereau and Maison Molgatini were both located in the rue Royale. Mandereau was recorded as a *bijoutier* during the burglary of his shop in 1896 (*Journal du Loiret*, 30 December 1896); while a photography of Maison Molgatini, dated 1908, showed that they were retailers in silver, jewellery and clocks.

£ 3,000-5,000 € 3,350-5,600

816

**A coral, gold and amethyst desk seal, English, circa 1840**

the coral carved with the head of a bearded grotesque with rose diamond eyes, and above acanthus leaves, engraved gold cushion, the amethyst matrix engraved with monogram STB in Gothic letters, *in original brown leather case* 6.3cm., 2<sup>1</sup>/<sub>2</sub>in. high (2)

⊙ £ 2,000-3,000 € 2,250-3,350

817

**A 18ct gold toothpick case, A.J. Strachan, London, 1805**

rectangular with rounded corners, hammered texture, the lid applied with the word 'Ricordanza' [memory] in Gothic letters within key fret borders, *maker's mark, London standard and date letter* 7cm., 2<sup>3</sup>/<sub>4</sub>in. wide

£ 1,500-2,000 € 1,700-2,250

818

**A two-colour gold toothpick case, Cornelius Bland, London, 1784**

navette shape, the lid engraved with monogram MJC within a pearl border, the sides chased with yellow-gold laurel leaves, *maker's mark, London standard and date letter* 9.2cm., 3<sup>5</sup>/<sub>16</sub>in. wide

£ 2,000-3,000 € 2,250-3,350

819

**A lady's three-colour gold toothpick case, probably Hanau, circa 1790**

rectangular with cut corners, engine-turned panels, the borders chased with two-colours gold laurel leaves, comprising one large compartment and a smaller one containing a powder sponge, *poinçons de prestige, rim numbered 2366, French import marks* 9.2cm., 3<sup>5</sup>/<sub>16</sub>in. wide.

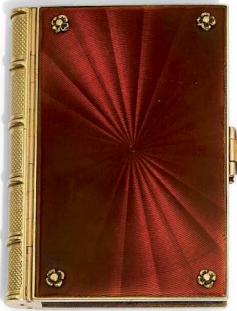
£ 2,500-3,500 € 2,800-3,900

820

**A 18ct gold toothpick case-cum-compass, John Ray and James Montague, London, 1814**

rectangular with rounded corners, the engine-turned lid set with a compass with gold dial, later mirror on the interior of the lid, *maker's mark, London standard and date letter* 6.7cm., 2<sup>5</sup>/<sub>16</sub>in. wide

£ 2,000-3,000 € 2,250-3,350



812



813



813



814



815



816



817



818



819



820



821

821

**An enamel scent bottle with gold and enamel mounts, German or French, circa 1740**

the scroll-shaped white-enamelled bottle applied with gold-foiled putti among leafy scrolls, the stopper surmounted by a figure of Charity with dark blue enamel gown, *unmarked* 9cm., 3½in. high

Identifying the origins of the various types of enamelling, in France and Germany, encrusted with gold foil and dating from the seventeen thirties to sixties, has long exercised scholars. The late Charles Truman lucidly explained the difficulties (*The Thyssen-Bornemisza Collection, Renaissance jewels, gold boxes, etc.*, London, 1984, pp. 266-9) but still felt there were many more answers to be found.

£ 4,000-6,000 € 4,500-6,700

822

**A Chelsea porcelain silver-mounted bonbonnière in the form of a lady's head, circa 1760**

of large size, wearing a ruffled cap tied with a blue ribbon, her cheek painted with three beauty spots, the interior painted with flower sprigs, the hinged mount set with a hardstone cover, probably sodalite approximately 7.3cm., 2⅞in. long

Other examples of this model are illustrated by Yvonne Hackenbroch, *Chelsea and Other Porcelain, Pottery and Enamel in the Irwin Untermyer Collection*, Nottingham, 1957, pl. 69, fig. 214; G. E. Bryant, *The Chelsea Porcelain Toys*, London, 1925, color pl. 49, no.4.

£ 1,200-1,800 € 1,350-2,050



822



823

823

**A St James's (Charles Gouyn) porcelain bonbonnière in the form of a lady's head, circa 1753-55**

modelled with brushed back hair wearing a bonnet tied with a pink ribbon, her rosy cheeks with three black beauty patches, her black mask framing her eyes formed of two rose-cut diamonds, the hinged base with enamel set with a band inscribed 'LIGE ME PERD QUI ME NEG' in gold on white enamel, the underside with hinged gilt-mount set with a transparent agate panel, 4.6cm., 1¾in. high

Two bonbonnières of this form were in the collection of Otto and Magdalena Blohm sold at Sotheby's London, one without a mask, 4th July 1960, lot 33, subsequently sold, the property from the collections of Hanns and Elisabeth Weinberg and the Antique Company of New York, Sotheby's New York, 10-11th November 2006, lot 136; the other painted with a similar mask, 25th April 1961, lot 277. A third similar example with a similar mount was in the collection of Otto von Pannwitz, sold Hugo Helbing, Munich, 24-25th October 1905, no. 497.

£ 4,000-6,000 € 4,500-6,700

824

**A porcelain scent bottle with gilt-metal mounts, Sampson Mordan & Co, London, circa 1860**

the porcelain body and lid of ovoid form with Orientalist motifs in vibrant colours, spring-loaded lid, the spring plate stamped: 'S. Mordan & Co', in later green leather case 8.3cm., 3¼in. high (2)

Sampson Mordan senior is said to have been the favourite apprentice and assistant of the mechanic John Bramah (1748-1814), inventor of patent locks. Although he is supposed to have established his business in 1815, Mordan was not to patent his first ever-pointed propelling pencil until December 1822. After a first partnership, Mordan traded as S. Mordan & Co, listed in 1838 as 'manufacturers of Cooper's patent smelling bottles, inkstands, new fountain inkstands, toilets etc.' The business continued until 1941, presenting their novelty items at various Industrial and Great Exhibitions, and supplying articles to many retailers including Asprey & Co. For further information, see J. Culme, *The Directory of Gold & Silversmiths, Jewellers & Allied Traders, 1838-1914*, vol.II, p.330

£ 4,000-6,000 € 4,500-6,700



824



826



825

827

827

825

### A rare Victorian silver-gilt perfume mixing suite, Thomas Hayes, Birmingham, 1897

comprising: mixing cup and cover, with internal glass measuring cylinder, *J J Hicks Patent*; perfume funnel, with inner secondary funnel, *London, 1897*; and peg and worm style corkscrew, all engraved with initials 'JMC' below a marchioness's coronet, in a fitted case measuring cup 5.4cm., 2<sup>1</sup>/<sub>2</sub>in. high

#### PROVENANCE

The initials are those of Lady Joan Marion Nevill, daughter of Lt.-Col. Henry Gilbert Ralph Nevill, 3rd Marquess of Abergavenny and his wife, Violet, first daughter of Col. H.D. Streatfeild of Chiddingstone Castle, Kent. She married Sir John Charles Pratt, 4th Marquess Camden, son of John Charles Pratt, 3rd Marquess Camden and Lady Clementina Augusta Spencer-Churchill, on 2 June 1898. Upon marriage she was styled Marchioness Camden.

Lady Camden features heavily in the works of the royal and elite society photographer Alexander Bassano between 1909 and 1912. Bassano is perhaps most famous for his photograph of Lord Kitchener, used in the WW1 recruitment and propaganda campaign. He describes Lady Camden as 'tall and fair, with a great charm of manner' with a 'fondness of hunting, yachting and country life.' She appeared on the front cover of the August 1916 edition of *Country Life* with her son and eldest daughter. In 1920 she was appointed Commander, Order of the British Empire (C.B.E.) and Officer, Most Venerable Order of the Hospital of St. John of Jerusalem (O.St.J.) Order of Mercy. She died 4 July 1952 aged 74.

£ 1,500-2,000 € 1,700-2,250

826

### A gold and citrine vinaigrette, English, circa 1840

oval with faceted basket-shaped base, the pierced grille and gold mounts chased with a flower panier and scrolling foliage, suspension loop, *unmarked* 4cm., 1<sup>5</sup>/<sub>8</sub>in. wide

£ 2,500-3,500 € 2,800-3,900

827

### A three-colour gold toothpick case and a gold and enamel vinaigrette, Charles-Chrétien Petschler, Paris, 1819-1838

the toothpick case, rectangular, chased with an urn and scrolling foliage on a matted ground; the vinaigrette, with gilt scrolling foliage on blue enamel ground, the grill pierced and chased with scrolling foliage, *each with maker's mark, petite garantie and 3e titre (tête d'ours)* 6.7cm., 2<sup>3</sup>/<sub>8</sub>in ; 2.8cm., 1<sup>1</sup>/<sub>8</sub>in. wide

£ 2,500-3,000 € 2,800-3,350



A rock crystal cup with enamelled silver-gilt mounts, Karl Rossler, and a dish, both Vienna, circa 1900

the bowl, stem and foot profusely engraved with birds amid scrollwork within wide borders pierced and decorated in bright opaque and translucent enamels with masks and leafy scrolls, *maker's mark, town marks*; the cut-cornered rectangular dish composed of similarly-decorated rock crystal panels contained within enamelled silver-gilt cagework mounts, the outer interstices applied with cherub heads, openwork mask and scroll handles, *apparently unmarked*  
cup 16.5cm., 6 1/2 in. high; dish 27cm., 10 5/8 in. wide

£ 3,000-5,000 € 3,350-5,600



828

A rock crystal drageoir and stand with enamelled silver-gilt mounts, Hermann Ratzersdorfer, Vienna, late 19th century

the oval bulbous bowl, cover and dish carved in relief with leaves and scrolls within narrow silver-gilt borders decorated in polychrome champlevé enamels, the ring finial and handles formed as winged caryatids also picked out in enamel, *maker's mark, Vienna town and standard marks post-1872*

bowl 16cm, 6 1/4 in., stand 19cm., 7 1/2 in. wide

£ 3,000-5,000 € 3,350-5,600



828



829

PROPERTY OF A PRIVATE ENGLISH COLLECTOR

**A jewelled parcel-gilt silver and enamel vesta box, Jules Wièse for François-Désiré Froment-Meurice, Paris, circa 1848**

upright, rectangular with cut corners, each side with oval medallions chased with incendiary allusions: the chariot of Hyperion and a Vestal Virgin, set with variously-shaped pink gems, on a turquoise ground, the spring-loaded lid surmounted by a putto on a globe with the signs of the Zodiac, opening to reveal four silver-gilt compartments, scroll handles surmounted by a

bird of paradise, the symbol of love, four silver-gilt dragon supports, *unmarked* 12.5cm., 4 $\frac{7}{8}$ in. high

Jules Wièse (1818-1910), originally a pupil of the goldsmith Hossauer in Berlin, migrated to Paris where he became a workman of Jean-Valentin Morel and then joined the celebrated Parisian goldsmith François-Désiré Froment-Meurice (1802- 1855) as a *chef d'atelier* and later a partner. It appears that Wièse set up his own establishment with twenty-five workmen in 1844 but still worked exclusively for his former employer and ran the workshop in 1855 after the death of the latter.

Froment-Meurice was qualified as the 'Cellini of his age' by Victor Hugo, and rapidly developed a most influential worldwide clientele, including the Shah of Iran, the Pope, the Tsar of Russia, the Bonaparte family, the Royal Orleans family and Queen Victoria. In 1848, the Queen acquired directly from Froment-Meurice an identical match holder to the present one, unmarked, for the 29th birthday of Prince Albert. It is now the Royal Collections, RCIN 4114.

**PROVENANCE**

Sotheby's London, 10 March 1994, lot 90.  
The Simon & Alan Hartman Collection  
Private English Collection

£ 20,000-25,000 € 22,300-27,900





831

831

FROM THE ESTATE OF THE LATE JOHN PAYNE  
A set of four William IV heraldic  
parcel-gilt silver salts, William  
Elliott, London, 1830

the bowls of circular bulbous form, the shaped  
rims cast with shells, flowers and lion masks,  
supported by three erased lion busts on reeded  
incurved triangular bases, on three ball feet  
8cm., 3 1/8 in. high  
1280gr., 41oz. 3dwt.

The demi-lion rampant supports of these salts  
have been cast in the form of a family crest.  
Crests of this form are widely used and without  
further identification we are unable to identify  
their original owner. It cannot be doubted,  
however, that these salts were specially made to  
order.

‡ £ 6,000-8,000 € 6,700-9,000



831



832

A group of three painted enamel  
drinking horns with enamelled silver  
or silver-gilt mounts, Vienna, late  
19th/early 20th century

each of similar form and decoration, painted with  
subjects from classical history and mythology  
within black scrolls on pale blue or pink grounds,  
each supported on the back of Atlas, with animal  
head terminals, the enamelled borders and  
bands pierced or applied with simulated gems,  
*apparently unmarked*  
37cm., 14 1/2 in. high  
(3)

£ 15,000-20,000 € 16,700-22,300



# PROPERTY FROM THE FRIEDRICH KOLLETZKY COLLECTION

LOTS 833–838

These carved ivory pieces are a few highlights of the collection formed by Friedrich Kolletzky, himself an ivory carver who worked in Erbach, Germany, the main German centre of ivory carving in the 19th and 20th centuries. Kolletzky was a founder of the Deutsches Elfenbeinmuseum in Erbach, opened in 1966, to which he lent his entire collection of ivories. The museum closed in 2015 and reopened in Schloss Erbach in 2016, showing more than 2,000 items of European, African, Asian, and Greenlandic ivory carving art from the Middle Ages to the present day.

833

## An ivory ewer and charger with silver-gilt mounts, Otto Glenz, German, late 19th century

each elaborately carved with bacchanalian scenes including fauns, maidens and putti, interspersed with silver-gilt rings, the ivory section of the handle of the ewer carved with a naked maiden and a putto holding a beaker of wine and bunch of grapes, the circular charger applied with silver-gilt heads among lambrequins, wood back, *unmarked*  
the ewer 54.5cm., 21½in. high, the charger 52cm., 20½in. diam.  
(2)

### LITERATURE

Hans Werner Hegemann, *Elfenbein*, Germany, 1965, figs. 46 & 47.

Otto Glenz (1865-1948) was one of the most important German ivory carvers of the 19th century, whose works raised interest in ivory again. From 1884 to 1885, Glenz attended the 'Kunstgewerbeschule' (School of Arts and Crafts) in Munich, followed by an apprenticeship in the studio of Konrad Ehrhardt. He preferred to work in the traditional manner rather than following modern tendencies, and presented his works in International Exhibitions such as the Salons of Paris in 1881 and 1882, and the Kunstgewerbemuseum in Dresden in 1892. Today, Otto Glenz is perhaps most famous for his relief carvings in ivory, although he worked in combinations of materials as well, as a wood and ivory figure in the church in Erbach demonstrates (see W. H. Hegemann, 'Elfenbein', Hans Peters Verlag, Frankfurt am Main, 1966, p. 28-34).

• £ 25,000-35,000 € 27,900-39,000





834

834

**An ivory dish, German, late 19th century**

oval, with panels carved with gods and goddesses with astrological emblems, centred with Apollo in his chariot, lobed rim  
48.5cm., 19in. wide

• £ 6,000-8,000 € 6,700-9,000

835

**An ivory group of Dionysius and Ariadne, probably French, late 19th century**

the chariot finely carved with rams' heads and eagles, drawn by three tigers, on a burwood plinth with four ivory supports  
Plinth: 31cm., 12<sup>1</sup>/<sub>4</sub>in. wide ; group: 27.5cm., 10<sup>3</sup>/<sub>4</sub>in. wide

• £ 3,000-4,000 € 3,350-4,500

836

**An ivory tankard, German, late 19th century**

carved with soldiers capturing the chieftain of a marauding tribe, the finial carved with a victorious soldier on his horse, the handle carved with one of their captives  
39cm., 15<sup>3</sup>/<sub>8</sub>in. high

• £ 6,000-8,000 € 6,700-9,000



835

A large ivory tankard, attributed to Jakob Heinle, Baden-Baden, late 19th century

carved in 17th century style with Bacchanalian subjects including Bacchus himself, the lid with heads of women and satyrs in high relief, the finial as a putto seated on a leaping goat helping another putto to stand up, the handle as a maiden, on four winged putto head supports  
49,5 cm., 19½ in. high

• £ 15,000-25,000 € 16,700-27,900



836



837 detail



837

### An ivory tankard, French, circa 1900

carved in high relief with maidens playing music and dancing with putti in a garden with a profusion of flowers, the finial formed of three putti holding garlands and baskets of flowers, on four supports carved as female heads among shells and scrolls, the handle carved as a naked nymph holding a garland  
38cm., 15in. high

• £ 15,000-20,000 € 16,700-22,300



838

THE PROPERTY OF A EUROPEAN GENTLEMAN

### A large German parcel-gilt silver coin-set hunting trophy, E. Schurmann, Frankfurt, circa 1895

inset with various 18th and 19th century gold, silver and copper hunting coins, engraved with presentation inscriptions and dated 1895, surmounted by a huntsman in Medieval costume and his hounds, the handle in the form of a stag's head, his antlers holding a Medal of St Hubertus, 1625, *standard and maker's marks*  
41cm., 16½in. high  
2003.2gr., 64oz. 8dwt.

The presentation inscriptions read: 'Steeple chase Frankfurt M. 10. Mai 1885 Frühjahrs Meeting' / 'Ehrenpreis seiner Majestät des Kaisers und Königs'. This tankard was presented by the German emperor Friedrich Wilhelm I on the occasion of the hunting obstacle race on 10 May 1885 in Frankfurt a. Main.

The library of this European Gentleman will be sold Sotheby's London, 2 November 2017.

£ 2,000-3,000 € 2,250-3,350



839

A pair of Bohemian large amber-stained glass goblets and covers, circa 1840-60

the tapering bowls with a front raised landscape panel, one carved with huntsmen in pursuit with a pack of hounds in water attacking a stag, the other with two stags flanking a central tree trunk, the reverses with a viewing lens framed by scrolling foliage, with further scrolls to the rims, each upon a ten-sided stem and foot, the domed covers and feet with scalloped-shaped rims engraved with a band of fruiting vine, 65cm., 25<sup>5</sup>/<sub>16</sub>in. high (4)

£ 15,000-20,000 € 16,700-22,300



**A pair of Paris (Honore) porcelain black-ground vases, circa 1840-60**

of oviform with two high scrollwork handles with wolf-mask terminals, painted with garden scenes depicting a couple of courtiers and their attendants in 17th century dress, framed within shaded and jewelled gilded frames, the black ground embellished with flower sprays and salmon-pink and blue acanthus leaves and scrollwork, the reverse with a large salmon-pink roundel with gilded highlights, each twice printed Ed. HONORE/ A PARIS marks in iron-red, approximately 46cm., 18½in. high

A pair of black-ground Paris Honore vases of this form though depicting religious subjects was sold at Christie's London, anonymous sale, 30th September 2015, lot 2.  
(2)

£ 5,000-7,000 € 5,600-7,800



**An exceptionally large German silver-gilt and enamel cup and cover, the master of the B and anchor, probably third quarter of the 19th century**

in early 16th century style, on Bacchus stem, the body, cover and foot fitted with cast panels of putti in bucolic and saturnalians situations, coloured enamel borders, appliques and knops, the figure finial ambitiously holding a shield dated 1569, four marks including a B and anchor conjoined, an anima's head facing, a fruit, and another illegible, probably an eagle displayed 92.5cm., 32½in. high 3995gr., 128oz.

A slightly smaller and less elaborate cup with the same finial and similar enamelwork by this maker was sold by the Worshipful Company of Goldsmiths, Sotheby's Belgravia 22 April 1976, lot 134. Another almost identical to the Goldsmiths' cup was sold Christie's 6 November 1974 lot 100. A massive casket with painted and oxydised representations of Olympian gods in 16th century style was also sold, lot 111 in the Sotheby's Belgravia sale of 1976. The author of these and many other pieces that have

appeared for sale, the B and anchor maker, remains unknown. He was clearly working to fill the demand for old silver that already existed in the 18th and continued in the 19th century. The 1976 Sothebys cataloguer wrote that W.H Singer in *The Art Journal* of 1880, pp. 313/314, records 'it is curious that at the present time Germany is the country where are produced nearly all the forgeries of old silver work, such as ewers and hanaps (Old French for a cup) with which the London shops and salerooms are filled...'. The exhibition *Macht & Pracht, Europas Glanz im 19. Jahrhundert*, 2006, p. 264, dedicated to German 19th century decorative arts in the style of earlier periods, includes a table centre piece with candle branches which included an N 'hallmark' by the B and anchor maker and ascribes the mark to the firm of Neresheimer of Hanau, where a number of manufacturers used marks of their own invention. It is thought that this may be an incorrect attribution as the B and anchor maker is believed to be working considerably earlier in the 19th century than the firm of Neresheimer, nor is the B and anchor mark recorded by Dr. Scheffler as one used by the firm of Neresheimer (*Macht und Pracht* p. 264, and Wolfgang Scheffler, *Goldschmiede Hessens*, Berlin, 1976, no. 468)

£ 15,000-20,000 € 16,700-22,300





844 detail

842

843

A large painted enamel vase with silver-gilt mounts, Leopold Weininger, Vienna, circa 1900

of amphora form, well-painted with dramatic subjects from Greek mythology reserved on a pink ground further decorated with charming animals and masks amid leafy scrollwork, the borders stamped with acanthus, on hexagonal base, maker's mark, Viennese control marks 38.2cm., 15in. high

£ 8,000-12,000 € 9,000-13,400



843



A jewelled lapis lazuli veneered casket with silver and enamel mounts, Hermann Böhm, Vienna, 19th century

the finial formed as a couple on a bench, the sides with enamelled columns surmounted by caryatids and figures, with Virtues in arched niches below gem and pearl-set rose ornaments, the borders applied with pierced and enamelled masks and griffins within scrolls, on four paw supports, *maker's mark and town control marks* 31cm., 12¼in wide

£ 25,000-35,000 € 27,900-39,000

A splendid pair of lapis lazuli veneered towers with silver and enamel mounts, Hermann Böhm, Vienna, late 19th century

each of hexagonal section, arranged in tiers, the two-handled upper section with figures of the Virtues and soldiers in niches, the lower section with glazed jewelled and enamelled three-dimensional Old Testament subjects, the central section with figures of St George and the Dragon within scrolls, a column surmounted by allegories of Virtue at each corner, the borders with pierced and enamelled friezes of masks within rich foliage, on six mask and paw supports, *maker's mark and town mark* 53cm., 20⅞in. high (2)

£ 40,000-60,000 € 44,600-67,000



844





845



846

846

### An extraordinary pair of Victorian silver-gilt cups, Benjamin Preston, London, 1838 and 1839

the bowl of each in the form of a stylized floccosus mushroom growing from a circular base cast with woodland litter, one further inhabited by a lizard, the other with a lizard and beetle, *the underside of one engraved in freehand script: '8785,' the other: '8894,' both numbers cancelled with Xs and freehand engraved, presumably at a later date with the number '0121' respectively*

20.3 and 18.5cm., 8 and 7¼in. high  
961gr., 30oz. 18dwt.

Benjamin Preston (1796-1887), son of Benjamin Preston (1768?-1848) of the Assay Office, Goldsmiths' Hall, London and his wife, Elizabeth (née Mann), was apprenticed as a silversmith in 1810 to Edward Barnard of Paternoster Row. He gained his freedom on 3 December 1817

and became a Liveryman of the Goldsmiths' Company in April 1835. His career as an independent working silversmith began upon entering his maker's mark from 41 Coppice Row, Clerkenwell on 16 September 1825. At that time and until the mid 1850s he appears to have been an outworker for several retail silversmiths, including Kensington Lewis of 22 St. James's Street (a silver-gilt dessert stand, 1834, Sotheby's Belgravia, 21 February 1974, lot 135); William Henry Osborn of Great Russell Street, Bloomsbury and later of 22 St. James's Street (entrée dishes, covers and stands, 1833, Christie's, London, 23 November 1977, lot 46; and a silver-gilt salver designed for the 6th Duke of Bedford by Edwin Landseer, 1837, Woburn Abbey); and David Ellis of John Street, Oxford Street (a large inkstand, 1834, Sotheby's, London, 13 June 1983, lot 97). By 1854, when he was 58, Preston may have been working as a journeyman for William Wright, a silversmith of the same generation who at the time of the 1861 Census was also living at 41 Coppice Row where Preston is described as 'Silversmith (Journeyman).' This

relationship seems to have existed since at least 1854, the date of a presentation salver which has been noted with the mark of Benjamin Preston overstruck by that of William Wright (Sotheby's Belgravia, 22 May 1980, lot 626). By the time of the 1871 Census, Preston is described as a 'Retired Silversmith' of Boxdale, Walton-on-the-Hill, near Epsom, Surrey, where he was living with his wife Sarah Farrer (née Drake, 1801-1874) and one of his children, Sarah Ann (1832/34?-1912). Preston died at the age of 91 at this address on 18 September 1887.

Preston's connection with Kensington Lewis was more than passing; as noted, above, the former produced a dessert stand for Lewis in 1834/35, and a letter from Lewis (writing from 22 St. James's Street) in the Victoria & Albert Museum, dated 6 May 1836 suggests that he was relying on Preston to fulfil another order: 'Mr. Lewis informs Mr. Preston that he must have the Drawing of the Cup he is making for him, WITHOUT FAIL by tomorrow SATURDAY AFTERNOON, the Gentleman has just been here & otherwise he will lose the opportunity.' Furthermore, a large parcel-gilt sideboard dish, London, 1833, which was sold at Christie's, London on 21 October 1981 (lot 47) bears a remarkable resemblance to the work of Edward Farrell, Lewis's chief silversmith from about 1815 to 1834/35. When Lewis gave up as a retail silversmith in 1837/38 to concentrate on ventures in property, his St. James's Street shop was taken over by William Henry Osborn, formerly of Great Russell Street, Bloomsbury. If it is accepted that the latter was successor to Lewis's business as well as his shop, then it may be that the cups in this lot were retailed by Osborn.

The numbers '8785' and '8894' engraved in freehand script on the undersides of these cups may tell a different story, however. These are similar in appearance to other four-digit numbers which are to be found on many items which were sold through Rundell, Bridge & Rundell and their successors, Rundell, Bridge & Co., the royal goldsmiths which closed at the end of 1843. Although no link has yet been found between Rundell's and Benjamin Preston, the extraordinary design of these cups chimes well with some of the unusual silver pieces made for the former during the last two decades of its existence. Examples which may be cited, which bear the mark of John Tapley, one of Rundell's last permanent manufacturing outworkers, are a vine pattern centrepiece, 1835 (Christie's, London, 14 July 1993, lot 16); and a set of six strawberry dishes and a pair of cream boats, each formed as overlapping sea kale leaves on whelk feet, from Earl Lonsdale's collection (erroneously catalogued as Joseph Taylor, Christie's, London, 27 May 1959, lot 67). Some of Rundell's earlier pieces, particularly those bearing the mark of John Bridge between 1823 and 1834, are also in a similarly exotic vein.

£ 5,000-7,000 € 5,600-7,800

### A Royal Copenhagen 'Flora Danica' part-dinner service, 20th century

painted with titled specimens within a gilt beaded border and gilt serrated rim, comprising:  
 twelve dinner plates, shape no. 3509;  
 eight side plates, shape no. 3551;  
 eight bread and butter plates, shape no. 3552;  
 an oval soup tureen and cover, shape no. 3558;  
 an oval serving dish, shape no. 3506;  
 two oval stands with single branch handle in two sizes, shape nos. 3541 and 3540;  
 a square-shaped salad bowl, shape no. 3510;  
 three two-handled soup cups and stands; shape no. 3612;

and two oval trencher salts, shape no. 3625, the reverses with specimen titles in black script, green printed factory marks, wave marks in underglaze-blue, the soup tureen 30.7cm., 12 $\frac{1}{2}$ in. across handles (42)

£ 10,000-15,000 € 11,200-16,700



847

A large Norwegian silver-gilt and  
plique-à-jour enamel boat, Marius  
Hammer, Bergen, circa 1900

in the form of a 'Dragestil' Viking boat, decorated  
with bands of ornament, flowers and leaves in  
many colours, *maker's mark, further struck: 930S*  
36.2cm., 14¼in. wide

*Plique-à-jour* is a very challenging technique  
where the enamel is applied in cells but without  
a backing so the light can shine through. The  
technique was developed in the Byzantine Empire  
and then revived in the late 19th century by  
French Art Nouveau artists such as Rene Lalique  
and Eugene Feuillâtre, and also in Russia and  
Scandinavia where it became very popular, with  
exponents such as Marius Hammer (1847-1927),  
one of the most iconic Norwegian goldsmiths  
mastering the technique. Hammer opened  
his workshop in Bergen in 1871 and started  
producing a wide range of tableware and cutlery  
until specialising in modern versions of traditional  
Norwegian jewellery as well as *plique-à-jour*  
enamel work. From around 1885 he advertised  
himself as 'By Special Appointment to the Prince  
of Wales', listing also 'the largest collection of  
Norwegian antiquities in Scandinavia'. He retired  
in 1915 but the firm remained active until 1930  
under his two sons, Torolf and Max.

£ 15,000-20,000 € 16,700-22,300



848

849

A German silver-gilt nef, probably  
Hanau, circa 1880

typical form, the nautilus style body embossed  
with a reclining Venus and Jupiter, resting on a  
dolphin stem, on a spreading circular foot  
41.2cm., 16¼in. high  
724.5gr., 23oz. 6dwt.

£ 2,000-3,000 € 2,250-3,350

850

A jewelled silver-gilt and enamel  
nef, Austro-Hungarian, 20th  
century

realistically modelled, translucent burgundy  
enamelled sails and hull, further set with pearls  
and red gems, silver-gilt rigging, deck and  
mounts, *unmarked*  
29cm., 11in. wide

£ 3,000-5,000 € 3,350-5,600

851

A large jewelled silver and enamel  
nef, Austro-Hungarian, early 20th  
century

in the manner of Ludwig Pollitzer, the silver three-  
masted superstructure elaborately ornamented  
with openwork engraved scrolling and inhabited  
with lively mariners, the sails and pennants of  
painted enamel, the bowl and oval base also  
painted with classical subjects reserved on a  
rose pink ground below leafy tendrils, further set  
with bands of garnets and carbuncles, *apparently  
unmarked*  
61.5cm., 24¼in. high

£ 20,000-30,000 € 22,300-33,400



849



850

A small silver-gilt and painted enamel nef, Hermann Böhm, Vienna, late 19th century

the ovoid body and domed oval base painted inside and out with subjects from mythology or colourful arabesques on a stone-coloured ground, the stem formed as a cast and enamelled seated figure of a melusine, the base of the cover, or deck, pierced with leafy scrolls and diaper, enamelled round the borders, set with three masts with painted enamel sails and pennants and small mariner figures, *maker's mark*, Viennese town marks, early 20th century French 'swan' import mark overall 40cm., 15 ¾ in. high

£ 6,000-8,000 € 6,700-9,000



851



852

### A Meissen porcelain monkey band, late 19th century

after the 18th-century models by Peter Reinicke and J. J. Kändler, comprising: a conductor, a harpist, a bassoonist, a bagpiper, a keyboardist sat astride another monkey, a cellist, a guitarist, a hurdy-gurdy player, a triangle player, a

trumpeter, a violinist, a French horn player, a drum bearer, and a beater, a recorder player, a flautist, a kettle drum bearer and four female singers, crossed swords marks in underglaze-blue, pressnummern, various Pressnummern, incised marks and painter's marks, the height of the conductor 17.6cm, 6 $\frac{7}{8}$ in. high (21)

£ 18,000-22,000 € 20,100-24,500



854

A very large Continental ruby gilded and enamelled glass vase, possibly Moser, Karlsbad, late 19th century

made of five sections, of baluster form with tall waisted neck and raised on a knopped stem and cylindrical plinth, enamelled in white with delicate lace-like formal decoration between gilt rims and borders, *the base section with white enamel II mark*, set on a red velvet cushion and an octagonal wooded column painted to simulate marble, the vase 118cm., 46½in. high, overall 188cm., 74in. high

PROVENANCE

Verrerie Artistique Crystal Palace Vichy (paper label to underside of base section.)

£ 7,000-10,000 € 7,800-11,200

855

A tall rock crystal cup and cover with enamelled silver mounts, Austria, late 19th century

the cup engraved with subjects from the siege of Troy, the domed cover surmounted by the figure of Athene, *apparently unmarked* 46cm., 18½in. high

£ 25,000-35,000 € 27,900-39,000



854



855



An Edward VII silver-gilt and mother of pearl inkwell, maker's mark of Catchpole & Williams Ltd. as retailers, London, 1910

inspired by a James I silver shell-shaped spice box, on three snail supports below formal foliate borders, the sides and lid set with mother of pearl panels, the hinged lid surmounted by a seated cherub illustrative of writing above leafage, the interior with detachable glass inkwell under an inscribed panel  
17.5cm., 6<sup>7</sup>/<sub>8</sub>in. wide

The inscription reads: 'N [below a baron's coronet] from Mary N [below a baron's coronet] / Pearl Wedding / 1880 May 24 1910'

The inscription refers to the 30th wedding anniversary of Sir James Henry Cecil Hozier, 2nd Baron Newlands (1851-1929) and his wife, Mary Louisa Wellesley (1857-1930), 2nd daughter of William Alleyne Cecil, 3rd Marquess of Exeter. He was the son and heir of William Wallace Hozier of Newlands, Glasgow and Mauldslie Castle, Lanarkshire, who was created a baronet in 1890, further elevated in 1898 as Baron Newlands and died at Mauldslie Castle on 30 January 1906, leaving an estate in Scotland valued at over £1.5 million. His son, the second Baron Newlands, held various official posts including that of private secretary to the Marquess of Salisbury when Foreign Secretary (1878-1880) and again when Prime Minister (1885-1886).

£ 3,000-5,000 € 3,350-5,600



856

Suffragette Interest. An Arts & Crafts gem-set silver comport, Liberty & Co, Birmingham, 1918

the tapering hammered bowl chased with scrolling leaves between twelve coloured glass cabochons, resting on a strapped bellied stem, the lower column set with four further cabochons between scroll-work, spreading on to a lightly-domed circular base, engraved 'Presented To W. Pearce-Ellis Esq. By Friends and wellwishers in the Evesham Parliamentary Division in recognition of his sterling fight for Parliamentary Freedom and Liberal Principle December 1918', with incuse pattern number 5875

30cm., 11<sup>3</sup>/<sub>4</sub>in. high  
1496gr., 48oz.

'The Parliamentary Freedom and Liberal Principle' referred to in the inscription in all likelihood relates to the Representation of The People Act of 1918 which, among other reforms, was the first to allow some women into the political movement. It is interesting to note that the suffragette colours of purple, green and white can be found in the design of this comport, with the white/silver body and the (faded) colours of green and purple on painted foil behind the inset cabochons.

£ 5,000-7,000 € 5,600-7,800



857





858

858

**A pair of French silver-mounted cut-glass claret jugs, Maison Odier, circa 1880**

tapering from with hob-nail cut-glass bodies, the upper and lower mounts embossed with entwined fruiting vines, similarly cast handles, each cover with a stylised coiled vine branch finial, incuse pattern number 8243 to both 27.7cm., 10<sup>7</sup>/<sub>16</sub>in. high

£ 8,000-12,000 € 9,000-13,400

859

**A massive silver mounted 'rock crystal' engraved glass ewer, Tiffany & Co., New York, post-1938 mark**

the silver mounts embellished with the mask of Bacchus among elaborate fruiting vines, the cut-glass body etched with climbing floral sprays between hanging spider's webs, the underside with applied glass seal mark 39.5cm., 15<sup>1</sup>/<sub>2</sub>in. high

£ 3,000-5,000 € 3,350-5,600



859

860

**A French silver jardinière, Robert Linzeler, Paris, circa 1880**

scalloped oval form with reed and ribbon border, on four knopped baluster feet, engraved with a mirror monogram, the fitted brass liner with ring handles 30cm., 11<sup>3</sup>/<sub>4</sub>in. long 875gr., 28oz. 2dwt.

£ 2,000-3,000 € 2,250-3,350



860



### A Victorian silver trophy ewer and stand, the ewer, Smith, Nicholson & Co., the stand, Edward Barnard & Sons, London, 1861

the later inscribed ewer with flattened shaped circular body decorated on either side with a cast scene of Galatea and attendants below a fluted columnar neck, conch-blowing cherub to the hinged cover; the shaped stand with two similar tritons and bold scroll borders  
the ewer, 49.5cm., 19½in. high; the stand, 39.3cm., 15½in. high; the ewer and stand, 62cm., 24¾in. overall height  
4540gr., 145oz. 14dwt.

The inscription reads: 'Presented to The Cinematograph Exhibitors' Association of Great Britain and Ireland by Sir William Jury 1935.'

#### SIR WILLIAM JURY, BRITISH FILM INDUSTRY PIONEER

William Frederick Jury, who was born on 5 December 1870 in the Bermondsey district of London, was one of the children of Frederick Charles Jury (1839-1895), a waterman (barge) / lighterman and his wife, Sarah Ann (née Sloane, 1839-1907). For the 1891 Census (19 Parfitt Road, Rotherhithe) he is described as an '(art) illuminator.' Later that year, on 30 September, when he married Ellen Marsh at St.

James's, Kennington his profession was that of a 'Pyrotechnist.' In fact, his father-in-law, William Charles Marsh (1849-1897), a former slater, had been in the same business for a number of years; his contribution to the Metropolitan and City Police Orphanage's Great Rustic Fete, on 7 August 1884, for instance, included a 'GRAND DISPLAY OF FIREWORKS, Extending to General Illuminations, with Electric Lights, Lime Lights, Combinations of Glass, and Variegated Lamps.'<sup>1</sup>

Following Marsh's early death on 7 March 1897 his business appears to have been continued by his son-in-law. Within two years the latter had added films to his repertoire of fireworks and lightshows, giving an early 'cinematograph exhibition' at the Winchcombe and Sudeley Flower Show in August 1899.<sup>2</sup> By 1908 'Mr. W.F. Jury's Animated Pictures' were being shown at various U.K. venues, the subjects including Australian gold digging, romantic and humorous scenes and 'One very interesting series [which] gives the wonderful and weird "Vision of Salome," as depicted in the dance [by Maud Allan at the Palace Theatre] which is the rage of London.'<sup>3</sup> Jury's enterprise and energy soon led him to immerse himself in almost every branch of the young British film industry. He was one of the earliest and most successful of the film distributors in this country, beginning this side of his business in 1912 and later (1922) becoming chairman of Jury Metro-Goldwyn.

In 1916 he became Chairman of the War Office Cinema Committee, which oversaw without remuneration all official newsreels. For this and other philanthropic services to the industry, Jury was given a knighthood in 1918, the first to be awarded to a member of the trade, 'an honour seen as marking the arrival of cinema as a socially acceptable cultural activity.'<sup>4</sup>

In October 1935, Sir William purchased Glebelands, a mansion near Wokingham in Surrey (former home of Sir Leslie Wilson, sometime Governor of Queensland) and presented it to the Cinematograph Trade Benevolent Fund, of which he had long been chairman, for use as a convalescent and rest home for some sixty members and former members of the industry.<sup>5</sup>

Sir William Jury died at Caversham on 2 August 1944.

#### Notes

<sup>1</sup> *Hampstead and Highgate Express*, Saturday, Hampstead, 26 July 1884, p. 2d

<sup>2</sup> *Gloucestershire Echo*, Cheltenham, Thursday, 24 August 1899, p. 3g

<sup>3</sup> *The Dover Express*, Dover, Friday, 4 September 1908, p. 5c

<sup>4</sup> Ed Harris, *Britain's Forgotten Film Factory*, Stroud, 2012

<sup>5</sup> *The Era*, London, 9 October 1935, p. 3c

£ 4,000-6,000 € 4,500-6,700

### An Edward VII silver Armada pattern ewer, Mappin & Webb Ltd., London, 1904

of typical form, richly chased and with applied winged figures around vacant cartouches, spring-hinged lid

44.5cm., 17½in. high  
1976gr., 63oz. 10dwt.

£ 2,000-3,000 € 2,250-3,350



**An Edwardian silver-gilt presentation standing-cup, Goldsmiths & Silversmiths Co. Ltd., London, 1909**

the body chased with satyr figure-heads between vacant cartouches, on leaf-capped scrolling arms, on a spreading circular foot with husked rim, the cover engraved 'Picturegoer and Film Weekly "Gold Medal"', the foot engraved 'Awarded to Anna Neagle By Readers Vote In Their Annual Ballot For Her Performance in "The Courtney's of Curzon Street" 1947', 41.9cm., 16 1/2 in. high; **together with** a two-handled parcel-gilt silver trophy cup, Goldsmiths & Silversmiths Co. Ltd., London 1921, Adam's form in Neo-classical taste; beaded leaf-capped loop handles, stiff-leaf embellished cover, body, and foot, on a spreading circular foot with husk rim, the centre engraved 'Picturegoer and Film Weekly "Gold Medal"', Awarded to Anna Neagle By Readers Vote In Their Annual Ballot For Her Performance in "Park Lane" 1948' 42.5cm., 16 3/4 in. high 3549gr., 114oz. 1dwt.

Herbert Wilcox (1890-1977) and Anna Neagle (1904-1986), who married in 1943, were stalwarts of British cinema, he as a successful film producer and director, she as an actress in comedies and historical dramas and as a singer and dancer in musicals. They first worked together in 1932 and the climax of their collaboration came with a string of films, including *Nell Gwynn* (1934), *Victoria the Great* and its sequel, *Sixty Glorious Years* (1937 and 1938), in which she played Queen Victoria; the musicals *Irene* (1940), *No, No, Nanette* (1940) and *Sunny* (1941); *I Live in Grosvenor Square* (1945), a romance with Rex Harrison; and the dramas *Piccadilly Incident* (1946) and *The Courtneys of Curzon Street* (1947), in both of which she co-starred with Michael Wilding.

£ 2,500-3,500 € 2,800-3,900



863

**A large Victorian two-handled silver cup and cover, Charles Stuart Harris, London, London, 1899**

in George II style, on spreading circular foot, the bell-shaped body inscribed, leaf-capped handles, the detachable cover with compressed vase-shaped finial 59cm., 23 1/4 in. high 6242gr., 200oz. 13dwt.

The inscription reads: 'CINEMATOGRAPH TRADE BENEVOLENT CUP / Presented by / ISIDORE OSTREY & CHARLES M. WOOLFE ESQ<sup>RS</sup>.' The reverse is engraved: 'WINNERS' above: '1933. S. FOSTER.' and '1934. S. FOSTER.'

The following report from *The Era* (London, Wednesday, 4 October 1933, p. 6d) appears to refer to the above-mentioned 1933 event: 'The final for the Cinematograph Trade Benevolent Fund Challenge Cup has now been played between S. Foster (handicap 24) and T.G. Wallis (handicap 4). Both contestants played excellent golf, and S. Foster proved the winner by 5 up and 3 to play. He, therefore, becomes the holder of the Cup, and T.G. Wallis receives the silver tankard presented by S. Rowson.'

£ 2,000-3,000 € 2,250-3,350



864



865

865

A set of four Meiji period Japanese silver and mixed metal tazzas, engraved character marks only, circa 1920

each of the four bowls modelled as a varying lily, supported by four differing animal bases; a rabbit, a fox, a monkey, and a cat, all with copper and gold embellished eyes  
tallest 12.8cm., 5in. high  
1900gr., 61oz.

In Japanese culture the cat is thought to bring good luck to the owner, the fox is heavily aligned with the spirit, the rabbit with virtuousness, and the monkey, in some interpretations, promotes good health.

£ 12,000-18,000 € 13,400-20,100

866

An unusual Chinese export silver tray, apparently unmarked, circa 1900

rectangular form with curved scalloped ends, the border embossed in relief with birds among chrysanthemums and peonies, both ends profusely embossed with crayfish among lilies and blossom trees, the central vignette depicting a village scene with gaming and conversational groups between pagodas and blossom trees, within cross-hatched and foliate scroll borders, raised on four bracket feet  
63.5cm., 25in. long  
1927gr., 61oz. 18dwt.

£ 3,000-5,000 € 3,350-5,600



866



867



868

867

A fine Chinese export enamelled silver bowl, Wang Hing, Shanghai/Canton, circa 1900

scalloped circular form with raised rim, the panelled sides applied with chrysanthemums and blossom trees in pink, green, and yellow enamel on a mottled ground, on a spreading circular foot  
17.1cm., 6¾in. diameter  
528gr., 16oz. 18dwt.

£ 3,000-5,000 € 3,350-5,600

868

A Late Ming Dynasty Chinese polychrome-decoated porcelain Kendi, with 19th century Ottoman silver hookah mounts

the mounts realistically pierced and cast as a basket of flowers on a neo-classical pedestal, stamped with *Tughra*, the globular body decorated in greens and red with acanthus leaves and panels of floral sprays  
36.5cm., 14¾in. high

£ 2,000-3,000 € 2,250-3,350

869

A large rock crystal, enamel and silver winged dragon, Hermann Ratzersdorfer, Vienna, late 19th century

the body carved with fiery dragons among scales and shells, the mounts pierced and enamelled with further winged monsters among scrollwork, *maker's mark and Austrian control mark*  
45.7cm., 18 in. high

£ 50,000-70,000 € 56,000-78,000



869

PROPERTY FROM A PRIVATE ENGLISH COLLECTOR

### An American 'Aesthetic' silver vase, Tiffany & Co., New York, circa 1873/74

on four splayed square supports, the pearl-finished tapering square body engraved in the manner of Japanese prints with a fan-wielding man with a carp under his arm, storks, bamboos and cherry blossom within decorative die-rolled borders, struck: 'Tiffany & Co.' 'Quality / 925-1000' and stamped: '2973' over '2465 / union-square' 27cm., 10 1/2in. high 441gr., 14oz. 3dwt.

This vase is from among Tiffany's relatively rare 'first phase' of silver objects made in the 'Japanese' or 'Aesthetic' style. According to Charles H. Carpenter Jr. and his wife, Mary Grace Carpenter (*Tiffany Silver*, New York, 1978, pp. 190-191), the company's initial foray into the field of Far Eastern designs was Edward C. Moore's 'Japanese' flatware pattern, patented on 18 April 1871. (See also William P. Hood Jr., et al. *Tiffany Silver Flatware, 1845-1905*, Woodbridge, 1999, p. 174) Mr. and Mrs. Carpenter illustrate a creamer and sugar basin in this style, similarly engraved to the present vase with figures from Japanese folklore and other local motifs and similar applied die-rolled borders.

£ 3,000-5,000 € 3,350-5,600



870

### A gilt-bronze mounted Baccarat gilded glass vase, circa 1880

decorated in the Japanese-style, of rectangular form with waisted circular neck and foot, decorated in raised gold with flowering branches, upon a modelled gilt-bronze base, inscribed numeral 3 to underside of vase, 29.2cm., 11 1/2in. high

The vase form features in a lithograph commemorating Baccarat's success at the Paris Expositions of 1867 and 1878, see Dany Sautot, *Baccarat, Une manufacture française*, Paris, 2003, p. 72 where the lithograph is reproduced. For mounted vases of this form with intaglio-engraved decoration see the pair sold, Sotheby's New York, 26th October 2010, lot 211; and a single vase, Sotheby's Olympia, 6th July 2005, lot 197.

£ 2,000-3,000 € 2,250-3,350



871

### A Baccarat gilded glass vase with bronze elephant support, circa 1880

*decorated in the Japanese-style*, the crystal glass vase of flaring square section, the body decorated in raised gold with delicate flowering branches, supported upon a bronze model of an elephant draped with tassels, on an oriental base, *embossed manufacturing mark to underside of elephant*, 35.2cm., 13<sup>7</sup>/<sub>16</sub>in. high

During the 1870s and 1880s the elephant received a high level of adoration from the luxury retailers of Europe. Baccarat used the elephant in several designs, most notably the *Elephant 'Cave à Liqueur'* made for or just after the 1878 *L'Exposition Universelle*. An ambitious and imposing

model of frosted crystal and gilt-bronze, it was based on the architectural project of Jean-Antoine Alavoine where a monumental Elephant was planned to be erected in *Place de la Bastille*, Paris. An example was sold in these rooms, *Treasures*, 8th July 2015, lot 46; see the catalogue which illustrates a *Vase 'éléphant'*, featuring a similar gilded and enamelled vase that was included in the exhibition 'Baccarat, The Legend of Crystal' at the Petit Palais in 2015. In the 1878 exhibition the Christofle Company presented a *Vase 'éléphant'* designed by Émile Reiber (1826-1893), and again in 1889, an example of which is now in the collection of Les Arts Décoratifs, Paris, Inv. 28125.

(2)

£ 10,000-15,000 € 11,200-16,700



A pair of Mintons *pâte-sur-pâte*  
moon flasks, circa 1885

each decorated in white with a dragon fly or  
moth nestling within a large spray of wildflowers  
extending to the reverse where two further  
winged insects are in flight, reserved on a dark  
chocolate-brown ground, the neck and footrims  
with a salmon-pink ground band reserving olive-  
green fan-shaped medallions, with gilt-edged  
rims, both with impressed MINTONS mark, model  
number 1348,  
19.3cm., 7<sup>5</sup>/<sub>8</sub>in. high  
(2)

£ 7,000-10,000 € 7,800-11,200





PROPERTY FROM A PRIVATE ENGLISH COLLECTOR

**A silver-gilt and enamel inkwell,  
Eugene Feuillâtre, Paris, circa 1900**

of conical form, body and cap enamelled in shimmering translucent green and blue with stylised peacock feathers, glass stopper, *maker's mark, boar's head and stamped FEUILLATRE*  
8.2cm., 3¼in. diameter

Eugène Feuillâtre (1870-1916) was a French enameller whose talent and genius made him head of Lalique's workshop at the very young age of 20. In 1897 he set up his own workshop and rapidly rose to great success, gaining a large

national and international clientele including private collectors and public institutions. He also worked with Louis Comfort Tiffany on a few rare pieces which bear both makers' marks. After the success of his stand at the Paris Universal Exhibition of 1900, Feuillâtre was much admired as one of the best artists of a French Art Nouveau movement. He participated in the French section alongside Lalique, Sandoz, Boucheron, Falize and Odier, of a number of International Exhibitions: Glasgow in 1901, then Turin (1902), Berlin (1902-1903), Liege (1905), London (Franco-British Exhibition, 1908), Brussels and Santiago (1910). He tragically died on the battlefield on 30 September 1916.

The motif of the peacock was the utmost fashionable motif for Art Nouveau artists and features regularly in Feuillâtre's production: in 1899, he presented a flacon in white translucent enamel with *ton-sur-ton* peacock feathers which was acquired by the Musée des Arts Décoratifs. A box and cover, circa 1900-1901, is in the Musée de l'Horlogerie et de l'émaillerie, Geneva, published by M. Koch *et al*, *The Belle Epoque of French Jewellery, 1850-1910*, London, 1990, cat. 179, and in 1900, he showed at the Paris Universal Exhibition, a silver and enamel flacon in the form of a peacock which was much acclaimed by the jury and art reviews of the time sold Sothebys' London, 5 July 2017, lot 44.

£ 10,000-15,000 € 11,200-16,700

END OF SALE



**Sotheby's** EST. 1744

Collectors gather here.

A George I giltwood marginal  
plated pier mirror, circa 1725, in  
the manner of Gumley and Moore  
Estimate £40,000–60,000



## Collections

Auction London

31 October & 1 November 2017

Viewing 28 – 31 October

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 6211 THOMAS.WILLIAMS@SOTHEBYS.COM  
SOTHEBYS.COM/LONDONCOLLECTIONS

DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS



Sotheby's EST. 1744

Collectors gather here.



## The Library of a European Gentleman

Hunting, Incunabula, Natural History and Atlases

A collection of snuff boxes with  
hunting motifs, 18th & 19th century

Auction London 2 November 2017

Viewing 27 October – 1 November

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5893 CHARLOTTE.MILLER@SOTHEBYS.COM  
SOTHEBYS.COM/EUROPEANGENTLEMAN

DOWNLOAD SOTHEBY'S APP  
FOLLOW US @SOTHEBYS



© 2015 ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK



ANDY WARHOL. \$(4), 1982

## TREASURE THE ART. UNLOCK THE VALUE.

As the art market reaches new heights, it is time to look at your art in a new light.

Sotheby's Financial Services allows you to enjoy your investment in fine art, decorative art or jewellery with renewed liquidity, capitalising on its value while maintaining ownership.

With over 25 years of experience in art lending, more than \$4 billion in loans made to date, and in-depth knowledge of the international art market, we can arrange truly bespoke financing solutions for our clients.

Comprehensive valuations from renowned specialists combined with unparalleled market expertise enable us to offer loans discreetly and with unmatched speed.

Contact us for a confidential consultation today.

### Enquiries

New York +1 212 894 1130  
London +44 (0) 207 293 6006  
Hong Kong +852 2822 8188  
[services@sothebysfinancial.com](mailto:services@sothebysfinancial.com)  
[sothebysfinancial.com](http://sothebysfinancial.com)

**Sotheby's FINANCIAL SERVICES**

THE EXPERTS IN ART FINANCING



# Sotheby's

## ABSENTEE/TELEPHONE BIDDING FORM

**Sale Number** L17302 | **Sale Title** FROM EARTH TO FIRE | **Sale Date** 1 NOVEMBER 2017

Please see the important information regarding absentee bidding on the reverse of this form.  
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices:  Email  Post/Mail

Telephone number during the sale (telephone bids only) \_\_\_\_\_

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS \_\_\_\_\_

\_\_\_\_\_

POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

- I will collect in person       I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE \_\_\_\_\_

PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_

## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

---

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

**Before the Auction** We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

**After the Auction** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

**Without Reserve Lots** Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

### Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

### New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

### Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

### Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

## BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

### 2. DURING THE AUCTION

**Conditions of Business** The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Absentee, Telephone and Internet Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

**Consecutive and Responsive Bidding** The auctioneer may open the bidding on any

lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### 3. AFTER THE AUCTION

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

**Cheques** should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments

will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

**Card payment** Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

**Collection** It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:  
**Post Sale Services (Mon-Fri 9am to 5pm)**  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910

Email: [ukpostsaleservices@sothebys.com](mailto:ukpostsaleservices@sothebys.com)

We will send you a quotation for shipping your purchase(s). Transit risk insurance



may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

#### EU Licence Thresholds

Archaeological objects  
 EU LICENCE THRESHOLD: ZERO  
 Elements of artistic, historical or religious monuments  
 EU LICENCE THRESHOLD: ZERO  
 Manuscripts, documents and archives (excluding printed matter)  
 EU LICENCE THRESHOLD: ZERO  
 Architectural, scientific and engineering drawings produced by hand  
 EU LICENCE THRESHOLD: £11,766  
 Photographic positive or negative or any assemblage of such photographs  
 EU LICENCE THRESHOLD: £11,766  
 Textiles (excluding carpets and tapestries)  
 EU LICENCE THRESHOLD: £39,219  
 Paintings in oil or tempera  
 EU LICENCE THRESHOLD: £117,657  
 Watercolours, gouaches and pastels  
 EU LICENCE THRESHOLD: £23,531  
 Prints, Engravings, Drawings and Mosaics  
 EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

#### UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs  
 UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)  
 UK LICENCE THRESHOLD: £12,000  
 British Historical Portraits  
 UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

#### ◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

#### ▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot

will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### ∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### □ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

#### ⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

#### Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros

applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

#### • Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

#### II Monumental

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

#### Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

## VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

### 1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable



to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

## 2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

## 3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

## 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer

and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

## 5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

### Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

### Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

### Property with a ‡ or Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the

property to a place outside the EU

- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

### Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

## 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Duncreggan Road, Londonderry  
Northern Ireland, BT48 7AE  
Tel: +44 (0)2871 305100  
Fax: +44 (0)2871 305101  
enq.oru.ni@hmrc.gsi.gov.uk

## 7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

## 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

## 2. COMMON TERMS

In these Conditions of Business:

**"Bidder"** is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

**"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

**"Buyer's Expenses"** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

**"Buyer's Premium"** is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"Counterfeit"** is as defined in Sotheby's Authenticity Guarantee;

**"Hammer Price"** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**"Purchase Price"** is the Hammer Price and applicable Buyer's Premium and VAT;

**"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**"Seller"** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**"Sotheby's"** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

## 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots

are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

## 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connec-

tion with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

## 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

## 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

## 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

## 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the fol-

lowing remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years

of the original auction.

## 10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

## 11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may

also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

## 13. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

## SOOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

## COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:  
**Sotheby's Property Collection**

Opening hours:  
Monday to Friday 9.00am to 5.00pm  
34-35 New Bond Street  
London, W1A 2AA  
Tel: +44 (0)20 7293 5358  
Fax: +44 (0)20 7293 5933

## COLLECTION FROM SOOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**

Opening hours:  
Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

## ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

## STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

**Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

**Medium items** (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

**Large items** (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

**Oversized items** (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

## LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

## SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description

of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description is in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS\_GUARANTEE MAIN

## IMPORTANT NOTICES

### ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.112

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

## LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

## SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you.

Thank you for your co-operation.

## COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

## REMOVAL OF FURNITURE TO SOTHEBY'S GREENFORD PARK

Purchasers wishing to clear items of Furniture from Bond Street on the day of the sale should contact the department administrator as soon as possible.

## UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

## IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

## CLOCKS

Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case, dial, pendulum, separate base(s) or dome. All dimensions are approximate.

## SCULPTURE

Cast in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date but, rather cast after the model by that artist.

10/15 NBS\_NOTICE\_FURNITURE €

## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

### 1 LOUIS XV CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

### 2 LOUIS XV CHEST OF DRAWERS

This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

### 3 LOUIS XV STYLE CHEST OF DRAWERS

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

### 4 STAMPED.../'SIGNED.../' 'INSCRIBED.../' 'DATED...'

in our opinion the stamp/ signature/ inscription/ date is by the maker.

### 5 'BEARING THE STAMP.../' 'BEARING THE SIGNATURE.../' 'BEARING THE INSCRIPTION.../' 'BEARING THE DATE...'

in our opinion the stamp/ signature/ inscription/ date is not by the maker. This does not imply that the piece itself is not by the maker to whom the stamp and the signature refers.

10/01 NBS\_GLOS\_CONT FURN

## INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

### London

Mario Tavella

*Chairman, Sotheby's Europe,*

*Chairman Private European Collections*

+44 (0)20 7293 5052

### London

PRIVATE EUROPEAN COLLECTIONS

Mario Tavella

+44 (0)20 7293 5052

*Project Manager*

Shiona Fourie

+44 (0)20 7293 5470

UK COUNTRY HOUSE SALES

Harry Dalmeny

+44 (0)20 7293 6076

ENGLISH FURNITURE

Henry House

*Head of Department*

David Macdonald

Thomas Williams

CLOCKS

Jonathan Hills

+44 (0)20 7293 5538

SILVER

Cynthia Harris

Alice Bleuzen

James Clare

Harry Charteris

*Consultant*

John Culme

*Consultant*

+44 (0)20 7293 5100

VERTU

Alice Bleuzen

+44 (0)20 7293 5100

Julia Clarke

*Consultant*

CERAMICS AND GLASS

Richard Hird

Phillip Howell

*Consultant*

+44 (0)20 7293 5133

FRENCH AND CONTINENTAL  
FURNITURE

João Magalhães

+44 (0)20 7293 5089

David Calarco

+44 (0)20 7293 5134

TAPESTRIES

Stephanie Douglas

+44 (0)20 7293 5469

### Paris

FURNITURE

Brice Foisil

*Head of Department*

Louis-Xavier Joseph

+33 1 53 05 53 01

Constance Schaefer-Guillou

+33 153 05 5306

SILVER

Thierry de Lachaise

+33 1 5305 5320

### New York

FURNITURE

Dennis Harrington

+1 212 894 1195

Sara Putterman

+1 212 606 7213

SCULPTURE, WORKS OF ART AND  
TAPESTRIES

Margaret H. Schwartz

Alexander Grogan

+1 212 606 7213

CERAMICS

Christina Prescott-Walker

+1 212 606 7332

Derya Baykal

+1 212 894 1442

SILVER

John Ward

Kevin Tierney

*Consultant*

Alessandra Merrill

+1 212 606 7160

CLIENT LIAISONS

### Amsterdam

Albertine Verlinde

+31 20 550 2204

### Athens

Elia Portalaki

+30 210 689 1827

### Brussels

Amicie de Villenfagne

+32 2 627 71 97

### Cologne

Herbert Van Mierlo

+49 (0)221 207 1721

### Frankfurt

Dr Philipp Herzog von Württemberg

+49 69 74 07 87

### Geneva

Emily Black

+41 22 908 4811

### Madrid

Sofia Roji

+34 91 576 5714

### Milan

Francesco Morroni

+39 02 2950 0203

### Monaco

Mark Armstrong

+37 7 9330 8880

### Munich

Heinrich von Spreti

+49 89 291 31 51

### Portugal

João Magalhães

+44 (0)20 7293 5089

### Rome

Luisa Lepri

+39 06 6994 1791

### Stockholm

Peder Isacson

Sofia Ström

+46 8 679 5478

### Vienna

Jördis Fuchs

+43 (1) 512 4772

### Zurich

Sonja Djenadija

+41 44 226 22 45



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

#### FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at [sothebys.com](http://sothebys.com)

**S. J. PHILLIPS, A BOND STREET LEGACY**  
18 October 2017  
London

**COLLECTIONS AND CURIOSITIES**  
19 October 2017  
New York

**THE LESLEY & EMMA SHEAFER COLLECTION**  
27 October 2017  
New York

**COLLECTIONS**  
31 October – 1 November 2017  
London

**THE LIBRARY OF A EUROPEAN GENTLEMAN**  
2 November 2017  
London

**RUGS & CARPETS, INCLUDING DISTINGUISHED COLLECTIONS**  
7 November 2017  
London

Photography  
Malcolm Smith  
Catalogue Designer  
Antonella Banfi  
Colour Editor  
Ross Gregory  
Production Controller  
Victoria Ling

**BOARD OF DIRECTORS**

Domenico De Sole

**Chairman of the Board**

The Duke of Devonshire

**Deputy Chairman of the Board**

Tad Smith

**President and**

**Chief Executive Officer**

Jessica Bibliowicz

Linus W. L. Cheung

Kevin Conroy

Daniel S. Loeb

Olivier Reza

Marsha E. Simms

Diana L. Taylor

Dennis M. Weibling

Harry J. Wilson

**SOTHEBY'S  
EXECUTIVE MANAGEMENT**

Jill Bright

**Human Resources**

**& Administration**

**Worldwide**

Amy Cappellazzo

**Chairman**

**Fine Art Division**

Kevin Ching

**Chief Executive Officer**

**Asia**

Adam Chinn

**Chief Operating Officer**

**Worldwide**

Lauren Gioia

**Communications**

**Worldwide**

David Goodman

**Digital Development**

**& Marketing**

**Worldwide**

Mike Goss

**Chief Financial Officer**

Scott Henry

**Technology & Operations**

**Worldwide**

Jane Levine

**Chief Compliance Counsel**

**Worldwide**

Jonathan Olsoff

**General Counsel**

**Worldwide**

Jan Prasens

**Managing Director**

**Europe, Middle East, Russia,**

**India and Africa**

Allan Schwartzman

**Chairman**

**Fine Art Division**

Maarten ten Holder

**Global Managing Director**

**Luxury & Lifestyle Division**

**SOTHEBY'S INTERNATIONAL COUNCIL**

Robin Woodhead

**Chairman**

**Sotheby's International**

John Marion

**Honorary Chairman**

Juan Abelló

Judy Hart Angelo

Anna Catharina Astrup

Nicolas Berggruen

Philippe Bertherat

Lavinia Borromeo

Dr. Alice Y.T. Cheng

Laura M. Cha

Halit Cingillioğlu

Jasper Conran

Henry Cornell

Quinten Dreesmann

Ulla Dreyfus-Best

Jean Marc Etlin

Tania Fares

Comte Serge de Ganay

Ann Getty

Yassmin Ghandehari

Charles de Gunzburg

Ronnie F. Heyman

Shalini Hinduja

Pansy Ho

HH Prince Ameen Aga Khan

Catherine Lagrange

Edward Lee

Jean-Claude Marian

Batia Ofer

Georg von Opel

Marchesa Laudomia Pucci Castellano

David Ross

Rolf Sachs

René H. Scharf

Biggi Schuler-Voith

Judith Taubman

Olivier Widmaier Picasso

The Hon. Hilary M. Weston, CM, CVO, OOnt



Sotheby's EST. 1744  
Collectors gather here.