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FROM EARTH  
TO FIRE

EUROPEAN CERAMICS, SILVER  
& OBJECTS OF VERTU

LONDON 1 MAY 2018



*Jeseo, e Pirroo, vincono il Centauro Euriteo, che aveva rapita Appodemia - Pittura antica*

FRONT COVER  
LOT 216 (DETAIL)  
THIS PAGE  
LOT 350 (DETAIL)  
OPPOSITE PAGE  
LOT 305 (DETAIL)





# FROM EARTH TO FIRE

EUROPEAN CERAMICS, SILVER,  
GOLD BOXES & OBJECTS OF VERTU

AUCTION IN LONDON  
1 MAY 2018  
SALE L18301  
2 PM

EXHIBITION  
Saturday 28 April  
12 noon-5 pm

Sunday 29 April  
12 noon-5 pm

Monday 30 April  
9 am-4.30 pm

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IN SEARCH OF  
QUALITY SINCE 1869:  
PROPERTY FROM THE  
JOSEPH M. MORPURGO  
COLLECTON

LOTS 201-220

201

A Dutch amethyst-tinted glass bottle, late 17th/ early 18th century of globe and shaft form, applied with eight vertical trails and a single ring collar on the tall neck, a small kick-up underneath the base, with metal-mount to rim and mounted-cork stopper, 23cm., 9in. high

A clear glass bottle of similar form is published by Pieter C. Ritsema van Eck, *Glass in the Rijksmuseum*, Zwolle, Vol. I, p. 189, no. 300, and for further examples applied with handles see, p. 191, nos. 303 and 304. An amethyst-tinted bottle of this form from the Wunsch foundation was sold at Christie's South Kensington, 30th October 2012, lot 185.

(2)

£ 700-1,000 € 800-1,150

202

A Dutch or German pale green-tinted glass roemer, second half 17th century

the broad shallow bowl on a hollow stem applied with three rows of four raspberry prunts, below an engrailed band, over a spun foot, high kick-in base,

13.5cm., 5¼in. high

A roemer of similar small size is published by Pieter C. Ritsema van Eck, *op. cit.*, Vol. I, p. 143, no. 201.

£ 600-800 € 700-900



201



202

203

**A large Dutch or German green-tinted glass roemer, mid-17th century**

the broad shallow bowl on a hollow stem applied with four rows of five raspberry prunts, below an engraved band, over a spun foot, high kick-in base.

24.5cm., 9<sup>5</sup>/<sub>16</sub>in. high

£ 2,000-3,000 € 2,250-3,400

204

**A large Dutch or German green-tinted glass roemer, mid-17th century**

the broad shallow bowl on a hollow stem applied with three rows of five raspberry prunts, below an engraved band, over a spun foot, high kick-in base,

28.5cm., 11<sup>1</sup>/<sub>4</sub>in. high

A roemer of this large size from the Otto Naumann collection was sold at Sotheby's New York, 25th January 2007, lot 138.

£ 2,000-3,000 € 2,250-3,400



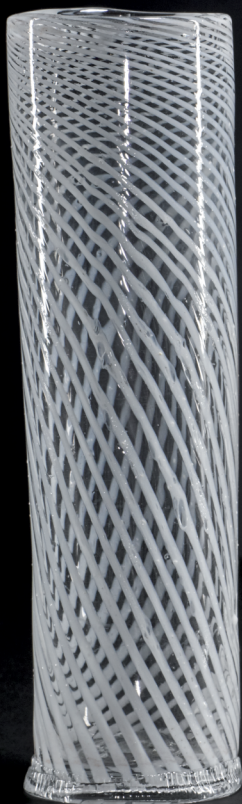
Pieter Claesz, Berchem 1597/8 - 1660 Haarlem  
Still life of a roemer, an earthenware jug, an overturned silver beaker, a ham and other objects arranged upon a draped table top, sold Sotheby's London, 7th July 2011, lot 173.



203



204



205



206



207

205

**A façon de Venise latticino glass tall beaker, 17th century**

of cylindrical form, decorated with spiral threads in opaque-white, with an engrailed band at the foot.

20.8cm., 8<sup>1</sup>/<sub>2</sub>in. high

A beaker of very similar form was in the Guépin collection, sold at Christie's Amsterdam, 5th July 1981, lot 17. An example affixed on a spreading foot decorated with *vetro a retorti* from the Wunsch foundation was sold at Christie's London, 6th December 2012, lot 137. See also the smaller example in the Rijksmuseum, Pieter C. Ritsema van Eck, *op. cit.*, p. 69, no. 90.

£ 700-1,000 € 800-1,150

206

**Two façon de Venise wine glasses, 17th century**

each with a conical bowl with solid base, on a collar above a fine *filigrana* baluster stem, set on a further collar and a spreading foot with fine opaque-white spiral threads,

13.5cm., 5<sup>1</sup>/<sub>4</sub> and 13.8cm., 5<sup>3</sup>/<sub>4</sub>in. high

(2)

£ 1,500-2,000 € 1,700-2,250

207

**A façon de Venise wine glass, 17th century**

the conical bowl, set on a tall slender stem with two hollow compressed knops between mereses, above a short plain section, set on a conical foot, 15.5cm., 6<sup>1</sup>/<sub>2</sub>in. high

For wine glasses of close form to the present example see Pieter C. Ritsema van Eck, *op. cit.*, Vol. I, p. 34-36, nos. 29-31.

£ 500-700 € 600-800



208

208

**Two façon de Venise wine glasses, 17th century**

one with a wide conical bowl, set on a hollow double-knopped stem, on slightly domed conical foot, the other with flaring octagonal bowl, set on a collar over a hollow inverted baluster wrythen moulded stem, on a conical foot, 11.5cm., 4½in. and 13.8cm., 5¾in. high (2)

£ 1,200-1,800 € 1,350-2,050



209

209

**A façon de Venise winged wine glass, 17th century**

Venice or South Netherlands, the cup-shaped bowl resting on compressed knops over a hollow inverted baluster stem, with turquoise scrolls with clear pincer ornament, set on a conical foot, 14cm., 5½in. high

**PROVENANCE**

Bagnasco collection; sold Christie's London, 28th March 2000, lot 99; Chris Crabtree collection; sold Bonham's London, 19th May 2010, lot 109.

£ 1,000-1,500 € 1,150-1,700



210

210

**A façon de Venise 'serpent-stem' or winged wine glass, 17th century**

the conical bowl on an elaborate stem formed from an entwined rod containing blue and white twists with serpent mask terminals on each side, raised on a plain section at the base above a wide conical foot, 23cm, 9in. high

**PROVENANCE**

sold, anonymous sale, Sotheby's London, 6th March 1984, lot 250.

£ 3,000-5,000 € 3,400-5,600

**A stipple-engraved wine glass,  
attributed to David Wolff, circa 1795**

the ovoid bowl engraved with a vignette of a seated figure of Liberty holding aloft a hat on a tall spear, with a lion at her feet, beneath a ribbon inscribed, 'VRYHEID EN VADERLAND, [Freedom and Fatherland], the stem cut with hexagonal facets over a conical foot, 17.4cm., 6 $\frac{7}{8}$ in. high

**RELATED LITERATURE**

Frans Smit, *Uniquely Dutch 18th century Stipple-engravings on Glass*, Peterborough, 1993, p. 148.

The iconography of a lion, a hat on a spear - a reference to the Phrygian cap, and seated Liberty suggest the glass references the formation of the Batavian Republic in 1795.

A glass engraved by David Wolff with a similar figure, the reverse side with the arms of Paulus Cornelis Hoynck van Papendrecht, is listed by Smit, pp. 126-127, Dd. 12. The glass was from a series of twelve polder glasses of the Water Board office *De Hooge Maasdijk van Stad en Lande van Heusden* [The High Maas Dike of Town and Country, of Heusden] from the Earl of Bradford collection, sold at Christie's London, 4th June 1985, lot 5L. A further glass showing a figure in the same pose as the present lot, resting against a plinth inscribed 'LIBERTAS AUGUSTA', listed by Smit, p. 126, Dd. 11, was sold in these rooms, 16th June 1960, lot 157, and subsequently at Christie's London, 14th June 1983, lot 89. The present glass is not listed by Smit, who lists only two glasses with the inscription *Vryheid en Vaderland*, both with putti decoration, Ab.1, destroyed during World War II, and Ac. 20, in the Museum of Decorative Arts, Prague.

£ 4,000-6,000 € 4,500-6,800



Dirk Langendijk (1748-1805) Model voor de vlag van de Bataafse Marine, 1796, Rijksmuseum, Amsterdam, object number RP-T-00-1753.

### A pair of Dutch Delft doré bottle vases, early 18th century

by Pieter Adriaensz Kocx, of octagonal form with flaring rim, painted in the Imari palette highlighted in gilding, with birds perching on fences among flowers, the shoulder with a *lambrequin* border, iron-red PAK marks for Pieter Adriaensz Kocx, owner of the *De Grieksche A* (The Greek A) factory, partially legible 'no 8', partially legible embossed marks 'WIII' and 'VIII' (?), 22.5cm., 8 $\frac{7}{8}$ in. high

#### EXHIBITED

PAN, Amsterdam, 1984.  
(2)

£ 1,000-1,500 € 1,150-1,700

### A Dutch Delft blue and white double gourd vase, 1685-1700

painted in Kangxi style with continuous panels of 'birds perched in flowering branches, the shoulder painted with a band of foliate scrolls reserving cartouches of flowers, blue GK monogram for Gerrit Pietersz Kam of *Drie Postelyne Astonne* (The Three Porcelain Ash-Barrels) factory, or *De Paeuw* (The Peacock) factory, 29.5cm., 11 $\frac{5}{8}$ in. high

A near identical vase marked for Gerrit Pietersz Kam is in the collection of the V&A museum, London, mus. no. C.85-1951.

£ 1,000-1,500 € 1,150-1,700

### A pair of Dutch Delft polychrome bottle vases, early 18th century

by Pieter Adriaensz Kocx, of octagonal baluster form with a flaring rim, painted with birds perched within a large spray of flowers issuing from rock work, the shoulder with a *lambrequin* border, and flower sprigs to the neck, iron-red PAK marks for Pieter Adriaensz Kocx, owner of the *De Grieksche A* (The Greek A) factory, partially legible painted 'no 8', partially legible embossed marks 'WIII' and 'VIII' (?), 22.8cm., 8 $\frac{7}{8}$ in. high

#### PROVENANCE

Perhaps the pair from the collection of Mari Paul Voûte, Jr. (1882–1955), Baarn, The Netherlands, sold at Frederik Muller & Cie., Amsterdam, 17th-25th April, 1956, no. 55.

#### LITERATURE

J.F. Heijbroek & A.Th.P van Griensven, *Kunst, kennis en kwaliteit*, Zwolle, 2007, p. 124, illustrated in a photograph from 1965.

A bottle vase of this form and decoration is illustrated by M.S. van Aaken-Fehmers, et al. *Delfts Aardewerk, Geschiedenis van een nationaal product*, Zwolle, 1999, p. 130, no. 37.  
(2)

£ 1,000-1,500 € 1,150-1,700



212



214



213





215

215

### A Dutch Delft doré large dish, early 18th century

by Pieter Adriaensz Kocx, painted in the Imari palette with an Oriental woman and a boy in a fenced garden flanked by a large pagoda building and table supporting a vase of flowering plants, iron-red PAK mark for Pieter Adriaensz Kocx, owner of the De Grieksche A (The Greek A) factory, 39.2cm., 15<sup>3</sup>/<sub>4</sub>in. diameter

#### EXHIBITED

PAN, Amsterdam, 1963.

See catalogue note at SOTHEBYS.COM

£ 2,000-3,000 € 2,250-3,400

216

### A Dutch Delft polychrome cartouche-shaped plaque, dated 1737 or 1757

painted with a large bouquet of flowers in a vase, flanked by a pair of smaller flower vases supported by putti, joined by a garland of foliate scrolls and shells enriched with a profile portrait medallion, the moulded frame painted with flowering scrolls on a blue ground, pierced twice for hanging, the reverse with inscribed date mark in blue, 31.5cm. x 28.5cm., 12<sup>3</sup>/<sub>8</sub>in. x 11<sup>1</sup>/<sub>8</sub>in.

See catalogue note at SOTHEBYS.COM

£ 1,500-2,500 € 1,700-2,800



216

217

### A Dutch Delft polychrome cartouche-shaped plaque, mid-18th century

painted with an Oriental woman holding a fan in a fenced garden, flanked by a flowering prunus branch with a perching bird, and a large pagoda building housing two figures, the moulded frame with flowering scrolls on an iron-red ground, pierced twice for hanging, letter P mark, 33.7cm. x 26.9cm., 13<sup>1</sup>/<sub>4</sub>in. x 10 1/2 in.

£ 1,500-2,500 € 1,700-2,800



217

218

### A Dutch Delft polychrome plaque, mid-18th century

of moulded cartouche form, painted with a rectangular panel of a riverscape with a figure in a pagoda, reserved on a ground of blue flowering scrolls, flanked by two relief moulded harlequin masks in profile, with scalloped shaped terminal and pierced hanger,

#### PROVENANCE

The collection of Richard and Georgette Koopman, USA.

#### EXHIBITED

PAN, Amsterdam, 2005.

A further example of a plaque of this unusual form was sold at Sotheby's Amsterdam, 8th April 2004, lot 21.

£ 2,000-3,000 € 2,250-3,400



218



### A Dutch 'Black Delft' small oval plaque, early 18th century

painted with a Chinoiserie landscape of pagoda buildings lining the shore of a river, the foreground with a fisherman on a boat, within a raised frame moulded with four oval medallions encasing mythical beasts and flowers, reserved with scrolling foliage on a black ground, with integral pierced support for hanging.

19cm. x 21.3cm., 7½in. x 8⅓in.

#### PROVENANCE

Collection Voûte, NR 64 (paper label), probably Mari Paul Voûte, Jr. (1882–1955), Baarn, The Netherlands, whose collection was sold at Frederik Muller & Cie., Amsterdam, 17th–25th April, 1956; With Vandermeersch, Paris (paper label).

#### RELATED LITERATURE

Robert D. Aronson, *Delftware, Nijstad Collection*, Amsterdam, 2017, pp. 54–55, no. 25.

Black Delft is amongst the rarest of Delftware to survive, with approximately less than seventy pieces recorded. Aronson illustrates a close comparison of a plaque painted with Chinoiserie figures in an interior. The author notes four blue and white examples of the form bearing the LC mark of Lambertus Cleffius, owner of *De Metaale Pot* (The Metal Pot) factory, published by A. Vecht, *Frederik van Frytom, 1632–1702, Life and Work of a Dutch Pottery-Decorator*, Amsterdam, 1968, pp. 84–85, nos. 59–62.

£ 800–1,200 € 900–1,350



219

220

### A collection of Dutch Delft models of fruit, mid-18th century

naturalistically coloured and modelled in an array of fruits including an apple, a plum and a bunch of grapes with leafy back supports, a free standing apple and a pear, a box and cover in the form of a bunch of grapes, *O / A mark in blue*, and a leaf-shaped stand, *VH over 3 mark in blue for De Drie Vergulde Astonnekens factory*, the stand 17.5cm., 6⅞in. long

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 4,000–6,000 € 4,500–6,800



220

221

THE PROPERTY OF A PRIVATE DUTCH COLLECTOR

### A Dutch Delft polychrome toby jug, late 18th century

modelled seated, holding a jug in his left hand and a beaker in his right, on a shaped base, wearing a frock coat painted with flowers, his hat and the handle in sponged green, *VDuijn mark in blue for Johannes van Duijn or his widow Duijn-van Kampen of De Porceleyne Schotel* (The Porcelain Dish) factory, 25.5cm., 10in. high

£ 3,000–5,000 € 3,400–5,600



221



222

222

**A Dutch silver plaquette, unsigned, possibly Adam van Vianen, early 17th century**

from a tazza, embossed and chased with the Conversion of St. Paul on the Road to Damascus 18.6cm., 7<sup>3</sup>/<sub>16</sub>in. diameter 189.5gr., 6oz.

The image is after an engraving by Antonio Tempesta of 1605, dedicated to Lucas Cavalcante and printed by Andrea Vaccaro. The print is recorded in the 1818 edition of *Le Peintre Graveur* by Adam Bartsch, vol. 17, no 496. An example

exists in the Fine Arts Museums of San Francisco, acquisition no. 1963.30.36461. Another plaquette of this scene, in silver-gilt, signed by Adam van Vianen, was sold in Christie's Exceptional sale, London, 9 July 2015, lot 147. The example at Christie's had been mounted as a tazza by the London goldsmiths, Robert Hennell & Son in 1842 and had an added rim. The present plaquette is unsigned, but apart from a very minor reduction to the visible scene, where the rim starts, it appears to be of equal quality to the example at Christie's and varies from the latter in only minute detail.

In addition to the Christie's example, two other realizations of the Road to Damascus by Adam Van Vianen, are known. (J.W. Frederiks, *Dutch silver*, The Hague, 1952, nos. 45B and 48E). The latter of these, circa 1613 is partly taken from an engraving of 1576 by Cornelis Cort (1533-1578).

**£ 10,000-20,000 € 11,200-22,400**

223

A Continental silver plaquette,  
unsigned, probably Dutch, circa  
1600

finely embossed and chased with the Bath of  
Diana before architecture and trees  
17.1cm., 6<sup>3</sup>/<sub>4</sub>in. diameter  
130gr., 4oz.

£ 4,000-6,000 € 4,500-6,800



223



224

224

A Dutch silver-gilt plaquette,  
unsigned, mid-17th century

chased with Tobias and the archangel Raphael  
11.5cm., 4<sup>1</sup>/<sub>4</sub>in. diameter  
64gr., 2oz.

A 13.7cm. diameter silver plaquette of this scene,  
from the Dreesman collection, Amsterdam is  
illustrated by F. W. Frederiks, *Dutch Silver*, vol. I,  
p. 202, who describes the silversmith as working  
in the style of Arent van Bolton.

£ 1,500-2,000 € 1,700-2,250

225

PROPERTY FROM A PRIVATE DUTCH  
COLLECTION.

A Dutch Delft polychrome plaque,  
mid-18th century

of moulded cartouche form, vibrantly painted  
with a Chinoiserie landscape of three figures in  
a fenced garden, with two further figures on a  
distant island, the raised frame marbled in green  
reserving leaves and flower heads, pierced for  
hanging,  
33.3cm., 13<sup>1</sup>/<sub>2</sub>in. wide

PROVENANCE

With Joseph M. Morpurgo, Amsterdam;  
Acquired from the above in 1979.

LITERATURE

J.F. Heijbroek & A.Th.P van Griensven, *Kunst,  
kennis en kwaliteit*, Zwolle, 2007, p. 124,  
illustrated in a photograph from 1964, when with  
Joseph M. Morpurgo.

£ 3,000-5,000 € 3,400-5,600



225

# THE COLLECTON OF DR. RICHARD TELTSCHER

LOTS 226-230

Dr. Richard Teltscher (1888-1974) was born into a prominent Jewish family in Nikolsburg (now Mikulov) in Moravia. He trained as a lawyer in Vienna, before joining the family wine business. Although not a religious man, he was fascinated by the history and culture of the Jews of Moravia. He built up a private collection of Judaica, and established the Central Jewish Museum for Moravia-Silesia. Opened in 1936, the museum tragically lasted only two years. The collection was confiscated by the Nazis and taken to Prague, where it remains in the Jewish Museum today. Richard Teltscher himself fled

to the Polish border and, through the intervention of the Chief Rabbi of Warsaw, managed to gain asylum in Britain. He joined his family in London, where he had previously arranged for important items of his private collection to be sent. Following the war, Richard Teltscher was involved in the wine trade and devoted his spare time to collecting Judaica. After his death, his collection of rare books was lodged in the John Rylands Library at the University of Manchester. In 2008, his cultural contribution was recognised by the town of Mikulov with the award of a posthumous honour.



227

226

**A German silver-gilt gourd-shaped cup and cover, Hans Weienmayr, Augsburg, 1610-12, and later**

the body chased fruit bouquets within scrolling strap-work on a matted ground, the cover and foot similarly chased, the finial cast as Bacchus, later sheet-scroll work and girdled stem, *later Austrian control marks*

25.6cm., 10½in. high  
287gr., 9oz. 4dwt.

£ 2,500-3,500 € 2,800-3,950

227

**A rare Victorian Scottish silver novelty Etrog box, Miller, Somervail & Black, Glasgow, 1851**

realistically modelled in two parts  
14cm., 5½in. long  
201.5gr., 6oz. 8dwt.

Miller, Somervail & Black, although untraced in Jackson's, are registered in the 1853 Glasgow Trade and Post Office Directory as 'silversmiths, 28 St. Enoch's Wynd'.

£ 3,000-5,000 € 3,400-5,600



226

**A Latvian silver-mounted prayer book cover, maker's mark L.S, Bauska, circa 1780**

rectangular, pierced and embossed in high relief with baskets of flowers among shells and scrolls around central Hebrew engraved cartouches, later mounted in wood as a cigarette box, 17.8cm., 7in. high, **together with** an Austrian silver spice tower, possibly *Johann Georg Andorfer, Vienna, 1807*, twin-handled flower vase form, detachable in two places, filigree body with removable liner, cast foliate terminal, on a wirework base  
24.6cm., 9¾in. high  
388gr., 12oz. 8dwt.

£ 2,000-3,000 € 2,250-3,400



228



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229

**A continental white metal-mounted marquetry menorah, probably Russian or Baltic, 19th century**

the circular base inlaid in mother-of-pearl with crowns and flower-heads between acorns within double arches, around an embossed silver centre engraved with a Hebrew inscription, the stem decorated with circular and diamond motifs below carved ivory girdles, plain baluster sconces  
34.9cm., 13¾in. high

The Hebrew inscription roughly translates as: 'His Partner Ch'aya Rechil Daughter of Rabbi Menis RIP Lintinfeld. From Lublin.'

£ 1,000-1,500 € 1,150-1,700

230

**A Swiss parcel-gilt silver beaker, Johan Brandmüller, Basel, circa 1680**

tapering form with slightly flaring rim, engraved 'snakeskin' matted body  
8.cm., 3¾in. high  
105gr., 3oz. 6dwt.

£ 800-1,200 € 900-1,350



230



Detail



231

231

**An Edward IV silver diamond point spoon, 'African' leopard's head, maker's mark a wheatsheaf, circa 1470**

The fig-shaped bowl with faceted handle, terminating in a diamond-point gilt finial  
14.8cm., 5¾in. long  
22.4gr., 14dwt.

**LITERATURE**

G. E. P. How and J. P. How, *English and Scottish Silver Spoons, Mediaeval to Late Stuart and Pre-Elizabethan Hallmarks on English Plate*, London, 1952, vol. I & III

Diamond point spoons, so-called for the faceted shape of their finials, which How suggests (op. cit.

vol. I, p. 161) is based on the prick or goad spur which was common in the 13th century, were first made at the end of the 13th century, eventually replacing the acorn as the most common form. The earliest example with full London marks is believed to date from 1493 but examples are known with several versions of the early leopard's head mark. A set of 'ii dozen and vi spoyns with dyamond poyntes' are recorded in the will of a Richard Morton of 1487 and cited by Timothy Kent in his introduction to *The Benson Collection of Early Silver Spoons*, p. 3.

The leopard's head which is struck into the bowl of this spoon is called 'African' by Commander and Mrs. How and described as 'Low forehead, generally spiked: wide open grinning mouth. Letter incorporated over, or in lieu of tongue....' It

is the penultimate of the pre-introduction of date letter series of leopard's heads which they date to 1462-circa 1475 (How, op. cit, vol. III, p. 56).

Following the introduction of the leopard's head mark in 1300 the maker's mark followed with its institution in 1363, with the decree that '... every master goldsmith should have a mark of his own, known to those appointed to the King to survey their work' (Ian Pickford, editor, *Jackson's Silver and Gold Marks*, Woodbridge, 1989, p. 37). The earliest maker's mark yet to be recorded is that stamped on this spoon.

For an almost identical example see *The Benson Collection*, Christie's London, 4 June 2013, lot 1126.

£ 15,000-20,000 € 16,800-22,400

232

**A Charles II silver two-handled covered bowl, maker's mark WC escallop below, London, 1668**

circular, the bowl with stylised tulip strap-work and rope-twist handles, the flat-dome cover with rope-twist rim, similar strap-work and stylised entwined serpent handle, on a spreading circular foot with rope-twist girdle, engraved crests  
19cm., 7½in. over handles  
582.5gr., 18oz. 14dwt.

Although this mark does not appear in Jackson's, a silver snuffers and tray bearing the same marks and dating to 1670, were sold Sotheby's London, 24 April 1930, lot 128.

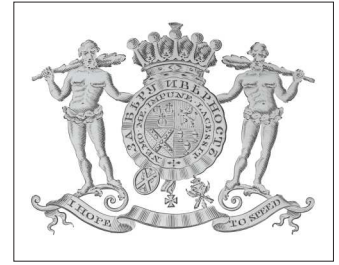
£ 8,000-12,000 € 9,000-13,500



232



233



Detail

233

**Ambassadorial. A George III silver double-lidded treasury inkstand, Joseph Preedy, London, 1800**

the plain shallow rectangular base incurved at the angles above four massive cast paw supports, applied reeded border to the base and hinged lids, the latter engraved with two coats-of-arms, supporters, mottos, &c., the interior with two fixed holders, one with a fitted inkwell with detachable cover, the other with fitted pounce pot with detachable cover, *fully marked* 34cm., 13½in. wide 2853gr., 91oz. 14dwt.

The first, royal coat-of-arms are those as borne by George III.

The second coat-of-arms are those of William Schaw Cathcart, 1st Earl Cathcart (1755-1843), with two woodwose supporters instead of two parrots and augmented with the Order of the Thistle, the Order of St. George of Russia and the Order of St. Andrew of Russia.

Cathcart, army officer and politician, was born at Petersham, Surrey on 17 September 1755, the son and heir of Charles Schaw Cathcart, Lord Cathcart (1721-1776) and his wife, Jean (1726-1771), daughter of Lord Archibald Hamilton, Governor of Greenwich Hospital. He was educated at Eton, 1766 to 1771 and studied law before entering the Army, 7th Dragoons, in 1777. Between then until his retirement from the military he saw active service in America,

Germany and elsewhere, his last important engagement being as Commander-in-Chief of the Army against Denmark, where in 1807 he besieged and captured Copenhagen, for which he received the thanks of the House of Lords. As a diplomat he was appointed Ambassador to the Court of Russia in 1805/06 and again from the summer of 1812 to 1820. He was created Earl Cathcart on 16 July 1814 and was Joint Minister Plenipotentiary to the Congress of Vienna in 1814/15.

£ 10,000-15,000 € 11,200-16,800

234

**A George I silver brazier, Benjamin Pyne, London, 1720**

on three scroll feet, the incurved sides pierced with shells and scrolls, with detachable lamp and rest, engraved with a crest 22.8cm., 9in. diameter 1417gr., 45oz. 10dwt.

**PROVENANCE**

The Property of The Throckmorton Will Trusts, Christie's, London, 4 March 1992, lot 195

£ 5,000-7,000 € 5,600-7,900



234



235

**Royal. A pair of George I silver two-handled cups and covers, Nicholas Clausen and Abraham Buteux, London, 1719**

the lower bodies and domed covers applied with strapwork in alternating designs, with scroll handles and pedestal bases, each engraved with the Royal Arms and supports of George I, one cover with the Royal Badge, the undersides with engraved scratch weights '30=19' and '30=12' '32=41/2'  
20.3cm., 8in. high  
1901gr., 61oz. 2dwt.

**PROVENANCE**

As a set of twelve, King George I (1660-1727) then by descent; Ernest Augustus Duke of Cumberland and King of Hanover and then by descent in the Hanoverian Royal family in Hanover and Austria sold by The Duke of Brunswick (most probably) via Samuel and Max Glückselig of Vienna to Crichton Brothers (1923) Dispersed in pairs (1925) with J. Pierpont Morgan The descendants of J. Pierpont Morgan, Sotheby's, New York, 23 April 1993, lot 508 A Private English Collection

**EXHIBITED**

Crichton Brothers, *Old English Silver from the Duke of Cumberland's Collection*, London, 1924.

**LITERATURE**

E. Alfred Jones, *Burlington Magazine*, 'The Duke of Cumberland's English Plate,' January 1924, pp.41-42, illus. of one, item C.  
A.G. Grimwade, *The Queen's Silver*, London, 1953, p. 6-7, ill. p. 63, no. 7  
Michael Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, (second edition), p.138  
Susan Hare, editor, *Paul De Lamerie: The Work of England's Master Silversmith (1688-1751)*, Goldsmiths' Hall, London, 1990, p.10

These two cups and covers are from a set of twelve bearing the marks of Nicholas Clausen and Abraham Buteux for George I (Clayton, op. cit. p.138) and later forming part of the collection of Ernst Augustus, Duke of Cumberland. The identical royal arms engraved on these cups can also be found on a larger group or work marked by Clausen over the surrounding years. Also included are a set of eight silver-gilt trencher salts, 1718 (sold Christie's, New York, 18 April 1989, lot 573, formerly the collection of J.P. Morgan); a set of four silver-gilt footed salvers, 1719 (three sold from The Estate of Edith Kane Baker, Sotheby's, New York, 28 October, lots 615 and 616; one sold from The Collection of Bryan Jenks, Christie's, London, 16 June 1965, lot 20); and a pair of silver-gilt double salts, 1721, in the royal collection, Windsor Castle. There also appears mention of a number of dinner plates, 1718 and 1721 (six sold Christie's, London, 28 March 1962), some of which are at Windsor castle, although the number appears to be unspecified.

Of the twelve cups and covers, all bear Clausen's mark apart from one cup in this present pair with Buteux's mark. As a fellow 'stranger, this

is not the only instance of these two goldsmith's collaboration: Susan Hare noted in the 1726 trial of Robert Dingley, a merchant goldsmith and jeweller, how a large consignment destined for Russia totalling 18,600oz., 'was made up of 314oz. of silver by Nicholas Clausen, 53oz. by Peze Pilleau, 95oz. by Issac Ribouveau, 568.05oz. by Simon Pantin, 70oz. by Augustine Courtauld, 300oz. by Joseph Barbutt, 700oz. by Abraham Buteux . . .'

At least eight of the twelve cups can still be accounted for since they were sold in pairs by Crichton Brothers over several years during the mid-1920s. The present pair was sold by the descendants of J.P. Morgan (Sotheby's, New York, 23 April 1993, lot 508) who it is thought to have purchased four of the cups. The second pair were given by J.P. Morgan to Charles F. Whigham before descending to Sir Robert Wigan (sic), who served as A.D.C. to George V. They are now in a private English collection having been purchased from The Albert Collection, recently dispersed.

A further pair was purchased from Crichton's by Lord Bicester before being sold at Christie's, London, 27 June 1956, lot 84 for £2300. They were purchased by Peter Wilding and formed part of the Wilding Bequest (1969) at the British Museum. A fourth pair is in Her Majesty The Queen's Collection (probably formerly owned by Queen Mary), see Grimwade, *The Queen's Silver*, London, 1953, pg. 63, no. 7.

Lumley stated in January 1976 that a pair was owned by Prince Edward, Duke of Windsor but these have not been traced. A final pair, however, was sold, The Property of a Private New York Collector, at Sotheby's, New York, 15 December 1981, lot 280.

£ 20,000-30,000 € 22,400-33,600



**A George II silver-gilt cream jug, unmarked, recorded in George Wickes's Gentleman's Ledger on 25 February 1742**

heavily cast, the shaped foot in the form of a shell-backed turtle after Adam Van Vianen (see his design for a fantastic ewer in *Modelli artificiosi di vasi diversi d'argento*, pl. 34) supporting a baluster body of watery waves between curved scrolls above a feathery calex, further decorated below the lip with a winged female bust, scroll handle terminating in an infant's head and shell, *scratch weight*: '10=8'  
10cm., 4in. high  
327gr., 10dwt.

**PROVENANCE**

In the possession of the The Rt. Hon. William James Conolly (d. 1754) in February 1742  
Inherited by his second daughter, Ann (d. 1806), who married George Byng M.P. (1735?-1789) and then by descent to George Byng M.P. (1764-1847), then to his brother, John Byng, 1st Earl of Strafford of the third creation (1772-1860), then by descent until sold, Christie's, London, 9 June 2005, lot 80 (when it was erroneously catalogued as 'supplied by George Wickes, London, 1731'); lot 78 in the same sale was a silver-gilt bowl on foot, George Wickes, London, 1741, 21oz. (for which see Literature, below)

**EXHIBITED**

Victoria and Albert Museum, Archive of Art and Design, SD.95.0050, folio 25:  
'1741/42 Feb 25 . . .  
'To gilding a cream Ewer 10[oz.] 8[dwt.] [cost] 1/2 [per oz.] [£]1=5[sh]  
The same entry includes:  
'To a Slop basin 21[oz.] 6[dwt.] [cost] 6/2 [per oz.] [£]6=11[sh]=6d' (see Provenance, above)

This cast silver cream jug is one of a group of such vessels made in London during the 1730s and '40s, many of which are either unmarked or struck with a maker's mark only. Michael Clayton in *The Collector's Dictionary of the Silver and Gold of Great Britain and North America* (London, &c., 1971, pp. 82 and 83, pls. 153-159), illustrates a number of these, including fully marked examples bearing the marks of Paul de Lamerie, John Eckford, Peter Archambo and others, dating from between 1729 and 1750.

£ 15,000-20,000 € 16,800-22,400



236

**A set of four George II silver shell salts, Paul de Lamiere, London, circa 1740**

the bowls cast as stylised scallop shells, gilded, resting on shaped circular cast wavy-scroll bases, *engraved with scratch weights* 6 = 7, 5 = 16, 6 = 7, 6 = 18 1/2, *maker's mark only*  
9.6cm., 3 3/4in. long  
735gr., 23oz. 12dwt.

£ 20,000-30,000 € 22,400-33,600



237



238

THE PROPERTY OF A PRIVATE BRITISH COLLECTOR.

**An early Worcester porcelain potting pot or butter tub, circa 1752**

of oval shape and flaring fluted form, moulded in high relief with two foliate scroll cartouches, painted in *famille-verte* style, one side with a Chinoiserie scene of a boat in a riverscape, the reverse side with a 'strutting'-type bird peering at a boat on the water, the sides with further moulded scrolls, separated by painted flowering branches, the interior with central flowering branch and a green-diaper band reserving half-flower head panels at the rim, 18.3cm., 7¼in. wide

£ 10,000-15,000 € 11,200-16,800

**RELATED LITERATURE**

Simon Spero, *Worcester porcelain, The Klepser collection*, London, 1984, p. 24, no. 6, colour pl. 6; Albert Amor Limited, *A Celebration - 250 years of Worcester Porcelain, An exhibition of the Dr Wall period*, exhibition catalogue, London, 2001, no. 2; Simon Spero, *Lund's Bristol and early Worcester porcelain 1750-58, The A. J. Smith Collection*, London, 2006, p. 156, no. 68.

Due to the production technique of moulding the form which would often crack and split, only a small number of this shape appear to have survived. Particularly close examples to the present lot is the pair bequeathed by Herbert Allen to the V&A museum, London, mus. nos. C.608-1935 and C.608A-1935.



Detail

# THE SEMLER COLLECTION OF FULDA AND THURINGIAN PORCELAIN

LOTS 239–257  
310–327



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In 1764, Prince Bishop Heinrich VIII von Bibra, (the third member of the von Bibra family to be chosen as a Prince-bishop, a title he held until his death 1788) founded the Hochfürstlich Fuldische Porzellanmanufaktur on the grounds of the former Fulda faience factory.

The Prince Bishop was assisted by J. P. Schick, a painter, court official and businessman, and

Nikolaus Paul, who had experience in porcelain production having previously worked at Höchst, Berlin, Fürstenberg and Weesp. From 1765 on, the factory produced table wares and figures, and it became renowned for its fine white porcelain paste and for the quality of its painting. In 1768, Wenzel Neu arrived from Kloster Veilsdorf and was appointed *Modellmeister*.

239

## A Fulda porcelain portrait medallion of Heinrich von Bibra, Prince-Bishop and Abbot of Fulda, 1765-70

in the white, in profile, the edge of the medallion embossed with the inscription 'HENRICUS D G EPIS ET ABB FULD S R I PR.', with a metal brooch fitting,

4.4cm., 1¾in. diameter

Heinrich von Bibra, Prince Bishop of Fulda, Arch chancellor to the Holy Roman Empress, was ruler of Fulda from 1759 to 1788 and the founder and principal patron of the Fulda porcelain manufactory. He was born in 1711 as Karl Sigmund, in Schnabelwaid, Bayreuth, and in 1730 he entered the Benedictine Order where he received the name Heinrich. Upon his selection as Fürstbischof and Abbot of Fulda in 1759 he was forced to flee as a result of the Seven Years War. In the peace of 1763 he undertook the rebuilding of Fulda and its economy.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 1,000-1,500 € 1,150-1,700

240

## A Thuringian engraved armorial glass goblet with the arms of Adolphus von Dalberg, circa 1730

the U-shaped bowl engraved with the coat-of-arms of von Dalberg, set on a cushion knop and teared hexagonal pedestal stem, on a conical folded foot decorated with scrolling foliage, 23.5cm., 9¼in. high

Adolphus von Dalberg (29th May 1678 - 3rd November 1737) was a German Benedictine Prince-Abbot of Fulda Abbey. He was elected Prince-Abbot in 1724, and in 1734 founded the city's University which became known after his own name, the Alma Adolphina.

£ 1,500-2,000 € 1,700-2,250



240

# THE KLOSTER VEILSDORF SERIES OF THE SEVEN PLANETS

This impressive series of figures must rank among Wenzel Neu's most imaginative from his time at Kloster Veilsdorf. The figures may also be read as representing the days of the week, the seventh figure modelled as Saturn and representing Saturday.

Wenzel Neu (circa 1707-1774), *Modellmeister* (chief modeller) and porcelain painter, worked at Kloster Veilsdorf between 1763 and 1767. He then left Kloster Veilsdorf for Fulda. Born in Tragau (Bohemia) in about 1707, he received his artistic education probably from the two sculptors Braun and Maximilian Brockoff in Prague. Shortly before 1740 he went to Hammelburg in the principality of Fulda where he is supposed to have worked on the reliefs for the Stations of the Cross. In 1742 he was asked to become *Modellmeister* at the faience factory in

Fulda which had been established one year earlier. There he created the models for all figures until the factory closed in 1761.<sup>1</sup>

At the time of his arrival at the Kloster Veilsdorf factory, Neu was its only trained sculptor. Until October 1767 he worked on at least 91 different models: 33 figures and groups, 11 animals, 7 busts or portrait reliefs, 2 snuffboxes, 1 sword-hilt, 3 cane handles, 2 sculptural pipe-heads, 5 mirrors, 12 pieces for a dinner service and 11 pieces for a tea-and coffee service, 3 sweetmeat dishes and one objet of Vertu.<sup>2</sup> His style and those of his two pupils Friedrich Wilhelm Döll (1750-1816) and Ludwig Daniel Heyd (1722-1801) gave direction to the factory's figural production.

The factory at Kloster Veilsdorf was founded in 1760 by Prince Eugen of Sachsen-Hildburghausen (1730-1795).

## RELATED LITERATURE

Markus W. Peters, *Thuringer Porzellane des XVIII. Jahrhunderts, aus Kloster Veilsdorf, Volkstedt, Wallendorf und Limbach*, Gelnhausen, 1991, pp. 83-89, abbs. 34-39;

Ralf-Jurgen Sattler, *Thuringer Porzellan des 18. und 19. Jahrhunderts, Sammlung Jan Ahlers*, Oldenburg, 1993, pp. 34-46, nos. 5-10;

Christoph Fritzsche, 'Die Planetgotter der Manufaktur Kloster Veilsdorf', *Keramos*, No. 191, 2006, pp. 89-114.

1. Source: Birte Abraham, *Commedia dell'arte, The Patricia & Rodas Hart Collection*, Amsterdam, 2010, pp.123-131 and Reinhard Jansen (ed.), *Commedia dell'arte Carnival of Comedy Players*, Stuttgart, 2001, p. 30.

2. Jansen, *ibid.*, p. 30. After a copy of the Kloster Veilsdorf inventory of moulds in the Thuringisches Staatsarchiv Meiningen.



241



242



243

241

A Kloster Veilsdorf porcelain figure of Apollo from the 'Seven Planets' series, circa 1765

*modelled by Wenzel Neu, seated in clouds wearing loose puce drapery, holding a bow in his left hand, and balancing a lyre on his right knee, 28.5cm., 11¼in. high*

£ 3,000-5,000 € 3,400-5,600

242

A Kloster Veilsdorf porcelain figure of Venus from the 'Seven Planets' series, circa 1765

*modelled by Wenzel Neu, standing in clouds, wearing loose blue drapery, comforting a figure of cupid at her right side, numeral 2 (?) in underglaze-blue, 29cm., 11⅓in. high*

£ 3,000-5,000 € 3,400-5,600

243

A Kloster Veilsdorf porcelain figure of Mercury from the 'Seven Planets' series, circa 1765

*modelled by Wenzel Neu, standing in clouds holding a caduceus, wearing a winged helmet and loose puce and pale-yellow drapery, 27cm., 11½in. high*

£ 3,000-5,000 € 3,400-5,600

244

A Kloster Veilsdorf porcelain figure of Jupiter from the 'Seven Planets' series, circa 1765

*modelled by Wenzel Neu, seated in clouds wearing a crown, wearing loose gilded striped drapery, 24.5cm., 9⅝in. high*

£ 3,000-5,000 € 3,400-5,600

245

A Kloster Veilsdorf porcelain figure of Diana from the 'Seven Planets' series, circa 1765

*modelled by Wenzel Neu, standing in clouds wearing long green drapery and a gilded crescent moon diadem, with an arrow quiver over her shoulder and a bow in her left hand, crossed swords mark in blue, 28cm., 11in. high*

£ 3,000-5,000 € 3,400-5,600

246

A Kloster Veilsdorf porcelain figure of Mars from the 'Seven Planets' series, circa 1765

*modelled by Wenzel Neu, seated in clouds wearing Roman armour painted black with puce tassels, resting a shield against his left hip, crossed swords mark in blue enamel, 31cm., 12⅓in. high*

£ 3,000-5,000 € 3,400-5,600



244



245



246



247

### A Thuringian porcelain figure of Minerva, perhaps Wallendorf, circa 1770

modelled standing wearing Roman armour holding her Medusa-mask shield at her left side, on a puce-scroll edged base,

26.5cm., 10<sup>3</sup>/<sub>8</sub>in. high

See Christophe Fritzsche, 'Thüringer Porzellanfiguren des 18. Jahrhunderts Die Sammlung Yvonne und Ludwig Ehmann, Basel', *Mitteilungsblatt der Keramik-Freunde der Schweiz*, No 116/117, 2003, pp. 131-137 for a rare series of figures representing the Gods in the white, which shows another example of this rare model, where they are attributed to Wallendorf.

£ 2,000-3,000 € 2,250-3,400

248

### Four Kloster Veilsdorf porcelain figures, 1765-70

modelled by Friedrich Eugen Döll and Wenzel Neu, comprising Venus wearing loose drapery, with a bird at her feet, Vulcan holding his tools standing over an anvil, Jupiter wearing a crown and loose drapery with an eagle at his feet, and a seated figure probably representing Mars or Apollo, with a hunting horn at his side and a hound at his feet, on square bases, the figure of Mars of Apollo with incised letter P, the tallest 20.2cm., 8in. high

For a discussion on this series of figures see Peters, *op. cit.*, 1991, pp. 90-97 and Richard Graul and Albrecht Kurzwelly, *Allthüringer Porzellan*, Leipzig, 1909, tav. LIV for further figures from the series.

(4)

£ 4,000-6,000 € 4,500-6,800



248

249

### Three Limbach porcelain figures, circa 1775

comprising a Violinist and a figure of a Gentleman, painted in complimenting colours, and a putto figure emblematic of 'Autumn' holding a basket of grapes, on puce scroll-edged bases, the Violinist and figure of Autumn with LB monogram in puce,

the tallest 14cm., 5<sup>1</sup>/<sub>2</sub>in. high

#### RELATED LITERATURE

Richard Graul and Albrecht Kurzwelly, *op. cit.*, 1909, taf. 50, no. 3, for the complete putti series of the Seasons; Helmut Scherf, *Thüringer Porzellan, Geschichte, Fabriken und Erzeugnisse*, Leuchtenberg, 1992, p. 14.

See Scherf, 1992, for a further example of the Violinist figure, together with a Cellist and Bassoonist from the collection of the Angermuseum, Erfurt, where they are attributed to Wallendorf.

(3)

£ 1,500-2,000 € 1,700-2,250



249

### A Kloster Veilsdorf porcelain figure group of the Three Graces, circa 1780

modelled as a pair of maidens wearing loose drapery painted with flowers, supporting a putto on their shoulders, holding a garland of flowers between them, the third maiden kneeling behind them, on a shaped grey marbled base, 24.8cm., 9¾in. high

An example of this rare model was sold in these rooms, 18th November 1969, lot 137 and a further example was sold at Christie's London, 8th December 2005, lot 140.

£ 1,000-1,500 € 1,150-1,700



250



251

251

### Two Kloster Veilsdorf porcelain figural candlesticks, circa 1770

perhaps modelled by Friedrich Wilhelm Eugen Döll, as Pluto and Proserpina, upon a rocky mound and shell moulded base, CV monograms in underglaze-blue.

#### RELATED LITERATURE

Richard Graul and Albrecht Kurzwey, *op. cit.*, 1909, tav. 2, nos. 3-4;  
Helmut Scherf and Jürgen Karpinski, *Thüringer Porzellan*, Leipzig, 1980, no. 159.

The model appears to be after a design by Royal Goldsmith Jacques Rottiers. The drawing by Rottiers appears in the 1748 work by Pierre Germain, *‘Elements d’orfèvrerie...’* no. 71. in which drawings by Germain himself as well as Rottiers were illustrated. No 71 may have been a drawing for a royal commission as 72, another candelabra similar in concept and detail includes a crown as part of the ornament. Two examples of this model recently sold at Christie's London, 2nd November 2016, lot 160a.

(2)

£ 1,500-2,500 € 1,700-2,800

**A Kloster Veilsdorf porcelain large model of an obelisk, circa 1780**

of square section, the tapering obelisk moulded with two wreaths tied with bows, with a putto at one corner holding a flower, the stepped base moulded with four similar wreaths, 38cm., 15in. high

Markus W. Peters, *op. cit.*, p. 99, abb. 48, illustrates another example of this rare form, modelled slightly differently with additional wreaths at the edges of the obelisk rather than an applied putto as in the present lot.

£ 2,000-3,000 € 2,250-3,400



252

**Three Kloster Veilsdorf porcelain putti figures emblematic of 'Water', 'Fire', and 'Architecture', 1765-68**

'Water' and 'Fire' from the small series of the Four Elements, modelled by Wenzel Neu, Water holding a fish and an urn issuing water standing among bulrushes, Fire lighting a cannonball, stood upon a further flaming cannonball, on shaped bases; the figure emblematic of Architecture, modelled by Ludwig Heyd, under Neu, stood before a plinth supporting measuring tools and scrolls, on a scroll-edged base, the figure emblematic of Fire with incised 'S' or '5.' and I marks, Architecture with impressed C mark, the tallest 13cm., 5 1/8in. high

**RELATED LITERATURE**

Ernst Kramer, 'Die Vier Elemente', *Keramikfreunde der Schweiz*, 1962, No. 56, pp. 15-20.

The small series of the Elements is discussed by Kramer, *op. cit.* where an example of 'Air' is illustrated. Further examples of 'Water' and 'Air' from this series were sold in these rooms, 18th November 1969, lot 112. Heyd was apprentice of Wenzel Neu. He also taught at Academy of Art in Kassel.

(3)

£ 1,500-2,000 € 1,700-2,250



253

**A Kloster Veilsdorf porcelain putto figure emblematic of 'Water', circa 1765**

modelled by Wenzel Neu, standing wearing loose puce and pale-yellow lined drapery, holding a fish in his left hand and an urn in his right, on a shaped base,

20.5cm., 8 1/8in. high

**RELATED LITERATURE**

Ernst Kramer, *op. cit.*, 1962, pp. 15-20, no. 56; R. S. Soloweitschik, *Thüringer Porzellan des 18.-Beginn des 19. Jahrhunderts in der Sammlung der Ermitage*, Leningrad, 1975, pp. 64-65, nos. 55-58; Ralf-Jürgen Sattler, *op. cit.*, 1993, pp. 32-33, no. 4.

Christophe Fritzsche and Gregor Stasch, *op. cit.*, 1994, pp. 38, no. 3.

Kramer provides an in-depth discussion of this figure series and illustrates all four figures of the elements modelled by Neu from the collection of the State Hermitage Museum, St. Petersburg, as well as models produced at Fulda from the collection of the Landesmuseum, Kassel. A further example of the present model and two figures of 'Earth' were sold at Christie's London, 5th April 1982, lot 90.

£ 1,200-1,800 € 1,350-2,050



254



### A Volkstedt porcelain figure group emblematic of 'Fire', 1775-80

modelled as a blacksmith wearing a *chamois* apron working at an anvil, his female assistant holding a hammer, with a set of bellows at the base of a brick furnace between two trees, on a grassy mound base.  
28cm., 11in. high

#### RELATED LITERATURE

Markus W. Peters, *op. cit.*, 1991, p. 113, abb. 62;  
Helmut Scherf, *op. cit.*, 1992, p. 28;  
Ralf-Jürgen Sattler, *op. cit.*, 1993, pp. 98-99.

For all four models from the Element series see Peters, pp. 113-116, abbs. 62-65. Another example of this rare model was sold in these rooms, 4th June 1996, lot 122.

£ 800-1,200 € 900-1,350



255

256

### Two Kloster Veilsdorf porcelain figural pot-pourri vases and covers, 1771-80

one adorned with a figure of cupid, modelled by *Pfränger Junior*; the other with a piping shepherd, modelled by *Pfränger Senior*, with marbled urn-shaped vases applied with flower garlands, on pierced rock work plinths issuing mossy grass, 27.4cm., 10¾in. and 26.8cm., 10½in. high

#### RELATED LITERATURE

Richard Graul and Albrecht Kurzweily, *op. cit.*, 1909, tav. 34, nr. 2.

Both pot-pourri models are listed under '*Insgemein und Galanterie*' in the manufactory records for June and July 1771. Graul and Kurzweily illustrate an example of each pot-pourri model from the collections of the Thüringer museum, Eisenach, and the Städtisches Kunstgewerbemuseum, Leipzig. A further example of the model with a shepherd is in the V&A museum, London, mus. no. C.28-1960. (4)

£ 3,000-5,000 € 3,400-5,600



256



257

### A Kloster Veilsdorf porcelain pipe bowl, circa 1766

modelled by *Friedrich Eugen Döll*, as the head of a bearded old man, wearing a black hat and a yellow and blue striped neckerchief, with metal mounts, approximately 7.3cm., 2¾in. long

For another example of this rare form see Walter Morgenroth, *Tabakpfeifen sammeln. Kunstwerke in Porzellan*, Munich, 1989, pl. XX, no. 77, where the author notes the model was first created in June, 1766.

£ 1,000-1,500 € 1,150-1,700



257



# A PRIVATE COLLECTION OF MALTESE SILVER

LOTS 258-262



258

258

A large Maltese silver serving dish/  
basin, Oakes period, circa 1810

plain circular with gadrooned rim, *maker's mark distorted to rim*

47 cm., 18½ in. long  
2530gr., 81oz. 6dwt.

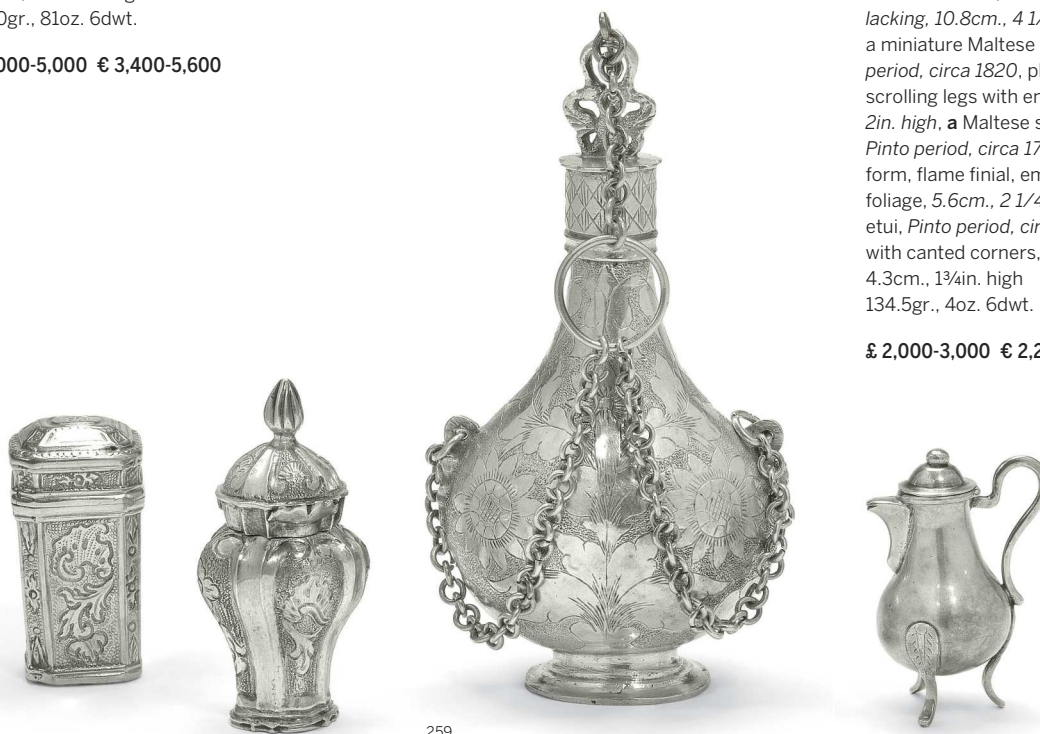
£ 3,000-5,000 € 3,400-5,600

259

A Maltese silver miniature pilgrim  
flask, Perellos period, circa 1720

pear-shaped with oval section engraved with symmetrical foliage, double-headed eagle mounted cover, on chain supports, *maker's mark lacking*, 10.8cm., 4 1/4 in. high, **together with** a miniature Maltese silver coffee pot, *Maitland period, circa 1820*, plain baluster form on three scrolling legs with engraved decoration, 5cm., 2in. high, **a** Maltese silver *Balsamina* (scent flask), *Pinto period, circa 1770*, inverted baluster vase form, flame finial, embossed with flutes and foliage, 5.6cm., 2 1/4 in. high, **and a** Maltese silver etui, *Pinto period, circa 1770*, tapering rectangular with canted corners, chased with varying foliage 4.3cm., 1¾in. high 134.5gr., 4oz. 6dwt.

£ 2,000-3,000 € 2,250-3,400



259

260

**A Maltese silver glove tray  
(Guantiera), Vilhena period, circa  
1730**

scalloped oval form with guilloche rim, the body  
flat-chased in the *Régence* style, *maker's mark*  
*lacking*

35.7cm., 14in. long  
569gr., 18oz. 6dwt.

£ 2,000-3,000 € 2,250-3,400



260

261

**A Maltese silver sugar bowl and  
cover, Vilhena period, circa 1730**

baluster form, the body chased with large flutes  
below a band of stylised acanthus, the cover  
similarly chased with flutes below a stylised bell  
finial, on a flaring circular foot, *maker's mark*  
*lacking*

12cm., 4¾in. high  
274.8gr., 8oz. 16dwt.

£ 1,200-1,800 € 1,350-2,050



261

262

**A Spanish silver invalid/feeding cup  
and cover, Barcelona, 18th century,  
with further Maltese standard mark  
for Vilhena period, circa 1730**

plain circular baluster form with ornate beaded  
scroll handle, hinged-domed cover with baluster  
knopped finial, elongated spout, *maker's mark*  
*absent*

25.3cm., 9¾in. long  
187gr., 6oz.

It is known that the Knights of Malta settled not only in Malta but also in priories in other parts of Europe, including Catalonia as well as regions of Portugal and France. It is plausible that although this piece was made in Barcelona, a province of Catalonia, Maltese marks may have been stamped on silver localised to these priories, in this instance, at a Catalonian hospital within the said priory.

£ 1,500-2,000 € 1,700-2,250



262



263

263

**A Spanish silver-gilt box and cover, unmarked, first half of the 17th century**

engraved four times with the coat of arms of Lara within the order of the Golden Fleece surrounded by hatched and matted finely engraved foliate scrolls and peapod ornament, underside burnished with geometric motifs  
12.5cm., 9in. wide  
1279gr., 41oz.

**PROVENANCE**

Christie's, London, 28 April 1983, lot 529

The arms are those of Lara, grandees of Spain from which family three members were awarded the Order of the Golden Fleece before the end of the 17th century: the second and third Dukes of Najera in 1519 and 1546 and the 11th Count of Aguilar in 1695.

**£ 12,000-18,000 € 13,500-20,200**



264

A Portuguese silver-gilt sideboard dish, apparently unmarked, probably Lisbon, circa 1720

the scalloped rim chased and embossed beneath in high relief with alternating flowers, the centre similarly decorated with a hexagonal two-tiered fountain within a husked border and birds and foliate scrolls

38.2cm., 15in. diameter  
911gr., 29oz. 4dwt.

**ASSOCIATED LITERATURE**

Dos Santos, *Ourivesaria Portuguesa nas Colecções Particulares*, Lisbon, 1960, pg. 57, no.41

Vassallo e Silva, *Prateria*, Porto, 1999, pg. 44, no. 14

£ 4,000-6,000 € 4,500-6,800



A Continental silver-gilt mounted coconut cup and cover, North German or Dutch, circa 1600

the coconut carved in three sections with depictions from Susanna and the Elders, the intermittent straps engraved with scrolling foliage below similarly engraved rim and border, the cover chased with winged putto masks between fruit bouquets, cast warrior finial with spear and shield, the latter engraved with a rampant lion, the knopped baluster stem applied with lion masks, on a spreading circular foot similarly chased to the cover

33.6cm., 13¼in. high

£ 12,000-18,000 € 13,500-20,200

A German parcel-gilt silver standing cup and cover, anonymous master (Seling No. 1244), Augsburg, 1610-12

waisted baluster form, embossed with three scenic vignettes above a husked band and fruit bouquets, surrounded by scrolling strap-work on a matted ground, the cover similarly decorated with sheet scroll-work foliate finial, the open scroll-work stem resting on a waisted dome foot embossed harmoniously with the body

31.1cm., 12¼in. high  
407gr., 13oz.

£ 12,000-18,000 € 13,500-20,200





267

268

**A Continental parcel-gilt silver beaker, maker's mark I\*B struck three times, Russian or German, circa 1700**

engraved with three cartouches depicting figures in rural architectural landscapes, between birds, swags, and scrolling foliage  
8.9cm., 3½in. high  
101gr., 3 oz. 5dwt.

£ 1,000-1,500 € 1,150-1,700



269

270

**A German parcel-gilt silver beaker, Johann Jakob Petrus, Augsburg, 1697-99**

engraved with three architectural scenes within oval husked cartouches, between foliate scrolls and fruit pendants, engraved M.B. to underside  
8.6cm., 3⅜in. high  
115gr., 3oz. 4dwt.

£ 2,000-3,000 € 2,250-3,400

267

**A German parcel-gilt silver beaker, Martin Brener, Augsburg, 1707-11**

engraved with scrolling leafage on a reeded ground, engraved MSV to underside  
9.2cm., 3⅝in. high  
146.5gr., 4oz., 14dwt.

£ 1,500-2,000 € 1,700-2,250



268

269

**A German parcel-gilt silver beaker, Martin Brener, Augsburg, 1711-15**

engraved with three husked cartouches depicting architectural scenes, interrupted by birds among scrolling foliage  
7.8cm., 3⅛in. high  
123gr., 3oz. 18dwt.

£ 1,500-2,000 € 1,700-2,250



270

271

**A German parcel-gilt silver beaker,  
Philipp Stenglin, Augsburg, 1705-09**

engraved with rural architectural scenes within  
three husked cartouches, interspersed with  
putto among scrolling foliage, engraved Hebrew  
inscription to underside

9cm., 3½in. high

132gr., 4oz. 5dwt.

£ 2,000-3,000 € 2,250-3,400



271

272

**A German parcel-gilt silver beaker,  
Philipp Stenglin, Augsburg, 1705-09**

engraved with three scrolling cartouches  
depicting architectural ruins in country  
landscapes, enclosed and interrupted by scrolling  
foliage

8.3cm., 3¼in. high

119.5gr., 3oz. 16dwt.

£ 2,500-3,500 € 2,800-3,950



272

273

**A German parcel-gilt silver beaker,  
Barthlme Wilckenss, Hamburg,  
1688-98**

engraved with a pattern of scrolling acanthus

8.5cm., 3⅜in. high

114.2gr., 3oz. 12dwt.

For almost identical decoration on a tankard by  
Leonhard Rothaer I, 1688-90, see Schliemann et  
al., *Die Goldschmiede Hamburgs*, Hamburg, V. III,  
p. 41., no. 60.

£ 2,000-3,000 € 2,250-3,400



273



274

### A German silver parcel-gilt beaker, Johan Grüno, Hamburg, 1718-38

chased and embossed with three emblematic oval cartouches; one a snake with sword in hand, engraved DUM SPIRO, SPERO, another, with three balls above a pair of bellows, inscribed NON NISI VENTUS, the third, a sabre wrapped in a climbing flower, titled UTROQUE CLARESCERE PULCRUM, interrupted by fruiting cornucopias, on a spreading circular foot  
9.9cm., 3 $\frac{7}{8}$ in. high  
211gr., 6oz. 16dwt.

#### LITERATURE

Schliemann et al., *Die Goldschmiede Hamburgs*, Hamburg, 1985, vol. III, p.148, no. 342

This type of emblematic beaker appears particular to the town of Hamburg. The Latin inscriptions translate as *While I Breathe, I Hope* (Dum Spiro, Spero), *It Was Only The Wind* (Non Nisi Ventus), and *Beauty Shines With Both* (Utroque Clarescere Pulcrum).

£ 2,000-3,000 € 2,250-3,400

### A Russian parcel-gilt silver beaker, Michail Maximow Kluchin, Moscow, 1738-39

engraved with three emblematic oval cartouches depicting: a tall sunflower, below the inscription SOLUS COR MEUM COMMOVET ET APERIT; a palm tree, below the inscription QUOTIDIE MAJOR; and a wreath above an arm with sabre, below the inscription IN MANU BELLI FINIS, interrupted by embossed fruiting pendants, on a spreading circular foot, initialed RR to rim

8cm., 3 $\frac{1}{2}$ in. high  
125gr., 4oz.

£ 1,000-1,500 € 1,150-1,700



275

### A German parcel-gilt silver beaker, Johann Grüno, Hamburg, 1718-38

engraved with three emblematic oval cartouches depicting: a tall sunflower, below the inscription SOLUS COR MEUM COMMOVET ET APERIT; a palm tree, below the inscription QUOTIDIE MAJOR; and a wreath above an arm with sabre, below the inscription IN MANU BELLI FINIS, interrupted by embossed fruiting pendants, on a spreading circular foot  
8.9cm., 3 $\frac{1}{2}$ in. high  
138gr., 4oz. 8dwt.

#### LITERATURE

Schliemann et al., *Die Goldschmiede Hamburgs*, Hamburg, 1985, vol. III, p.148, no. 341

£ 2,000-3,000 € 2,250-3,400



276



A German parcel-gilt silver beaker, probably Johan Balthasar Sedle(t)zky, Augsburg, 1687-91, probably Johan Balthasar Sedle(t)zky, Augsburg, 1687-91

engraved with three ornate scrolling cartouches depicting a blacksmith at his anvil, a painter at his easel, and a tanner harvesting corn, interrupted by exotic birds above fruit pendants

8.3cm., 3¼in. high

117.5gr., 3oz. 14dwt.

£ 2,000-3,000 € 2,250-3,400



277

278

A pair of German parcel-gilt silver beakers, Hans Christoph Haug, Nuremberg, 1661-64

each embossed with conforming bands of leaves and flowers, on waisted bases repeating the ornament, the rims engraved with owner's initials PS K

8.9cm., 3½in. high

231.5gr., 7oz. 9dwt.

£ 3,000-5,000 € 3,400-5,600



278

279

A pair of German parcel-gilt silver beakers, Johann Conrad Treffler, Augsburg, 1699-1703

engraved with Godly personification of the four seasons; on one, Bacchus in a barrel for Autumn, and Ceres holding a scythe and corn stalks for summer, the other, Diana with dog, cloak and bow for winter, and Flora holding flowers for spring, each cartouche interrupted with fruit clusters

9cm., 3½in. high

291.5gr., 9oz. 6dwt.

£ 6,000-8,000 € 6,800-9,000



279



280

280

PROPERTY FROM A GERMAN PRIVATE COLLECTION

**A set of six enamel spirit cups with silver-gilt mounts, probably Aufenwerth workshop, Augsburg, 1710-1720**

each brightly painted with two yellow-framed allegorical subjects featuring lively putti, on a chocolate brown ground embellished with flower garlands and ribbon swags, resting on a gadrooned silver-gilt foot, the silver-gilt lining rolled to form the upper rim  
4.6-5cm., 1 7/8- 2in. high  
(6)

Ulrike Weinhold has shown that decoratively the cups can be divided into three pairs: one pair illustrated with the Elements - Earth and Fire, Air

and Water; one pair with the Continents - America and Africa, Europe and Asia; and one with the Day - Morning and Night, Midday and Evening. She has found engraved sources, after paintings by Francesco Albani (1570-1660), for the putti picking apples and swimming which represent Earth and Water ('Venus and Adonis'); the image of putti at an anvil, representing Fire ('Venus at Vulcan's Forge', engraved by J.A. Corvinus) and the sleeping putto in moonlight, representing Night ('Diana and her nymphs disarming putti').

**LITERATURE**

Ulrike Weinhold, *Emailmalerei an Augsburger Goldschmiedearbeiten von 1650 bis 1750*, Munich, 2000, no. 67, pp. 126/7 and 237/8

† £ 15,000-20,000 € 16,800-22,400

281

**A silver-gilt and painted enamel cabaret tea service, Hermann Böhm, Vienna, late 19th century**

printed with mythological and classical scenes, comprising: a tray, sugar bowl and cover, slop bowl, two jugs, two cups and saucers, *maker's mark and Austrian control mark, in original leather case*  
case: 38cm., 15in. wide  
(11)

£ 30,000-50,000 € 33,600-56,000



281

A German parcel-gilt silver horse on stand with mounted rider, the rider and stand, maker's mark only GIS, circa 1650, the horse associated possibly earlier

the earring animal with detachable head, the figure in armour with pike, hinged visor, saddle and stirrups, holding an armorial engraved shield dated 1649, on domed base embossed and chased to simulate a forest floor above lobate ornament, marked on saddle and base 35.5cm., 14in. high 923gr., 29oz. 22dwt.

The horse in this sculptural group originates from one workshop while the rider and base of the group come from another. The latter two pieces are united by having the same marks and following the regime of alternate gilt and white parts. They are also stylistically in keeping with the date on the horseman's shield, which is engraved 1649 and which also includes traces of coloured enamel.

The horse, which is stylistically earlier than the rider and base, is cast. This casting includes a Nuremberg town mark and the maker's mark MM probably for Martin Malfait (working dates 1569-1608) or Michel Michaelis (1606-1627), makers who have been confused in the past (see Karin Tebbe et al. *Nürnberger Goldschmiedekunst 1541-1868*, Nuremberg, 2007, nos. 551 and 580). Neither of these goldsmiths are recorded making animals by the authors of *Nürnberger Goldschmiedekunst*, but a model of a partridge attributed to Michel Michaelis, Nuremberg, circa 1620, formerly in the Sidney J. Lamon collection, was sold Sotheby's, Monaco, 7 December, 1991, lot 717.

Two identical models of the horse, by the Nuremberg goldsmith Jacob Fröhlich, 1560/70, are in the Kunsthistorisches Museum, Vienna, formerly at Schloss Ambras, and the Hermitage St. Petersburg (see op. cit. no. 249). These two are on a very small base and stand up because the animals' tail acts as a separate support. The horse in the current lot is constructed in the same way, so that its tails should act as an extra support. A fourth model, of the same size as the other three, but where the collar appears to be tooled into the metal rather than applied to it, by Thomas Stör the younger, Nuremberg, circa 1635 was sold Sotheby's, Zurich, 18 November 1977, lot 102.

The horse in the present lot has been tested for impurities in the silver. Against a data bank of English silver, these impurities are consistent with alloys datable to between 1500-1600.

£ 30,000-50,000 € 33,600-56,000



Detail

Detail

**A German engraved parcel-gilt silver mounted wood games board, unmarked, circa 1680**

square, the inside of the cover and lid for backgammon (*tric trac*), including engraved architectural vignettes, putti with baskets of fruit and scrolling foliage, the covers formed as boards for chess/drafts and merels (Nine Men's Morris), similarly engraved on applied sheets with a cat, elephant, bear and other animals, an insect and humans in scrolling foliage, engraved lock plates, lock with spring release  
37.5cm., 14¾in. wide

**PROVENANCE**

Sotheby's, Geneva, 12 November 1985, lot 192

This equipage follows the traditional 17th century form of combining these four ancient games in

a hinged box. *Tric Trac* or backgammon on the inside; the chess board which could also be used for drafts, and *Merels* (Nine Men's Morris) on the outside. The point of the latter game is to make vertical or horizontal lines of three counters in a row shaped like the sail of a windmill, which probably give it its German name, *Mühle*. This type of games board was usually made of wood, inlaid and veneered to varying levels of sophistication; a speciality of the city of Augsburg where cabinet makers existed in large numbers in the 17th century. They were often decorated with imagery, like the present example, which reflected attributes of the game; the cunning fox, skill of the huntsman, as well as reflecting on themes attached to the game and playing. In the present example one character falls on his backside into foliage while drinking out of his shoe. Shoe form cups were used in the 17th

century as part of enjoyment; they encouraged drinking games but drink and games had their negative sides. The form of the box with closing lock, served the additional purpose as a store for the wrapped games pieces. It is difficult to localise this games board on the basis of the engraving. Beakers and other items with similar engraved work can be found in Augsburg where the skills to make such a piece would have existed but can equally be found in Hamburg; for example, where the influence of the Netherlands with its engraving tradition can be felt. An amber games board of this form, attributed to Georg Schreiber, Königsberg, 1607, is believed to have been the property of James I and in the possession of Charles I at the time of his execution. (Sotheby's, London, European Sculpture and Works of Art, 5 December 2012, lot 80.

£ 60,000-80,000 € 67,500-89,500



The Consequences of Alcoholism: Couple playing *Tric-Trac*. Jacob Matham, Haarlem, about 1621; engraving. ©Rijksmuseum



Detail

**A Bohemian amber-stained glass  
punch set, mid-19th century**

the bulbous bowl and cover finely engraved with continuous scenes of stag in dense woodland, the waisted cover with shaped rim also depicting hounds in pursuit, with a ladle, a circular stand with scalloped rim engraved with grapevine, and twelve footed beakers engraved with similar scenes,

overall height 34.5cm., 13 $\frac{5}{8}$ in. high, the stand, 43cm., 16 $\frac{7}{8}$ in. diameter  
(16)

£ 12,000-18,000 € 13,500-20,200





285

285

**A Slovakian parcel-gilt silver beaker, Johannes Carolus Bürtsch, Banská Bystrica (Neusohl), circa 1666**

engraved with flowering plants: sunflower, carnation, tiger lily, tulip and crown imperial, the underside engraved: *Michael Clement Ao. 1666*  
7cm., 2 3/4in. high  
92gr., 2oz. 19dwt.

The flowers have been inspired by the work of the Flemish engraver, Adriaen Collaert (1555/65–1618), particularly plates from *Florilegium ab Hadriano Collaert caelatum*, published in Antwerp in the late 1580s.

For an almost identical example, by Andreas Schüssler, engraved with the same name and date to the underside, see *Dr. Heller's Lexicon*, Sotheby's, London, 4 December 2012, lot 96.

£ 5,000-7,000 € 5,600-7,900

286

**A German silver two-light candelabra, Johann Rudolf Haller, Augsburg, 1785-87**

Neo-classical form; the sconce with applied floral swags, fluted conical stem, on a stepped-square base, the branch with central stylised foliate embellished urn finial  
33cm., 13in. high  
826gr., 26oz. 10dwt.

£ 1,500-2,500 € 1,700-2,800



286



287

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

oblong with rounded ends, the cover decorated with a bird below climbing flowers and a butterfly, the twin-compartment body with trailing vines, the cover, body, and foot, with stylised acanthus border silver-gilt mounts  
13.5cm., 5 3/8in. long

**PROVENANCE**

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

£ 2,000-3,000 € 2,250-3,400

**A German silver-gilt 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., 3 1/2in. high  
137gr., 4oz. 8dwt.

£ 3,000-5,000 € 3,400-5,600



288



290

289

**A set of six French silver table candlesticks, Charles Spire, Paris, 1750-1753**

domed spirally gadrooned bases rising to square baluster stems, spool sconces and detachable nozzles, cast and chased with leaf pendants and shells on matting, engraved coats of arms, one detachable nozzle *Edmé-Pierre Balzac, Paris, 1748*  
25.5cm., 10in. high  
4576gr., 147oz.

£ 30,000-50,000 € 33,600-56,000

290

**An Italian silver soup tureen, cover and stand, maker's mark 'GGC' unrecorded, Naples, circa 1760**

the two-handed circular bombe body applied with vacant armorial cartouches, on four scrolling supports headed with applied foliage, detachable two-handed liner, the double-domed cover embossed with reeded borders intermittently applied with scrolling rocaille ornament, the finial cast in three-parts as a parcel-gilt cauliflower, the stand of plain shaped circular form with reeded rim  
33cm., 13in. over handles  
5140gr., 165oz. 5dwt.

£ 20,000-30,000 € 22,400-33,600



289



291

**A pair of Tournai white glazed porcelain figure groups, circa 1770**

inspired by the Sèvres models *'L'agréable leçon'* or *'Les Flûteurs'* and *'Les Mangeurs des Raisins'*, as pairs of pastoral figures on mound bases, 15.8cm., 6¼sin. and 16.6cm., 6½in. high

The present models are taken from those produced at Vincennes factory, which in turn were directly inspired by Boucher's set designs for *Les Vendanges de Tempé*, by Charles-Simon Favart (1710-92). The production was first performed in 1745 and then revised and produced again in 1752 at the Théâtre Italien in Paris. A particularly rare Vincennes example of *'Les Mangeurs des Raisins'*, from the Robert S Pirie collection was sold at Sotheby's New York, 5th December 2015, lot 54.

(2)

£ 2,000-3,000 € 2,250-3,400

292

PROPERTY OF A PRIVATE FRENCH COLLECTOR.

**A Meissen two-handled cup, a stand and a cover, mid-18th century**

applied with a ground of mayflowers and trailing leafy branches, the stand painted with *deutsche-Blumen* and three Watteauesque scenes of polychrome figures in a monochrome landscape, the centre with a caterpillar, the underside of the cover with a *purpur-camaïeu* battle scene after *Rugendas*, crossed swords marks in underglaze-blue, the stand with impressed 6. to inside edge of footrim,

the stand 17.5cm., 6⅞in. high

(3)

£ 2,000-3,000 € 2,250-3,400





# A PRIVATE ENGLISH COLLECTION OF FANS

The 17 fans which follow comprise the second of an important private collection of extraordinary fans. The collection was begun in the late nineteen forties and built up over subsequent

decades when choice examples from different countries and across periods were added to illustrate the diverse world of the best, most beautiful and most historic fans.



293



294

293

## An ivory, mother of pearl and tortoiseshell fan with chinoiserie ornament, French, circa 1770-1780

the paper leaf painted on each side with chinoiserie vignettes flanked by two portraits within silk and painted flower garlands alternating with oval net panels and spangles, the alternating ivory, mother of pearl and tortoiseshell sticks and guards carved, pierced and gilded *en quatre couleurs* with further chinoiserie figures and birds, paste pivot, with a label reading 'from the Emile Wertheimer Collection / July 1953', in a later paper case

26.3cm, 10<sup>3</sup>/<sub>4</sub>in. long

(3)

### PROVENANCE

Emile Wertheimer Collection, 13/14 July 1953, the fans grouped as lots 28-32; anonymous vendor, Sotheby's, 18 June 1987, lot 37

• £ 3,000-4,000 € 3,400-4,500

294

## 'An allegory'. A mother-of-pearl fan, probably French, circa 1760

the paper leaf painted with the courtship of Urania, wearing a bright pink dress, a fishing boat to one side and a nymph symbolising agriculture to the other, signed apparently: *J. Covack* [?], the reverse with a parkland courtship, the mother-of-pearl sticks and guards carved, pierced, gilt and silvered with pastoral figures and trophies, paste pivot, in a later paper case

27.2cm., 10<sup>3</sup>/<sub>4</sub>in. long

(2)

£ 800-1,200 € 900-1,350



295

**'Country party'. An ivory fan,  
English, circa 1750**

the paper leaf painted with a large vignette of a *fête champêtre*, with a gentleman reading to two ladies, dressed in 17th century style, with further figures flanked by two maidens clad in Antique style, the reverse with a lady at her toilet, between two vignettes of naval battles, on a bright yellow ground, the ivory sticks and guards carved and finely pierced with chinoiserie and antique goddesses, mother-of-pearl pivot, in a cylindrical card box without cover  
26.7cm., 10½in. long  
(2)

• £ 800-1,000 € 900-1,150

296



296

**'The Fortune Teller'. An articulated  
ivory fan with miniature portraits,  
French, circa 1770**

the paper leaf painted with a pastoral landscape, a shepherdess intercepted by a fortune teller, the reverse with a child in the countryside, the ivory sticks pierced, carved, gilt and silvered with putti among trophies and neoclassical ornaments, each guard set with an articulated miniature, of a man playing a hunting horn and a woman holding a fan, in a later case  
27.7cm., 10¾in. long  
(2)

The figure of the female fortune teller with her baby bound to her back is roughly based more on François Boucher's treatment of the subject than on Watteau's *Disease d'Aventure*. Prints of both works were widely circulated in Europe in the mid-eighteenth century.

• £ 800-1,200 € 900-1,350

297



297



**'Lovers' and 'Musicians'. Two ivory  
fans, French, circa 1760**

the first, with a painted leaf depicting two lovers surrounded by scenes from daily life: a woman breastfeeding, another buying fabric, etc., the reverse with two lovers suspending a hammock by a fountain, the mother-of-pearl sticks and guards pierced, carved, silvered, gilt and foiled with the triumphant return of a hero, paste pivot, in a later paper case ; the second, with a painted leaf depicting elegant musicians and dancers in a garden, the reverse with gallant couples painted in colour or *en grisaille*, the ivory sticks finely pierced and carved asymmetrically with putti among garlands of flowers, the guards inset with panels of *verre églomisé* on a pink foil ground, in a later paper case  
25.5cm., 10 in. ; 25.7cm., 10¼in. long  
(4)

• £ 1,200-1,800 € 1,350-2,050

**'Clovis and Clotilde'. An ivory fan, French, circa 1720**

the paper leaf painted with the marriage of Clovis and Clotilde, first king and queen of the Franks, in a statue-filled palace, the reverse with shepherds in a riverscape, the ivory guards and sticks painted with chinoiseries, tortoiseshell and mother-of-pearl pivot, *in a later cream silk case* 24.7cm., 9<sup>5</sup>/<sub>16</sub>in. long (2)

The Merovingian Clovis I, born in 465, was the first Frankish king. He united the scattered tribes of Gaul under one ruler and built up the empire which would later become the base for Charlemagne. In 492 Clovis married Clotilde, a princess of the kingdom of Burgundy, who convinced her husband to convert to her Christian faith. During the battle of Tolbiac in 496, the king prayed to the Christian god and promised to be baptised if his army was able to defeat the Alemanni. Having won the battle, Clovis I kept his word and converted from Arianism to Christianity, and with him his whole Empire, further unified by one shared faith.

• £ 3,000-4,000 € 3,400-4,500



298

299

**'Homage to Flora'. An ivory fan, probably Italian, circa 1690**

the leaf painted with Flora holding a cornucopia of flowers, surrounded by attendants competing to offer her flowers, in a luxuriant Italian garden, the reverse painted with a profusion of flowers on a dark background, associated contemporary plain ivory sticks, mother-of-pearl and paste pivot, *in a later silk case with Paris and London label for 'Duvellero'* 27.6cm, 10<sup>7</sup>/<sub>16</sub>in. long (2)

• £ 1,500-2,000 € 1,700-2,250



299

300

**'Cupid and Psyche'. An ivory brisé fan, French, circa 1720-1730**

the upper part painted with Psyche appearing in Cupid's dream, asleep in a garden by a river, the gorge painted with vignettes depicting Columbine and other chinoiseries, the reverse painted with figures in a riverscape with a castle among flowers, the sticks and guards also painted with chinoiseries, later gilt-metal and opal pivot, *in a later red silk box stamped for 'Duvellero London'* 20.6cm., 8<sup>1</sup>/<sub>16</sub>in. long (2)

• £ 800-1,200 € 900-1,350



300



301



304



302



303

301

**'The Triumph of Neptune', A mother-of-pearl fan, Italian or French, circa 1760**

the leaf painted with Neptune riding the waves on his chariot, pulled by hippocamps, preceded by a cortege of putti playing music, conch-blowing tritons and dancing dolphins, the reverse with a harbour scene, the mother-of-pearl sticks and guards carved, pierced, painted in colours and gilt with putti within scrolls and rocaille ornament, paste pivot

29.8cm., 11¾in. long  
(1)

£ 1,200-1,800 € 1,350-2,050

302

**'Venus and Vulcan'. An ivory fan, English, circa 1750.**

the paper leaf painted with Vulcan kneeling in front of Venus, his anvil and forged armour to one side, bacchic putti to the other, in a river landscape, the reverse with chinoiseries, the ivory sticks and guards finely carved and pierced with pastoral figures, dogs and birds, the guards with tinted foil ground, paste pivot, *in paper case*

26.7cm., 10½in. long  
(2)

• £ 1,000-1,200 € 1,150-1,350

303

**'King David dancing before the Ark of the Covenant', An ivory fan, possibly Dutch, circa 1770**

the paper leaf painted with King David playing his harp among maidens playing other instruments preceding the Ark of the Covenant (2 Samuel 6), in an Italianate landscape, plain reverse, the ivory guards carved and pierced with chinoiseries, the sticks carved with stylised vegetation, metal and mother-of-pearl pivot

29cm., 11¾in. long

• £ 500-800 € 600-900



305



306 detail



306

304

**'The Banquet of the Gods', an ivory and mother of pearl fan, possibly Italian, circa 1700-1720**

the paper leaf painted with the Olympian gods seated at a banquet, Zeus and Hera at the front, in a landscape, later picked out in gilding, the reverse with pastoral figures resting by an urn, the ivory guards applied with mother-of-pearl figures and steel piqué ornaments, paste pivot, in a paper case lacking cover

27.3cm., 10<sup>3</sup>/<sub>4</sub>in. long

(2)

• £ 1,500-2,000 € 1,700-2,250

305

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

the double paper leaf painted with the embarkation of a queen, followed by her retinue, the reverse with Diana and her attendants in a bushy riverscape, the mother of pearl sticks carved and pierced with musicians and animals against diaper pattern, steel pivot, with a red card box

27.6cm., 10<sup>7</sup>/<sub>8</sub>in. long

(2)

For a fan painted with an almost identical subject, see Sotheby's London, 1 November 2017, lot 763.

£ 2,000-3,000 € 2,250-3,400

306

**'Venus and Mars', A mother-of-pearl fan, French, circa 1750**

the paper leaf painted with a large vignette depicting Venus and Mars by the altar of love among companions, within scrolls and putti *en grisaille*, the reverse with a further putto *en grisaille* and a garland of flowers, the mother of pearl sticks and guards carved, pierced, gilt and silvered with putti among neoclassical elements, each guard with a portrait of a gentleman or a lady in contemporary dress, glazed on ivory, within paste frame, mother-of-pearl pivot, later quilted silk case

28.2cm., 11<sup>1</sup>/<sub>8</sub>in. long

(2)

• £ 1,200-1,800 € 1,350-2,050





307



308

307

**'Allegory of the new woman'. An ivory fan, Paul-Léon Jazet, so called 'Japhet', French, circa 1890**

the paper leaf painted with an elegant woman driving a carriage pulled by ribbon-harnessed putti, partly dressed as aristocrats, soldiers and tradesmen, signed *Japhet*, plain ivory sticks, each guard carved in high relief with a putto below a sword hilt, in a contemporary silk case initialled: G.F.L

28.5cm, 11½in. long  
(2)

Son of the engraver Alexandre-Jean-Louis Jazet, Paul-Léon Jazet (1848-1918) seems to have worked under the pseudonym 'Japhet'. Contrary to what has previously been suggested by Bénézit and others, stylistic similarities to playful artworks of his contemporaries, such as the master of Belle Epoque poster art, Jules Cheret, indicate that fans, postcards, posters etc. which are signed 'Japhet' must indeed date to a later point in time than the biographical information of his father permits. Although Paul-Léon, who debuted in the Salon de Paris in 1869, is mostly known for genre scenes, portraits and military subjects, such as 'The Death of

Lord Nelson', 1882 (formerly in the Walker Art Center, Minneapolis), his later works from the 1880s onwards lean towards lighter and more playful motives in a more graphic style, as is demonstrated in his designs for comic opera and theatre. Among them are costume designs for the famous dancer and actress Loïe Fuller whose swirling silk costumes and theme dresses, such as a dress strongly inspired by a butterfly, were of great importance for the new approach towards the organic forms characteristic of the Art Nouveau period.

• £ 600-800 € 700-900

308

**'Harlequin, Colombine and Pierrot'. A large mother-of-pearl fan, Alexis Vollon for Duvelleroy, French, circa 1880**

the paper leaf painted with Harlequin seducing Colombine in a garden, watched by his rival Pierrot, signed 'Alexis Vollon', the reverse signed 'Duvelleroy', the mother of pearl guards and

sticks carved, pierced and gilt with pastoral figures and trophies in 18th century taste, mother-of-pearl pivot on corded silvered loop, in contemporary Italian shaped and tooled leather box

32.7cm, 12¾in. long  
(2)

Son of the landscape, genre and still life painter Antoine Vollon, Alexis Vollon (1865-1945) was trained as a painter and engraver in Paris, exhibiting at the Salon des Artistes Français from 1885. In 1900, he was awarded a gold medal at the Paris *Exposition Universelle*. Primarily known for his landscape paintings, particularly of the Seine, he painted figures as well including a portrait of the mime Deburau (played famously by Jean-Louis Barrault in Marcel Carné's 1942 film *Les Enfants du Paradis*). Vollon painted a number of 'Carnaval' pictures with *Commedia dell'Arte* subjects always including a Pierrot dressed in Deburau's distinctive costume with skullcap and flowing white robes, as on this fan.

£ 1,000-1,200 € 1,150-1,350

**A silver-gilt and enamel singing bird timepiece, C.A. Marguerat, Swiss, circa 1925**

the clock with gilt dial with Arabic numerals and small alarm-actuated dial within, behind domed glass front, the bezel and rectangular case in primrose-yellow *guilloché* enamel with painted floral motifs, flanked by two silver-gilt fluted columns on a rectangular base, the top inset with an oval lid, decorated with view of the château de Chillon on Lake Geneva, lifting to present the

feathered automaton trilling, dancing and flapping its wings, the sides engine-turned with garlands of roses, *maker's mark CM, Swiss mark, further struck: 935*, in fitted brown leather case with key 14.8cm., 9¼in. high (3)

Charles-Armand Marguerat (1887-1931) was born at Lutry near Lausanne but set up business in Geneva around 1914. From 1915-19 he styled himself as 'fabricant de montres' (watchmaker), working from 9 rue de Savoie. From about 1920

until his death in 1931 he moved to Avenue de la Gare des Eux Vives 18, where he advertised the 'Manufacture d'Oiseaux Chantant'. He is noted for rectangular boxes with a small round timepiece mounted on two pillars above the box, such as the present example. The clock mechanism can be set to trigger the bird box in the same way as an alarm, or the box may be played independently.

£ 10,000-15,000 € 11,200-16,800



THE SEMLER COLLECTION OF FULDA AND THURINGIAN PORCELAIN  
LOTS 310-327

**A pair of Fulda porcelain miniature vases, 1780-85**

of moulded campana form with two handles, picked out in gilding, crowned FF marks in underglaze-blue, 10.7cm., 4¼in. high

**RELATED LITERATURE**

Ernst Kramer, *Porzellan aus der Fuldaer Manufaktur*, Fulda, 1989, p. 30; Christophe Fritzsche and Gregor Stasch, *op. cit.*, 1994, p. 199, no. 129.

Kramer illustrates the probable source engraving for the present model as a design by G. F. Riedel, dated 1779. Fritzsche and Stasch illustrate a further example of the model from the Dr. Oskar von Waldthausen collection. (2)

£ 800-1,200 € 900-1,350



310

**A Fulda porcelain biscuit medallion vase and cover, 1780-85**

of campana form with angular handles, each side applied with a male and female biscuit portrait medallion in profile within a jewelled frame tied with a laurel wreath, crowned FF mark in underglaze-blue, 23.8cm., 9¾in. high

**RELATED LITERATURE**

Ernst Kramer, *Fuldaer Porzellan in hessischen Sammlungen*, Fulda, 1978, p. 30; Christophe Fritzsche and Gregor Stasch, *op. cit.*, 1994, pp. 200-201.

Kramer illustrates a similar vase to the present lot and further vases of this form and varying models applied with biscuit medallions are illustrated by Fritzsche and G. Stasch, *ibid.*, nos. 131, 133-134. A vase of this form painted *en grisaille* with portrait medallions was sold at Sotheby's Olympia, 18th July 2007, lot 10. (2)

£ 1,200-1,800 € 1,350-2,050



311

**A pair of Fulda porcelain candlesticks, 1780**

of footed pedestal form, painted in *purpur-camaieu* with garlands of flowers suspended from the rim, the stepped foot edged in puce, with separate drip pans, one candlestick with crowned FF mark in underglaze-blue to the interior, 22cm., 8¾in. high

**PROVENANCE**

The property of Rolf Ahrens, Esq., sold Sotheby's London, 28th November 1967, lot 92.

Fritzsche and Stasch, *op. cit.* illustrate a candlestick of this form painted with a male silhouette medallion from the Vonderau-Museum, Fulda, Inv. Nr. IV A206, 207.

(4)

£ 1,200-1,800 € 1,350-2,050



312





314

313

### A Fulda porcelain tea and coffee service, 1780-85

Painted with oval medallions enclosing classical busts *en grisaille*, within wreaths entwined with puce ribbon tied above with a bow, with scattered gilded sprigs, gilt-edged rims, comprising a coffee pot and cover, teapot and a cover, milk jug and cover, tea caddy and cover, sugar dish, and five coffee cups and saucers, crowned FF marks in underglaze-blue, impressed letter K, the coffee pot 22.8cm., 9in. high

#### LITERATURE

Christophe Fritzsche and Gregor Stasch, *Hochfürstlich Fuldische Porzellanmanufaktur 1764-1789*, Fulda, 1994, p. 157, 41, the sugar dish.

It is exceptionally rare to find such a complete tea and coffee service in Fulda porcelain. As well as this remarkable survival another is the service in the Schloßmuseum, Fulda, also decorated *en grisaille* with classical medallions, illustrated by Ernst Kramer, *Fuldaer Porzellan in hessischen Sammlungen*, Fulda, 1978, abb. 25. (19)

£ 8,000-10,000 € 9,000-11,200

314

### Two Fulda porcelain portrait medallion coffee cups and saucers, 1780-85

each applied with a biscuit profile bust of lady of the Fulda court, within a jewelled frame tied with a laurel wreath, reserved on a pink ground, one heightened with a gilt-diaper pattern, the other with a stylised 'brick' pattern, the saucers painted in monochrome with inscriptions 'FA.' and 'L' *amitie vous L'offre* respectively, gilt rims, crowned FF marks in underglaze-blue, impressed IK marks

#### LITERATURE

Ernst Kramer, *op. cit.*, 1978, p. 30, the cup and saucer with gilded diaper-patterned ground.

The FA monogram on one of the saucers perhaps refers to *Fürstbischoff* Adalbert III von Harstall (1737-1814). He was appointed as the last Prince-Bishop of Fulda on the 18th November 1788. (4)

£ 3,000-5,000 € 3,400-5,600



313



315

**A set of five Kloster Veilsdorf porcelain plates, 1765-70**

Painted with sprays of fruit and vegetables, the shaped rims with moulded scroll-edged diaper panels picked out in gilding and blue enamel connected by painted flower garlands, CV monogram marks in underglaze-blue, 22.5cm., 8<sup>7</sup>/<sub>16</sub>in. diameter (5)

£ 2,000-3,000 € 2,250-3,400



315

316

**A Fulda porcelain plate, circa 1780**

Painted with a spray of flowers and sprigs, the shaped rim edged in puce with moulded scrolls, crowned FF mark in underglaze-blue, impressed IA mark, 24.8cm., 9<sup>3</sup>/<sub>4</sub>in. diameter

**PROVENANCE**

Ernst Kramer collection, Fulda.

£ 800-1,200 € 900-1,350



316

317

**A group of Kloster Veilsdorf porcelain wares, 1760-70**

Comprising a trefoil-shaped tray painted with three vignettes of birds in landscapes, the scrolling rim edged in puce and gilding; a pair of small teacups painted with vignettes of putti within foliate scrolls and a beaker with a flower spray and sprigs, CV monograms in underglaze-blue, the tray 21.2cm., 8<sup>3</sup>/<sub>16</sub>in. wide (4)

£ 2,000-3,000 € 2,250-3,400



317

### A pair of Fulda porcelain teacups and saucers, 1780-85

Painted with oval medallions enclosing busts *en grisaille*, within gilt frames suspended from a garland wreath tied with a puce bow, with scattered gilded sprigs, gilt-edged rims, crowned FF marks in underglaze-blue, impressed IK and 3B marks, (4)

£ 2,000-3,000 € 2,250-3,400



318



319

319

### A pair of Fulda porcelain coffee cups and saucers, and a further Fulda tea cup and a saucer, 1770-80

The pair painted with vignettes of figures in landscape, the cups with scroll handles edged in puce, crowned FF marks in underglaze-blue, impressed IK marks, the additional teacup with a similar scene, cross mark in underglaze-blue, the saucer with a barnhouse, gilt-edge rim, crowned FF mark, impressed AI mark,

A Fulda teabowl and saucer with this form of decoration was sold at Sotheby's Olympia, 26th November 2002, lot 148; See also the example the V&A museum, London, mus. no. 121&A-1872. (6)

£ 2,000-3,000 € 2,250-3,400

320

### A selection of Fulda porcelain monogrammed wares, 1780-85

comprising a coffee pot and cover and hot milk jug and cover, painted with the monogram 'AW', together with a slop bowl with monogram 'VE', a coffee cup and saucer with 'F.A.', and teacup with 'F.M.', each within medallions painted with garlands of flowers, with loose scattered sprigs, FF marks in underglaze-blue, impressed IK marks, the coffeepot 24cm., 9½in. high (8)

£ 2,000-3,000 € 2,250-3,400



320



321

**Three Kloster Veilsdorf porcelain figures and a Limbach porcelain figure emblematic of 'Summer', 1765-75**

comprising a male figure playing the bagpipes, standing on a scroll edged base, a girl sat on a bundle of corn feeding a chicken on a scroll edged base, and a male figure, perhaps a hunter, the Limbach figure, as a girl with gathered corn in her apron, *manufacturing mark in puce*, the tallest 16.5cm., 6½in. high (4)

£ 3,000-5,000 € 3,400-5,600



322

**Three Thüringian porcelain figures, 1765-70**

comprising a pastoral group of a reclining piper and a dancer, probably Limbach; a Kloster Veilsdorf figure of a peasant mother and child, *modelled by Heyd*, and a small model of a merchant girl astride a cow, the tallest 15.3cm., 6in. high

For the model of the piping shepherd group see Scherf and Karpinski, *op. cit.*, no. 228, Christophe Fritzsche, *op. cit.*, 2003, p. 103. (3)

£ 2,000-3,000 € 2,250-3,400



322



323

323

**A Kloster Veilsdorf porcelain figural scent bottle, 1765-70**

*modelled by Friedrich Wilhelm Eugen Döll*, as a goatherd wearing a yellow jacket and black hat, holding a goat's horn around a tree trunk, with gilt-metal mount and stopper, *incised numeral 10*, 10cm., 4⅞in. high

An example of this model was sold at Sotheby's Olympia, 3rd July 2003, lot 119. A similar scent bottle in the Schwarzkopf collection is published by Edmund Launert, *Parfüm und Flacons aus der Sammlung Schwarzkopf und europäischen Museen*, Munich, 1985, ill. 221. (2)

£ 800-1,200 € 900-1,350



321





324



325



326

324

**A German faience figure of the Virgin of the Immaculate Conception, perhaps Fulda mid-18th century**

modelled with her hands to her chest, trampling the serpent with an apple in its mouth, above a crescent moon on blue and yellow clouds, 37cm., 14 1/2 in. high

£ 6,000-8,000 € 6,800-9,000

325

**Two Fulda faience vases, 1740-50**  
one of waisted cylindrical form painted *en-grisaille* with quatrefoil panels of landscapes separated by large flower sprigs reserved on a yellow ground, brown edged-rim, the other of inverted baluster form with blue edged cartouches containing flowers on a sponged-manganese ground, 29cm., 11 3/8in. and 38.5cm., 15 1/8in. high

£ 2,000-3,000 € 2,250-3,400

326

**A Fulda faience flask or caddy, mid-18th century**  
of cylindrical form, painted in blue with *lambrequin* borders at the foot and shoulder with manganese bands to the rims, with pewter mount and cover, *FD / K* mark in blue, 15.4cm., 6in. high

£ 600-900 € 700-1,050



327

327

**A Fulda faience rectangular panel painted with the Pietà, mid-18th century**

attributed to the painter Joseph Philipp Dannhöfer, in *pupur-camaïeu*, of rectangular form, pierced for hanging, 10cm. x 19.6cm., 4in. x 7 3/4in.

**PROVENANCE**

The Collection of Ulrich Seiler of Cologne, Weinmüller Munich, 14th March 1973, lot 61.

**EXHIBITED**

*Meisterwerke der Fayence kunst*, Frankfurt, 1925, kat. nr. 523, abb. taf. 41.

**LITERATURE**

Konrad Hüseler, *Deutsche Fayencen*, Band I, Stuttgart, 1957, abbs. 97, 291, tafs. 54, 153; Gregor K. Stasch, *Spitzentechnologie aus der Fuldaer Fayence-Manufaktur (1741 1760): made in FD*, 2015, kat. no. 184.

Dannhöfer (1712-90) was one of the most highly regarded faience painters of the 18th century. Born in Vienna, he left in 1737 and would then go on to work in Bayreuth, Abtsbessingen, Höchst, then Fulda, Hanau and Ludwigsburg. He was active at Fulda between 1751-52 and 1757-58. The scene is taken from an engraving by J. E. Nilson (1721-88), published Hüseler, *Deutsche Fayencen*, Band II, p. 310, no. 291. An important comparable

object for the attribution of the present plaque to Dannhöfer is the example painted in *pupur-camaïeu* depicting the *Ecce Homo* dated and signed '1750', 'Danhöffer', published in *Keramos*, No. 191, 2006, p. 118 which was included in the 2005 exhibition 'Das weiße Gold aus Hessen Malerei auf Porzellan und Fayence' at the Vonderau Museum, Fulda.

See catalogue note at SOTHEBYS.COM

£ 3,000-5,000 € 3,400-5,600



328

OTHER PROPERTIES

A set of four George III silver candlesticks, Ebenezer Coker, London, two, 1766, two, 1767 each on a stepped square base with gadrooned rim, the banded knopped baluster stems with webbed shoulders below waisted gadrooned sconces, the detachable nozzles with swirling flutes  
26.7cm., 10½in. high  
2651gr., 85oz. 2dw.

£ 4,000-6,000 € 4,500-6,800

328

329

A George III silver and cut-glass eight-bottle cruet stand, Paul Storr for Rundell, Bridge & Rundell, London, 1816-17, one bottle, 1822 rectangular form with gadrooned rim and oak shell embellished curved corners, set on four acanthus and scroll feet, the central frame with lion's-mask supports, the central acanthus embellished standard with leaf-clad heart-form handle, inset with silver mounted faceted and panelled cut-glass condiments; four small sauce bottles, two covered mustard jars, and two oil/vinegar bottles, the jars crested  
The frame 26.7cm., 10½in. high  
the frame 519.5gr., 48oz. 16dw.

PROVENANCE

The Lillian and Morrie Moss Collection, Memphis, Tennessee (catalogue pp. 86-87, pl. 28).

£ 8,000-12,000 € 9,000-13,500



329

330

A pair of George IV silver cups, Philip Rundell for Rundell, Bridge & Rundell, London, 1820 flaring vase form, the upper bodies chased and die-stamped with flowers on a matted ground, above gadrooned baluster lower bodies, each on a spreading circular pedestal foot, crested  
14.6cm., 5¾in. high  
836gr., 26oz. 17dw.

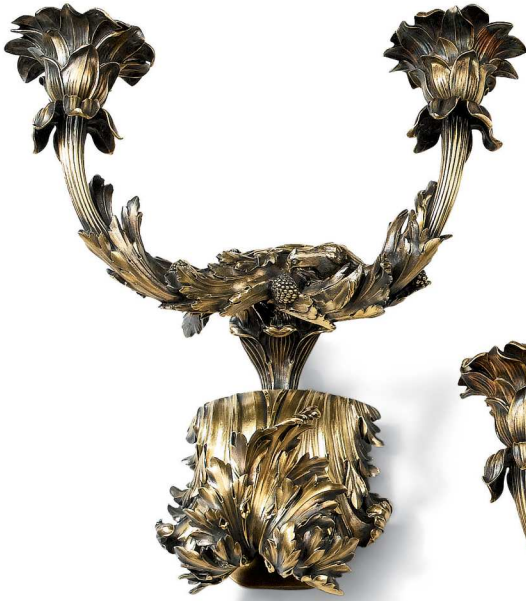
The crest and motto are those of Clan Bannerman

£ 4,000-6,000 € 4,500-6,800



330





331

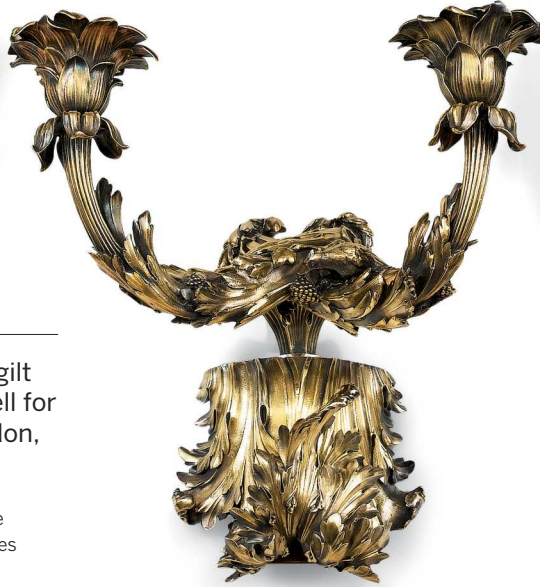
Three George IV silver-gilt and gilt bronze wall lights, Phillip Rundell for Rundell, Bridge & Rundell, London, 1821

probably converted from a candelabrum/epergne, shaped as ornate acanthus foliage embellished with birds, the socket and nozzles shaped as flowers

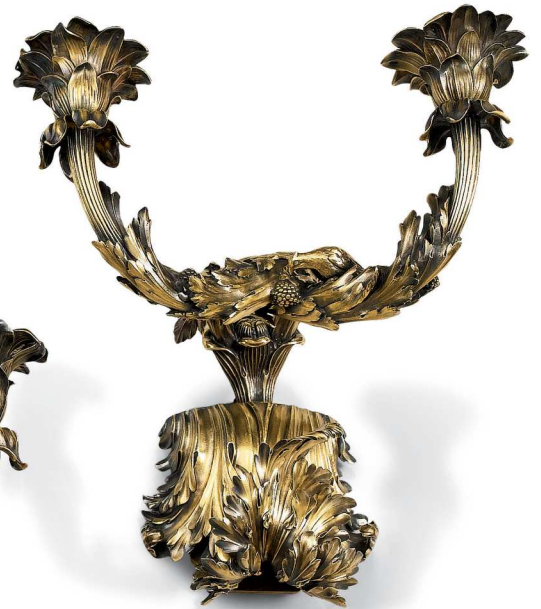
28cm., 11in. high

5993gr., 192oz. 12dwt. total

£ 12,000-18,000 € 13,500-20,200



331



332

A pair of George III silver salts, Benjamin Smith probably for Rundell, Bridge & Rundell, London, 1807

in Egyptian style; circular with anthemion embellished rims, on three stylised paw legs surmounted by winged sphinxes, on a tri-form pedestal base with Greek key borders supported on three ball feet, crested

9.2cm., 3<sup>5</sup>/<sub>16</sub>in. high

821.4gr., 26oz. 8dwt.

The design of these salts is likely to have been by the French artist Jean-Jacques Boileau, who was active in England from 1787; he died after 1851. The Victoria and Albert Museum has a number of drawings by the artist as well as a pair of silver-gilt Egyptian pattern salt cellars, Digby Scott & Benjamin Smith, London, 1806, the design of which has been credited to Boileau (museum no. 29-2005). Smith, a native of Birmingham, was recruited around 1802 to set up a silver factory in Lime Kiln Lane, Greenwich. He and his associates appear to have worked there exclusively for Rundell's until 1807 when the latter formed a similar arrangement with Paul Storr.

£ 3,000-5,000 € 3,400-5,600



332

A garniture of three Paris porcelain retour d'Egypte tazze, attributed to the Dagoty factory, circa 1805-10

each modelled as three patinated biscuit porcelain female herms, wearing pharonic headdresses and draped costume, on a tri-form pedestal base applied with rams head masks at the shoulder resting on paw feet, the central tazza with the herm figures enriched in gilding, supporting a large pierced moulded basket, the base with tooled gilded Egyptian symbols reserved on a matt-black ground, the pair supporting shallow bowls with tooled-gilded neoclassical grotesque borders of griffins, arabesques and amphora, the pedestal bases enriched with similar classical motifs, 47cm., 18½in. and 55.5cm., 21½in. high (3)

**RELATED LITERATURE**

Régine de Plinvil de Guillebon, *Dagoty à Paris, La Manufacture de porcelain de l'impératrice*, exhibition catalogue, Musée national des châteaux de Malmaison et de Bois-Préau, 2006, pp. 136-138.

£ 20,000-30,000 € 22,400-33,600



Fig. 1. sold, Sotheby's London, 15th May 2014, lot 258.



Fig. 2. sold, B. B. S. un Hommage, Sotheby's Paris, 30th June 2016, lot 144.



The mode for 'retour d'Égypte' flourished through the French porcelain manufactories in the first decade of the 19<sup>th</sup> century, which was a direct response to Napoleon's conquests in Egypt of 1798-1801. The method of replicating bronze in porcelain is first seen in 1802 at Sèvres when Benoît Chanou developed a short-lived new material called *pâte bronze* [bronze paste], which is perhaps best seen in the inkwell model 'Écritoire Égyptienne':<sup>i</sup>

The Dagoty porcelain factory was located in the rue de Chevreuse in the Montparnasse quarter of Paris, established by brothers Pierre-Louis (1771-1840) and Etienne-Jean-Baptiste Dagoty (1772-1800). Pierre-Louis became sole owner in 1804 and it was around this time the factory received the patronage of Empress Joséphine. The factory was renowned for the quality of their gilding and produced highly finished models in the Egyptian taste. See the pair of female figures sold in these rooms, 15<sup>th</sup> May 2014, lot 258 (fig. 1); the models

were almost certainly based on the watercolour design by the French architect Charles Percier (1764-1838).<sup>ii</sup>

It seems probable the present tazze were inspired by models commonly attributed to the celebrated French *bronzier* Pierre-Philippe Thomire (1751-1843). The figures can be compared to the models seen in pairs of figural candelabra, a pair of which sold in the Bernard Steinitz sale, Sotheby's Paris, 30<sup>th</sup> June 2016, lot 144 (fig. 2).<sup>iii</sup> A particularly close *surtout de table* single Herm figure in 'bronzed porcelain', modelled with drapery and gilded pharaonic headdress is published in the Dagoty exhibition catalogue, *op. cit.*, 125.

Two Dagoty pen and ink wash designs for similar centrepieces formed of three Herms in near-identical dress, though supporting shallow pierced baskets are in the collection of the V&A museum, London, museum nos. 3236:1 and D.2312:105-1885. The gilded frieze on the

two shallow bowls can be seen on a matt-black ground bowl and stand and a red-ground bowl illustrated in the Dagoty exhibition catalogue, *op. cit.*, cat nos. 60 and 61.

<sup>i</sup> See Marie-Nelle Pinot de Villechenon, *Sèvres Porcelain from the Sèvres Museum 1740 to the Present Day*, London, 1997, p. 52, fig. 51.

<sup>ii</sup> In the collection of Musée de Louvre, Paris, ref. RF30630, published by Hans Ottomeyer and Peter Pröschel, *Vergoldete Bronzen*, Munich, 1986, Vol. 1, p. 336 fig. 5.3.4. Bronzed porcelain Egyptian figures were incorporated into an ice-pail model, an example marked by Dagoty is in the Turn-und-Taxis Collection, Reinhold Baumstark, *Thurn und Taxis Museum Regensburg, Höfische Kunst und Kultur*, Bayerisches Nationalmuseum, Munich, 1998, no. 105D. A pair of this type was sold at Christie's New York, 18<sup>th</sup> October 2002, lot 435.

<sup>iii</sup> The pair were Acquired by Adrien Godard d'Acour de Plancy (1778-1871), husband of Sophie-Dorothee Lebrun (1787-1851), daughter of Charles-François Lebrun (1739-1824) Third Consul under the Consulat, duc de Plaisance and Prince Arch-Treasurer under the Empire, at château de Plancy, Aube France. A further pair is recorded in the Spanish Royal Collection, now in the Throne Room in the Royal Palace in Madrid, illustrated *El Palacio Real de Madrid, Monografías de Sitios Reales*, Madrid, 1975, p. 109 and 111.





Detail

334

**Royal. A George IV silver 'gothic' pattern coffee pot, Thomas Wimbush, London, 1829**

the dodecagonal body, spout and hinged lid embossed and applied with 'gothic' tracery and arches, one side engraved with the cypher and coronet of George IV, silver foliate finial and handle in the form of a winged dragon (two ivory fillets), gilt interior  
25.5cm., 10in. high  
1311gr., 42oz. 2dwt. all in

Although silver bearing the mark of Thomas Wimbush (1805/06-1869) is relatively scarce, surviving examples are invariably interesting in design and of good quality. This is especially true of objects produced during the first phase of his life as an independent goldsmith: from the time of entering his first mark on 27 November 1828 to his financial collapse in May/June 1834. After that he managed to re-establish himself, entering new marks in 1840 and 1845, but by then his earlier ambitions to be a leading manufacturer and retailer had evaporated. For an account of his later life and eventual death in Tasmania, see John Culme, 'Thomas Wimbush. The life & times of a 19th century London silversmith' in David Morris, *Matrix. A Collection of British Seals*, Romsey, 2012, pp. 200-209.

At his zenith but nevertheless on the brink of disaster, Wimbush advertised himself in the spring of 1834 as a 'Manufacturing Silversmith by special appointment to the King and late manufacturer to several of the most eminent goldsmiths in London.' (*The Times*, 2 April 1834, p. 8a) Whether this 'special appointment to the King' was on the strength of this present coffee pot alone or other items as well is now impossible to determine; Wimbush does not appear to figure in George IV's accounts. The retail goldsmith Thomas Hamlet (1772?-1853),

however, does: his bill for a coffee pot costing £12 6s. 6d. is dated 1 January 1827. Although not described, this is clearly not the same coffee pot as Wimbush's 1829 essay in Gothicism. There might, however, have been a connection through the manufacturing silversmith William Elliott (1762?-1855), who at this time was chief supplier of plate to Hamlet.

The bodies of a tea and coffee set of similar form to this present coffee pot, with apparently identical dragon handles, maker's mark of William Elliott, London, 1833/34, was sold at Sotheby's, London, 5 June 1997, lot 50. Each piece was applied with the arms of George, 3rd Earl of Cadogan (1783-1864), who succeeded to the title upon the death of his half-brother in 1833. The coincidence of the date of the Elliott set and the winding-up of Wimbush's business suggests that there may have been more than a passing connection between these two workshops. As it is, two questions need to be answered: was Elliott a purchaser of any of Wimbush's 'Models, Tools, Dies, . . . Drawings' which were sold at auction (catalogue, British Library shelfmark D-7807.d.1.(9), destroyed by enemy action during World War II) by Foster & Son in 1834?; and was Wimbush supplying Elliott and/or Hamlet?

• £ 8,000-12,000 € 9,000-13,500



335

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

carved with Diana and her train, the finial as Venus, the rims with bulbous acanthus scrolls  
44.5cm., 17½in. high

• £ 20,000-30,000 € 22,400-33,600



335

336

**A tall carved ivory cup with parcel-gilt silver mounts and cover, Charles Edwards, London, 1889**

the barrel carved with a country scene, silver prancing horse finial, *silver fully marked*  
41cm., 16½in. high

• £ 15,000-20,000 € 16,800-22,400



336

337

**A silver-mounted ivory tankard, German, late 19th century**

carved in high relief with battle subjects after the Antique, the finial as a putto dressed as a warrior, *prestige marks*  
26.5cm., 10¾in. high

• £ 8,000-12,000 € 9,000-13,500



337



338

338

**A copper 'turtle' soup tureen, probably English, circa 1800**

realistically modelled in the form of a green turtle, detachable shell cover  
51.3cm., 20 1/4in. long

While the design of this model may have been inspired by an apparently unique George II silver example, Paul de Lamerie, London, 1750 (Christie's, London, 9 July 1997, lot 179), turtle form tureens in various materials have been recorded as far back as the late 16th century.

An almost identical example can be found in the kitchens of Burghley House, Lincolnshire, as part of a 260-piece copper 'batterie de cuisine.' See also another, said to be Sheffield plate, dating from 1798, in Frederick Bradbury, *Old Sheffield Plate*, Sheffield, 1912, p. 389.

£ 6,000-8,000 € 6,800-9,000



339

339

THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR.

**Two Bow models of Dolphins, circa 1760**

modelled with open mouths and upturned tails, painted with scales in puce, green and yellow, 13cm., 5 1/2in. and 14cm., 5 1/2in. high

**PROVENANCE**

Acquired by the father of the present owner in the 20th century.

There are few records for the present model in the literature. An example was gifted to the V&A museum by Lady Charlotte Schreiber, and a pair were in the A. H. Harris collection, sold in these rooms, 17th April 1951, lot 21, probably the pair which is now in the Rhode Island School of Design Museum, Rhode Island gifted by Abby Rockefeller Mauze. A smaller model was also produced, one of this type from the Rous Lench collection was sold in these rooms, 1st July 1986, lot 186, and others are illustrated by Anton Gabszewicz, *Made at New Canton*, E.C.C., London, 2000, p. 107, no. 97.

(2)

£ 1,500-2,000 € 1,700-2,250



340

340

**A Chinese parcel-gilt silver and polychrome enamel 'butterfly' box, character marks only, 19th century**

the wings as dual-hinged covers, embossed with koi and lotus flowers enamelled in blue's and purple, the scalloped sides chased with characters symbolising good fortune, one section with central division, dual push-button spring release

10.4cm., 4 1/2in. long  
196.8gr., 6oz. 6dw.

£ 1,500-2,000 € 1,700-2,250



341

341

A German silver Ostrich cup and cover, pseudo marked, Hanau, import marks for the Continental Daily Parcels Express, London, 1902

standing with wings and tail in, realistically modelled and tooled, the cover with feathered finial, the oval base with rope-twist band spreading onto stylised leaves  
39.3cm., 15½in. high  
1640gr., 52oz., 14dwt.

An almost identical example was sold Sotheby's, London, 7 November 1996, lot 15.

£ 4,000-6,000 € 4,500-6,800



342

342

An Indian silver model of a ceremonial elephant and rider, unmarked, possibly Bhuj, late-19th century

the elephant standing, bedecked in *jhools*, and a *caparison* embellished with tasselled edges, each leg with an anklet, the turbaned rider upright in ceremonial attire  
35.7cm., 14in. high  
4255gr., 136oz. 16dwt.

See *catalogue note* at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 8,000-12,000 € 9,000-13,500

343

A Victorian silver fox-head stirrup cup, Hunt & Roskell, London, 1846 the face realistically cast with ears pricked, moulded rim, gilt interior, *incuse pattern number 2750*, 13.3cm., 5 1/4 in. long, **together with** an Edwardian silver example, *Holland, Aldwinckle & Slater, London, 1901*, realistically cast with teeth beared and ears back, plain flaring rim, gilt interior  
14.5cm., 5¾in. long  
917.5gr., 29oz. 10dwt.

£ 5,000-8,000 € 5,600-9,000



343



344

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

rectangular, applied with allegories of the Virtues within jewelled niches, the upper and lower sections with pearl and jewelled rosettes, on tortoise supports, king and queen finial, *maker's mark and Austrian control mark, in original leather case*

28cm., 11 in. wide  
(2)

£ 20,000-30,000 € 22,400-33,600



344

345

An unusual silver-gilt and painted enamel cup and cover, Austro-Hungarian, early 20th century

oval lobed form, painted with Flemish peasant subjects within arabesques on lavender and cream grounds, the inside of both cup and cover with charmingly-painted farm animals, the flared circular base crowned with applied green leaves, the finial as a peasant holding pipe and beer tankard, the silver-gilt mounts applied with pierced and enamelled scrollwork, *apparently unmarked*

32cm., 12<sup>5</sup>/<sub>8</sub>in. high

£ 8,000-12,000 € 9,000-13,500



345



346



348

346

**A continental silver figural centrepiece, possibly Austrian or French, circa 1880**

the shallow circular bowl with oak leaf embellished vine border, the stem adorned with putto carrying husked garlands, on a fruit and foliate embellished circular base on ornate beaded and foliate scroll feet, *apparently unmarked*

43.6cm., 17¼in. high

4131gr., 132oz. 16dwt.

£ 4,000-6,000 € 4,500-6,800

347

**A German silver and jewel-set figure of 'Hagen throwing treasures of Nibelungen into the Rhine', Georg Roth, Hanau, circa 1900**

realistically modelled standing, holding his shield and sword aloft, with gem-set chain-link adornment, on a large plain-sided pedestal base, various gem-set crowns, swords, and sceptre's scattered loosely around

65.3cm., 25¾in. high

4032.5gr., 129oz. 11dwt.

£ 5,000-7,000 € 5,600-7,900

348

**A Victorian silver writing stand, R & S Garrard, London, 1870**

rectangular form with curved ends and canted corners, anthemion scroll embossed borders, the ends stationed with the figures of Aristotle and Plato flanking a raised section holding two inkwells and a sander, the latter with a detachable cover modelled as a terrestrial globe among books, all raised on three oval bun feet

45.6cm., 18in. long

3056gr., 98oz. 5dwt.

£ 4,000-6,000 € 4,500-6,800



347



A pair of Dutch silver four-light candelabra, Wed. N. Lieshout, Amsterdam, circa 1890

in the rococo style; each with three ornate foliate branches issuing from a central knopped baluster column, all profusely decorated with matted swirling flutes and ornate scrolling foliage, on three leaf scroll feet  
58.3cm., 23in. high  
6868gr., 221oz.

LITERATURE

R.Baarsen e.a., *De Lelijke Tijd*, ten. cat. Amsterdam Rijksmuseum, 1995

D. van Dam, J.J. Heij, *Art Nouveau uit het Rijksmuseum*, tent. cat. Laren, Singer Museum, Amsterdam, 2010

£ 8,000-12,000 € 9,000-13,500



349



350

THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR.

A Naples (Real Fabbrica Ferdinanda) porcelain plate, circa 1800

painted with the subject of the Rape of Hippodamia, the title above in iron-red 'Teseo. e Piritoo, vincono il Centauro euritio, che aveva rapita Ippodamia. Pittura antica.', reserved with a gilded-dotted band at the well, the orange-ground rim with gilded foliate scrollwork cartouches alternating with medallions simulating cameos from antiquity, gilt-edged rims, impressed crowned N mark and incised 6 to inside edge of footrim,

23.5cm., 9 1/4in. diameter

The scene is after the work by the Polish painter Franciszek Smugliewicz (1745-1807), who worked in Rome between 1763 and 1785. He was commissioned to portray the recently re-excavated site under the Esquiline hill (baths of Titus) including fresco of the Rape of Hippodamia. Ludovico Mirri published a book, 'Vestigia delle terme di Tito e le loro interne pitture', with prints by Marco Carloni after Smugliewicz.

£ 3,000-5,000 € 3,400-5,600



350



351





A pair of Dutch silver biscuit boxes,  
Jacobus Carrenhof, Amsterdam,  
1802

plain rectangular and circular, with reeded rims,  
stamped *DIEMONT* to each underside  
rectangular example 15.1cm., 6in. long  
1031.5gr., 33oz. 2dwt.

£ 1,500-2,000 € 1,700-2,250



352

Tea at the Oasis. A Victorian silver  
figural centrepiece, Elkington & Co.  
Ltd., Birmingham, 1861

the two large entwined palm trees each with  
three overhanging leaves, above a seated man  
with pipe and another standing, with spear and  
scabbard, conversing around a central tea table  
with accoutrements, all in front of a seated camel  
on a raised rocky ground  
53.4cm., 21in. high  
4226.5gr., 135oz. 18dwt.

£ 10,000-15,000 € 11,200-16,800

An Edwardian silver figural  
centrepiece, Elkington & Co. Ltd.,  
Birmingham, 1902

modelled as an Art Nouveau nude supporting a  
stylised foliate-pierced shell bowl, resting on an  
upswept shell embellished base on four similar  
spread feet  
42.5cm., 16¾in. high  
2066gr., 66oz. 8dwt.

£ 3,000-5,000 € 3,400-5,600



353

PROPERTY  
FROM A PRIVATE  
ENGLISH  
COLLECTION

LOTS 354–361

354

Eight Royal Copenhagen 'Flora Danica' dinner plates, 20th century painted with titled specimens within a gilt beaded border and gilt serrated rim, *shape number 3549, standard printed and painted factory marks*, 25.5cm., 10in. diameter (8)

£ 2,000-3,000 € 2,250-3,400

355

Eight Royal Copenhagen 'Flora Danica' reticulated dessert plates, 20th century and two circular platters and a dinner plate, painted with titled specimens within a gilt beaded border and gilt serrated rim, *shape numbers 3554, 886, 3553, 3574, and 3527, standard printed and painted factory marks*, 22.5cm., 8<sup>7</sup>/<sub>16</sub>in.; 29.5cm., 11<sup>3</sup>/<sub>16</sub>in. and 25.5cm., 10in. diameter (11)

£ 2,000-3,000 € 2,250-3,400

356

Eight Royal Copenhagen 'Flora Danica' dessert plates, 20th century painted with titled specimens within a gilt beaded border and gilt serrated rim, *shape number 3550, standard printed and painted factory marks*, 22cm., 8<sup>1</sup>/<sub>2</sub>in. diameter (8)

£ 2,000-3,000 € 2,250-3,400

357

Eight Royal Copenhagen 'Flora Danica' salad plates, 20th century painted with titled specimens within a gilt beaded border and gilt serrated rim, *shape numbers 3573, 621, standard printed and painted factory marks*, 19.5cm., 7<sup>3</sup>/<sub>16</sub>in. diameter (8)

£ 1,000-1,500 € 1,150-1,700

358

A group of Royal Copenhagen 'Flora Danica' wares, 20th century painted with titled specimens within a gilt beaded border and gilt serrated rim, comprising: three circular platters, *shape number 3524*, 33cm., 13in. and 30cm., 11<sup>7</sup>/<sub>8</sub> in. diameter; an oval dish, *shape number 3518*, 40.5cm., 16in. long; four oval dishes, *shape number 3516*, 25cm., 9<sup>7</sup>/<sub>8</sub> in. long; three side plates, *shape number 3551*, 17cm., 6<sup>3</sup>/<sub>4</sub> in., diameter; and a sauce boat on fixed stand, *shape number 3556*, 23cm., 9in. long, *standard printed and painted factory marks* (12)

£ 3,000-5,000 € 3,400-5,600

359

Two Royal Copenhagen 'Flora Danica' oval tureens and covers, and two circular vegetable dishes and covers, 20th century painted with titled specimens within a gilt beaded border and gilt serrated rim, *shape numbers 3558 and 3568*, 30.5cm., 12in. wide and 23.5cm., 9<sup>1</sup>/<sub>4</sub>in. diameter, *standard printed and painted factory marks*, 30.5cm., 12in. wide and 23.7cm., 9<sup>3</sup>/<sub>16</sub>in. diameter (4)

£ 3,000-5,000 € 3,400-5,600

360

Six Royal Copenhagen 'Flora Danica' soup cups and stands, 20th century painted with titled specimens within a gilt beaded borders, the stands with a gilt serrated rim, *shape number 3612, standard printed and painted factory marks*, the stands 17.1cm., 6<sup>3</sup>/<sub>16</sub>in. diameter (12)

£ 2,000-3,000 € 2,250-3,400

361

Eight Royal Copenhagen dessert plates and three dinner plates painted with animal studies, 20th century and later within a gilt beaded border and gilt serrated rim, *six dessert plates and one dinner plate signed by Henning Larsen, shape numbers 622, 3550 and 3549, standard printed and painted factory marks*, 22cm., 8<sup>1</sup>/<sub>2</sub>in. and 25.5cm., 10in. diameter (11)

£ 2,000-3,000 € 2,250-3,400



361





362



362

**A large pair of Victorian silver five-light candelabra, Hunt & Roskell, London, 1867**

octagonal panelled form, gadrooned knopped baluster stems, on spreading fluted and gadrooned spreading circular bases, detachable branches, engraved with a coat-of-arms, the bases incuse stamped HUNT & ROSKELL LATE STORR & MORTIMER 4227  
55.9cm., 22in. high  
7128gr., 229oz. 3dwt.

£ 20,000-30,000 € 22,400-33,600

363

**A set of four large George III silver sauceboats, Thomas Robins, London, 1809-10**

oval form with undulating gadrooned rims, ornate leaf-capped scrolling handles, each body applied with a scrolling girdle spreading on to three asymmetrical scrolled supports, engraved with a crest and motto  
24.7cm., 9¾in. long  
2956gr., 95oz.

The crest and motto are for Bassett of Womberley, Devon. Probably for Francis Bassett, 1st Baron de Dunstanville and Bassett.

Two identical pairs of sauceboats bearing the mark of Thomas Robins, of 1806 and 1811, were sold Sotheby's, London, 1 June 2006, lot 81, and Christie's, London, 6 March 1991, lot 108.

£ 10,000-15,000 € 11,200-16,800



363





365



364



364

A large nephrite and plique-à-jour bowl in the style of Faberge, probably S. Rudle for Tanagro, New York, circa 1970

the bowl hung with gold-coloured metal laurel garlands, the rim crowned with a band of plique-à-jour enamel thistles, on a scrolled stand decorated with crossed diamond ornaments, joint by laurel garlands, the finials set with cabochon rubies, *unmarked*  
10.4cm., 10¼in. high, 25cm., 10 in. diam.  
(2)

£ 8,000-12,000 € 9,000-13,500

365

A pair of nephrite vases with jewelled mounts, S. Rudle for Tanagro, New York, circa 1970

in Russian early 20th century taste, each vase encircled by a diamond-set gold-coloured metal ring hung with laurel swags set with cabochon rubies, a star of David of modern-cut diamonds in the centre of each vase, its counterpart on the other side a menorah of drop-shaped garnets and modern-cut diamonds, *workmaster and retailer's names on base*  
14.5cm., 5¾in. high  
(2)

Founded in 1984 by Pietro Di Benedetto and located on New York City's Upper East side, the American jewellery firm Tanagro specialises in unique pieces of high-end jewellery as well as creating *objets d'art* featuring precious stones and metals, such as this pair of vases. As one of the few contemporary master jewellers in New York, the company remains very popular among celebrities, particularly for its bespoke jewellery featuring the finest stones and mounts combining different styles.

£ 6,000-8,000 € 6,800-9,000

366

An Elizabeth II silver figural candelabra and jardinière suite, C.J. Vander Ltd., London, 1967

in the rococo style; the scroll and rocaille motived candelabra bases each supporting a figural stem; one depicting a lady with watering can, the other a man picking flowers, detachable two light branches, 29cm., 11in. high, the jardinière with twin ornate bifurcated scrolling handles, supported by four similar figures, the oval body embossed with scrolling rocaille below a husked rim, detachable liner  
38.2cm., 15in. over handles  
6226gr., 200oz. 3dwt. total

£ 4,000-6,000 € 4,500-6,800



366





367

367

**A pair of George II silver soup tureens and covers, Edward Wakelin, London, 1755**

bulbous form with slant-gadrooned rims, the leaf embellished handles with ornate foliate junctions, on four scrolling ball feet with ornate scrolling junctions, the gadroon banded dome covers with stylised pomegranate flower finials, each crested and engraved with a coat-of-arms  
41.2cm., 16¼in. over handles  
6084gr., 195oz. 12dwt.

**£ 15,000-20,000 € 16,800-22,400**

368

**A set of four George II silver salts, Edward Wakelin, London, 1757**

each of oval flaring basket form with gadrooned rims and dual bifurcated scroll handles, on shaped oval pedestal bases with gadrooned rims, each engraved with a crest upon a cap of maintenance  
11.9cm., 4⅝in. long  
660gr., 21oz. 5wt.

Numerous examples of sauceboats bearing the maker's mark for Edward Wakelin, London, 1750 to 1770, have been noted which are of identical enlarged form to the present salts. For one such, see *The Collection of Patricia Kluge*, Sotheby's, New York, 8-9 June 2010, lot 204.

**£ 3,000-5,000 € 3,400-5,600**



368



369

**A George V composite Hanoverian pattern silver canteen, various makers, London, 1923-31, and 1980, the knives, Sheffield, 2018**

with rat tail, crested, placing's for thirty-six, comprising: table spoons, dessert forks, dessert spoons, table knives, dessert knives, with steel blades; thirty-five table forks, twenty-three teaspoons, four salt spoons, four sauce ladles, two serving spoons, a soup ladle, and a pair of sugar tongs, all in a fitted four-drawer oak cabinet 10629gr., 341oz. 14dwt.

£ 20,000-30,000 € 22,400-33,600

370

**An Elizabeth II silver Vine pattern canteen of flatware, C.J. Vander Ltd., London, 1959**

realistically cast with entwined trailing vines, placing's for twelve, comprising: table forks, dessert forks, soup spoons, dessert spoons, fish forks, fish knives, table knives, dessert knives; the knives with steel blades; and six large table spoons

102  
6098.5gr., 198oz. excluding steel bladed knives

£ 4,000-6,000 € 4,500-6,800





371

371

A Continental silver-gilt mounted mother-of-pearl casket, possibly French or German, circa 1760, the mother-of-pearl probably Canton, 19th century

rectangular form, the forty-nine mother-of-pearl panels engraved with birds and butterflies within foliage and flowers, wavy-edge borders and rococo style scrolling lock-plate, on four scrolling trefoil feet, with key, later French control marks 22.9cm., 9in. long

**PROVENANCE**

HRH Prince Henry, the Duke of Gloucester (1900-1974)

Presented to The Tewkesbury Abbey Restoration Fund in 1938

£ 10,000-15,000 € 11,200-16,800



372

372

A Japanese export silver 'Shakudo' tobacco box, probably Nagasaki, for the Dutch market, circa 1740

scalloped oval form, the cover applied with three gilt-bronze horses among chased foliage on a matted ground, within four outer panels chased with fruiting vines, the underside chased in parcel-gilt with a feathered bed-stead among trailing blossom, with four similar panels of trailing foliage, the interior engraved with a coat-of arms, later Dutch control mark 12.4cm., 47/8in. long 313gr., 10oz.

**LITERATURE**

David Hawkins, 'Chinese Silversmiths Working in Nagasaki Between 1660 and 1800,' *The Silver Society Journal*, vol. 33, p. 139-158

Jan Veenendaal, *Asian Art and Dutch Taste*, The Hague, 2014, p. 183, no. 277

£ 4,000-6,000 € 4,500-6,800





373

373

**A monumental Chinese export silver centrepiece bowl, Luen-Wo, Shanghai, circa 1880**

plain circular form with raised rim, the body embossed in high-relief with a single rampant dragon on a plainished ground, on a circular collet foot, *character marks*

45.1cm., 17<sup>3</sup>/<sub>4</sub>in. diameter

4029gr., 129oz. 10dwt.

£ 20,000-25,000 € 22,400-28,000

374

**A Chinese export silver two-handle cup and cover, Lee Ching, Hong Kong, circa 1860**

wasted baluster form, profusely embossed with fruiting vines above a battle scene among buildings, trees and mountains, stylised dragon scroll handles, the cover embossed with dragons among clouds, dragon's mask finial, engraved *Amoy Races 1864*, on a domed spreading circular foot embossed with scrolling foliage, engraved with a crest and monogram

32.3cm., 12<sup>3</sup>/<sub>4</sub>in. high

1273gr., 40oz. 18dwt.

£ 8,000-12,000 € 9,000-13,500



374



'Dual-Rivulet 8'. An Elizabeth II  
monumental silver bowl, Hiroshi  
Suzuki, London, 2006

hammer raised and chased with wavy-flutes,  
double-skinned, chemically-toned surface,  
*Britannia 958 standard*  
34.4cm., 13½in. diameter  
4620gr., 148oz. 10dwt.

**LITERATURE**

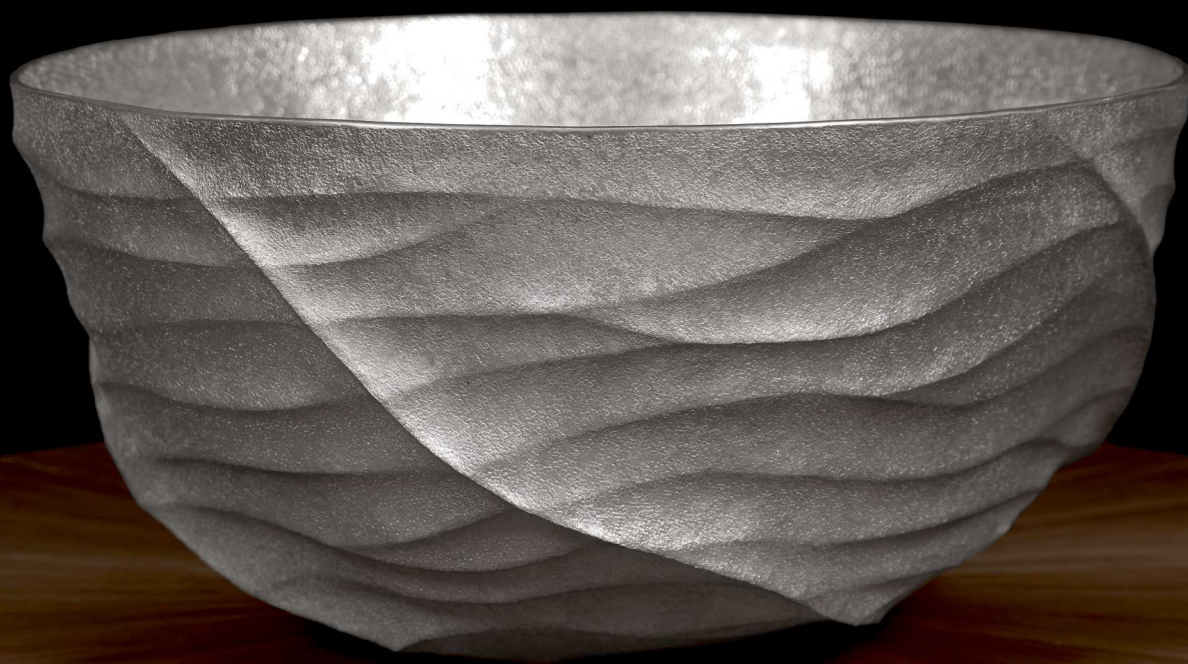
Timothy Schroder, *Hiroshi Suzuki*, London, 2010,  
p.37

Born in Japan, Hiroshi Suzuki came to the United Kingdom and completed his MA at the Royal College of Art in 1999. Fascinated by nature and its 'imperfection,' he takes inspiration from its fluent expressions, trying to 'achieve that same imperfection.' His first aim was to 'destroy the metal' and pull the silver into shape, as if he were using his fingertips, that led him to develop his own hammering method without beating the metal over a cast iron stake. In this way, every one of Hiroshi Suzuki's pieces is a unique creation.

Suzuki currently has works in over thirty major public collections across the globe including the Victoria and Albert Museum, London and the Museum of Arts and Design, New York. Another bowl from this *Dual-Rivulet* series, of which there are thought to be under ten examples, can be found in the National Museum of Scotland, Edinburgh.

At his one-man selling exhibition, 'Hiroshi Suzuki - Silver Waves' at Goldsmiths' Hall, London in 2010, he described his own work as 'the embodiment of an intuitive sense of organic abstraction, whilst alluding to functional tradition.' During the same exhibition Rosemary Ransome-Wallace, curator at Goldsmiths' Hall, commented, 'I was immediately struck by the dynamic presence of his work. His subsequent success and considerable contribution to contemporary silver is that ultimately it is Hiroshi's poetry which defines his work. Working within the Japanese tradition of the spirituality of natural elements such as wind, fire and water, Hiroshi makes these abstractions accessible to Western eyes through his sculptural approach to his vessels.'

⊕ £ 30,000-50,000 € 33,600-56,000





376

### An Elizabeth II silver and enamel vase, Fred Rich, London, 1994

tapering cylindrical form on a domed foot, the body cloisonné and basse-taille enamelled with three frogs among reeds and flowers in greens and blues, gilt interior, *incuse signed FRED RICH 94 to underside*  
15.7cm., 6¼in. high  
778gr., 25oz.

Fred Rich was born in 1954 and trained at the Central School of Arts & Crafts, London, graduating in 1981 before setting up his first workshop where he decorated the work of other silversmiths. In 1995 Rich was honoured with a one-man exhibition at Garrard in Regent Street where every piece was sold. As a result, a similarly enamelled vase to the present example was commissioned, decorated with various butterflies, and winning awards for all divisions in which it was entered in the 1997 Goldsmiths' Crafts Council Competition (Goldsmiths' Company, *Treasures of the 20th Century*, London, 2000, p.108-9, no.287). In the same year, for another piece, Rich was awarded the Jacques Cartier Memorial Award for being the outstanding craftsman of the year. He won the same award in 2001 and 2003 for his work as an artist enameller.

£ 8,000-12,000 € 9,000-13,500

### 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 1/2 in. high; **together with** a gold and jadeite bookmark, Cartier, stamped 14ct, with jadeite loop tassel, engraved terminal  
15.5cm., 6¼in. long  
bookmark 35gr., 1oz. 5dwt. total

£ 3,000-5,000 € 3,400-5,600



377



378

### An Elizabeth II silver beaker, Rod Kelly, London, 1999

flat-chased with a depiction of Venus and Neptune among sea dragons, one eye embellished with gold, *fitted case*  
8.2cm., 3¼in. high  
237gr., 7oz. 12dwt.

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 3,000-5,000 € 3,400-5,600





379

**An Italian silver soup tureen, liner, cover and stand, possibly Mario Buccellati, Milan, 1934-44**

The shaped circular stand with scroll rim with gadrooning and fruits at intervals, the circular tureen on four scroll feet, profusely embossed and applied with fruits and foliage, the cover with conforming decoration and stylised fruit bouquet finial, with matching silver soup ladle, the cover incuse stamped ABATE, 800 standard the stand 45.4cm., 17 $\frac{7}{8}$ in. wide total 6657gr., 214oz.

Almost identical tureens and stands, by Guido Fiorentini, were sold Christie's, New York, 19 October 2012, lot 45, and Christie's, New York, 22 October 2014, lot 50. Another from the Marcos Collection, was sold on behalf of the Republic of the Philippines through the Presidential Commission on Good Government, Christie's, New York, 10 January 1991, lot 3.

£ 4,000-6,000 € 4,500-6,800

380

**A pair of Meissen fruit and flower encrusted vases, late 19th century**

of inverted pear shape, with a basket moulded surface, gilt-edged rims, *crossed swords marks in underglaze-blue, numeral 45 in iron-red, one vase with incised No: 1908.*, 36.5cm., 14 $\frac{3}{8}$ in. high (2)

£ 6,000-8,000 € 6,800-9,000

381

**A three-coloured 18ct gold and enamel snuff box, John Northam, London, 1813**

rectangular with rounded corners, the lid applied with an earlier oval enamel plaque, possibly Austrian, depicting Bacchus and Ariadne within a chased flower border, surrounded by scrollwork chased in relief on a *sablé* ground, framed with an acorn and oak leaf border, the sides with engine-turned wavy pattern, the base centred by a chased flower within circular borders, *fully marked*

8.8cm., 3 $\frac{3}{8}$ in. wide, in contemporary silk-lined tooled burgundy red leather case, (2)

£ 10,000-12,000 € 11,200-13,500



381



382



383

382

**A jewelled gold and enamel snuff box, Louis-François Tronquoy, Paris, mid 19th century and later cartouche form, in Italian taste, the four corners of the lid set with enamel-mounted rose diamonds, a central later oval blue enamel medallion applied with jewelled cipher CA below a coronet within a rose diamond frame, the ground engraved with trailing foliage on a *sablé* ground, the sides and base engine-turned within further engraved foliage, *maker's mark*, post-1838 3e titre, the rim engraved: *Bassot à Paris*, in fitted plush-covered case, the lid stamped with initial C, the interior for: 'Bassot / Joaillier, bijoutier, orfèvre / Fournisseur Breveté de SM / la Reine-mère d'Espagne / Rue de la Paix 26 Paris' 9cm., 3½in. wide (2)**

The design of this box and its rust-coloured plush case are very similar to those supplied to the royal family of Savoy by the Turin firm of Musi in the mid 19th century. According to Henri Vever, Léon Bassot took over the premises of the jeweller Eugène Jacta at rue de la Paix 26

in 1867 and was succeeded by Edgar Morgan in 1887 when Bassot moved to 17 rue de la Paix (*La bijouterie française au XIXe siècle*, Paris, 1906, vol. ii, p. 546).

in 1867 and was succeeded by Edgar Morgan in 1887 when Bassot moved to 17 rue de la Paix (*La bijouterie française au XIXe siècle*, Paris, 1906, vol. ii, p. 546).

£ 5,000-7,000 € 5,600-7,900

383

**THE GIFT OF QUEEN ADELAIDE**

**A three-colour gold snuff box, Rémond, Lamy, Mercier & Co., Geneva, circa 1815-20**

rectangular, engine-turned within wide borders chased with coloured gold scrolling flowery garlands, the interior of the lid with presentation inscription dated 1840, *maker's mark* IGRC in a horizontal lozenge, unofficial PC3 3e titre in use in Geneva

accompanied by a two page presentation letter on mourning writing paper from Lord Denbigh, writing on Queen Adelaide's behalf to Richard Creed 9cm ; 3½in; (3)

**PROVENANCE**

The inscription reads: *Presented / by / the Queen Dowager / to / Richard Creed Esqr. / 1840*

The letter reads: 'Marlboro' House Sept 26th 1840

Dear Sir

I am honoured with the Queen Dowager's Commands to transmit to you the accompanying Gold Snuff Box, which Her Majesty has been pleased to present to you as a testimony of the satisfaction which Her Majesty has experienced from your unremitting attentions.'

Richard Creed, a banker, was secretary of the London & Birmingham Railway Company at the time of the presentation, providing special trains for the Queen Dowager and her suite whenever she travelled from Euston where the company was based. He died, aged 88, in 1867.

£ 3,000-4,000 € 3,400-4,500



# PROPERTY OF A PRINCELY ITALIAN FAMILY

384

## A four-colour gold and enamel presentation snuff box, Hanau, circa 1840

rectangular with cut corners, the lid set with an ivory miniature portrait of Francis V, Duke of Modena, possibly after Luigi Manzini, in an oval frame, surrounded by coloured gold garlands of flowers, the waisted sides decorated with leaf borders, the engine-turned base with a geometrical pattern, traces of prestige marks including charge of Julien Alaterre, the left rim numbered: 3018  
8.9cm., 3½in. long

Born in 1819, Francis V, son of Francis IV of Modena and Princess Maria Beatrice of Savoy, was the last reigning Duke of Modena before the duchy was incorporated into the Kingdom of Italy. In 1842, Francis V, who also was the godson of the former Holy Roman Emperor, Emperor I Franz of Austria, married Princess Adelgunde of Bavaria at the Munich Residence. Throughout his life he held several prestigious titles and was a Knight of the Austrian Order of the Golden Fleece. Having succeeded his father in 1846, Francis V had to flee the duchy of Modena in 1859 during its invasion by the French and Piedmontese armies. His protest against the order from King Victor Emanuel II of Sardinia - King of Italy since 1861 - to incorporate Modena into the new kingdom of Italy, were in vain and he lost his duchy. Francis V thus spent the rest of his life between the Palais Modena in Vienna and Wildenwart castle in Bavaria.

• £ 8,000-12,000 € 9,000-13,500



Luigi Manzini, Portrait of Francis V, Duke of Modena, oil/canvas, 94,5 x 74 cm, ©Fondazione Collegio San Carlo di Modena, Italy.



384

385

## A jewelled 14 ct gold and enamel presentation snuff box, C.M. Weishaupt & Söhne, Hanau, circa 1840

cartouche form, the chased lid set with a miniature portrait on ivory of Prince Frederick William of Prussia, in the uniform of a general in the Prussian army, with the ribbon and the star of the Order of the Black Eagle and the collar and badge of the Hohenzollern House Order, in circular paste frame, surrounded by collet-set pastes, scrollwork and blue enamelled ornaments, the baluster sides decorated with alternating floral and ornamental borders in two-coloured gold, the base engine-turned within scrollwork and flowers on a matted ground, maker's mark, town mark, further struck: 14, left rim numbered:1051  
10.5cm., 4½in. wide

The records of the London Exhibition of 1862, held in South Kensington, list the *bijouter* C. M. Weishaupt Sons from Hanau as exhibitors of jewellery and five gold snuff boxes, one of them inset with diamonds, the others with enamel decoration. Not only were they awarded a medal during this exhibition, but had also received a council medal at the Great Exhibition in 1855, as well as a bronze medal in the Paris Exposition of 1867. Carl (Charles) Martin Weishaupt had established the firm of Weishaupt & Co. in Hanau on 7 December 1801. He married Johanna Maria Remmo (Remond) and they had three sons, Otto, Christian and Anton. By 1837 Carl Martin was dead and his widow and 3 sons were in business at Nürnberggasse 576 under the name of C.M. Weishaupt Söhne. Interestingly, it seems that the German born importer and jeweller Philipp Wohack represented C. M. Weishaupt Söhne at the time of the exhibitions in London, being their agent with a saleroom on Frith Street and later on Maddox Street between 1857 and at least 1871.

• £ 8,000-12,000 € 9,000-13,500



385

# PROPERTY OF A PRIVATE GERMAN COLLECTOR

386

## A richly-jewelled two-coloured gold snuff box, Johann Wilhelm Keibel, St. Petersburg, 1845

rectangular with rounded corners, the lid applied with an emerald, diamond and ruby-set lozenge centred by an octagonal step-cut emerald and framed by diamond-set scrolls mounted in yellow gold over red enamel on a wavy engine-turned ground, a diamond at each corner, chased with scrollwork on a *sablé* ground, two sides and the base engraved with scroll-framed medallions of riverscapes and architectural scenery on reeding, the corners and base chased with flower motifs in relief, *maker's name, workmaster's mark B.K, assay master Dmitrii Ilbich Tverskoi (1834-1851), city mark, further struck: 56 (for 14 ct gold), numbered: 3082, 161, 934, later French import marks*

9.2cm., 3 $\frac{5}{8}$ in. wide

The jeweller and goldsmith Otto Samuel Keibel, born in Pasewalck in Prussia in 1768, founded his own workshop in St. Petersburg in 1797 and is perhaps best known for his close links to the Russian court who commissioned him for a number of exceptional presentation boxes. When he died in 1809, shortly after having become an alderman in 1807-1808, his son Johann Wilhelm Keibel continued the business, using the same signature as his father and creating gold boxes, *objets d'art* and insignia of the same quality, as demonstrated in 1826 when he reworked the Imperial Crown for the coronation of Tsar Nicholas I, future Emperor of Russia. Having received the Imperial Warrant, Keibel's firm was in charge of the production of all insignia for orders from 1836 until 1841. His close relationship with the Russian Imperial family also manifested itself in the creation of jewelled gold boxes which members of the family gave away as mementos.

Examples can be found in most important private and museum collections such as the Hermitage, the Victoria & Albert Museum and the Metropolitan Museum of Art.

### ASSOCIATED LITERATURE

Alexander von Solodkoff, *Russian Gold and Silver*, London, 1981

£ 20,000-30,000 € 22,400-33,600



(enlarged)

**A jewelled gold and enamel presentation box, Charles Colins & Söhne, Hanau, circa 1855**

of cartouche form, the lid applied with the rose diamond-set cypher of Emperor Alexander II of Russia on a translucent blue engine-turned enamel ground with applied scrollwork, a collet-set rose diamond at each corner, the baluster sides and base engraved with scrolls and applied in relief with swags and a leafy border, *maker's mark*. *CK control mark*  
10.2cm., 4 in. wide

Alexander Nikolayevich was born in 1818 in Moscow to the future Emperor Nicholas I and Alexandra Fyodorovna, former Princess of Prussia. At age 36 and married to Maria Alexandrovna, previously Princess Marie of Hesse, for almost 15 years, he became Emperor Alexander II of Russia, after a difficult youth under his dominant father. In 1856, when Russia suffered a massive defeat in the Crimean War, Emperor Alexander II initiated extensive reforms of the Russian armed forces and was also responsible for the expansion of the railway network and the abolition of serfdom in 1861, hoping to direct Russia closer to its modern European competitors such as England and France. A period of suppression of several separatist movements led to a wave of revolutionary terrorism after 1863 and several attacks. In March 1881, Emperor Alexander II fell victim to an assassination plot and was succeeded by his far more conservative son Alexander III.

£ 15,000-25,000 € 16,800-28,000

387



**A jewelled gold and enamel presentation box, probably Hanau, circa 1880**

of cartouche form, the lid applied with a rose diamond-set cypher of Leopold II of Belgium (1835-1909) on a wavy engine-turned blue enamel ground under leafy cagework, flanked by a rose-diamond crown in each corner and a star on each side, the thumbpiece with crossed branch motifs, the *bombé* baluster sides and base engraved with scrolls and swags, *unmarked*  
9.5 cm., 3¾in. long  
(2)

Following the London Conference of 1830, where representatives of the five major European powers Austria, Britain, France, Prussia and Russia had agreed on Belgian secession from the United Kingdom of the Netherlands - despite vehement Dutch protests - Leopold I became the first King of Belgium. In 1835, Queen Louise bore him a son who succeeded him in 1865: King Leopold II of Belgium, who also was the longest reigning monarch of Belgium, was particularly known for the founding of the Congo Free State. Gaining great wealth from the newly-established ivory and rubber industries in the Congo, King Leopold II was responsible for investing this money into private and public buildings in Belgium, which he mainly donated to the state before his death in 1909. The present box is said to have been a gift from King Leopold II to his chamberlain.

£ 15,000-20,000 € 16,800-22,400

**A jewelled gold and frosted glass presentation box, Hanau, circa 1871**

cartouche form, the lid applied with a rose diamond and ruby-set coat of arms of the House of Hohenzollern and the initial of Emperor William I, surrounded by the chain of the Order of the Black Eagle on a matte cobalt blue glass ground, framed with diamond-set scrollwork and flowers over a pierced trellis pattern on a *sablé* ground, the *bombé* sides and base engraved with scrolls and swags, *maker's mark apparently illegible but said to be that of the Berlin Court Jeweller Louis Werner*. *German post-1884 crown, further struck: 585 and numbered: 3799*  
9.5cm., 3¾in. wide

William I, son of Louise of Mecklenburg-Strelitz and Prince Frederick William, was the first German Emperor from 1871 until his death in 1888, as well as the first Head of State of a united Germany. Born William Frederick Louis of Prussia in Berlin in 1797 and having an older brother, he was not expected to become king but to pursue a military career instead. Therefore he started serving in the Army in 1814, was appointed captain at the age of 16 and fought against the French in the Napoleonic wars, resulting in his enduring antipathy towards France. Well-known for his conscientiousness, rationality and self-restraint, he insisted on a powerful and well-trained army and seemed suited for the position of the Royal Regent in 1858, after a stroke had left his older brother King Frederick Wilhelm IV incapacitated. He succeeded as King of Prussia in 1861. Arguably his most relevant achievements were the unification of North and South Germany to one German Empire during the Franco-Prussian War, the modernising reforms and the establishment of a welfare state with the help of chancellor Bismarck. On 18 January 1871, which is the year when this jewelled presentation box was made, he was proclaimed Emperor Wilhelm I in the Hall of Mirrors in Versailles.

£ 15,000-25,000 € 16,800-28,000





388



389



390

**A small gold, agate and lapis lazuli snuff box, probably German, circa 1740 and later**

oval, the lid applied with an oval lapis lazuli panel framed by a yellow gold border chased with flower motifs and scrolls, the thumbpiece and extended gold border of the lining with stylised motifs resembling a shell, the footed base with a plain gold rim, *apparently unmarked*  
5cm., 2 in. wide

£ 3,000-4,000 € 3,400-4,500

**A gold and enamel bonbonnière, probably Hanau, late 18th century**  
circular domed form, the lid, base and borders ornamented in white and translucent green enamels against translucent blue over engine-turning, *French prestige marks including charge purporting to be that of J. Alaterre, crowned date letters apparently C and M, later French control marks*

5.5 cm., 2½in. diameter

£ 3,000-5,000 € 3,400-5,600



391

**A gold and enamel snuff box, Geneva, circa 1800**

oval, the lid painted with a mother and child, framed by graduated pearls, on translucent blue enamel over engine-turning within *taille d'épargne* borders, *maker's mark RPC crowned, possibly later engraved*  
7cm., 2¾in. wide

£ 5,000-7,000 € 5,600-7,900



392

**A small gold and enamel snuff box, Charles Brisson, Paris, 1770/1**

oval, the lid inset with an oval enamel panel painted with an associated *genre* subject of a small boy seated in a kitchen, the later ground, sides and base decorated with gold *paillon* stars on a translucent blue ground, ropetwist cagework mounts, gold-lined, *maker's mark, charge marks of J. Alaterre, date letter G for 1770/1*  
5.5cm., 2½in. wide

Charles Brisson appears to have worked exclusively as a mounter or *garnisseur*, producing the gold mounts for boxes set with miniatures.

£ 5,000-7,000 € 5,600-7,900



393

394

A gold and enamel box, Hanau, circa 1790 of oblong form, reeded overall within pale pink, opalescent bead and white pellet borders, *French prestige marks including date letters E and F and a sun, the left rim with Hanau 18 ct control mark, contemporary Prague control mark* 9cm., 3½in. long

£ 3,000-4,000 € 3,400-4,500



394



395

395

A gold snuff box with chased foliage, probably Hanau, 19th century

rectangular with cut corners, decorated with panels of engine-turning and reeding alternating with chased scrolled foliage and neoclassical ornament, *French import marks* 9.2 cm., 3⅝in. wide

£ 3,000-4,000 € 3,400-4,500

396

A four-colour gold snuff box, L.P. Barbier or N.P. Bricart, Paris, 1774/5

oval, the lid with a central oval panel chased with amorous trophies, the lid, sides and base moiré engine-turned within acanthus borders, *maker's mark, charge marks of J. Alaterre and J.B. Fouache, date letter L for 1774/5, discharge and contremarque of J.B. Fouache* 6.5cm., 2½in. wide

Only the second two letters of the makers mark are legible which means that it could be either that of Louis-Philippe Barbier or Nicolas-Pierre Bricart, both of whom are known to have made gold boxes. Barbier had entered his mark in 1764, sponsored by Jean Lambert Payen, another gold worker, but died in 1777. Bricart entered his mark in July 1774, a few days after the commencement of date letter L. In 1776 he was imprisoned for illegally marking snuff boxes of below-standard gold but evidently was allowed to continue in business as he is last recorded in 1807.

£ 6,000-8,000 € 6,800-9,000



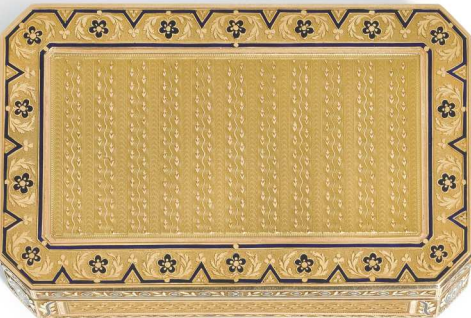
396

397

A gold and enamel snuffbox, probably Italian, 20th century

rectangular with cut corners, in early 19th century taste, engine-turned within formal flowerhead borders, *prestige marks for Rémond, Lamy, Mercier & Co., with prestige control marks* 9cm., 3½in. wide

£ 3,000-5,000 € 3,400-5,600



397

398

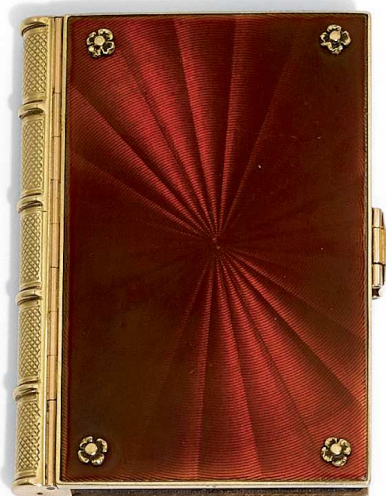
**A gold box, possibly American, circa 1960**

rectangular, the exterior patterned with reeding around a blank initial panel, the interior smoothly patterned in concentric circles, *struck only*: 14K  
7.5cm., 2 $\frac{7}{8}$ in. wide

£ 1,000-1,500 € 1,150-1,700



398



399

399

**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 $\frac{3}{8}$ in. high

£ 2,000-3,000 € 2,250-3,400

400

**A gold and mother of pearl snuff box, probably German, 19th century**

rectangular, the exterior veneered in engraved mother of pearl to resemble peacock feathers, the mounts and base rim engraved and chased to match, waved and lobed gold lining, *prestige marks including maker's mark L[?], date letter C, charge and discharge of Louis Robin*  
8cm., 3 $\frac{1}{8}$ in wide

**PROVENANCE**

Meubles et objets d'art provenant de l'Hôtel Lambert et du Château de Ferrières appartenant au Baron de Redé et au Baron Guy de Rothschild, sale Sotheby's Monaco, 25/6 May 1975, lot 35

£ 8,000-12,000 € 9,000-13,500



400



401

**A silver, burgauté lacquer, enamel and coral table cigar box and accompanying cigarette box, attributed to Cartier, French, circa 1920**

in Chinese taste, the cigar box rectangular, the cigarette box of upright shaped section with incurved corners, each with silver lid centred with a Chinese openwork coral knob, set within geometrical black decoration, T pattern borders and an additional cylindrical ornament at each corner, the sides formed of burgauté lacquer with delicate riverscape scenery featuring pagodas, bridges and fishermen in boats, the cigarette box with further diaper decoration, on red enamelled slightly protruding corners, the cigar box lined with cedarwood, each with partially illegible maker's lozenge mark possibly for Maurice Couët, boar's head control mark

18.3cm., 7 1/8in. wide: 13 cm., 5 1/8in. high (2)

'Once, Cartier was master of the exquisite objet d'art: his miniature plants, destined for the princely boudoir in their delicate houses, reminded us of the Japanese and Chinese art of the Belle Epoque, with their jade leaves and quartz blossoms. But today he restricts himself to practical matters – the cigarette case and the vanity case, the familiar necessities of modern life', states the report on Cartier's contribution to the Paris Exhibition in 1925, published in the *Gazette du bon ton* of the same year. Although the present cigar and cigarette box doubtlessly have a more practical function than the iconic jewels for which the French company, founded by Louis-Jean Cartier in 1847, had become so

famous, they are far from being plain domestic items. Very much in line with the European affinity for the Far East, small lacquer panels with delicate scenery, often of 18<sup>th</sup> or 19<sup>th</sup> century Chinese or Japanese origin, were combined with distinct geometric patterns, perceived as Asian, and with certain materials, such as coral, onyx, or jade which were extremely suitable for the colour and design schemes of the Art Deco period. The combination which is shown in the present caskets, as well as in different boxes and cases in private collections, was also used for clocks made for Cartier in the mid 1920s, such as for the 'modèle écran' clock by Maurice Couët, 1927 (Musée des Arts Décoratifs, Paris, Inv. 27898). Cartier's fascination with lacquer had begun as early as 1888, when the Vicomtesse de Bonnemain commissioned the French jeweller with the conversion of her Chinese lacquer cabinet into a jewel case. About 15 years later, Louis Cartier purchased a Chinese lacquer snuffbox with French 18<sup>th</sup> century cage work and another decade later, he started systematically collecting imported Asian lacquer panels from the leading Parisian antique dealers. These were then mounted in vanity cases and smoker's requisites. Although Baron de Meyer had commented that the new dramatic colour combination of red, green, black and silver, introduced by Cartier in the 1920s, was a dangerous one and required very careful handling (*Harper's Bazaar*, New York, March 1926), these two boxes demonstrate its success.

**PROVENANCE**

The Property of a Private Collector

£ 12,000-18,000 € 13,500-20,200



401

402

**A jewelled 18ct gold and 'Pékin' enamel vanity case, Henri Lavabre for Cartier, Paris, circa 1920**

cylindrical form, oval section, narrowly striped gold and black enamel, each end in black enamel, embellished with rose diamond rings, diamond and onyx thumbpiece, on rose diamond and black enamel chains depending from a rock crystal ring with black silk tassel, opening to reveal four compartments including one with mirror, maker's mark of Henri Lavabre, eagle's head 3me titre, engraved: Cartier, Paris, Londres, New York, and numbered 361

9cm., 3 1/2in. wide  
£ 10,000-15,000 € 11,200-16,800



402



403

403

**A jewelled hardstone snuff box with gilt-metal mounts, probably German, mid 18th century**

of cartouche form, the later lid applied with silver-mounted rose diamond sprays of lily of the valley, on a mottled red jasper ground, the wavy mounts with scroll thumbpiece

8cm., 3 $\frac{1}{8}$ in wide

£ 2,000-3,000 € 2,250-3,400

404

**A gold-mounted aventurine glass snuff box, English or German, circa 1750**

of cartouche form, moulded basket base, the reeded mounts with openwork thumbplate, probably later

7.7cm., 3in. wide

£ 2,500-3,500 € 2,800-3,950



404

405

**A gold-mounted shell snuff box, probably English or Dutch, circa 1730**

the lid of *olive porphyria*, the base of eyed cowrie, the gold mounts and raised thumbpiece elegantly chased with a boar hunt, masks and busts within leafy scrolls and strapwork on a matted ground, unmarked

7.5 cm., 3 in. long

£ 3,000-5,000 € 3,400-5,600



405

406

**An agate and gold snuff box, Jean-Nicolas Pique, Paris, 1780/1**

of oval form, the body of translucent moss agate mounted in gold, maker's mark, charge and discharge marks of H. Clavel, Paris date letter R for 1780/1

8.9cm., 3 $\frac{7}{8}$ in. wide

£ 2,500-3,500 € 2,800-3,950



406

407

PROPERTY FROM A GERMAN PRIVATE COLLECTION

**'The Sun King'. An impressive hardstone commemorative urn with jewelled gold and enamel mounts, late 19th century**

the blue-john vase resting on a square mottled agate base, on four gold button supports, the whole richly appavelled with gold tassels, acanthus and strapwork in Régence taste, the body encircled by a band of openwork gold strapwork and foliage with a fleur-de-lis and the monogram L crowned and two oval scarlet enamel medallions applied in relief with gold cliché profile portraits of Louis XIV and his first consort, Marie Thérèse of Spain, within rose diamond frames, the swirling gold scroll handles surmounted by carved hardstone turbanned heads, *apparently unmarked*  
13.5cm., 5¼in. high

The companion piece or pair to this urn is decorated with the crowned initial 'M' in place of Louis XIV's cipher, see Christie's Geneva, 14 May 1985, lot 12, where the vase is described as 'probably Dresden, circa 1715'.

**PROVENANCE**

Anonymous vendor, Sotheby's Geneva, 12 November 1987, lot 378

† £ 20,000-30,000 € 22,400-33,600



407



408

408

**A gold and agate bonbonnière, English, circa 1760**

octagonal, the lid embellished with diamonds and garnets in the shape of a stylised butterfly, framed by cagework of scrolls and flowers, the tapering sides mounted with garlands and columns, *unmarked*  
6.0 cm., 2¾in. long; 3.4 cm., 1¾in. high, in later green shagreen case  
(2)

£ 10,000-15,000 € 11,200-16,800

A tortoiseshell boîte à miniature with two-colour gold mounts, Claude Brisson, Paris, 1778

circular, later inset with a revolutionary homage in gouache on paper, by Claude-Jean-Baptiste Hoin, signed: C. Hoin Fec., circa 1793, with a paper label reading 'gouache signée de Hoin, représentant les attributs Republicains, placée sur un couvercle de la tabatière de B. Mouestier, Représentant du peuple à la Convention nationale, pour le département du puy de dôme, 1793', two-colour gold laurel borders, maker's mark, date letter, charge and discharge marks of J.B. Fouache 8cm., 3 $\frac{1}{8}$ in diameter

• £ 1,000-1,500 € 1,150-1,700



409

410

A gold snuff box, Jean-Charles-Symphorien Dubos, Paris, 1762 and a silver-gilt snuff box, Antoine Daroux, Paris, 1746

oval, the lid chased with a resting dog surrounded by architectural landscapes, the base chased with architectural scenery, the sides with fruit and flower garlands hanging from pilasters on a reeded ground, maker's mark, date letter, charge and discharge of Jean-Jacques Prevost, the rim signed by the retailer: Garand a Paris, the other, of cartouche form, chased with branch and leaf motifs on a swirling banded ground, the interior with later presentation inscription reading: 'A Trifle / in remembrance of / the Revd. Charles James Fox / to his faithful friend / Frederick Magenis Esqre. / from the widow / Charlotte Fox.', maker's mark, date letter, charge and discharge of Antoine Leschaudel (2)

6.8cm., 2 $\frac{3}{4}$ in. wide, the second 6cm., 2 $\frac{3}{8}$ in. wide

£ 3,000-5,000 € 3,400-5,600



410 (part)



411

411

A gold and enamel snuff box, probably German, third quarter of the 19th century

oval, the lid, sides and base painted *en plein*, after the manner of P.E. Schindler, with lively domestic subjects, within chased and enamelled leafy borders, unmarked apart from French control mark

8.5cm., 3 $\frac{3}{8}$ in. wide

£ 6,000-8,000 € 6,800-9,000



412 (part)

412

An enamel snuff box with silver-gilt mounts, circa 1740

of cartouche form, decorated in raised gilding and translucent enamels on a dark blue ground, the lid, with shepherds, the base with a putto, the mounts with illegible Paris discharge mark; and a double-opening enamel snuff box, rectangular with shaped sides, decorated with raised gold *paillons* with Venus, putti and garlands on a turquoise ground, the interior of the lid painted in crimson *camaïeu* with lovers, reeded gilt-metal mounts 6.7cm., 2 $\frac{5}{8}$ in wide.; 8.8cm., 3 $\frac{1}{2}$ in. wide (2)

£ 400-600 € 450-700





413

413

**A gold-mounted tortoiseshell and cameo snuffbox, Pierre-André Montauban, Paris, 1798-1809**

rectangular, the lid inset with two oval onyx cameos, one carved with Eurydice in swirling garments bitten by the serpent, after Giovanni Pichler, the other with the vestal virgin Tuccia with her sieve, after Luigi Pichler, each in a rectangular gold spandrel with cut corners, chased with leaf motifs, within dark blue enamel borders, gold mounts and lining, *maker's mark, bear's head 3e titre and 3e Paris titre et garantie 1798-1809*

8.9cm., 3½in. long

Tuccia was one of the priestesses of Vesta, the goddess of the hearth in ancient Rome. In order to best perform their task - the maintenance of the Vesta's sacred fire, which was of the highest importance for the security of Rome - the Vestal Virgins had to take a vow of chastity and so were freed from social obligations such as marriage and maternity. In the 18<sup>th</sup> and 19<sup>th</sup> centuries, Vestals became a symbol for Republican virtue, evoked by the discovery of the Temple of Vesta in Rome and the rediscovery of Pompeii in 1748. This cameo represents Tuccia with her sieve – when her chastity was questioned, she had to prove her innocence by carrying a sieve filled with water without it leaking. Subjects from Antiquity, as well as motifs from Greek mythology such as Eurydice and the serpent, represented in the other cameo, inspired stone cutters and gem engravers, such as the Pichler family. The half-brothers Luigi and Anton Pichler, born in Italy to the Tyrolean goldsmith Anton Pichler, both studied under Neoclassical artists and soon became the most sought-after engravers of the 18<sup>th</sup> century, particularly because of the sharpness and clarity of their cameos and intaglios of highest quality. The Pichlers received commissions from all over the world, among them one from Empress Josephine for a cameo of the Pope Pius VII, which she gave to Napoleon I.

**LITERATURE**

See James Tassie, *Descriptive Catalogue of engraved gems*, London, 1791, gem 15486 for the cameo of Eurydice and Georg Lippold, *Gemmen und Kameen des Altertums und der Neuzeit*, Stuttgart, 1922, plate CLIX, fig. 8, for the cameo of Tuccia.

• £ 8,000-12,000 € 9,000-13,500

414

**A gold-mounted boîte à miniatures, possibly by A.J.M. Vachette, Paris, circa 1795**

rectangular, the lid, four sides and base inset with contemporary landscape miniatures on paper, after the manner of Lacroix de Marseille, the lid with an idealised view of the falls at Tivoli, the reeded cagework mounts forming pilasters at the four corners, gold-lined, the left rim inscribed: *20 K 5/32 with rubbed marks, the lining with prestige marks 7.5cm., 3 in. wide*

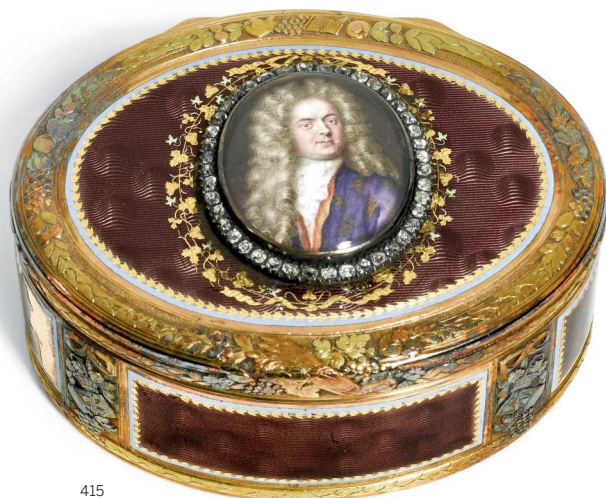
The engraved carat inscription on the left rim appears, in the same script, on a number of snuff boxes by the celebrated goldsmith A.J.M. Vachette. The boxes on which the inscription is found date from around 1781 until the end of Vachette's post-revolutionary career. The usual inscription is simply: *20 K 5*, but the *20 K 5/32* inscription can also be found on a gold-mounted tortoiseshell portrait snuff box in the collections of the Louvre (Serge Grandjean, *Les tabatières du musée du Louvre*, Paris, 1981, no. 363) in conjunction with Vachette's signature.

£ 5,000-8,000 € 5,600-9,000



414

# PROPERTY OF A EUROPEAN PRIVATE COLLECTOR



415

415

## A jewelled four-colour gold and enamel portrait snuff box, Hanau, circa 1780

oval, the lid inset with an earlier miniature, enamel under glass, of a gentleman, wearing a full-bottomed wig, orange-lined purple robe and lacy cravat. German school, rose diamond frame, within a border of coloured gold *paillon* vine tendrils on a ground of rich violet enamel over engine-turning in a moiré pattern within pale blue enamel and *paillon* leaf borders, the edges, thumbpiece and side dividers chased with fruits and flowers between laurel, traces of marks on lid and base, the rim with Hanau shell for 18ct gold 8.3 cm., 3¼in. wide

£ 3,000-5,000 € 3,400-5,600

416

## A gold and enamel cagework patch box set with miniatures on ivory, circa 1780

rectangular with cut-corners, the mounts chased and enamelled with wreaths of flowers with opalescent beads, containing glazed miniatures painted *en grisaille* with putti at play, that on the base later, the interior with two gold-lidded compartments, apparently unmarked 6cm., 2¼in. wide

• £ 3,000-5,000 € 3,400-5,600



416



417

417

## A gold and enamel portrait snuff box with miniature on ivory, Jean-Edmé Julliot, Paris, 1784

circular, enamelled in royal blue over reeded engine-turning within applied ropetwist borders, the lid inset with a miniature of a girl with powdered hair, wearing a white dress with a ruffled neck, French school, under glass, maker's mark, charge and discharge of Henri Clavel and rubbed date letter for Paris 1784 8cm., 3⅛in. diameter

• £ 4,000-6,000 € 4,500-6,800

**A gold and enamel verge watch and chatelaine, French, circa 1770**

the watch with full plate gilt movement, verge escapement, fusee and chain, pierced and engraved balance bridge, the movement signed *Charles Le Roy / A Paris N. 2879*, white enamel dial with Roman numerals and outer minute track, signed *C.<sup>h</sup> Le Roy / A Paris*, gold case with polychrome enamel plaque depicting young men lighting pipes in a tavern-like interior, diamond-set thumbpiece, *casemaker's mark PBC*, further struck: *2201*, the chatelaine consisting of three cartouche-shaped gold-framed enamel plaques, the top plaque of triangle form, painted with a young man courting a woman holding a letter within a scrollwork border  
20cm., 7<sup>7</sup>/<sub>16</sub>in. high  
(2)

£ 3,000-5,000 € 3,400-5,600



418

**A gold and enamel snuff box, Geneva, circa 1835**

of slender rectangular form, decorated in the manner of J.F. Bautte & Co., in *champlevé* and *taille d'épargne* enamels in brilliant colours, the lid with summer flowers within loop and petal borders, the sides and base with strapwork and plummy scrolls picked out in red, green and white on a black ground, thumbpiece with everted rim, *unmarked apart from Belgian 1831-69 and other import marks*  
7cm., 2<sup>3</sup>/<sub>4</sub>in. wide

£ 4,000-6,000 € 4,500-6,800



419

**A gold double-opening snuff box with associated watch movement, Paris, 1752/3**

circular, the exterior worked with a diaper pattern of Maltese crosses within engraved chevrons on reeded borders, the top with a snuff compartment, the base now enclosing the gilt full plate verge movement, fusee and chain, pierced and engraved balance bridge, white enamel dial inscribed: *Charles/ Dutertre*, Roman numerals, outer Arabic minute track, movement signed: *NB les Du Tertre / A Paris*, no: 786, within similar border, *maker's mark, charge and discharge of Julien Berthe*, date letter *M* for 1752, the front rim engraved, probably later: *Sageret A Paris*, with gold and steel key engraved to match, with hinged handle  
5cm., 2 in. diameter; 4.4cm., 3<sup>3</sup>/<sub>4</sub>in. high,  
(2)

£ 4,000-6,000 € 4,500-6,800



420



421

421

**A two-colour gold cagework and enamel snuff box, Vienna, circa 1790**

oval, the mounts chased with ovolos and foliage enclosing panels decorated in enamel and *paillons* with a honeycomb pattern within blue borders, the lid inset with a later oval enamel plaque painted *en grisaille* on luminous pink with classical figures, gold-lined, town mark *W* below a crown, possible maker's mark scrolled rectangle containing initials apparently *C.M.* and another illegible mark  
8.2cm., 3 in. wide

**PROVENANCE**

The property of a gentleman, Sotheby's Geneva, 7 May 1982, lot 176

£ 3,000-5,000 € 3,400-5,600

422

**A gold and enamel snuff box, Rémond, Lamy & Co., Geneva, 1801-1804**

circular, the lid inset with a later oval enamel plaque painted with Venus, Cupid and attendants, the ground enamelled in translucent blue over triangular patterned engine-turning, the borders chased and decorated in white, pale blue and black *taille d'épargne* enamels with wreaths and acanthus, lid and base with maker's mark  
9 cm. diameter

£ 3,000-5,000 € 3,400-5,600



422



423

423

**A two-colour gold and enamel snuff box, Esaias Fernau, Hanau, circa 1780**

oval, decorated with orange enamel over scale engine-turning within narrow opaque white and chased laurel borders, the lid applied with a later enamel plaque painted with a serenade, gold laurel frame, the side rim applied with garlands, the base interior struck with French prestige marks including maker's mark *EF*, charge of *J. Alaterre* and date letter *J*, the rim with Hanau bird control for 19ct gold  
9cm., 3½in. wide

For an illustration of the marks, attributed to Esaias Fernau, which appear on this snuff box, on a gold and enamel snuff box in the Thurn und Taxis Collection, see Lorenz Seelig, 'Eighteenth century Hanau gold boxes', *Silver Society of Canada Journal*, 2015, vol. 18, fig. 57/58, together with an explanation of the recent attribution.

£ 4,000-6,000 € 4,500-6,800

## OTHER PROPERTIES



424

425

### A gold and enamel snuffbox, Les Frères Toussaint, Hanau, circa 1785

of shallow navette form, the lid set with an oval enameled plaque depicting a nymph and putto at the altar of love, opalescent bead frame and borders, the ground enamelled in translucent cobalt blue over pellet and scale engine-turning.

*French prestige marks including maker's mark*

10cm., 4 in. wide

(1)

See Lorenz Seelig, 'Eighteenth century Hanau gold boxes', *Silver Society of Canada Journal*, 2015, vol. 18, fig. 3 for the mark and figs. 16/17 for a box of the same shape and type of decoration.

£ 8,000-12,000 € 9,000-13,500

424

### A gold and enamel snuff box, attributed to Jean-George Rémond, Geneva, circa 1795

rectangular with cut corners, the lid with Hera in a carriage pulled by animated horses above clouds on dark blue enamel over sunray engine-turning, bordered by braiding and pearls, the sides and base with panels of blue enamel on a wavy engine-turned ground, the corners decorated with *taille d'épargne* urns with flowers, rubbed maker's mark *R* crowned *incuse*

8.6 cm., 3 3/8 in. wide

£ 6,000-8,000 € 6,800-9,000



425

**Sotheby's** EST. 1744

Collectors gather here.



A rare German parcel-gilt silver statue representing a sitting faun, probably Johann II Mittnacht, Augsburg, circa 1710  
Estimate €50,000–80,000

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Collectors gather here.

A pair of George III silver wine-coolers,  
collars and liners, Richard Cooke,  
London, 1809  
Estimate £12,000–18,000



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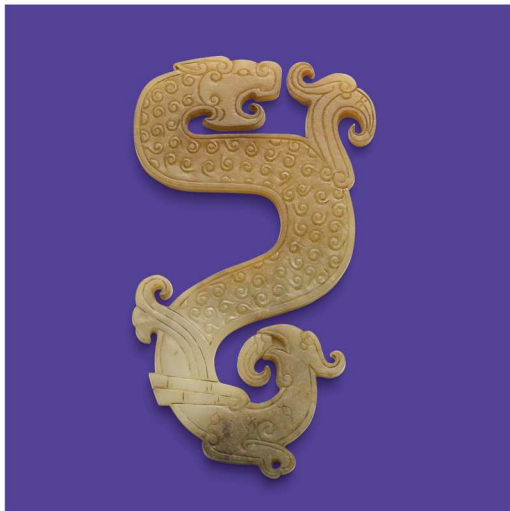
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**Absentee, Telephone and Internet Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A 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  
 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 £41,018. 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: £12,305
- Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £12,305
- Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £41,018
- Paintings in oil or tempera  
EU LICENCE THRESHOLD: £123,055
- Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £24,611
- Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £12,305

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 reinvoicing 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 a 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 be 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 inde-

pendent 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 Bid-

ders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

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

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

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

## 5. BIDDING AT AUCTION

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

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

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

## 6. CONDUCT OF THE AUCTION

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

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

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

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

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

## 7. PAYMENT AND COLLECTION

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

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

## 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

## 10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

## 11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as

required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance or emailing enquiries@sothebys.com.

## 13. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers

irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

## COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:  
**Sotheby's Property Collection**

Opening hours:  
Monday to Friday 9.00am to 5.00pm  
34-35 New Bond Street  
London, W1A 2AA  
Tel: +44 (0)20 7293 5358  
Fax: +44 (0)20 7293 5933

## COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility  
Opening hours:  
Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

#### ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

#### STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

**Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

**Medium items** (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

**Large items** (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

**Oversized items** (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

#### LIABILITY FOR LOSS OR DAMAGE

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

#### SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS\_GUARANTEE MAIN

#### 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 = €1.117**

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

Casts 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



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20-22 April 2018  
New York

### RUGS AND CARPETS

23 April 2018  
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### COLLECTIONS

3 May 2018  
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