STYLE

SILVER
CERAMICS
FURNITURE

NEW YORK | 16 APRIL 2019



Sotheby's EST. 1744



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STYLE

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TAPESTRIES



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STYLE

SILVER, CERAMICS, FURNITURE

AUCTION IN NEW YORK
16 APRIL 2019
SALE N10049
10:00 AM

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

ALL EXHIBITIONS FREE
AND OPEN TO THE PUBLIC

Thursday 11 April
10 am-5 pm

Friday 12 April
10 am-5 pm

Saturday 13 April
10 am-5 pm

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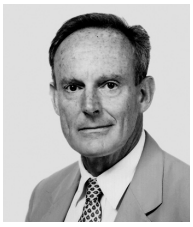
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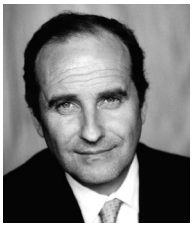
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17 April 2019
Paris

STYLE: SILVER, CERAMICS, OBJECTS OF VERTU
22 May 2019
London

STYLE: PRIVATE COLLECTIONS
21 May 2019
London

IMPORTANT JUDAICA
3 June 2019
New York

TREASURES
3 July 2019
London



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SESSION ONE

NEW YORK
TUESDAY
16 APRIL 2019
10:00 AM

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PROPERTY FROM A PRIVATE NORTHEAST COLLECTION OF JENSEN SILVER

LOTS 1–36



1



2

1

THREE DANISH SILVER COVERED BOWLS, NOS. 43, 17C, AND 273, GEORG JENSEN SILVERSMITHY, COPENHAGEN, 20TH CENTURY

the first with scroll and bead stem, engraved under foot with date 1932, *designed by Johan Rohde, circa 1925-32*; the second with leaf and berry stem, *designed by Johan Rohde, circa 1945-77*; the last with two-tier bead stem, *1920*
43 oz 10 dwt; 1356 g
diameters from 4⅝ to 6½ in.; 11.7 to 16.5 cm

$ 5,000-7,000

2

A DANISH SILVER INKWELL, NO. 805, DESIGNED BY JOHAN ROHDE, GEORG JENSEN SILVERSMITHY, COPENHAGEN, 1919

the stand with openwork scroll handles and two fixed pots with hinged covers, *one lacking glass liner*
marked on base
25 oz 5 dwt excluding glass
790 g
length over handles 12 in.; 30.5 cm

$ 4,000-6,000

3

TWO DANISH SILVER COVERED BOWLS WITH SWAN AND FISH FINIALS, NO. 248 AND 249, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77 AND 1922

marked on bases, the fish one also with assay mark for C.F. Heise and English import marks for 1922
29 oz 5 dwt; 908 g
height of taller 6¼ in.; 15.9 cm

$ 4,000-6,000

4

A DANISH SILVER VASE, NO. 74, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1933-44

the openwork stem with flying fish and cresting waves
marked on base
19 oz 10 dwt; 609.5 g
height 7½ in.; 19 cm

$ 4,000-6,000

5

A DANISH SILVER COVERED VASE, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1930'S

the cover with berry-cluster finial over chased leaves
marked on base, also stamped with French marks and Paris, rims with French import marks
21 oz 5 dwt; 659 g
height 10⅝ in.; 27 cm

$ 3,000-5,000

6

A DANISH SILVER TEA CADDY, NO. 7, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1915-19

cover with hardstone finial
marked on bases, with French import marks
6 oz 10 dwt; 205 g
height 6¼ in.; 16 cm

$ 3,000-5,000





7



8

7

PROPERTY FROM A PRIVATE NORTHEAST COLLECTION (LOTS 1-36)

A SET OF TWELVE SMALL DANISH SILVER GOBLETS, NO. 309B, DESIGNED BY JOHAN ROHDE, GEORG JENSEN SILVERSMITHY, COPENHAGEN, DATED 1928

the bowls chased with undulating lines above the openwork leaf-and-berry stems, bases engraved "Burt Eddy Taylor - 1928"
marked on bases, ten with marks circa 1919-27, two circa 1925-32
36 oz; 1120 g
height 4¼ in.; 10.8 cm

$ 5,000-7,000

8

A PAIR OF DANISH SILVER TWO-LIGHT CANDELABRA, NO. 481A, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

the openwork leaf and scroll stems enclosing beaded clusters, openwork finials
marked on bases
69 oz; 2146 g
height 12⅛ in.; 30.8 cm

$ 10,000-15,000



9

9

A SET OF TWELVE DANISH SILVER COCKTAIL CUPS, NO. 572A, DESIGNED BY GUNDORPH ALBERTUS, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-51

the stems with stylized foliage and berries
marked on bases for Jensen & Wendel
38 oz 5 dwt; 1194 g
height 2¾ in.; 7 cm

$ 6,000-8,000

10

TWO MATCHING DANISH SILVER TWO-LIGHT CANDELABRA, NO. 630A, DESIGNED BY HARALD NIELSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1933-44 AND 1945-77

with stepped bases and tapering sconces
marked on bases
23 oz; 715 g
length 6½ in.; 16.5 cm

$ 5,000-7,000



10



11

11

PROPERTY FROM A PRIVATE NORTHEAST COLLECTION (LOTS 1-36)

A SET OF EIGHT DANISH SILVER COCKTAIL GLASSES, NO. 479A, DESIGNED BY HARALD NIELSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, 20TH CENTURY

baluster stems rising to clusters of beads below the bowl
marked on bases, six with marks from 1945-77, one 1915-32, and one Jensen & Wendel 1945-51
24 oz 5 dwt; 759 g
height 3¾ in.; 9.5 cm

$ 3,000-5,000



12

12

A PAIR OF DANISH SILVER TOAST RACKS, NO. 510B, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1933-44

on two ball and a leaf-tip foot, with scroll handle
marked on bases
15 oz 10 dwt; 485 g
length 6⅝ in.; 16.8 cm

$ 4,000-6,000



13

13

A SET OF TWELVE DANISH SILVER ACORN PATTERN BREAD PLATES, NO. 642D, DESIGNED BY JOHAN ROHDE, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

lightly hammered surfaces applied at rims with acorn motif between scrolls
marked on bases
64 oz 5 dwt; 2009 g
diameter 6 in.; 15.2 cm

$ 3,000-5,000

14

A DANISH SILVER COFFEE URN, NO. 32, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1925-32

the pedestal base with panels engraved with stylized flowers, the cover with berry-cluster finial, electric with plug socket at back
marked on base rim and signed Georg Jensen near plug socket
height 14¼ in.; 36.2 cm

PROVENANCE

Christie's, December 10, 1993, lot 137

$ 10,000-15,000



14

15

A THREE-PIECE DANISH SILVER COFFEE SET, NO. 193, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1925-32

comprising a Coffee Pot, Creamer and covered Sugar Bowl, all with galleried rims and on openwork legs issuing from flowerheads, the bases engraved "To my wife Phyllis Jaffe Guttman from Edward Guttman 1946"
marked on bases
46 oz 5 dwt gross
1443 g
height of coffee pot 10½ in.; 26.7 cm

$ 4,000-6,000



15



16



17

16

PROPERTY FROM A PRIVATE NORTHEAST COLLECTION
(LOTS 1-36)

AN EIGHT-PIECE DANISH SILVER COSMOS PATTERN TEA SET ON TRAY, NO. 45, DESIGNED BY JOHAN ROHDE, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1925-32

comprising a Teapot, Coffee Pot, Kettle on Lampstand, Hot Milk Jug, Tea Caddy, Creamer, Sugar Bowl, Waste Bowl, and matching Tray. Together with tea strainer with grapevine below the handles *by the same, 11 pieces*
marked on bases
208 oz gross; 6469 g
height of kettle on lampstand 13½ in., length of tray 22¾ in.; 34.3 cm, 57.8 cm

PROVENANCE

Nathan Horowicz Antiques, New York, 1989

$ 20,000-30,000

17

A DANISH SILVER BOWL, NO. 439, AND COVERED DISH, NO. 958, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1925-32 AND 1945-77

the first with bead clusters below the carved wood handles
marked on bases
40 oz gross; 1244 g
lengths over handles 11⅜ and 9¼ in.; 29 and 23.5 cm

$ 4,000-6,000



18

18

A THREE-PIECE DANISH SILVER COFFEE SET ON TRAY, NO. 1015, DESIGNED BY SIGVARD BERNADOTTE, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

comprising a Coffee Pot, Creamer and covered Sugar Bowl. Together with a similar teapot, no. 967, designed by Sigvard Bernadotte, *5 pieces*
marked on bases
72 oz gross; 2239 g
height of coffee pot 9⅛ in.; length of tray 11¼ in.; 23.2 cm; 28.8 cm

$ 5,000-7,000



19

19

A DANISH SILVER CHAFING DISH AND COVER ON STAND, NO. 1055, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

the cover with rattan-wrapped handles
marked on base of dish, stand, burner, and snuffer
60 oz 5 dwt; 1872 g
length 11½ in.; 29.2 cm

$ 5,000-7,000



20



21

20

PROPERTY FROM A PRIVATE NORTHEAST COLLECTION (LOTS 1-36)

A THREE-PIECE DANISH SILVER BLOSSOM PATTERN COFFEE SET WITH TRAY, NO. 2, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, 20TH CENTURY

comprising a Coffee Pot, Creamer, covered Sugar Bowl, Sugar Tongs, and a Tray. Together with a matching demitasse set comprising a Coffee Pot, Creamer, and Sugar Bowl, *8 pieces marked on bases, coffee set with marks for 1933-44, the tray 1919-27; the demitasse set 1945-77*
64 oz 5 dwt gross
2003 g
height of coffee pot 7¼ in.; length of tray 13¾ in.; 18.5 cm; 35 cm

$ 8,000-12,000

21

A GROUP OF THREE DANISH SILVER BLOSSOM PATTERN DISHES, NO. 2, GEORG JENSEN SILVERSMITHY, COPENHAGEN, 20TH CENTURY

in three sizes, the medium bowl with inscription on base dated 1925. Together with a matching Blossom pattern small spoon, *4 pieces*
marked on bases, the smallest with marks for circa 1930's, the medium 1919-27, and the large 1945-77
23 oz 15 dwt; 740 g
lengths from 5⅛ to 8 in.; 13 to 20.3 cm

PROVENANCE

Christie's New York, June 12, 1993, lot 177

$ 3,000-5,000

22

A DANISH SILVER THREE-LIGHT CANDELABRUM, NO. 595, DESIGNED BY HARALD NIELSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1930S

leaf-capped base and elongated leafy branches
marked on base
61 oz; 1897 g
height 15½ in.; 39.4 cm

$ 7,000-10,000



22

23

A DANISH SILVER CIGAR LIGHTER, NO. 188, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1919-27

with bud and berry finial
marked on base
13 oz; 404 g
height 8 in.; 20.3 cm

$ 3,000-5,000



23

24

A THREE-PIECE DANISH SILVER COFFEE SET, NO. 483, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1930

comprising a Coffee Pot, Creamer and covered Sugar Bowl, the covers with a pendant berry cluster finial
marked on bases, coffee pot and creamer with marks for circa 1930's, sugar bowl circa 1925-32
38 oz 15 dwt gross
1207 g
height of coffee pot 6½ in.; 16.5 cm

$ 4,000-6,000



24



25



26

25

PROPERTY FROM A PRIVATE NORTHEAST COLLECTION (LOTS 1-36)

A FIVE-PIECE DANISH SILVER TEA SET WITH SIMILAR TRAY, NOS. 251 AND 787B, GEORG JENSEN SILVERSMITHY, COPENHAGEN, DATED 1925 AND CIRCA 1945-77

comprising a Teapot, Coffee Pot, Hot Milk Jug, Creamer, covered Sugar Bowl, and non-matching two-handled Tray, bases of set engraved with inscription "To my wife Dora D. Warren from Philip L. Warren Waban 1925"
marked on bases with marks for circa 1919-27
141 oz gross; 4385 g
height of coffee pot 9½ in.; length of tray over handles 21 in.; 24 cm; 53.4 cm

PROVENANCE

Marsh Acker, November 1991 (tray)

$ 10,000-15,000

26

A DANISH SILVER CENTERPIECE BOWL, NO. 650A, DESIGNED BY HARALD NIELSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

with foliate and berry bifurcated handles
marked on base
59 oz; 1835 g
length over handles 14¾ in.; 37.5 cm

PROVENANCE

Christie's New York, October 29, 1991, lot 149

$ 7,000-9,000

27

A PAIR OF DANISH SILVER SEVEN LIGHT CANDELABRA, NO. 488, DESIGNED BY HARALD NIELSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1925-32

the stems formed as elongated leaves with petal knops
marked on bases
154 oz 15 dwt; 4814 g
height 18 in.; 45.7 in.

$ 40,000-60,000



27



28



29

28

PROPERTY FROM A PRIVATE NORTHEAST COLLECTION (LOTS 1-36)

A FIVE-PIECE DANISH SILVER TEA SET, NO. 80A-D, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

comprising a Teapot, Coffee Pot, Kettle on Lampstand, Creamer and covered Sugar Bowl
marked on bases
84 oz gross excluding lampstand
2612 g
height of kettle on lampstand 13¾ in.; 35 cm

$ 10,000-15,000

29

A DANISH SILVER INKWELL, NO. 145, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1925-32

the stand on berry-cluster feet and the fixed inkwell chased to match
marked on base, with Dutch import marks
22 oz 15 dwt; 709 g
length 9¼ in.; 23.5 cm

$ 3,000-5,000



30

30

A PAIR OF DANISH SILVER FIVE-LIGHT CANDELABRA, NO. 537A, DESIGNED BY HARALD NIELSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1933-44

stylized leafy stems and leaf-wrapped branches
marked on bases
67 oz; 2084 g
height 9 in.; 22.8 cm

$ 8,000-12,000

31

PAIR OF DANISH SILVER THREE-LIGHT CANDELABRA, NO. 537C, DESIGNED BY HARALD NIELSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

matching the preceding
marked on bases
40 oz 10 dwt; 1263 g
height 7⅜ in.; 18.7 cm

$ 6,000-8,000



31

32

PROPERTY FROM A PRIVATE NORTHEAST COLLECTION (LOTS 1-36)

A PAIR OF DANISH SILVER GRAPEVINE PATTERN WINE COASTERS WITH PIERCED LINERS, NO. 289B, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1919-27 AND 1930'S

the sides pierced with scrolling grapevine, one liner pierced with grapevine within a grid, the other liner with grapevine within a waved circle
marked on bases of coasters and one liner
30 oz 5 dwt; 945.5 g
diameter 5⅝ in.; 14.3 cm

$ 12,000-18,000

33

TWO PAIRS OF DANISH SILVER GRAPEVINE PATTERN CANDLESTICKS, NOS. 263A AND 263B, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, 1989 AND CIRCA 1945-77

spirally gadrooned stems topped by pendant grapes
marked on bases
77 oz 15 dwt; 2419.5 g
heights 5⅝ and 7⅞ in.; 15 and 20 cm

PROVENANCE

Sotheby's New York, June 15, 1990, lot 24 (no. 263B)

$ 12,000-18,000



34

A DANISH SILVER GRAPEVINE PATTERN BOWL, NO. 407, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

with grape-cluster base-band below lobed bowl
marked on base
41 oz; 1275 g
diameter 10 in.; 25.4 cm

$ 6,000-8,000

35

A SET OF TWELVE SMALL DANISH SILVER GRAPEVINE PATTERN GOBLETS, NO. 296B, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

with a baseband of running grapevine
marked on bases
36 oz; 1120 g
height 2¾ in.; 7 cm

$ 3,000-5,000

36

TWO DANISH SILVER GRAPEVINE TAZZAS, NOS. 263A AND 263B, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1925-32

in two sizes, with spirally gadrooned stems topped by pendant grapes, the larger engraved underneath foot "Julia B. Miller - October 19th 1939"
marked on bases
25 oz; 777.5 g
heights 4⅞ and 7½ in.; 12.4 cm and 19 cm

$ 8,000-12,000





37

37

PROPERTY FROM A EUROPEAN COLLECTION

A DANISH SILVER PITCHER, NO. 5A, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1925-32

handle carved with beading to match beading at sockets
marked on base
20 oz 15 dwt; 647 g
height 8⅞ in.; 22.5 cm

$ 4,000-6,000

38

A DANISH SILVER GRAPEVINE PATTERN FIVE-LIGHT CANDELABRUM, NO. 383A, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1930'S

on partially fluted circular base, with spiral scroll branches chased with grapes, the central ring finial with pendant grape bunches
marked on bases
93 oz 15 dwt; 2917 g
height 10¾ in.; 27.3 cm

$ 15,000-20,000



38



39

39

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA (LOTS 39-44)

A DANISH SILVER GRAPEVINE PATTERN CENTERPIECE BOWL, NO. 296A, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

oval, with ring handles applied with grapes at intervals, the foot applied with running grapevine
marked on base
60 oz 15 dwt; 1891 g
length 14⅜ in.; 36.5 cm

$ 7,000-10,000

40

A DANISH SILVER GRAPEVINE PATTERN VEGETABLE DISH AND COVER, NO. 408E, AND TAZZA, 263B, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

the first with drop ring handles wrapped with grapevine, matched by a grape cluster and leaf finial, the tazza with spirally gadrooned stem topped by pendant grapes
marked on bases
63 oz; 1959 g
diameter of dish 9⅝ in.; height of tazza 7½ in.; 24.5 cm; 19 cm

$ 6,000-8,000



40



41

41

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA (LOTS 39-44)

TWO DANISH SILVER TRAYS, NOS. 2H AND 519A, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

the first Blossom pattern, the second circular with scalloped rim
marked on bases
59 oz 15 dwt; 1860 g
length of first 14¼ in.; diameter of larger 14¾ in.; 36.2 cm; 37.5 cm

$ 7,000-10,000



42

42

A GROUP OF DANISH SILVER BLOSSOM PATTERN TABLE ARTICLES, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

comprising a two-compartment vegetable dish, no. 2D, card tray, no. 2E, table bell, no. 257, serving tongs, no. 84, and serving spoon, no. 84. Together with a silver cigar lighter, no. 12, *circa 1945-77, 6 pieces*
marked on bases
53 oz 10 dwt; 1667 g
length of vegetable dish 12¼ in.; 31 cm

$ 6,000-8,000



43

43

A PAIR OF DANISH SILVER POMEGRANATE PATTERN TWO-LIGHT CANDELABRA, NO. 324, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1930'S AND 1945-77

openwork pomegranate stems supporting entwined branches with a scroll and berried central finial
marked on bases
75 oz; 2332.5 g
height 9 in.; 22.8 cm

$ 10,000-15,000



44

44

A DANISH SILVER AND HARDSTONE BUTTER DISH AND COVER, NO. 44, DESIGNED BY GEORG JENSEN, GEORG JENSEN SILVERSMITHY, COPENHAGEN, CIRCA 1945-77

the cover chased with flowers centered by green agates, matching finial, with fitted glass liner
marked on base
16 oz 5 dwt gross excluding glass
510 g
diameter 6¾ in.; 17.2 cm

$ 4,000-6,000



45, 46



47

45

A SET OF THIRTY-SIX PLACECARD HOLDERS, BUCCELLATI, BOLOGNA, 20TH CENTURY

comprised of 16 various leaves, 11 various flowerheads, 2 shamrocks, 2 apples, 3 pomegranates, and 2 strawberries
marked on bases, numbered 1-BO for Clementi Fabbrica Argenteria
16 oz 10 dwt; 516 g
lengths approx 2 in.; 5 cm

$ 4,000-6,000

46

A SET OF THIRTY-SIX PLACECARD HOLDERS, BUCCELLATI, BOLOGNA, 20TH CENTURY

comprised of 17 various leaves, 8 various flowerheads, 3 shamrocks, 2 apples, 2 pomegranates, 2 strawberries, and 2 shells
marked on bases, numbered 1-BO for Clementi Fabbrica Argenteria
17 oz; 529 g
lengths approx 2 in.; 5 cm

$ 4,000-6,000

47

AN ITALIAN SILVER LEAF-FORM CENTERPIECE, GIANMARIA BUCCELLATI, BOLOGNA, LATE 20TH CENTURY

formed as three leaf dishes joined by a branch handle
marked on bases, numbered 1-BO for Clementi Fabbrica Argenteria
39 oz 10 dwt; 1231.5 g
length 16¼ in.; 41.3 cm

$ 5,000-7,000



48

48

PROPERTY FROM A EUROPEAN COLLECTION

TWO ITALIAN SILVER LEAF-FORM CENTERPIECES, GIANMARIA BUCCELLATI, BOLOGNA, LATE 20TH CENTURY

the larger formed as three leaf dishes joined by a branch handle, the smaller as a branch with four leaf dishes, both with original boxes
marked on bases, numbered 1-BO for Clementi Fabbrica Argenteria
58 oz 10 dwt; 1822.5 g
length of larger 16½ in.; 42 cm

$ 7,000-10,000

49

AN ITALIAN PARCEL-GILT SILVER AND HARDSTONE COMMEMORATIVE MILLENNIUM GLOBE, GIANMARIA BUCCELLATI, MILAN, 1999

formed as a globe with olive tree-form stand topped by a dove, all mounted on a tiger's eye ground set in a pedestal base engraved "ExxonMobil / The Merger of two Great Companies / November 20, 1999 12:55 PM EST (XOM)" and with names, in original Buccellati case with Certificate of Authenticity
the base engraved "The ExxonMobil Globe produced to commemorate the merger of Exon and Mobile in a Limited Edition / Number 13/20 / Ancient Artisan Techniques were used to craft this extraordinary creation in the Ateliers of Buccellati in Milan-Italy"
height 10½ in.; 26.7 cm

See *Sothebys.com* for the list of names engraved on the base.

$ 4,000-6,000



49

50

AN ITALIAN PARCEL-GILT SILVER STORK, GIANMARIA BUCCELLATI, MILAN, 20TH CENTURY

with textured overlapping feathers, in Buccellati box
marked under foot 800, coded 263?-MI, and engraved Gianmaria Buccellati Italy
40 oz 5 dwt; 1256 g
height 21 in.; 53.3 cm

$ 15,000-20,000



50

51

A PAIR OF ITALIAN SILVER EIGHT-LIGHT CANDELABRA, GIANMARIA BUCCELLATI, CIRCA 1975

tree-form applied with birds, the sconces formed as flower heads
marked on base rims
282 oz 5 dwt; 8783 g
height 20 1/24 in.; 52 cm

$ 30,000-50,000







52



53

52

A PAIR OF ITALIAN SILVER AND HARDSTONE THREE-LIGHT CANDELABRA, BUCCELLATI, 20TH CENTURY

the stems formed as a mermaid and merman supporting leafy branches, on agate bases
marked on base rims
height 13 in.; 33 cm

$ 10,000-15,000

53

AN ITALIAN SILVER CENTERPIECE BOWL, BUCCELLATI, CIRCA 1975

circular, the rim chased with ruffled shells and scrolls
marked on base
68 oz; 2115 g
diameter 19¼ in.; 49 cm

$ 6,000-8,000



54



55

54

AN ITALIAN SILVER-PLATED HORSE-HEAD ICE BUCKET, FRANCO LAPINI, FLORENCE, 20TH CENTURY

fitted with plastic liner
signed on base
height 23¾ in.; 60.3 cm

$ 4,000-6,000

55

AN ITALIAN SILVER-PLATED SEAL-FORM WINE COOLER, FRANCO LAPINI, FLORENCE, 20TH CENTURY

realistically modeled with hinged head
signed on base
length 20½ in.; 52 cm

$ 4,000-6,000

56

AN ITALIAN SILVER-PLATED AND HARDSTONE DOLPHIN TABLE, FRANCO LAPINI, FLORENCE, 20TH CENTURY

with a blue granite base and top
signed on a plaque mounted underneath dolphin
height 25⅝ in.; diameter of top 19¾ in.; 65 cm; 50.2 cm

$ 4,000-6,000



56



57



58

57

AN ITALIAN SILVER SOUP TUREEN AND COVER, MILAN, MID 20TH CENTURY

chased with scrolls, shells, and flowers, the handles cast as fully-modeled fauns, the cover finial formed as two putti framed by shells, with a metal flower grid
marked on base rim and coded 115-MI
139 oz 5 dwt excluding grid; 4335 g
length over handles 19⅜ in.; 49.2 cm

$ 4,000-6,000

58

AN ITALIAN SILVER-GILT EWER AND BASIN, FLORENCE, 20TH CENTURY

chased with bold shells and matted acanthus, the grapevine wrapped handle topped by a winged female bust
marked on rim of ewer and inside basin and coded 526-FL, basin also with unclear signature Paolo Paruzizi?
153 oz 10 dwt; 4777 g
height of ewer 18½ in., diameter of basin 16¼ in.; 47 cm, 41.3 cm

$ 4,000-6,000



59



60

59

THREE ITALIAN SILVER FIGURES OF RIVER GODS, EUGENIO AVOLIO, NAPLES, MID 20TH CENTURY

on gilt-metal bases
the two smaller signed E. Avolio
height of tallest 25⅛ in.; 63.8 cm

$ 8,000-12,000

60

A MEXICAN SILVER, COPPER AND HARDSTONE CENTERPIECE AND MATCHING PAIR OF THREE-LIGHT CANDELABRA, EMILIA CASTILLO, TAXCO, CIRCA 1995

the oval spot-hammered bowl raised on a pierced floral and foliate copper base inlaid with malachite, lapis lazuli, jasper and alabaster, with matching candelabra
marked on bases EMILIA CASTILLO / MEXICO M.R. and numbered T0-85
length of bowl 20¼ in.; height of candelabra 16½in.; 51.5; 42 cm

$ 6,000-8,000

61

A PAIR OF AMERICAN SILVER FIVE-LIGHT CANDELABRA, PORTER BLANCHARD, BURBANK, CA, MID 20TH CENTURY

lightly spot-hammered surfaces
marked on bases
34 oz 15 dwt; 1082 g
length 11¼ in.; 28.6 cm

$ 4,000-6,000



61



62

62

AN ENGLISH SILVER VASE, HIROSHI SUZUKI, LONDON, 2002

with spot-hammered surface
marked on base, 999 standard
74 oz; 2301 g
height 10½ in.; 26.7 cm

Born in Japan and with a BA in silversmithing from Tokyo University, Hiroshi Suzuki moved to the United Kingdom and completed his MA at the Royal College of Art in 1999. Suzuki's pieces are widely admired in the contemporary silver world, as each of his works aim to simulate the patterns found in nature: waves, curves and ripples. Suzuki currently has works in over thirty major public collections across the globe including the Victoria and Albert Museum and the Museum of Arts and Design, New York. He is currently represented by Adrian Sassoon in London

$ 10,000-15,000

63

AN AUSTRIAN SILVER BOWL, JOSEF HOFFMANN FOR THE WIENER WERKSTÄTTE, VIENNA, CIRCA 1920

square, the fluted bowl and screw-on foot
chased with lines at rims
marked on base of bowl, foot, and screw mount
24 oz 10 dwt; 765 g
length 10⅜ in.; 26.3 cm

$ 5,000-7,000



63


62
176
209
349

A MASSIVE PAIR OF AMERICAN SILVER "GEORGE III STYLE" NINE-LIGHT CANDELABRA, DESIGNED BY PAULDING FARNHAM FOR TIFFANY & CO., NEW YORK, 1902-1907

incurved bases topped by stylized palmettes, rising to two tiers of scrolling acanthus branches with leafy sconces around central spiral-fluted sconce, tops of bases with monogram *NHH,* engraved underneath *JHH to NHH, 1881-1906*
marked on bases and numbered 15448-5740
793 oz 15 dwt; 24,687 g
height 31 in.; 78.3 cm

PROVENANCE

Sotheby's New York, January 21, 2011, lot 95

$ 70,000-90,000

These candelabra are probably the most impressive pieces in a suite of items designed by Paulding Farnham in a "George III Revival" style. The earliest pieces formed part of Tiffany's gold-medal-winning display at the 1900 Paris exhibition, and can be compared with Farnham's neoclassical jewelry designs for the same fair (see the turquoise tiara, p. 119, John Loring, *Paulding Farnham: Tiffany's Lost Genius).*

The centerpiece from the Paris group is now in the Dallas Museum of Art, but when it was sold from Evergreen House, Baltimore, at Sotheby Parke Bernet in 1975, it was accompanied by a pair of four-light candelabra that are a reduced version of the offered pieces, as well as candlesticks, compotes, dessert dishes, claret jugs, and other pieces designed *en suite* (March 21, 1975, lots 107-114). Another matching centerpiece, completed in 1904, is illustrated John Loring, *Tiffany's 150 Years,* p. 126.





65

65

AN AMERICAN SILVER AND ENAMEL THREE-PIECE COFFEE SET, TIFFANY & CO., NEW YORK, CIRCA 1926

comprising a Coffee Pot, Creamer, covered Sugar Bowl, and matching two-handled Tray, all with stylized foliate enameling in green, blue and cream
marked on bases and numbered 20700-6881/2/3/4
79 oz gross; 2457 g
height of coffee pot 11 in.; length of tray over handles 15¾ in.; 28 cm; 40 cm

$ 18,000-22,000

66

PROPERTY OF A NEW YORK LADY

AN AMERICAN SPINACH JADE AND CARNELIAN-MOUNTED SILVER CIGARETTE BOX, EDWARD I. FARMER, NEW YORK, CIRCA 1930

the hinged cover inset with a carved openwork jade panel, with a carnelian elephant finial, drop-ring handles and ball feet, wood-lined two-compartment interior
marked on base
length 7⅜ in.; 18.7 cm

$ 4,000-6,000



66



67



67

A PAIR OF AMERICAN SILVER FIVE-LIGHT CANDELABRA, TIFFANY & CO., NEW YORK, CIRCA 1891

circular bases applied with scrolling foliate rim and on four paw feet, the detachable tops with scrolling reeded arms
marked on bases and numbered 11021-9970
118 oz; 8670 g
height 16 in.; 40.7 cm

$ 10,000-15,000



68

68

A SET OF TWELVE AMERICAN SILVER CHARGERS, GORHAM MFG. CO., PROVIDENCE, RI, LATE 19TH CENTURY

borders chased with fruit swags hung from ribbon-bows, the center with foliate monogram *ABJW*
marked on bases and numbered A1749
249 oz; 7744 g
diameter 10⅝ in.; 27 cm

$ 5,000-7,000



69

69

PROPERTY OF A SOUTHERN COLLECTOR

A LARGE PAIR OF AMERICAN SILVER-GILT EWERS, TIFFANY & CO., NEW YORK, DATED 1905

one ewer chased with two putti representing fire and wind on one side and earth and water on the other, the other ewer with putti representing day and night, both engraved on front with foliate monogram *GNEF* and dates *1855* and *1905*, the bases engraved "From A.L. Norrie / Gordon Norrie and Emily F. Norrie / April 11, 1905"
marked on bases and numbered 12431-3452 and 12431-7122
164 oz 15 dwt; 5125 g
height 23¼ in.; 59 cm

$ 15,000-25,000



70

70

AN AMERICAN SILVER WINE COOLER, TIFFANY & CO., NEW YORK, CIRCA 1860-64

on three dolphin feet and with satyr mask handles
marked on base and numbered 1093-7210
63 oz 5 dwt; 1972 g
height 9 in.; 22.8 cm

$ 4,000-6,000





71

71

A PAIR OF AMERICAN SILVER SERVING DISHES, TIFFANY & CO., NEW YORK, CIRCA 1870-75

the scroll handles with Egyptian head masks
marked on bases and numbered 2634-978
52 oz 5 dwt; 1630 g
length over handles 12¾ in.; 32.4 cm

$ 5,000-7,000

72

PROPERTY OF A SOUTHERN COLLECTOR

AN AMERICAN SILVER WATER PITCHER, TIFFANY & CO., NEW YORK, CIRCA 1856-59

the body chased with a band of classical figures on horseback on lightly matted ground
marked on base and numbered 809-9920
41 oz 15 dwt; 1300 g
height 13 in.; 33 cm

$ 2,500-3,500

73

AN AMERICAN SILVER YACHTING PITCHER, TIFFANY & CO., NEW YORK, CIRCA 1892

engraved with several yachts racing
marked on base and numbered 11455-456
32 oz 5 dwt; 1008 g
height 8⅛ in.; 20.7 cm

$ 6,000-8,000



72



73



74

74

AN ENGLISH AND AMERICAN SILVER ASSEMBLED FIVE-BASKET EPERGNE, MOST TIFFANY & CO., NEW YORK, 18TH AND EARLY 20TH CENTURY

the frame pierced with various flowers and hung with floral swags *by Tiffany & Co.*, the central basket *by maker's mark IK, possibly for James King, London, 1770*, the four smaller baskets in rococo style *by Tiffany & Co., numbered 10994-1862* supported by detachable Georgian branches *by Thomas Pitt*
121 oz; 3763 g
longest length 24¼ in.; 61.6 cm

$ 8,000-12,000

75

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK CITY

AN AMERICAN SILVER FOUR-PIECE TEA AND COFFEE SET, FLETCHER & GARDINER, PHILADELPHIA, CIRCA 1820-30

comprising a Teapot, Coffee Pot, Creamer and covered Sugar Bowl
marked on bases
143 oz gross; 4447 g
height of coffee pot 10⅛ in.; 25.7 cm

PROVENANCE

Dr. Larry McCallister, sold
Sotheby's New York, January 26, 2013, lot 535

See catalogue note at SOTHEBYS.COM

◉ $ 4,000-6,000



75



76



77

76

COLLECTION OF JOHN M. AND ELLY B. BEARD

FRENCH, AUBUSSON, 'CHINOISERIE' TAPESTRY, 18TH CENTURY

the lower left selvage woven with: *M. R. DAVBVSON*
7 ft. 4 in. by 16 ft. 4 in.; 2.24 m. by 4.98 m.

PROVENANCE

Sotheby's Los Angeles, 2 June 1980, lot 12

$ 10,000-15,000

77

A SET OF SIXTEEN GERMAN HAND-COLOURED ENGRAVINGS OF TULIPS BY JOHANN WILHELM WEINMANN (1683-1741) FROM PHYTANTHOZA ICONOGRAPHIA, REGENSBURG, CIRCA 1740

in later decorated frames
each 20 in. by 14 ½ in.; 51 cm by 37 cm

$ 6,000-9,000



78

78

PROPERTY OF A DISTINGUISHED COLLECTOR

ENGLISH BACCHANALIAN TAPESTRY FROM THE 'NAKED BOYS' SERIES, PROBABLY SOHO, ATTRIBUTED TO JOHN VANDERBANK, IN THE MANNER OF FRANCIS CLEYN, LATE 17TH/EARLY 18TH CENTURY

7 ft. 2 in. by 12 ft. 9 in.; 2.19 m. by 3.88 m.

Marillier, in *English Tapestries of the 18th century,* London, 1930, notes a complete set of this series known as the *Naked Boys* series, at Cotehele, Cornwall. One panel was woven with the name John Vanderbank (d. 1717), the pre-eminent director of the Great Wardrobe, and included the same bead-and-reel outer border.

$ 12,000-15,000



79

79

PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 79-80)

A FRENCH SILVER SOUP TUREEN AND COVER, TETARD & CIE, PARIS, CIRCA 1900

with leaf-form handles and bud finial
marked throughout, base stamped TETARD FRES / PARIS
60 oz; 1866 g
length over handles 13¼ in.; 33.7 cm

PROVENANCE

Rare Art, London, March 2004

$ 3,000-5,000

80

A LOUIS XVI SILVER CHOCOLATE POT, ALEXANDRE DE ROUSSY, PARIS, 1781-83

three feet headed by lightly chased leaves, fluted and hinged spout, cover with hinged finial
marked on base and cover
12 oz gross; 373 g
height 7½ in.; 19 cm

PROVENANCE

K.W.A., London, December 1979

$ 1,500-2,000



80

81

PROPERTY OF A PRIVATE COLLECTOR, MIAMI

A SET OF FOUR SILVER CANDLESTICKS AFTER A THOMAS GERMAIN MODEL, MID 18TH CENTURY

decorated with fluting, entrelac, and ribbon-tied reeded borders, the shoulders with rams' heads above husk swags
apparently unmarked, the nozzles by Garrards, London, 1845, the bases engraved with weights No 1 / 37-12; No 2 / 36=6; No 3 / 37=2; No 4 / 37=15

149 oz 5 dwt; 4646 g
height 11½ in.; 29.3 cm

Compare with a pair of candlesticks by Thomas Germain from the Penthièvre-Orléans service, illustrated in Christiane Perrin, *François Thomas Germain, orfèvre des rois,* p. 93 in the Musée des Arts Decoratifs. Other variants are in the Danish Royal collection.

$ 6,000-9,000



81

□ 82 SOLD WITHOUT RESERVE

A FRENCH GOTHIC LINENFOLD CARVED WALNUT CHEST, INCORPORATING 16TH CENTURY ELEMENTS

with iron braces and loop handles
height 27 ½ in.; width 60 in.; depth 26 in.
69.9 cm; 152.4 cm; 60 cm

$ 3,000-5,000

□ 83 SOLD WITHOUT RESERVE

PROPERTY FROM THE COLLECTION OF A EUROPEAN GENTLEMAN (LOTS 81-82)

A LOUIS XIV PROVINCIAL PART EBONISED WALNUT BUFFET À DEUX CORPS, LATE 17TH CENTURY

height 91 ½ in.; width 55 in.; depth 23 in.
232.4 cm; 139.7 cm; 58.4 cm

$ 3,000-5,000



82



83



84

84

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

FRENCH, GOBELINS, TAPESTRY OF 'FEBRUARY', FROM THE SERIES OF 'LES MOIS LUCAS', BY MICHEL SOUET AND JEAN DE LA FRAYE, AFTER DESIGNS BY LUCAS VAN LEYDEN, LATE 17TH CENTURY

10ft. 3in. by 9ft. 6in.; 310 cm. by 290 cm.

PROVENANCE

Sixth Earl of Rosebery, Mentmore Towers, Sotheby's, London, 20 May 1977, lot 815
Sotheby's, New York, 2 March 1984, lot 352
Dario Boccara, Paris

LITERATURE

Edith Standen, *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art*, vol. I, 1985, p. 333

RELATED LITERATURE

Maurice Fenaille, *État general des tapisseries de la manufacture des Gobelins - Periode de Louis XIV*, vol. II, 1923, p. 347, pp. 365-70

The original series of *Les Mois Lucas* or the Lucas Months, were woven in Brussels in 1535 and were owned by Louis XIV. They were subsequently burned for their gold and silver thread in 1797. The first Gobelins set of the series was made for Colbert and appears in the royal inventory of 1685. The Months were woven at the Gobelins with a variety of border types. Sets were produced for Baron Spaar, Swedish Ambassador to France in 1717, for Princess Conti, and for the King of Poland, among others.

This panel, along with panels of December, June and July, hung in the South entrance of Mentmore Towers in Aylesbury, England. Representing 'February' and also called "the Game', the weaving incorporates members of the nobility playing cards and backgammon.

$ 40,000-60,000

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

LOTS 85–102



85

85

A LOUIS XV STYLE GILT BRONZE, GILT METAL AND ROCK CRYSTAL NINE-LIGHT CHANDELIER, LATE 19TH CENTURY

wired for electricity
height 46 in.; diameter 30 in.; 116.8 cm; 76.2 cm

PROVENANCE

Partridge Fine Arts, London, 1985

$ 7,000-10,000

86

A PAIR OF LOUIS XV STYLE GILT BRONZE AND TOLE PEINTE CANDELABRA WITH POLYCHROME PORCELAIN FLOWERS, MOUNTED AS LAMPS

height excluding fitment 25 ½ in.; total height 34 in.; width of base 8 in.
64.8 cm; 83.4 cm; 20.3 cm

$ 1,500-2,500



86



87

87

A FRENCH LOUIS XV SILVERED BRONZE PENTAGONAL LANTERN DECORATED WITH CONTINENTAL PORCELAIN FLOWERS AND GREEN-PAINTED METAL TRELLISWORK, THE LANTERN MID-18TH CENTURY, THE FLOWERS AND METALWORK 18TH CENTURY AND LATER

wired for electricity
height 28 in.; width 19 in.; 71.1 cm; 48.3 cm

PROVENANCE

By repute, French Rothschild Collection
Bernard Steinitz, Paris

The invention of bronze hanging lanterns mounted with porcelain flowers is generally attributed to the Parisian *marchand-mercier* Lazare Duvaux, whose daybook records approximately thirty examples supplied to the court and important financiers between 1748 and 1755 (L. Courajod, *Le livre-journal de Lazare Duvaux*, Paris 1873). Of these, nearly half were five-sided, rather than square or hexagonal, and about ten were described as having trellis-work (*à treillage*), including one supplied to the King at the Château de Choisy in August 1751 (entry no.883). Many were originally gilded, but four lanterns are listed as being silvered, among these a square version acquired in November 1750 by Madame de Pompadour (no.648). The latter would acquire no fewer than nine similar lanterns from Lazare-Duvaux, mainly decorated with flowers from Vincennes, the porcelain factory founded in 1740 and placed under the protection of the King and his favourite.

The distinctive pierced bulbous pediments above the panes are highly unusual in French 18th-century decorative arts, more evocative of ecclesiastic architecture in Central Europe and Russia - suggesting this lantern may have been intended for export. Indeed, gilt bronze and gilt bronze-mounted objects manufactured in Paris are known to have regularly been sent to the Russian, Ottoman and other courts during the 1760s. Intriguingly, a gilt metal pentagonal lantern with porcelain flowers that appears to be a somewhat simplistic interpretation of the present lot was formerly in the Ekaterinhof Palace, St Petersburg, illustrated in Igor Sychev, *Russian Bronze* (Moscow 2003, p.32). It has been suggested this lantern was produced in connection with the French expatriate Jean-François Arnoult, who in 1762 was engaged by the St Petersburg Imperial Academy of Arts to instruct local artisans in 'chandelier-making', and is believed to have produced porcelain-mounted objects himself similar to contemporary Parisian work during his stay in Russia. Arnoult left the Academy and moved to the Imperial Porcelain Factory in 1764, but only worked there a year before his dismissal for falsifying invoices.

$ 20,000-30,000



88



89



90

88

PROPERTY FROM A PRIVATE CANADIAN COLLECTION (LOTS 85-102)

A LARGE PAIR OF LOUIS XVI GILT BRONZE THREE-BRANCH WALL LIGHTS IN THE MANNER OF PHILIPPE CAFFIÉRI, CIRCA 1775

wired for electricity
height 25 in.; width 18 in.; 63.5 cm; 45.7 cm

PROVENANCE

Bernard Steinitz, Paris

This pair of wall lights, of impressive size and weight, relate closely to an important set of twelve wall lights by the master *bronzier* Philippe Caffiéri commissioned for the Royal Castle at Warsaw in 1768 (see H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich 1986, Vol.II, p.557-58). A further set of six identical wall lights, one engraved *fait par Caffiery* on one of the drip pans, is in the Getty Museum, Los Angeles (one ill. P. Verlet, *Les bronzes dorés français du XVIIIe siècle*, Paris 1987, p.199, fig.228).

An identical pair to the present lot was in the Jaime Ortiz-Patiño Collection, sold Sotheby's New York, 20 May 1992, lot 26. Philippe Caffiéri (1714-1774, *maître* 1743), like his father Jacques, was *sculpteur-ciseleur ordinaire du roi*, and both father and son worked extensively for the court, supplying the royal palaces of Versailles, Fontainebleau and Compiègne.

See full catalogue note at SOTHEBYS.COM

$ 15,000-25,000

89

A PAIR OF LOUIS XVI GILT BRONZE TWO-BRANCH WALL LIGHTS, CIRCA 1780

height 14 in.; width 11 in.; 35.5 cm; 28 cm

A similar pair of wall lights (without the hanging chains and rosettes) was sold Sotheby's New York, 4 May 1985, lot 158.

$ 6,000-9,000

90

A PAIR OF LOUIS XV/XVI TRANSITIONAL GILT BRONZE CHENETS, CIRCA 1765

height 14 in.; width 12 in.; depth 7 in.
35.6 cm; 30.5; 17.8 cm

PROVENANCE

Didier Aaron, Paris, 1985

$ 5,000-8,000

91

A SET OF SIX LOUIS XVI GILTWOOD FAUTEUILS À LA REINE BY DELANOIS, CIRCA 1775

two stamped *L. DELANOIS*

Louis Delanois (1731–1792), *maître* in 1761
height 37 ¾ in.; length 24 in.; width 22 ½ in.
95.9 cm; 60.1 cm; 57.2 cm

PROVENANCE

Galerie Maurice Segoura, Paris

Although the majority of his surviving work is in the Louis XV style, Louis Delanois was one of the first Parisian *menuisiers* to adopt the nascent neo-classical taste during the late 1760s. His innovative production attracted numerous prominent clients, among them the Prince de Condé, the King of Poland, and most famously Louis XV's last favourite, Madame Du Barry, to whom Delanois supplied suites of seat furniture for her apartments at Versailles and her music pavilion at the Château de Louveciennes between 1769 and 1771. These celebrated commissions are often regarded as the first important incarnations of the pure Louis XVI style in chair design.

The distinctively carved laurel husks along the back rails are not a motif encountered frequently in Delanois' work, but they do appear on the backs of a *fauteuil en cabriolet* in the Lazienki Palace in Warsaw and a similar fauteuil from the Patiño Collection, sold Sotheby's New York, 20 May 1992, lot 82. A variation of this carving is also present on the backs of a pair of bergères by Delanois in the Metropolitan Museum, New York, one illustrated in S. Eriksen, *Louis Delanois, menuisier en Sièges* (Paris 1968, pl.XXXIV). Almost identically carved back rails appear on a set of eight giltwood armchairs by Georges Jacob now in the Château de Fontainebleau, and on an armchair stamped Jacob and Pothier illustrated in Bill G.B. Pallot's, *L'art du siège au XVIIIe siècle en France* (Paris 1987, p.192).

$ 15,000-20,000

92

A SET OF SIX LOUIS XVI GILTWOOD CHAISES À LA REINE, CIRCA 1775

en suite with the previous lot
height 37 ¾ in.; length 24 in.; width 22 ½ in.
95.9 cm; 60.1 cm; 57.2 cm

PROVENANCE

Galerie Maurice Segoura, Paris

$ 10,000-15,000



91



92



93



94

93

PROPERTY FROM A PRIVATE CANADIAN COLLECTION (LOTS 85-102)

A LOUIS XVI GILT BRONZE FOUR-LIGHT LANTERN, CIRCA 1790

wired for electricity
height 39 in.; diameter 21 ½ in.
90.1 cm; 54.6 cm

PROVENANCE

Partridge Fine Arts, London, 1985

$ 10,000-15,000

94

AN EMPIRE GILT BRONZE THREE-LIGHT HANGING LANTERN, EARLY 19TH CENTURY

wired for electricity
height 36 ½ in.; diameter 12 in.
92.7 cm; 30.5 cm

PROVENANCE

Jean Renoncourt, Paris, 1986

$ 5,000-8,000

95

A CONTINENTAL NEOCLASSICAL MAHOGANY DINING TABLE, 19TH CENTURY

with five later additional leaves; later additions to the extendable underframe support
height 29 in.; length (closed) 55 in.
maximum length 153 ¼ in.; width of each additional leaf 19 ½ in.; depth 63 in.
73.7 cm; 139.7 cm; 389.2 cm; 49.5 cm; 160 cm

$ 8,000-12,000



95

96

A GERMAN NEOCLASSICAL GILT BRONZE AND CUT GLASS EIGHTEEN-LIGHT CHANDELIER, CIRCA 1810

with later additions, *wired for electricity*
height 53 in.; diameter 31 in.; 135.5 cm; 78.5 cm

PROVENANCE

Jean Renoncourt, Paris, 1985

$ 15,000-25,000



96



97

97

A PAIR OF NEOCLASSICAL STYLE GILT BRONZE AND GILT METAL CAMPANA VASES

height 14 ¾ in.; side of base 5 ½ in.
total width 12 in.; 37.5 cm; 14 cm; 30.5 cm

$ 1,000-1,500

98

A PAIR OF LOUIS XVI GREY-PAINTED FAUTEUILS A LA REINE, ONE STAMPED E MEUNIER, CIRCA 1775

height 39 in.; width 26 in.; depth 21 in.
99.1 cm; 66 cm; 53.3 cm

PROVENANCE

Galerie Maurice Segoura, Paris, 1985

Etienne Meunier became master in the 1730s and was part of a family of joiners and woodcarvers based in the Rue de Cléry. The majority of his production was in the Louis XV taste, with a particular focus on desk chairs, but his workshop remained active until the mid-1770s. This pair is a rare survival of his work in the neoclassical Louis XVI style.

$ 7,000-10,000



98



99

99

PROPERTY FROM A PRIVATE CANADIAN COLLECTION (LOTS 85-102)

AN EMPIRE STYLE RED AND GOLD TOLE PEINTE SIX-LIGHT CHANDELIER, POSSIBLY RUSSIAN, 19TH CENTURY

wired for electricity
height 35 ½ in.; diameter 25 ½ in.
90.1 cm; 64.8 cm

PROVENANCE

Ariane Dandois, Paris

$ 8,000-12,000

100

AN EMPIRE STYLE GILT BRONZE-MOUNTED MAHOGANY CONSOLE TABLE

height 40 ½ in.; width 71 ½ in.; depth 25 ½ in.
102.9 cm; 181.6 cm; 64.8 cm

PROVENANCE

Galerie Camoin, Paris

$ 8,000-12,000



100

101

A LOUIS-PHILIPPE GILT AND PATINATED BRONZE TWELVE-LIGHT CHANDELIER, CIRCA 1830

wired for electricity
height 39 in.; diameter 33 in.; 99 cm; 83.8 cm

PROVENANCE

Jean Renoncourt, Paris, 1985

$ 10,000-15,000



101

102

A PAIR OF FRENCH RESTAURATION GILT METAL AND TOLE PEINTE TWO-LIGHT WALL LIGHTS (LAMPES A QUINQUET), CIRCA 1825

in the manner of Deharme, *wired for electricity*
height 23 in.; width 11 ½ in.; 58.4 cm; 29.2 cm

PROVENANCE

Kenneth Neame, London, 1985

A pair of similar wall lights attributed to the workshop of Deharme was sold Christie's London, 17 May 2017, lot 12, and another pair signed Raby was sold Christie's London, *Kenneth Neame*, 13 June 2018, lot 52.

$ 7,000-10,000



102



103



104

103

TWO SIMILAR PAIRS OF DUTCH SILVER CANDLESTICKS, MARTINUS VAN STAPELE, THE HAGUE, 1784/88

of fluted vase form, engraved with stiff leaves and bands of foliage, beaded borders
marked underneath bases, the base rims with later control marks
64 oz 10 dwt; 2009 g
height 10 in.; 25.4 cm

Similar decoration can be seen in a mustard pot by this maker, 1793 illustrated in *Haags goud en zilver, Gemeentemuseum den Haag*, pl. 186, cat. no. 51, p. 231.

$ 7,000-9,000

104

A PAIR OF DUTCH SILVER-GILT POTPOURRI VASES, ADRIANUS WEGMAN, THE HAGUE, 1812-14

with bold lion-mask and ring handles, covers pierced with panels of trailing foliage, chased borders of formal foliage, and bud finial
each marked on rim of foot and rim of cover with French occupation marks
26 oz; 808 g
height 10 in.; 25.4 cm

$ 4,000-6,000

105

PROPERTY FROM GALLISON HALL, CHARLOTTESVILLE, VIRGINIA: THE JAMES F. SCOTT COLLECTION

A DUTCH SILVER TWO-HANDLED GALLERIED TRAY, REYNIER BRANDT, AMSTERDAM, 1776

with ribbon bow handles at each end, the center engraved with later arms and supporters, the base engraved with *W* below coronet
marked on base and one foot
67 oz 10 dwt; 2102.4 g
length over handles 20⅛ in.; 51 cm

PROVENANCE

Christie's New York, December 16, 1997, lot 166

The arms are those of Scott for the Earl of Dalkeith.

$ 4,000-6,000



105

106

TWO DUTCH SILVER SALVERS, HENDRICK VAN HEUVEN AND PETER SCHEDERS, ARNHEM AND NIJMEGEN, CIRCA 1740 AND 1758

the first engraved with arms under coronet and on short reel-shaped foot, the second with partly matted foliate scrolls at the angles and on four fluted bracket feet
marked on bases
36 oz 10 dwt; 1135 g
length 7¾ and 10¾ in.; 19.8 and 27.5 cm

$ 3,000-5,000



106

107

PROPERTY FROM A PRIVATE COLLECTION, IRELAND

A GROUP OF EARLY SWEDISH AND NORWEGIAN SILVER SPOONS

comprising the following Swedish pieces: a pair of tureen-form salts *by Niklas Lund, Stockholm, 1763*; a spirit cup with cherub head handle, *possibly by Gustaf Wallin, Haparanda, 1841*; a spoon with cherub head finial and engraved bowl *by Albrecht Lockert of Stockholm, circa 1640*; a spoon with crown and rings terminal *by Sigismund Novosadi d.y., Karlskrona, 1752*; another without rings *by Hans Stadius, Karlskrona, 1714;* another with long stem and crown finial *by Nils Grubb, Hudiksvall, 1781*; and the following Norwegian spoons: one with single berry terminal, *monogram maker's mark (Krohn-Hansen, no. 7), Trondhjems, circa 1630*; another with single berry and leaves, *Wale Master (Krohn-Hansen, no. 49), circa 1650*; a cartouche terminal spoon *maker's mark not traced, circa 1600*; a cluster berry spoon *by Jan Reimers of Bergen circa 1650*; and another with long handle *by Oluf Jorgensen of Bergen dated 1679*, *12 pieces*
18 oz; 559 g
length of salts 4 in.; 10.2 cm

$ 5,000-7,000



107



108



109



110

108

A FRENCH SILVER FLATWARE SERVICE, PUIFORCAT, PARIS, 20TH CENTURY

engraved with mirror cypher *EC*, comprising:
12 dinner knives
12 dinner forks
12 fish knives
12 fish forks
12 cheese knives
12 dessert knives
12 dessert forks
12 cocktail forks
6 butter spreaders
12 teaspoons
12 dessert spoons
12 tablespoons
12 coffee spoons
2 fish servers
2 cold meat forks
2 serving spoons
1 small spatula
1 gravy ladle
1 cheese knife
1 pastry server
1 master butter knife
1 lemon fork
1 sugar sifter
163 pieces, in fitted drawers
258 oz 10 dwt weighable
8042.5 g

$ 6,000-9,000

109

A FRENCH SILVER ALBI PATTERN FLATWARE SERVICE, CHRISTOFLE & CIE, PARIS, LATE 20TH CENTURY

comprising:
12 dinner knives
12 dinner forks
12 fish knives
12 fish forks
12 dessert knives
12 dessert forks
12 dessert spoons
12 teaspoons
12 tablespoons
12 demitasse spoons
12 cheese knives
1 gravy ladle
133 pieces, all in original Christofle boxes, most still sealed

$ 6,000-8,000

110

A FRENCH SILVER FLATWARE SERVICE, HENRI LAPPARRA, PARIS, LATE 19TH CENTURY

mask and strapwork pattern, unengraved, comprising:
24 dinner knives
24 dinner forks
12 fish knives
12 fish forks
24 dessert knives
12 dessert forks
12 oyster forks
12 dessert spoons
12 tablespoons
12 coffee spoons
12 sorbet spoon
2 fish servers
2 salad servers
1 serving spoon
1 gravy ladle
1 pastry server
1 master butter knife
1 lemon fork
1 sugar sifter
1 pierced spatula
179 pieces
261 oz weighable
8117 g

$ 10,000-15,000



111

111

A MASSIVE PAIR OF FRENCH SILVER-GILT LOUIS XIV STYLE THREE-LIGHT CANDELABRA, BOIN-TABURET, PARIS, CIRCA 1900

of heavy weight, the supports for the branches on three hoof feet and linked by grapevine swags, all enclosing the stem formed as a quiver of arrows, the base chased with laurel and engraved with later presentation inscription
marked throughout, stamped on base rims BOIN TABURET PARIS
451 oz 15 dwt; 14051 g
height 20¼ in.; 51.5 cm

Inscription reads "To David Robertson Cheatham with great respect and affection from the Officers and Directors of Georgia-Pacific Corporation January 30, 1968."

$ 15,000-25,000



112

112

A PAIR OF FRENCH SILVER LOUIS XVI STYLE FOUR-LIGHT CANDELABRA, CARDEILHAC, PARIS, EARLY 20TH CENTURY

marked for export
103 oz 10 dwt; 3222 g
height 17 in.; 43 cm

$ 5,500-6,500



113

113

A PAIR OF LOUIS XVI MAHOGANY JARDINIÈRES, LATE 18TH CENTURY

on castors, with removable lead liners
height 30 ¼ in.; width 22 in.; depth 17 in.
78.1 cm; 55.9 cm; 43.2 cm

$ 5,000-8,000

114

A PAIR OF LOUIS XVI-STYLE GILT BRONZE-MOUNTED MAHOGANY TELESCOPIC GUERIDONS WITH OCTAGONAL TOPS, LATE 19TH/EARLY 20TH CENTURY

height 27 in.; width 15 ½ in.; depth 11 in.
68.5 cm; 39 cm; 28 cm

$ 2,500-3,500



114

□ 115 SOLD WITHOUT RESERVE

ALL PROCEEDS FROM THIS SALE TO BENEFIT THE BREAST CANCER RESEARCH FOUNDATION

A LOUIS XVI STYLE GILT BRONZE-MOUNTED TULIPWOOD LARGE BUREAU PLAT, SECOND HALF 20TH CENTURY

stamped underneath *LOMBARDIA MADE IN SPAIN*
height 30 in.; width 70 in.; depth 30 in.
76.2 cm; 177.8 cm; 76.2 cm

◉ $ 3,000-5,000



115

116

A LOUIS XV GILT BRONZE-MOUNTED BLUE-STAINED HORN BRACKET CLOCK, CIRCA 1730

the dial signed *Causard Hger. Du Roy Suivt. La Cour*;
the Napoleon III movement by Japy Frères, stamped *JAPY FRERES & CIE EXPOSITION 1855 GRANDE MED. D'HONNEUR* and numbered *4-8* and *459*
height 27 in.; width 11 in.; depth 7 in.; 68.5 cm; 28 cm; 18 cm

PROVENANCE

Sotheby's New York, 18 November 2010, lot 210

A clock with an identical case but veneered in green-stained horn with a differently shaped wall bracket is illustrated in Pierre Kjellberg, *Encyclopédie de la Pendule Française du Moyen Age au XXe Siècle* (Paris 199, p. 80, pl. G).

$ 6,000-9,000



116

117

A LOUIS XV/XVI TRANSITIONAL GILT BRONZE-MOUNTED AMARANTH, TULIPWOOD AND MARQUETRY COMMODE, CIRCA 1770

drawer pulls replaced
height 34 ½ in.; width 51 in.; depth 22 in.
87.5 cm; 129.5 cm; 56 cm

◉ $ 10,000-15,000



117

118

A PAIR OF LOUIS XV PARCEL GILT WHITE-PAINTED LOUIS FAUTEUILS BY TILLIARD, MID-18TH CENTURY

stamped on inside back rail *TILLIARD*

Jean-Baptiste I Tilliard (1685-1766), *maître* in 1717, or Jacques Jean-Baptiste Tilliard (1723-1797), *maître* in 1752
height 33 ½ in.; width 24 in.; 85 cm; 61 cm

Jean-Baptiste I Tilliard became *Maître Menuisier du Garde-Meuble du Roi* in 1728 and was a regular supplier to Versailles and other royal palaces. His son Jacques Jean-Baptiste, also referred to as Jean-Baptiste II, was received master in 1752 but did not officially register with the guild until 1764, when he took over his father's workshop. He used the same stamp as his father, which makes it difficult to assign authorship of signed works with certainty.

A similarly decorated *bergère* stamped Tilliard, possibly originally part of the same suite as the present lot, is illustrated in Jean Nicolay, *L'Art et la manière des maîtres ébénistes français au XVIIIe siècle* (Paris 1976, p.458, fig. J).

$ 5,000-8,000



118

119

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

A LOUIS XV CARVED AND GREEN AND WHITE-PAINTED CONSOLE TABLE, MID-18TH CENTURY

with a later veined grey marble top; the back rail bearing a handwritten label *Envoi de Mr le Vicomte de Lastic St Jal lieutenant au 9ème Hussards Verdun Madame la Marquise de Campagnac Chateau de Campagnac En gare de Le Bugue Dordogne remis le 18 juillet petite vitesse*
height 33 in.; width 63 ½ in.; depth 29 in.
83.8 cm; 161.3 cm; 73.7 cm

PROVENANCE

Vicomte Lastic de Saint-Jal
Marquise de Campagnac, Chateau de Campagnac, Dordogne

$ 6,000-10,000



119

120

A SET OF EIGHT CHINESE EXPORT PAINTINGS ON PITH PAPER, QING DYNASTY, 19TH CENTURY

each depicting fanciful butterflies and insects, in later giltwood frames
each 16 in. by 13 in.; 40.5 cm by 33 cm

$ 5,000-8,000



120 (PART)

121

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

A FRENCH RÉGENCE GILT BRONZE-MOUNTED KINGWOOD AND PARQUETRY COMMODE EN TOMBEAU BY LOUIS-SIMON PAINSUN, CIRCA 1725

partially remounted, with a later *Rouge de Rance* marble top; stamped *SP* once and *LSP* twice, and bearing a further illegible stamp
height 34 ½ in.; width 53 in.; depth 25 ½ in.
87.5 cm; 134.6 cm; 64.8 cm

See catalogue note at SOTHEBYS.COM

◉ $ 8,000-12,000



121



122

122

A SÈVRES GILT-BRONZE MOUNTED VASE, CIRCA 1848

of slender baluster form, painted with large sprays of mixed flowers hanging from vine garlands above a blue enamel *lambrequin* band at the base, the shoulder affixed with two gilt-bronze foliate scroll handles, with blue enamel and gilded formal borders at the rims, *stenciled R.F. / S. 48. mark within a circle to interior of neck,* mounted on a gilt-bronze and marble square foot
height 17¾ in.; 45 cm

$ 5,000-7,000



123

123

PROPERTY OF A LADY

A PAIR OF GEORGE III D-SHAPED SATINWOOD CARD TABLES, CIRCA 1785

with rosewood borders, sycamore and ebony stringing, opening to green baize playing surfaces
height 29 in.; width 35 ½ in.; depth 17 in.
73.5 cm; 90 cm; 43 cm

◉ $ 5,000-8,000



124

124

PROPERTY OF A SOUTHERN GENTLEMAN

A PAIR OF GILT BRONZE-MOUNTED MEISSEN PORCELAIN BOUQUETIÈRE FIGURE THREE-LIGHT CANDELABRA, 18TH CENTURY, THE PORCELAIN MODELLED BY KÄNDLER AND LATER DECORATED

height 16 in.; width 7 in.; length 12 in.
40.6 cm; 17.8 cm; 30.5 cm

Two pairs of similar candelabra were sold Sotheby's London, *A Mansion Overlooking a Royal Park*, 28 April 2015, lot 64. Another example was sold by Lady Sarah Roubanis, Christie's London, 5 December 1974, lot 22, and a further pair was sold from the Hillingdon Collection, Christie's London, 29 June 1972, lot 60. Similar three-light candelabra mounts were also used on a pair of candelabra with Sèvres biscuit figures of c.1760 of *The Young Supplicant* and *The Gardener* after designs by Boucher, now in the Musée Nissim de Camondo, Paris (CAM 601.1, 601.2).

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was detected.

$ 5,000-8,000

125

A PAIR OF LOUIS XIV WALNUT, BOXWOOD, SYCAMORE, FRUITWOOD AND SCAGLIOLA MARQUETRY PANELS BY THOMAS HACHE, GRENOBLE, LATE 17TH CENTURY

formerly doors of an armoire; now framed
height 64 in.; width 23 in.; 162.5 cm; 58.5 cm

Thomas Hache (1644-1747) was part of the most important dynasty of cabinetmakers working in Ancien Régime France outside of Paris. His workshop in Grenoble specialised in creating virtuoso inlaid surfaces using almost exclusively native Alpine woods and burr woods, the designs heavily influenced by the fashionable floral marquetry of the 17th century practised by Parisian *ébénistes* such as the Dutch-born Pierre Gole, in whose atelier Thomas Hache is believed to have trained. Under the influence of nearby Italy, however, Hache innovated by incorporating brightly blue or green-coloured scagliola inlay, seen to dazzling effect in the present lot.

These panels emanate from an important group of armoires by Thomas Hache, each with comparable marquetry decoration, several of which are illustrated in P. et F. Rouge, *Le génie des Hache* (Dijon 2005), p.72-97, including an *Armoire aux Masques* (no.10, p.94) with identical leaf-sprouting grotesque masks in the lower section. Further related examples were sold Marc-Arthur Kohn, Paris, 11 December 2017, lot 20; L'Hôtel des Ventes de Monte-Carlo, 8 April 2017, lot 33 and 28 June 2015, lot 48; and Daguerre, Drouot Paris, 20 June 2014, lot 157.

$ 15,000-25,000



125

126

PROPERTY OF A NEW ENGLAND COLLECTOR

A SET OF TWELVE LOUIS XV PARCEL GILT AND WHITE AND GREY-PAINTED CHAISES EN CABRIOLET, MID-18TH CENTURY

height 34 ¼ in.; width 21 in.; depth 20 in.
87 cm; 53.5 cm; 51 cm

PROVENANCE

Christie's London, 4 June 2014, lot 608

$ 15,000-25,000



126

127

EMPEROR NAPOLEON III: A FRENCH SILVER-PLATED TWO-HANDLED TRAY, CHRISTOFLE & CIE, PARIS, CIRCA 1854

the surface with the Imperial arms within a wreath of laurel and oak, flanked by the crowned cypher *N*, all on a bed of bees and surrounded by running ivy
marked under rim and numbered 328914 and 2 2 9 in lozenges
length over handles 29¼ in.; 74.3 cm

LITERATURE

Henri Bouilhet, *150 Ans D'Orfèvrerie: Christofle, Silversmith since 1830,* p. 121, fig. 3 (an example of this model)

In 1853 Emperor Napoleon III commissioned from Christofle a silver-plated table service for 100 persons. Designed by sculptor François Gilbert, then working for Christofle, most of the service was lost when the Tuileries was burned in 1871.

$ 5,000-7,000



127

128

ROYAL: A FRENCH PARCEL-GILT SILVER TEA AND COFFEE SET, CHRISTOFLE & CIE, PARIS, 1867-68

comprising a Teapot, Coffee Pot, Kettle on Lampstand, Creamer, covered Sugar Bowl, and Tray, all chased with diaper enclosing flowerheads, crown finials above a border of crossed A's
marked on bases and numbered 603182, with later import marks for London, 1944
270 oz 10 dwt; 8416 g
height of kettle on lampstand 13½ in.; length of tray 25⅝ in.; 34.3 cm; 65 cm

The monogram and crown are those of Alexandra, Princess of Wales, who had married in 1863 the future Edward VII. The model dates to 1867-68, and in June of 1867 the Prince of Wales was the guest of Napoleon III for the Paris Exposition. The Princess, recovering from rheumatic fever, remained in England, and this set was presumably a gift to her from either her spouse or his host.

$ 12,000-18,000



128





129

129

A FRENCH SILVER AND MIXED METAL FOUR-PIECE TEA SET WITH MATCHING TRAY, CHRISTOFLE & CIE, PARIS, CIRCA 1880

comprising a Teapot, Hot Milk Jug, Creamer, covered Sugar Bowl, and circular Tray with a fixed basket handle, all with spot-hammered surfaces applied with gilt wisteria and copper bamboo, the covers of the teapot and sugar bowl each with three copper butterflies
marked throughout, stamped on bases CHRISTOFLE ORFEVRES
73 oz 10 dwt; 2289 g
height of hot milk jug 6 in.
diameter of tray 12½ in.; 15.2 cm; 31.7 cm

This set was designed by Henri Godin (1846-1902) and S. Waret (1826-1902). Christofle exhibited a new line in mixed-metals, derived from Japanese techniques, at the metalwork exhibition organized by the Union Centrale des Arts Decoratifs in 1880. The line was to be called "Les Polychromes" and combined silver, copper and brass, possibly encouraged by Tiffany's success with their mixed metals at the 1878 Paris Exposition.

$ 20,000-30,000

130

PROPERTY FROM GALLISON HALL, CHARLOTTESVILLE, VIRGINIA: THE JAMES F. SCOTT COLLECTION

A FRENCH SILVER-PLATE AND CUT-GLASS CENTERPIECE, CHRISTOFLE & CIE., PARIS, SECOND HALF 19TH CENTURY

with pairs of putti supporting the etched glass bowl and "broken" shields in the middle
marked on base rim, numbered 1438181
length 23 in.; 58.5 cm

PROVENANCE

Christie's London, 27 February 1997, lot 82

$ 4,000-6,000



128: Queen Alexandra



130



131

131

A FRENCH ART NOUVEAU GILT BRONZE PENDULE À CERCLE TOURNANT 'ALLÉGORIE DU TEMPS' BY RAOUL LARCHE, CAST BY SIOT-DECAUVILLE, PARIS, CIRCA 1905

signed *RAOUL LARCHE* and with Siot-Decauville foundry stamp
height 29 ¼ in.; 74 cm

François-Raoul Larche (1860-1912), attended the École Nationale des Beaux Arts in Paris, where he studied under Jouffroy, Delaplanche, Falguière and Gérôme. He made his salon debut in 1884 exhibited there until his death. He received several public commissions, was awarded a gold medal at the 1900 Exposition Universelle and a Medal of Honour in 1910. Amongst Larche's most recognized works are his series of swirling sculptures of the inspirational American dancer Loïe Fuller, offered for sale as lamps at his gold medal-winning stand at the 1900 Paris Exposition.

$ 15,000-25,000



132

132

AN ITALIAN NEOCLASSICAL GILT BRONZE-MOUNTED ENCRIER WITH A RECLINING FIGURE OF HERCULES ON A PINK GRANITE AND GREEN MARBLE (POSSIBLY PIETRA DEL VESUVIO) BASE, 19TH CENTURY

one inkwell lacking lid; back feet replaced
height 16 in.; width 19 in.; depth 9 ½ in.
40.5 cm; 48 cm; 24 cm

$ 5,000-8,000



133

133

A PEWTER AND GILT BRONZE FIGURAL JARDINIERE LES FONDEURS DU MOYEN AGE BY LOUIS ETIENNE MARIE ALBERT-LEFEUVRE, CIRCA 1900

stamped on rear of bell *ALBERT LEFEUVRE* and *SIOT FONDEUR*
height 18 ½ in.; width 19 in.; depth 12 ¼ in.
47 cm; 48 cm; 31 cm

The French sculptor Albert-Lefeuvre (1845-1924) trained under Auguste Dumont and Alexandre Falguière at the École des Beaux-Arts in Paris. This model of two medieval founders holding a bell was exhibited at the Paris *Exposition Universelle* in 1900.

$ 4,000-6,000

A PAIR OF MONUMENTAL FRENCH NAPOLEON III GILT BRONZE AND CHAMPLEVE ENAMEL VASES BY FERDINAND BARBEDIENNE, AFTER A DESIGN BY LOUIS-CONSTANT SEVIN, THIRD QUARTER 19TH CENTURY

both signed *F BARBEDIENNE* on the central bronze ring
height 30 ½ in.; width 12 in.; 77.5 cm; 30.5 cm

LITERATURE

Bascou, Marc, ed., *De l'Impressionnisme à l'Art nouveau: acquisitions du Musée d'Orsay, 1990-1996*, exhibition catalogue Paris, Musée d'Orsay, 1996
Jonathan Meyer, *Great Exhibitions, 1851-1900*, Woodbridge 2006, p.135
Florence Rionnet, *Les Bronzes Barbedienne. L'œuvre d'une dynastie de fondeurs (1834-1954)*, Paris 2016

This impressive and rare pair of vases is a slight variation of a design first exhibited by Barbedienne at the 1862 London International Exhibition, which marked the beginning of a revival in the medieval French tradition of enameling. The form of this work is inspired by ancient Greek amphorae, but the feline heads are more reminiscent of Egyptian taste, and the boldly coloured and intricately scrolling enamel decoration betrays Byzantine, Moorish and even Persian influences, truly reflecting the eclecticism prevalent in French decorative arts during the Second Empire.

The initial version differs from the present lot in the presence of mounted cabochons on the central banding rather than anthemion leaves, and straight rather than gently curved legs. A pair of the first model stamped *F. Barbedienne Paris Constant Sévin inv. 1862* was sold Sotheby's New York, 14 March 1995, lot 179 and acquired by the Musée d'Orsay, Paris (OAO 1296), and another pair similarly stamped but dated 1867 was sold Bonham's Los Angeles, 6 June 2017, lot 275. A single vase of this form is in the Cleveland Museum of Art. A pair of vases of the second design, identical to the present lot, was sold Christie's Paris, 29 April 2014, lot 304 (EUR 121,500), and a further single example of this version is in the Milwaukee Art Museum.

The Paris bronze maker and caster Ferdinand Barbedienne (1810-1892) opened his eponymous foundry in 1839 in collaboration with Achille Collas, initially specialising in the production of smaller-scale copies of both Antique and contemporary sculptural work. In 1855 he hired the designer Louis-Constant Sévin (1821-1888) as his chief *sculpteur ornemantiste* and launched a successful 30-year artistic collaboration creating enameled objects and vases in the 'Neo-Greek' style, with which the firm became particularly associated. Following Barbedienne's death the foundry was taken over by his nephew Gustave Leblanc, who continued the business of casting work by contemporary artists, notably Rodin.

$ 20,000-30,000





134



135

135

A MEISSEN MYTHOLOGICAL GROUP OF THE THREE GRACES, LATE 19TH CENTURY

modeled by Emmerich Andresen, with Thalia (youth and beauty), Euphrosyne (mirth) and Aglaia (elegance) flanked by cupid and a pair of billing doves, on a rockwork mound base edged with gilded molded foliate scrollwork, *the base on the reverse incised E.ANDRESEN., crossed swords mark in underglaze-blue, incised model number O190, impressed numeral 100*
height 13⅜ in.; 34.8 cm

Andresen (1843-1902) was appointed Director of the Design department at Meissen in 1886.

$ 7,000-10,000



136

136

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

A MINTONS SALMON- AND CHOCOLATE-GROUND PÂTE-SUR-PÂTE MOON FLASK, 1873

decorated at the center on one side in white slip with a festive scene of Chinese boys playing music and on the other with Chinese precious objects, *crowned MINTONS mark, impressed MINTONS, incised date cypher for 1873, impressed numeral 1664*
height 12¾ in.; 32.3 cm

This rare decoration type incorporating Chinese boys appears to be adapted from the well known Chinese compositions of 'five boys' or 'hundred boys' evident on various Chinese porcelain wares or vases. Scenes of Chinese boys at play, which may appear at first glance as leisurely compositions, are in fact filled with symbolic meanings. Indeed the five or hundred Chinese boys performing festive activities represent the sons of the scholar, Dou Yujun, or the emperor, Zhou Wenwang. The symbolism in these imageries suggest the abundance of sons and continuation of the family line as well as the wish that the generations of these families celebrate success in the imperial examinations.

$ 6,000-8,000



137
(VIEW OF INTERIOR)



137

137

A LARGE THÉODORE DECK FAÏENCE TURQUOISE-GROUND OVAL FOOTED DISH, CIRCA 1870

painted with a large bird perched in a tree branch issuing flower blossoms, with a small butterfly to the right, the exterior similarly painted above a band of stylized flowerheads on a spreading foot, *twice impressed TH.DECK.,* with a wooden stand, *2 pieces*
width 21⅝ in.; 55 cm

$ 12,000-18,000



138

□ **138** SOLD WITHOUT RESERVE

A THÉODORE DECK FAÏENCE JARDINIÈRE, LATE 19TH CENTURY

of rectangular form, molded with foliate devices and set on four scroll feet, *incised TH. DECK., impressed portrait medallion*
length across handles 18 in.; 45.7 cm

$ 800-1,200



139

139

A GROUP OF ROYAL COPENHAGEN 'FLORA DANICA' WARES, MID-20TH CENTURY

painted with titled specimens within a gilt beaded border and gilt serrated rim, comprising:
5 dinner plates, *shape 3529,* 10 1/8 in., 25.7 cm diam.
3 reticulated dinner plates, *shape 3553,* 10 in., 25.4 cm diam.
4 double-handled soup cups and stands, *shape 3612,* stands 6 3/4 in., 17 cm diam.
and a salad bowl, *shape 3555,* 9 1/2 in., 24.2 cm diam.,
standard printed and painted factory marks, 17 pieces

$ 3,000-5,000

□ 140 SOLD WITHOUT RESERVE

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

AN ASSEMBLED COPELAND & GARRET AND SPODE 'THUMBLEDOWN DICK' PATTERN PART-DESSERT SERVICE, CIRCA 1820-35

printed and painted on the marbleized-ground with an exotic bird perched on flowering peony branches, comprising: a footed tazza, six shell-shaped dishes, an oval shaped dish, a footed twin-handled sauce tureen and stand and twenty-eight dessert plates, *impressed and printed COPELAND & GARRETT / LATE SPODE and SPODE marks, 38 pieces*

$ 800-1,200

141

PROPERTY FROM THE ESTATE OF LIANA WEINDLING

AN EXTENSIVE BERLIN (K.P.M.) DINNER SERVICE, 20TH CENTURY

with *Ozier*-molded borders painted with scattered sprays of flowers in colors, comprising:
30 dinner plates, 10 in. diam., and additional dinner plate 9 3/4 in. diam., 35 salad plates, 7 3/4 in. diam., 24 *petit-four* plates, 5 5/8 in. diam., a large oval fish dish, 20 3/4 in. wide, a large oval dish, 16 in. wide, 2 oval dishes, 12 3/4 in. wide, 3 large circular dishes, 12 1/2 in. diameter, 2 oval shaped stands, 10 in. wide, 2 pairs of square-shaped dishes, 9 3/4 in. and 8 1/2 in. wide, 2 double-handled sauce boats on fixed stands, length 8 1/2 in., 18 double-handled cups, covers and stands, 17 tea cups and 18 saucers, 11 *demi-tasse* cups and 12 saucers, 2 cream jugs, 2 sugar bowls and covers, *sceptre-marks in underglaze-blue, stenciled KPM and orb marks in iron-red, various painted numerals and incised numerals, 223 pieces*

$ 1,500-2,500



140



141



142

PROPERTY FROM A PRINCETON, NEW JERSEY COLLECTION

A PAIR OF GERMAN SILVER SIX-LIGHT FIGURAL CANDELABRA, M.H. WILKENS & SÖHNE, BERLIN, CIRCA 1900

the rocaille bases chased with poppies, Queen Anne's lace, and holly, the stems formed as fully-modeled female figures framed by tall leaves, one figure holding a spear and fish, the other a poppy
marked on bases at one foot
194 oz 15 dwt; 6058 g
height 24 in.; 61 cm

$ 10,000-15,000

143

A GERMAN SILVER CENTERPIECE, BRUCKMANN & SÖHNE, HEILBRONN, CIRCA 1900

the triform rococo base centered on each side by a cartouche engraved with monogram *CLC*, *16 Okt*, and *1879-1904*, stem formed as three Bacchic putti, with matching screw-on top
marked on base and top
86 oz; 2675 g
height 16¾ in.; 42.5 cm

$ 4,000-6,000

144

AN AUSTRIAN SILVER CENTERPIECE, MAKER'S MARK VC, LATE 19TH CENTURY

the base with bright-cut scrolling foliage and on winged monster feet, the openwork rim applied with two putti supporting a strapwork cartouche on each side, winged female figures supporting the handles, center engraved to match
marked throughout
86 oz; 2675 g
length over handles 22 in.; 56 cm

$ 5,000-7,000



144

145

A PAIR OF GERMAN SILVER MONSTER EWERS, J. D. SCHLEISSNER & SÖHNE, HANAU, CIRCA 1900

the wings chased with Bacchic scenes, backs with small hinged covers
marked on base rims
160 oz 10 dwt; 4995 g
height 16¼ in.; 41.3 cm

PROVENANCE

Edward James Collection, West Dean park, sold Christie's, West Dean, June 4, 1986, lot 1401

The collections at West Dean were begun by Willie and Evelyn James, known for their extravagant Edwardian house parties; the Prince and Princess of Wales were frequent visitors for shooting, and after 1899 for Goodwood racing week.

$ 10,000-15,000



145

146

TWO PAIRS OF SILVER AND SILVER-GILT PHEASANTS, GERMANY AND MEXICO, CIRCA 1900 AND 20TH CENTURY

the silver pair *by Neresheimer & Söhne, Hanau*, the gilt pair with red glass eyes and varicolored tail feathers *by Tane, Mexico City*
marked on tail feathers
116 oz; 3608 g
length of longest 15½ in.; 39.4 cm

$ 5,000-7,000



146



147

147

A LARGE GERMAN SILVER NEF, B. NERESHEIMER & SÖHNE, HANAU, WITH IMPORT MARKS FOR JOHN GEORGE PIDDINGTON, LONDON, 1913

the detachable deck with three masts fully manned and rigged with sailor figures, the hull chased with female figures transported in shells surrounded by mermen, hippocamps, dolphins, and putti, gilt interior
marked on rim of detachable deck with Hanau marks, the import marks throughout
257 oz; 7993 g
height 28½ in.; 72.5 cm

$ 35,000-45,000



148

148

A SPANISH SILVER MODEL OF AN ANCIENT GREEK BIREME, MID 20TH CENTURY

the deck with two masts, soldier figures, and movable oars, on a fixed stand mounted on a wood pedestal
apparently unmarked, the pedestal with sticker on base "Gregory Sterling 925 / Palma de Mallorca / Made in Spain"
93 oz; 2892 g
length of ship 22 in.; length of pedestal 20⅝ in.
55.9 cm; 52.4 cm

$ 7,000-10,000

□ **149** SOLD WITHOUT RESERVE

A SPANISH SILVER NEF, 20TH CENTURY

on four pierced wheels and fully modeled seahorses supporting the hull, the three masts and deck with sailor figures, dolphin rudder
marked on one sail
27 oz 5 dwt; 852 g
height 16¼ in.; 41.3 cm

$ 5,000-7,000



149



150

150

A GERMAN SILVER-GILT NEF, HANAU, LATE 19TH CENTURY

the lobed base chased with dolphins within strapwork, Neptune supports the hull, detachable deck with three masts manned and rigged with sailor figures
marked throughout, possibly by Gebrüder Gutgesell, with French control marks
32 oz 5 dwt; 1008 g
height 20½ in.; 52 cm

$ 5,000-7,000

151

A CONTINENTAL SILVER NEF, 20TH CENTURY

the three masts and deck fully manned and rigged with sailor figures, on winged sea monster supports
apparently unmarked
77 oz; 2387 g
height 18¾ in.; 47.6 cm

$ 7,000-10,000



151



152

152

A GROUP OF TWENTY ITALIAN SILVER, COPPER, AND ENAMEL CLOWNS, MOST ANCINI, AREZZO, LATE 20TH CENTURY

in various pursuits
most marked 105-AR, one 1547-AR, seven stamped Ancini and one Sorini
heights from 2⅛ to 4⅞ in.; 5.5 to 12.5 cm

$ 8,000-12,000

153

A GROUP OF FIFTEEN ITALIAN SILVER, ENAMEL AND MURANO GLASS CLOWNS, MOST ANCINI, AREZZO, LATE 20TH CENTURY

comprising five clowns holding kitchen tools, four musicians, two with balloons, one with ice cream, one penguin, and one advertising pots on a table and mounted on a wood base set with a plaque for IMCO Waterless
all coded 1547-AR and nine stamped Ancini
heights from 2¾ to 5¾ in.; 7 to 14.6 cm

$ 6,000-9,000



153



154

154

A GROUP OF AMERICAN SILVER AND ENAMEL CIRCUS FIGURES, DESIGNED BY GENE MOORE FOR TIFFANY & CO., NEW YORK, CIRCA 1990

comprising two carousel giraffes, a jester, a clown in a barrell, a clown pushing a baby carriage, and a balancing stand for acrobats, *7 pieces*
all marked TIFFANY & CO, STERLING
49 oz 5 dwt gross; 1536 g
height of giraffes 4½ in.; 11.4 cm

$ 5,000-7,000



155 (PART)

155

A GROUP OF FORTY-THREE ITALIAN SILVER AND ENAMEL CLOWNS, ARREZO, LATE 20TH CENTURY

in various pursuits, some with copper, wood or Murano glass elements
marked throughout, most marked 105-AR, some stamped for Ancini or Sorini
heights from¾ to 4⅞ in.; 2 to 12.5 cm

$ 15,000-25,000



156

156

A SET OF SEVEN GERMAN SILVER MUSICIAN NOVELTY CUPS, LUDWIG NERESHEIMER & CO., HANAU, EARLY 20TH CENTURY

the bodies form the containers, the ruffled collars with articulated heads form the covers
marked on bases
93 oz 10 dwt; 2911 g
heights approx. 6½ in.; 16.5 cm

$ 5,000-7,000



157



158

157

AN ENGLISH SILVER "BARNYARD" CONDIMENT SET, C. F. HANCOCK & CO., LONDON, 2001

comprising pig-form pepper shaker and mustard pot with the ladle forming the tail, and a trough-form salt with shovel-form spoon, all in a pig pen, *6 pieces*
marked throughout
18 oz; 560 g
length of pigpen 5½ in.; 14 cm

$ 5,000-7,000

158

AN ENGLISH SILVER NOVELTY "CAT" CRUET SET, GARRARD & CO. LTD., LONDON, 1995

the salt and pepper shakers formed as rubbish pails mounted with cats, matching mustard pot with ladle topped by a fish bone, the frame with *weighted base*
marked throughout and stamped GARRARD
9 oz excluding frame; 280 g
height 7⅜ in.; 18.7 cm

$ 2,000-3,000

159

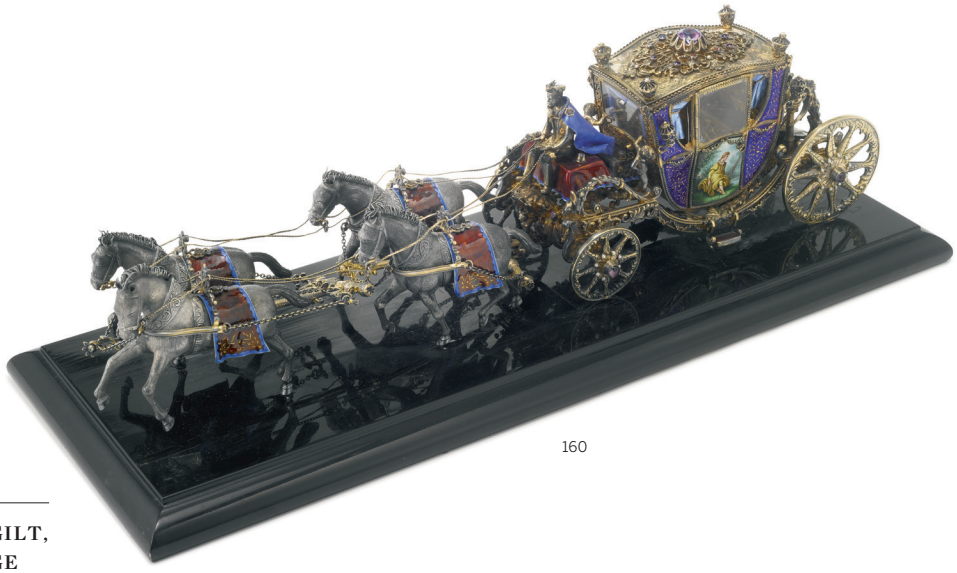
A SET OF TWELVE ENGLISH SILVER CHARLES DICKENS FIGURES, C.J. VANDER LTD., LONDON, 1977/78/86

all mounted on wood bases applied with engraved plaques: Mr. Pickwick, Artful Dodger, Quilp, Captain Cuttle, Bill Sykes & Dog, Bob Cratchett & Tiny Tim, Mrs. Cratchett, Scrooge, Job Trotter, Sam Weller, and Silas Wegg
marked on tops of bases
heights from 3⅞ to 5½ in.; 10 to 14 cm

◉ $ 5,000-7,000



159



160

160

A HUNGARIAN SILVER, SILVER-GILT, ENAMEL AND GEM-SET CARRIAGE GROUP, MID 20TH CENTURY

the carriage with Boucher panels on the hinged doors and set with pearls and amethyst cabochons, the coachman with enameled cape driving four patinated horses with enameled saddle cloths, on ebonized wood base
apparently unmarked
length of base 25 in.; 63.5 cm

$ 5,000-7,000



161

161

PROPERTY FROM A EUROPEAN COLLECTION
(LOT 161-162)

A CONTINENTAL SILVER-GILT-MOUNTED BOOK-FORM CHESS AND BACKGAMMON BOARD, WITH IMPORT MARKS FOR LONDON, 1976

exterior with chess board, the interior with backgammon board
marked on both sides, import marks for International Bullion & Metal Brokers
length 17¾ in. by width when opened 19½ in.
45 cm by 49.5 cm

$ 6,000-8,000



162

162

AN ENGLISH PARCEL-GILT SILVER CORN-ON-THE-COB SET, ASPREY & CO. LTD., LONDON, 1975/76

comprising six dishes realistically modeled with corn kernels, gilt interiors, and twelve skewers with gilt corn finials, all in original fitted case, *19 pieces*
marked on bases of dishes and discs of skewers
68 oz 5 dwt; 2127 g
length of each dish 8 in.; 20.3 cm

$ 4,000-6,000



163



165



164

163

PROPERTY FROM A NORTHWEST COLLECTION

AN ENGLISH 18K VARICOLOR GOLD MODEL OF THE CHURCHILL MANSION, COLLINGWOOD & CO., LONDON, 1974

engraved underneath *N.G. Dyer - J.R. Ringer 1974*, in a fitted case with gold plaque engraved *Chartwell Home of the late Sir Winston Churchill now a property of the National Trust.*
marked on base
5 oz 5 dwt; 162 g
length 4½ in.; 11.4 cm

Chartwell in Westerham, Kent was built 1923-4, with earlier origins, by Philip Tilden. It was the home of Winston Churchill between 1922-65. It was acquired by the National Trust in 1946, and opened to the public in 1966.

$ 7,000-10,000

164

PROPERTY OF A NEW YORK LADY

A FRENCH SILVER, GOLD, AGATE AND LAPIS PAGE TURNER AND TIMEPIECE, CARTIER, PARIS, CIRCA 1925

with a clock terminal, the reverse monogramed *FJF,* and with lapis lazuli crown
marked throughout, stamped Cartier / 2453
length 12¾ in.; 32.4 cm

$ 5,000-7,000

165

AN ITALIAN 18K GOLD, ENAMEL AND GEM-SET GEISHA, ALESSANDRIA, 20TH CENTURY

the geisha wearing a robe with champlevé enamel accents and diamond-set collar, diamond earrings, and a diamond comb in her wirework hair, the detachable umbrella with matching plique-a-jour enamel, mounted on a malachite base
marked on hair clasp at neck, manufacturer mark partially obscured 4??-AL
6 oz 15 dwt excluding base
211.5 g
height overall 8⅜ in.; 21.3 cm

$ 7,000-10,000

166

PROPERTY FROM A EUROPEAN COLLECTION

A SET OF THREE ENGLISH SILVER-GILT AND HARDSTONE TREES, MAKER'S MARK FB, LONDON, 1972 (2) AND 1975 (1)

the silver-gilt trees with quartz leaves and mounted on hardstone bases, the larger base a geode also mounted with a dragon set with opals, the two smaller bases each with a temple
marked throughout
height of tallest 15¼ in.; 38.8 cm

$ 25,000-35,000



166

167

PROPERTY FROM GALLISON HALL, CHARLOTTESVILLE, VIRGINIA: THE JAMES F. SCOTT COLLECTION

A FRENCH SILVER-GILT, AGATE, ENAMEL, GARNET AND PEARL TAZZA, FRÉDÉRIC-JULES RUDOLPHI, PARIS, MID 19TH CENTURY

formed as a tree trunk, a hunter with a spear in the fork trained on a serpent at the base, the enameled branches holding a shallow agate dish, lobed hexafoil base mounted with garnets
marked on base rim
height 7½ in.; 19 cm

PROVENANCE

Christie's London, February 27, 1997, lot 201

$ 5,000-7,000



167

□ 168 SOLD WITHOUT RESERVE

A SILVER, AGATE, ENAMEL, PEARL AND GEM-SET BOWL, AUSTRIAN OR GERMAN, CIRCA 1900

oval base enameled with grapevine, the rim of bowl applied with enameled cattails, natural pearls, and a figure of Triton set with rubies, sapphires, and emeralds
apparently unmarked
length 3⅜ in.; 8.6 cm

$ 3,000-5,000



168



169

169

A PAIR OF CHINESE EXPORT SILVER VASES, WING CHEONG, LATE 19TH CENTURY

chased with prunus on matted ground, matching handles
marked on base rims
38 oz 5 dwt; 1194 g
height 10¼ in.; 26 cm

$ 5,000-7,000

170

A CHINESE EXPORT SILVER EPERGNE AND BOWL, WANG HING, HONG KONG AND SHING FAT, CIRCA 1900

the epergne with three vases pierced with bamboo and fitted with glass liners, the foot chased to match; the bowl applied with prunus, an owl and other birds
marked on bases
58 oz 10 dwt excluding glass; 1822.5 g
height of epergne 16⅛ in.
diameter of bowl 8⅞ in.; 41 cm; 22.5 cm

$ 6,000-8,000



170

171

A JAPANESE EXPORT SILVER PUNCH BOWL AND STAND, SAMURAI SHOKAI, YOKOHAMA, CIRCA 1910

the double walled bowl applied with chrysanthemums on matted ground, on a matching stand
marked on bases
132 oz; 4105 g
diameter of bowl 12½ in.
diameter of tray 16 in.; 31.7 cm; 40.7 cm

$ 6,000-8,000



171



172

172

A CHINESE SILVER, ENAMEL, AND JADE DRAGON CLOCK, 20TH CENTURY

the dragon with detachable head and carrying a detachable urn mounted with a clock with enamel dial, the back cover mounted with a carved jade panel, the urn cover also with carved jade finial, all on a wood stand
marked on base of urn SILVER
height overall 14¼ in.; 36.2 cm

$ 5,000-7,000

173

A CHINESE EXPORT SILVER FOUR-PIECE TEA SET AND MATCHING TRAY, WANG HING, HONG KONG, CIRCA 1900

comprising a Teapot, Hot Milk Jug, Creamer, Sugar Bowl, and two-handled Tray, all chased with chrysanthemums on matted ground, with bamboo handles and finials, monogrammed *JGB* in shield
marked on bases
65 oz 10 dwt; 2040 g
height of jug 6¾ in.; length of tray over handles 18¾ in.; 17 cm; 47.7 cm

$ 4,000-6,000



173

174 No Lot

END OF SESSION ONE



SESSION TWO

NEW YORK
TUESDAY
16 APRIL 2019
2:00 PM

LOTS 175-392



THE COLLECTION OF MELINDA AND PAUL SULLIVAN

LOTS 175–253

Melinda and Paul Sullivan are renowned Collectors of European porcelain.

They were the patrons of the three volume catalogue, *Fired By Passion* published in 2009, a definitive record of the Viennese baroque porcelain of Claudius Innocentius du Paquier. The seminal work was the result of a sixteen year affection for the material which began in 1993 when the Sullivans and Melinda's sister presented a gift of three pieces of Du Paquier porcelain to the Art Institute of Chicago in honor of the 80th birthday of their mother Eloise Wright Martin. Their quest to find, research and document the greatest examples ever produced was then set.

More than just collectors, the Sullivans are ambassadors for their field of interest, who in creating their book engaged a distinguished group of scholars, travelled the world to view collections and to acquire objects of their own, and shared their knowledge with all.

The Sullivans were drawn to du Paquier porcelain firstly for its rarity but also its beauty, fun, whimsy and playfulness. These same themes are evident in the selection of property on offer in the present sale, which adorned their home, Eyrie Knoll, in West Hartford, Connecticut, from the timeless elegance of the stonewares and porcelains from the early production at Meissen, such as a Böttger red-stoneware pilgrim flask, circa 1715 (lot 176), to the exaggerated ornament of an Irish silver chinoiserie coffee pot by Charles Townsend or Carden Terry of York, 1772, (lot 195).

Eyrie Knoll, designed by architect Grosvenor Atterbury and built in 1929 for Charles Cooley, president of Society for Savings, was the perfect showcase for Sullivans' spectacular collection. Traveling regularly and increasingly spending more time at their other homes, the Sullivans are selling the house and the furniture and decorative art within. It is their hope that the objects that they have purchased with passion are acquired by a new generation of enthusiastic collectors.

Sotheby's Scientific Research department used noninvasive XRF to screen the green enamel on all the Meissen porcelain in this collection for chromium. Chromium was not detected in any of the lots offered.





LOT 177

175

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A RARE BÖTTGER POLISHED RED-STONEWARE OCTAGONAL SUGAR BOX AND COVER, CIRCA 1710-15

of canted rectangular form, with broad beveled edges, picked out with traces of gilding, the cover surmounted with a high hexagonal pagoda knop, *impressed Dreher's mark of an X for George Kittel*
width 4½ in.; 11.5 cm

PROVENANCE

Collection of Siegfried and Lola Kramarsky (by 1963)
offered, Christie's, New York, October 30, 1993, lot 1
G. Röbbig, Munich
Acquired from the above in 2002

LITERATURE

Ruth Berges, *From Gold to Porcelain, the Art of Porcelain and Faience,* New York, 1963, fig. 72.

The form is listed in the 1711 inventory of the Meissen factory: '*8 Bassige Zucker Büchße'*. An example with gilding was sold at Sotheby's, London, February 24, 2015, lot 234; and a further sugar box with gilding was among the stoneware teawares from the Collection of the Dukes of Baden, sold at Sotheby's, Baden-Baden, October 18, 1995, lots 1251-1258. Another example un-gilded is in the Staatliche Kunstsammlung in Dresden, inventory number P.E.1716, and is illustrated in Goder, et. al, *Johann Friedrich Böttger. Die Erfindung des Europäischen Porzellans*, Leipzig, 1982, p. 186, fig. 122.

George Kittel is listed in the 1712 Meissen list of potters, and again in 1732 as a molder (as noted from Robert E. Röntgen, *The Book of Meissen,* Atglen, 1996, p. 258.)

$ 20,000-30,000

176

A RARE BÖTTGER RED-STONEWARE PEAR-SHAPED PILGRIM FLASK, CIRCA 1715

of flattened form, applied in low-relief on each side with a bouquet of flowers, the shoulders with a lion mask surmounted by a shell, their mouths pierced to support rings, the lower section molded in low relief with a stiff leaf band alternating with husks, beneath a band of flower rosettes, the neck with molded rim and a band of down-turned stiff leaves, *inventory number 'Da 57' inscribed in ink to underside of base*
10¾ in.; 27.3 cm

PROVENANCE

Porzellansammlung im Zwinger inventory number P.E.735
Schloss Dahlen, Saxony
The Property of Leo Sahrer von Sahr, sold, Christie's London, July 8, 2002, lot 259

$ 30,000-50,000



175

This vessel form can be compared to an entry in the 1721 inventory of the Dresden Collection under *'Braun Sächß: Porcelain', N: 46. eine runde zusammen gedruckte Bouteille mit 2. belegten Löwen Köpffen, Früchten, Zierathen und einem Fuß 11.Z: hoch und 6 Z: in diam.',* published by Ingelore Menzhausen, *Böttgersteinzeug Böttgerporzellan,* Staatliche Kunstsammlungen Dresden, 1969, p. 55. The 1770 inventory of the Japanese Palace lists *'Eine runde zusammengedrückte Bouteille, mit 2. belegten Löwen-Köpfen, Früchten, Zierrathen und einem Fuße, 11. Zoll hoch, und 6. Zoll in Diam*: *No. 46',* published by Claus Boltz, 'Japanisches Palais-Inventar 1770 und Turmzimmer Inventar 1769', *Keramos 153,* 1996, p. 103.

Two polished stoneware flasks of near identical design with silver-gilt stoppers and mounts to the feet still remain in the Dresden State Collection and are housed in the Green Vaults, vgl. Inv.-Nr. V 437 and V 438, illustrated in Dirk Syndram and Ulrike Weinhold (ed.), *Böttger Stoneware, Johann Friedrich Böttger and Treasury Art,* Staatliche Kunstsammlungen Dresden, 2009, p. 108, ill. 37. Menzhausen, *ibid.*, suggests the pair was probably bought by Augustus the Strong in 1715 and publishes supporting passages from archival documents. A polished stoneware pilgrim flask with only slight differences to the applied decoration at the rim and footrim was sold at Christie's Geneva, May 16, 1994, lot 68.



177

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

AN EARLY MEISSEN PORCELAIN WHITE SAKE BOTTLE, CIRCA 1715-20

of square-section with a bulbous body applied in low relief with alternating satyr masks and small bouquets of flowers, on a stepped square foot, the slender neck with a band of husks
height 7⅝ in.; 19.4 cm

PROVENANCE

The Collection of the Royal House of Saxony
Probably moved to Schloss Moritzburg, Saxony, circa 1925 (bearing Schloss Moritzburg red-lacquered inventory number I.A. 10 a.)
Confiscated in 1945 and incorporated into the Staatliche Kunstsammlungen Dresden (bearing Porzellansammlung im Zwinger inventory number P.E. 2875)
Restituted to the former Royal family of Saxony (Haus Wettin, Albertinische Linie)

Pairs of bottles of this form were in the sales from the Johanneum in Dresden, Rudolph Lepke's, Berlin, October 12-14, 1920, lots 119 and 120. A pair with traces of cold decoration remain in the State Collection in the Zwinger, Dresden, inv. nos. PE 2872 and PE2873 a, b, and is illustrated in Ulrich Pietsch and Claudia Banz (ed.), *Triumph of the Crossed Swords,* Dresden*,* 2010, p. 171, cat. no. 15. Another is in the Lesley and Emma Sheafer Collection, Metropolitan Museum of Art, New York, acc. no. 1974.356.499.

$ 15,000-20,000



177



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A MEISSEN KAKIEMON LOZENGE-SHAPED DISH OR 'SNUFFER STAND', CIRCA 1735

of double-lozenge form, painted at the center with scattered flower sprigs, the shaped rim with two gilt-scaled iron-red dragons, raised on four small bracket feet, *caduceus mark in underglaze-blue*
width 6⅞ in.; 17.5 cm

PROVENANCE

Christie's Geneva, May 12, 1980, lot 160
A Swiss Private Collection, sold, Christie's London, July 8, 2002, lot 40

$ 7,000-10,000

179

A MEISSEN CIRCULAR TUREEN AND COVER, CIRCA 1728

painted in an expanded Imari palette with underglaze-blue flowers picked out in gilding alternating with large enameled chrysanthemums and peonies, the tureen and the cover affixed with curved fish handles, their scales picked out in gilding, green, puce and iron-red, *crossed swords in underglaze blue to interior base of tureen*
width across handles 12⅜ in.; 31.5 cm

PROVENANCE

Tajan, Paris, June 21, 1993, lot 296
G. Röbbig, Munich

A tureen of this form painted in an Imari palette is in the Dr. Schneider Collection, Schloss Lustheim, published in Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, Munich, 2013, Vol. II, pp. 74-75, cat. no. 56, where the author notes that the form is first mentioned in the factory records in March 1722. An example painted in underglaze-blue from the Malcolm D. Gutter Collection is illustrated in Weber, *ibid.*, p. 76, and in Maria L. Santangelo, *A Princely Pursuit,* Munich, 2018, no. 27.

$ 10,000-15,000



179



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THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A PAIR OF MEISSEN CHINOISERIE BEAKERS AND STANDS, CIRCA 1725

each piece painted with panels of pairs of chinoiserie figures at various pursuits, within cartouches filled with Böttger-lustre, embellished with iron-red and puce scrollwork, the beakers each with a gilded-handle flanked by branches of *indianische Blumen,* with gilded scrollwork bands at the rims, the reverse sides of the saucers with two branches of *indianische Blumen, each with crossed swords marks in blue enamel, gilded numeral 3., incised : to inside rims of beakers, / to inside rims of stands* diameters of stands 5⅝ in.; 14.3 cm.

PROVENANCE

Collection of Giuseppe Rossi, sold, Sotheby's London, March 10, 1999, lot 308
G. Röbbig, Munich
Acquired from the above in 2000

$ 10,000-15,000



181

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A MEISSEN HAUSMALER COFFEE POT AND COVER CIRCA 1725, WITH GERMAN SILVER-GILT MOUNTS, ELIAS ADAM, AUGSBURG, CIRCA 1724-28

decorated in Augsburg, possibly by Bartholomäus Seuter, the body applied in low relief with flowering branches picked out in green, blue and gilding, painted with birds perching in branches and insects, with gilt scroll borders at the rims, *the mounts with stamped town mark for Augsburg, EA for Elias Adam* height 7¼ in.; 18.4 cm

PROVENANCE

Mrs. Walter Buhl Ford II Collection, sold, Sotheby Parke-Bernet, New York, June 26, 1982, lot 105
G. Röbbig, Munich, bearing label

EXHIBITED

Düsseldorf, Hetjens-Museum, *Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen*, January 19 - April 6 1997

LITERATURE

Ulrich Pietsch and Kristian Jacobsen, *Frühes Meissener Porzellan,* Munich, 1997, pp. 200-201, cat. no. 157.

An oval sugar bowl and cover decorated in this manner and likely from the same service was in the Collection of the Antique Porcelain Company of New York, sold at Sotheby's New York, May 24, 2007, lot 337. A tea and coffee service with similar colored applied branches with gilt chinoiserie vignettes was in the Collection of Dr. Wilhelm Dosquet, sold (anonymously) by Hans W. Lange, Berlin, May 19-21, 1941, lot 613. An exceptional early Meissen jug painted with related bird specimens attributed to Bartholomäus Seuter was in the Collection of Siegfried and Lola Kramarsky, sold at Christie's New York, October 30, 1993, lot 12.

$ 5,000-7,000

182

A MEISSEN CHINOISERIE CIRCULAR STAND OR PLATE, CIRCA 1728

the center vibrantly painted with a large medallion of chrysanthemum flowerheads against iron-red foliage, framed within a gilded band of scrollwork embellished with Böttger-lustre, the rim painted with four panels of chinoiserie figures within lustre filled cartouches embellished with puce and iron-red foliate scrolls, joined by gilded scrollwork, the reverse of the rim painted with three branches of *indianische Blumen, crossed swords marks in underglaze-blue*
diameter 8½ in.; 21.6 cm

PROVENANCE

G. Röbbig, Munich, bearing label
Acquired from the above in 2002

EXHIBITED

Düsseldorf, Hetjens-Museum, *Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen*, January 19 - April 6 1997

LITERATURE

Ulrich Pietsch and Kristian Jacobsen, *Frühes Meissener Porzellan,* Munich, 1997, p. 210, cat. no. 166.

A plate or stand from this service was in the Dr. Ludwig Darmstädter Collection, Berlin, sold, Rudolph Lepke's, Berlin, March 24-26, 1925, lot 132, and subsequently entered the Hoffmeister Collection, illustrated in Dieter Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts Sammlung Hoffmeister,* Hamburg, 1999, Band I, pp. 112-113, no. 54.

Six further examples were in the Franz and Margarete Oppenheimer Collection, which subsequently entered the Collections of Fritz Mannheimer; and Maurice de Rothschild, sold (anonymously) at his sales at Christie's London, March 28, 1977, lots 22 and 23, and October 17, 1977, lots 8-10. Four of these plates then entered a Swiss private Collection and were sold again at Christie's London, December 11, 2007, lots 12-14.

$ 25,000-35,000



182



183 (DETAIL OF COVER)

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THE COLLECTION OF MELINDA AND PAUL SULLIVAN
(LOTS 175-253)

A MEISSEN OCTAGONAL SUGAR BOX AND COVER, CIRCA 1723-25

perhaps painted by J.G. Höroldt, in iron-red *camaieu*, the base painted with an extended chinoiserie garden scene with foliage and rockwork, the shaped cover with two vignettes of a standing chinoiserie figure and another kneeling smoking a pipe and boiling tea on a brazier, within a foliate band reserving stylized landscape cartouches and flowering branches, *K.P.M. mark in underglaze-blue*
width 4½ in.; 11.5 cm

PROVENANCE

Sotheby's, London, November 7, 1972, lot 150
A Swiss private Collection, Christie's, London, July 8, 2002, lot 3

This sugar bowl can be associated to a tea-service which was probably painted by Johann Gregorius Höroldt, sold at Christie's London, June 28, 1976, lots 138-143. The service comprised three beakers and stands, three teabowls and saucers, a slop bowl, and a teapot and cover. Two further beakers and stands from this service were sold at Sotheby's London, November 7, 1972, lots 145 and 146; and a single teabowl was sold at Christie's London, July 5, 2004, lot 13. Two of the above mentioned beakers and stands, the teapot and the slop bowl are published in Ulrich Pietsch, *Johann Gregorius Horoldt 1696-1775, Und Die Meissener Porzellan-Malerei,* Leipzig, 1996, pp. 36-41, nos. 7-12, where the author references a record of Höroldt decorating an early service in monochrome red in 1720: *'von diesem wurde das erste service, so er roth gemahlet, am 19 Juli 1720 eingebrandt und nacher Dresden mitgenommen'* (Pietsch, *ibid.*,p. 38.). The crouching figure on the cover is probably adapted from plate 3 of the Schulz-Codex.

$ 15,000-25,000



183

184

A MEISSEN OCTAGONAL SUGAR BOX AND COVER, CIRCA 1725-30

the based painted with a continuous scene of figures in a harbor, within gilded bands at the molded rims, the shaped cover similarly painted with two harbor scene vignettes, the rim elaborately painted in a *Kakiemon* palette with panels of flowers and patterns, *crossed swords mark in underglaze-blue, gilded numeral 79*
width 4½ in.; 11.5 cm

PROVENANCE

Heinz Reichert, Munich, offered, Sotheby's Zurich, June 8, 2000, lot 587
G. Röbbig, Munich

$ 12,000-18,000



184 (DETAIL OF COVER)



184



185

185

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A SET OF FOUR GEORGE III STAINED BEECHWOOD OPEN ARMCHAIRS, CIRCA 1780

height 37 ½ in.; width 24 in.; depth 27 in.
95 cm; 61 cm; 68.5 cm

PROVENANCE

Kentshire Galleries, New York, 1989

$ 4,000-6,000

186

A GEORGE III BRASS-MOUNTED MAHOGANY OVAL WINE COOLER, CIRCA 1780

with a removable brass liner, on castors
height 10 ½ in.; width 26 ½ in.; depth 20 ¼ in.
26.5 cm; 67.5 cm; 51.5 cm

PROVENANCE

Philip Colleck, New York, 1995

$ 4,000-6,000



186



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A PAIR OF GEORGE I WALNUT FOOTSTOOLS, CIRCA 1725

with oak rails; one with feet tipped, slight difference in heights
height 17 ¾ and 18 ¼ in.; width 22 ½ in.
depth 18 in.; 45 cm and 46 cm; 57 cm; 45.5 cm

PROVENANCE

Mallett, London

$ 3,000-5,000

188

A GEORGE III SATINWOOD AND HAREWOOD DEMI-LUNE SIDEBOARD, LATE 18TH CENTURY

with ebony and boxwood stringing
height 36 in.; width 96 ½ in.; depth 43 in.
91.5 cm; 245 cm; 109 cm

PROVENANCE

Possibly J. Pierpont Morgan, New York
Mr. and Mrs. Junius Spencer Morgan III (1892-1960) (a pair)
Louise C. Morgan, Salutation, West Island, Glen Cove, Long Island
The Collection of Louise C. Morgan at Salutation, Sotheby's Parke Bernet on the premises, 29 May - 1 June 1974, lots 622 and 623
Hyde Park Antiques, New York (one of the pair), 1995

$ 12,000-18,000

A design for a similar large-scale demi-lune sideboard appears in Plate 5 Fig.1 of Thomas Shearer's *The Cabinet-Makers' London Book of Prices* first published in 1788.

This impressive sideboard, of distinctly generous proportions, is all the more unusual in that it originally formed part of a pair, formerly in the possession of Junius Morgan III and his wife Louise (*née* Converse) at Saluation, their neo-Georgian estate on an island off the North Shore of Long Island built in the 1920s. Morgan (d.1960) was the eldest grandson of the legendary banker and collector J. Pierpont Morgan, and many items in his collection were inherited from his grandfather's vast holdings. After his widow's death in 1974, the contents of Salutation including the present lot and its pair were sold in a four-day house sale. The House and Estate still survive, though are no longer owned by the Morgan family.



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THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

AN IRISH SILVER SALVER ON FOOT, MAKER'S MARK IP, DUBLIN, 1735

trumpet foot with moulded base, the surface engraved circa 1816, with elaborate armorial display with military accessories and supporters in the form of a dragoon and Hibernia, all under earl's coronet
marked on salver and foot
44 oz 10 dwts
1,371 g
diameter 13¼ in.; 33.5 cm

PROVENANCE

Christie's, 1993

The arms are those of White, Earl of Bantry, for Richard, first Earl, born 1767, created Baron Bantry for his exertions in repelling the French invasion at Bantry Bay in 1797, raised in 1800 to Viscount and later in 1816 to Viscount Berehaven and Earl of Bantry. He married in 1794, Margaret Anne, first daughter of William Hare, first Earl of Listowel. Richard died in 1851. The engraving shows an earl's coronet, so this display probably dates from about 1816 to acknowledge his new honors.

$ 8,000-12,000



190

190

A LARGE IRISH SILVER CRUET, MAKER'S MARK JM PROBABLY FOR JOHN MOORE, DUBLIN, 1762

cinquefoil form, central baluster handle and shell and scroll feet, engraved with contemporary arms, fitted with three casters engraved with heron head crest and two cut-glass bottles with silver caps with matching crests
*marked on base, handle, bodies and covers of casters, maker's mark only on base, with scratch weight 45*17*
44 oz; 1456 g
height 7¾ in.; 20 cm

PROVENANCE

Firestone & Parsons, Boston, 1992

This maker's mark has recently been attributed to J. Morgan of Clonmel.

$ 6,000-8,000

191

AN UNUSUAL IRISH SILVER FOOTED COFFEE POT, ROBERT CALDERWOOD, DUBLIN, 1728

tall tapered cylindrical on stepped feet below base moulding, engraved with arms in baroque cartouche, bell-form finial
marked on body, no cover mark
32 oz gross; 995 g
height 10½ in.; 26.8 cm

PROVENANCE

Sotheby's, London, February 9, 1989
S.J. Shrubsole, New York, 1994

A similar coffee pot on three feet by Thomas Williamson, Dublin, circa 1735 from the Folger Coffee Company collection, is illustrated in Douglas Bennet, *Irish Georgian Silver*, p. 96, fig. 41.

$ 12,000-18,000



191

192

A PAIR OF IRISH SILVER TWO-HANDLED CUPS, WILLIAM TOWNSEND, DUBLIN, CIRCA 1793

bell form with molded girdle, leaf-capped double-scroll handle, engraved on one side with contemporary arms in rococo cartouche, on the other side with matching crest
marked on bodies, but no date letter
29 oz 5 dwt; 914 g
height 5⅜ in.; 13.6 cm

PROVENANCE

J. H. Bourdon-Smith, London, 1994

The arms are probably those of Becher or Beecher.

$ 3,000-5,000



192



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194

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THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

AN IRISH SILVER LARGE PUNCH STRAINER, JAMES DOUGLAS, DUBLIN, CIRCA 1750

shaped flat handles, engraved with demi-lion crest, the bowl pierced with concentric rows of dots within running scrolls and centered by a flowerhead, *marked on bowl and both handles*. Together with an Irish silver rococo Condiment Jar, *maker's mark SW, Dublin, circa 1760*, lacks glass liner and a two-handle Cup, *later chased*, *Dublin, 1773*, *3 pieces*
24 oz; 1492 g
length 1⅞ in.; 30 cm

$ 2,500-3,500

194

AN IRISH SILVER DISH RING, JOSEPH JACKSON, DUBLIN, 1788

pierced with pales and bright-cut with foliate swags, later blue glass liner. Together with a pair of Victorian Irish-style dish rings *by William Gibson & John L. Langman, London, 1894*, chased and pierced with chinoiserie figures and rococo ornaments, with cobalt glass liners, *3 pieces*
18 oz 10 dwt, excluding glass
575 g
diameter of larger 7¾ in.; 19.7 cm

PROVENANCE

Weir, Dublin, 1992 (Jackson)
Red Barn, 1991 (Gibson & Langman)

$ 4,000-6,000

195

A LARGE IRISH SILVER CHINOISERIE COFFEE POT, CHARLES TOWNSEND OR POSSIBLY CARDEN TERRY OF CORK, DUBLIN, 1772

baluster form chased with chinoiserie tea picker, squirrel, bird, fantastic building and trailing foliage
marked on body and cover, scratch weight 37=0
36 oz gross; 1,119 g
height 12½ in.; 31.7 cm

PROVENANCE

S.J. Shrubsole, New York, 1992 (as Carden Terry of Cork)

$ 7,000-10,000

196

A LARGE IRISH SILVER SALVER, MAKER'S MARK JL SCRIPT, PROBABLY FOR JOHN LOCKER, DUBLIN, 1777

gadroon rim decorated with shells, the surface engraved with contemporary arms in ribbon-tied shield, on four claw-and-ball feet
88 oz 10 dwt; 2755 g
diameter 19 in.; 48.3 cm

PROVENANCE

S.J. Shrubsole, New York, 1995

The arms those of Carroll of Ashford impaling Irvine for George Carroll of Great Denmark Street, Dublin, J.P., High Sheriff, co. Wicklow 1772, and his wife Jane Irving, whom he married in 1769. She died in 1801 and he in 1816. The family later occupied Munduff, co. Wicklow.

$ 7,000-10,000

197

A LARGE EARLY IRISH SILVER COFFEE POT, DAVID KING, DUBLIN, 1706-07

lighthouse form with spout at right angles to handle, engraved with arms in baroque cartouche with birds and swags of fruit, high domed cover, corkscrew thumbpiece
marked on base and cover, scratch weight 32:00
31 oz gross; 964 g
height 11 in.; 28 cm

The arms are those of Fielding.

$ 10,000-15,000



196

197

195

198

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A LARGE IRISH SILVER MEAT PLATTER, WILLIAM TOWNSEND, DUBLIN, CIRCA 1760

shaped oval with bold rim, engraved with a crest and *accollée* arms
marked on base, with two scratch weights, 111=14 and *109-5*
103 oz; 3203 g
length 24 in.; 60.5 cm

PROVENANCE

S.J. Shrubsole, New York, 1993

The arms are those of Neave, baronets, probably for Sir Richard Neave, 1st baronet, of Dagnam Park, Essex, high sheriff 1794, born 1731, married in 1761 Frances, 4th daughter of John Bristow of Quidenham Hall, co. Norfolk. He had interests in the West Indies and the Americas, chairman of the Ramsgate Harbour Trust, and of the Society of West Indian Merchants, and the London Dock Company, and director of The Hudson's Bay Co. He was director of the Bank of England for 48 years and governor 1783-5, created baronet in 1795 and died in 1814.

$ 5,000-8,000

199

A LARGE IRISH SILVER SAUCEPAN AND COVER, MAKER'S MARK IS, RETAILED BY WEST DUBLIN, 1824

pear form with straight handle departing from a heart-shaped mount, engraved with crests
marked on body and cover
24 oz gross; 746 g
length 14 in.; 35.6 cm

PROVENANCE

J.H. Bourdon-Smith, London, 1994

$ 2,000-3,000





200

200

A PAIR OF IRISH SILVER NEOCLASSICAL SAUCE TUREENS AND COVERS, ROBERT BREADING, DUBLIN, 1786

circular on four tall claw feet, the bodies chased with swags below ribbon-bound reeded rims, double-hoop handles rising from acanthus leaves, the covers with bud finials above stiff leaves, crested on covers
marked on bodies and covers
38 oz; 1182 g
length over handles 6 in.; 15.3 cm

$ 7,000-10,000

201

A REGENCY SILVER MAZARIN, PAUL STORR, LONDON, 1810

oval, pierced with diaper with scroll border, engraved with crest and garter under earl's coronet
63 oz 4 dwt; 1971 g
length 19 in.; 48.2 cm

The crest is that of Lowther for William, 1st Earl of Lonsdale K.G. 1757-1844.

$ 1,500-2,000



201

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A MEISSEN CHINOISERIE CIRCULAR DISH, CIRCA 1735

finely painted at the center with four pairs of chinoiserie figures raised on Böttger-lustre and gilded brackets embellished with iron-red and puce scrollwork, within a gilded diaper border, the rim reserved with four landscape cartouches including a rare winter ice-skating scene, linked by gilded foliate scrollwork embellished with Böttger lustre, the reverse with scattered *indianische Blumen* sprigs, *crossed swords mark in underglaze-blue, impressed Dreher's mark of four dots, incised numeral 3*
diameter 12⅛ in.; 30.7 cm

PROVENANCE

William Doyle Galleries, New York, October 19, 1983, lot 283 (one of two)
G. Röbbig, Munich, bearing label

The other dish which was included with the present example when sold at Doyle Galleries was later sold at Sotheby's London, April 15, 1997, lot 53. Two dishes of slightly smaller size (28 cm diameter) were in the Maurice de Rothschild Collection, his (anon.) sales, Christie's London, March 28 1977, lot 29, and October 17 1977 lot 28; a third dish of the same size was sold at Christie's London, June 28, 1982, lot 138 and was acquired by the Hoffmeisters, published in Dieter Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts, Katalog der Sammlung Hoffmeister*, Hamburg, 1999, Band I, pp. 130-31, cat. no. 60, sold at Bonhams London, May 26, 2010, lot 48. Recorded dishes from this service vary in size from 18.3 cm to 44 cm. in diameter.

$ 20,000-30,000



202

203

A RARE MEISSEN CHINOISERIE COFFEE POT AND COVER, CIRCA 1725-28

painted with chinoiserie panels including a figure riding on the back of a water buffalo, within Böttger-lustre cartouches embellished with iron-red and puce scrollwork, separated by branches of *indianische Blumen,* with a band of gilded scrollwork at the rim, the cover with a continuous scene of groups of chinoiserie figures, *crossed swords mark in underglaze blue, gilded numeral 1. to both*
height 7⅞ in.; 20 cm

The unusual buffalo scene appears on a milk or water jug from a tea service painted by J. G. Höroldt, formerly in the Collection of Queen Marie of Hanover, now in the Wark Collection, at the Cummer Museum of Art, Jacksonville, illustrated in Ulrich Pietsch, *Early Meissen Porcelain, The Wark Collection,* London, 2011, p. 165, cat no. 143. The standing and seated figures on the reverse side likely derive from plates 40 and 97 of the Schulz-Codex.

$ 15,000-25,000

204

A MEISSEN CHINOISERIE TEAPOT AND COVER, CIRCA 1723-24

the eagle-head spout with acanthus leaf terminal decorated with panels of brown enamel feathers and gilding, painted with two cartouches of chinoiserie figures including one figure boiling tea, reserved within Böttger-lustre filled frames embellished with puce and iron-red scrollwork, flanked by *indianische Blumen* and winged insects, the shoulder with a band of gilded scrollwork, affixed with a scroll handle painted with *indianische Blumen*, the domed cover with similar chinoiserie figures in a continuous landscape, *K.P.M. mark underglaze-blue, gilded numeral 81. to both*
height 4¾ in.; 12.2 cm

PROVENANCE

G. Röbbig, Munich, bearing label

$ 20,000-30,000



203



204



205

205

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A PAIR OF MEISSEN KAKIEMON CANDLESTICKS, CIRCA 1730

each of baroque metal form, picked out in gilding and painted with the 'wheatsheaf' pattern, *crossed swords marks in underglaze-blue, Dreher's mark of four incised dots*
height 9½ in.; 24 cm

PROVENANCE

G. Röbbig, Munich, bearing labels
Acquired from the above in 2002

Candlesticks of this form and decoration were in the Royal Collection of Saxony. The inventory of the Turmzimmer in 1769 lists under 'N=221', *'Zwanzig Stück Tafel-Leuchter, mit vergoldten Rändern, und kleinen Blumen nach Indianis. Mahlerey, 10 1/2 Zoll hoch'*, [twenty candlesticks, with gilt borders, and small flowers after the Indies], (Claus Boltz, "Japanisches Palais-Inventar 1770 und Turmzimmer-Inventar 1769", *Keramos,* Volume 153, July 1996, p. 82.) A pairing bearing such inventory numbers was sold in these rooms, April 15, 2016, lot 236. The form was included in the first privately commissioned Meissen service completed in 1738 for Graf Alexander von Sulkowski (1695-1762) and is thought to have derived from Augsburg silver.

$ 15,000-25,000



206

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A MEISSEN SUGAR CASTER AND COVER, CIRCA 1740-45

of baluster form painted with branches of flowers issuing from blue rockwork and banded hedges, the reverse with a bird in flight, the high domed cover with screw-thread molded flange formed of pierced overlapping leaves painted in puce monochrome, surmounted with a gilt-edge pinecone knop, *crossed swords mark in underglaze blue, impressed numeral 3*
height 6⅞ in.; 17.5 cm

PROVENANCE

Sotheby's Zurich, June 8, 2000, lot 582
Asprey & Garrard, New York
Acquired from the above in 2001

$ 4,000-6,000



207

207

A RARE MEISSEN CHINOISERIE ÉCUELLE STAND OR SMALL PLATE, CIRCA 1735

painted at the center with four chinoiserie figures attending to animals, raised on Böttger-lustre brackets reserving three *purpurmalerei* quatrefoil landscapes of shore scenes, the rim reserved with four cartouches of merchants by quaysides alternating with four *purpurmalerei* small vignettes of flowers, *crossed swords mark in underglaze-blue, impressed Dreher's mark of a quartered circle to footrim*
diameter 9 in.; 22.8 cm

PROVENANCE

Miss H. Argyropoulo, sold, Christie's London, May 12, 1927, lots 37, 38 or 39
Arthur Wittekind
Dr. Albert Kocher, Bern
E. Gaillet, Bern
Dr. Paul Schnyder von Wartensee, Lucerne, his executors sale, sold, Sotheby's London, June 29, 1982, lot 96
A Swiss private Collection, sold, Christie's London, July 8, 2002, lot 29

EXHIBITED

Zurich, *Kunsthaus, Schönheit des 18. Jahrhunderts; Malerei, Plastik, Porzellan und Zeichnung*, September-October 1955

LITERATURE

Gillian Wilson, Adrian Sassoon, Charissa Bremer-David, 'Acquisitions made by the Department of Decorative Arts in 1983', *The J. Paul Getty Museum Journal*, Vol. 12/1984, p. 221, fig. 30.

Six plates of this approximate size were included in the Argyropoulo 1927 sale, sold in twos for a total of 1,110 guineas, but as the dishes were not illustrated in the catalogue they are now indistinguishable. The sale likely included some of the following dishes now in Museum collections; two dishes (22.4 cm diameter) from the Collection of Margarete and Franz Oppenheimer are now in the Rijksmuseum, Amsterdam, published in Abraham L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, pp. 156-57, cat. no. 89; one dish (22.4 cm diameter) is in the Metropolitan Museum of Art, New York, gifted by Thornton Wilson in 1954, published in Maureen Cassidy-Geiger, 'Graphic Sources for Meissen Porcelain: Origins of the Print Collection in the Meissen Archives', *Metropolitan Museum Journal*, Vol. 31, p. 103, fig. 13, and another is in the Dr. Schneider Collection, Schloss Lustheim, published in Renate Eikelmann, *Meißener Porzellan des 18. Jahrhunderts, Die Stiftung Ernst Schneider in Schloß Lustheim*, Munich, 2004, p. 122, cat. no. 32. Others are in the Badisches Landesmuseum, Karlsruhe and the Hermitage in St. Petersburg. One was in the W. von Dallwitz Collection, Berlin, by 1904, illustrated in Adolf Brüning, *Europäisches Porzellan des XVIII. Jahrhunderts*, Berlin, 1904, cat. no. 166, pl. IX.

A larger dish (28.9 cm diameter) from the Hoffmeister Collection is published in Dieter Hoffmeister, *Meissener Porzellan des 18. Jahrhunderts, Katalog der Sammlung Hoffmeister*, Band I, 1999, pp. 142-143, cat. no. 66, sold, Bonhams, London, November 29, 2009, lot 55. The decoration on the present plate derives from plate 44 of the Schulz-Codex.

$ 30,000-50,000



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208

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A MEISSEN FOOTED HAUSMALER CREAM-POT AND COVER, CIRCA 1765

painted in the workshop of Franz Ferdinand Mayer of Pressnitz, after engravings by Nicolaes Berghem, of squat-form supported on three paw-feet, affixed with a scroll handle and spout, painted with vignettes of peasant scenes and a large fly, with gilded foliate scrollwork bands at the rims, *crossed swords mark in underglaze-blue*
height 4⅝ in.; 11.7 cm

PROVENANCE

Dr. Siegfried Ducret Collection, Kilchberg (by 1959)
Gertrud Rudigier, Munich
Acquired from the above in 2000

LITERATURE

Rudolf Just, 'Neue Forschungen über die Pressnitzer Hausmalerei', *Keramik-Freunde der Schweiz,* April 1959, no. 46, p. 32, pl. IX, no. 22
Siegfried Ducret, *Keramik und Graphik des 18. Jahrhundert. Vorlagen für Maler and Modelleure,* Braunschweig, 1973, pp. 118-119, pls. 147-150.

$ 3,000-5,000

209

A MEISSEN TEAPOT AND COVER, CIRCA 1740

modeled by Johann Joachim Kändler, of ovoid form affixed with a scroll spout with male mask terminal and a scroll handle affixed with a female head thumbrest, painted with a continuous landscape of European figures by a river, with molded basketwork at the shoulder, the flat cover reserving two landscape vignettes, *crossed swords mark in underglaze-blue*
height 4⅜ in.; 11.2 cm

PROVENANCE

Antique Porcelain Company, New York

See catalogue note at SOTHEBYS.COM

$ 8,000-12,000

210

A PAIR OF MEISSEN PURPLE-GROUND TWO-HANDLED OCTAGONAL CUPS AND SAUCERS, CIRCA 1735-40

finely painted with quatrefoil gilt-edged panels of Europeans in landscapes and merchants by quaysides, with gilded foliate-scroll bands at the rims, *crossed swords marks in underglaze blue, gilded numeral 31., incised // to inside edge of footrims*
width of saucers 5¼ in.; 13.4 cm

PROVENANCE

The Property of Ernest Wolf, Esq., sold, Sotheby's London, May 4, 1965, lot 179 (part of service)
Acquired by Mrs C. Lewis
Sotheby's London, October 19, 1976, lot 68 (part of service) offered, Sotheby's London, October 18, 1988, lot 394 (part of service)
Brian Haughton Gallery, London, bearing labels
Acquired from the above in 1994

$ 6,000-8,000



210

211

A MEISSEN HAUSMALER PLATE OR ÉCUELLE STAND, CIRCA 1734

painted by Hans Gottlieb von Bressler, with a pastoral scene in dark puce *camaïeu* within a gilded cartouche, flanked by six large flower bouquets tied with iron-red ribbons, *crossed swords mark in underglaze-blue, incised Dreher's mark of an x to inside edge of footrim for Johann Daniel Rehschuh*
diameter 9 in.; 22.8 cm

PROVENANCE

The Collection of the Counts of Bressler, Schloss Lauske (until at least 1925)
Property from the Collection of Margot Gottlieb, sold, Sotheby's New York, 20 October, 1994, lot 402
Antiquitäten C. Bednarczyk, Vienna

LITERATURE

Gustav E. Pazaurek, *Deutsche Fayence-und Porzellan Hausmaler,* Leipzig, 1925*,* Vol. I, col. pl. 18.

Hans Syz, et. al, in *Catalogue of The Hanz Syz Collection,* Washington D.C., 1979, Vol. 1, p. 514, note that Hans Gottlieb, a student of Ignaz Bottengruber, was a member of the Silesian Nobility [his son Gottleib Wilhelm, born in 1743, was elevated to the title of Graf in 1781], and for the last eleven years of his life was the Mayor of Breslau. It is believed he decorated porcelain as gifts for members of his family, and a date for this service is provided by a documentary small tureen and cover from the service, signed and dated *H. G. v. B./ .1734.,* illustrated by Pazaurek, *op. cit.,* col. pl. 17, now in the Metropolitan Museum of Art New York, acc. no. 64.101.241a,b, gifted by Irwin Untermeyer in 1964.

$ 6,000-8,000



211

212

A MEISSEN HAUSMALER OVAL SUGAR BOX AND COVER, CIRCA 1735

painted in Augsburg, probably in the Auffenwerth workshop, the cover with a panel of cupid holding a torch whispering to a lady smoking, within a gilded cartouche embellished with iron-red and puce garlands, flanked by chinoiserie figures and birds, the base with similar cartouches showing ladies in minimal landscapes
width 4⅞ in.; 12.5 cm

PROVENANCE

Max Knoell, Basel, May 1975
A Swiss Private Collection, sold, Christie's London, July 8, 2002, lot 88

The painting style can be compared to the documentary teabowl marked *S A W* for Sabina Auffenwerth which she painted for her sister Elisabeth Anna Wald (also marked *E A W*), illustrated in Maureen Cassidy-Geiger, et. al, *The Arnhold Collection of Meissen Porcelain 1710-50*, London, 2008, p. 576, cat. no. 276. A saucer attributed to the Auffenwerth workshop using the same engraving source is illustrated in Siegfried Ducret, *Meißner Porzellan, bemalt in Augsburg, 1718 bis um 1750,* Braunschweig, 1972, p. 182, abb. 246. A beaker from the West Collection, almost certainly from the same service, was sold at Christie's New York, October 18, 2017, lot 767.

$ 6,000-8,000



212 (COVER)



212



213



214

213

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A MEISSEN TEAPOT AND COVER, CIRCA 1745

painted with *Holtzschnitt Blumen* of large sunflowers and scattered insects and sprigs, the scrolling bird head spout, wishbone handle and cover finial picked out in dark-puce, *crossed swords mark in underglaze-blue, impressed numeral 10, painter's mark D. in black enamel to both*
height 4⅛ in.; 10.4 cm

PROVENANCE

Christie's London, March 11, 1996, lot 164
Brian Haughton Gallery, London, bearing label
Acquired from the above in 1996

$ 5,000-7,000

214

A MEISSEN TEABOWL AND SAUCER, CIRCA 1745

en-suite with previous lot, painted with *Holtzschnitt Blumen* of large sunflowers and scattered insects and sprigs, the interior of the teabowl with a caterpillar, brown-edged rims, *crossed swords marks in underglaze-blue, incised numeral 7 to teabowl and Pressnummer to saucer, both with painter's mark D. in black enamel*

PROVENANCE

Christie's London, March 11, 1996, lot 165
Brian Haughton Gallery, London, bearing label
Acquired from the above in 1996

$ 2,000-3,000



213 (ALTERNATE VIEW)

215

A MEISSEN HEXAGONAL TEA CANISTER AND COVER, CIRCA 1725

painted with panels of merchants and their wares on quaysides before large ships on the water, separated by raised gilded ribs, the cover with gilded scrollwork ornament filled with Böttger-lustre, *gilded numeral 35. to both*
height 4 in.; 10.1 cm

PROVENANCE

Sotheby's Zurich, November 21, 1990, lot 50
G. Röbbig, Munich

EXHIBITED

Zürich, Kunsthaus, *Schönheit des 18. Jahrhunderts*, May, 1955, bearing label

A tea canister of this form and decoration is in the Carabelli Collection, illustrated in Ulrich Pietsch, *Frühes Meißener Porzellan, Sammlung Carabelli,* Munich, 2000, pp. 72-73, cat. no. 23.

$ 12,000-18,000

216

A MEISSEN TEAPOT AND COVER, CIRCA 1725-30

painted on each side with a cartouche of figures on a quayside, within puce-diaper borders embellished with iron-red and puce scrollwork flanked by sprays of *indianische Blumen,* affixed with a curved spout with mask terminal and a loop handle, the cover painted with a continuous harbor scene, *crossed swords mark in underglaze-blue, gilded numeral 71. to both, incised / to inside rim of teapot*
height 5¾ in.; 14.5 cm

$ 20,000-30,000



215

216



217



217 (DETAIL)

217

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A PAIR OF EMPIRE PATINATED AND GILT BRONZE FOUR-BRANCH WALL LIGHTS ATTRIBUTED TO CLAUDE GALLE, CIRCA 1810

height 15 in.; width 12 ½ in.; 38 cm; 32 cm

PROVENANCE

Mallett, London, 1990

This model was designed by Claude Galle for the Imperial *Garde-Meuble* and installed in Napoleon's bedchamber at the Grand Trianon in Versailles 1809 (still *in situ*, ill. in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen,* Munich 1986, Vol.I, fig.5.10.6 p.357). Galle (1759-1815) was an important supplier to the royal household in the 1780s and received commissions for the palaces of Versailles, Fontainebleau, St Cloud and Compiegne. His workshop employed nearly 400 people at its height and continued during the Empire period, participating in Napoleon's campaign of re-furnishing the former royal châteaux, especially Fontainebleau, until going bankrupt in 1811.

$ 6,000-9,000



218

218

A GEORGE III MAHOGANY BOOKCASE, LATE 18TH CENTURY

height 91 ½ in.; width 49 in.; depth 16 in.
232.5 cm; 124.5 cm; 40.5 cm

PROVENANCE

Arthur Ackermann & Son, New York

$ 3,000-5,000

219

A PAIR OF ENGLISH REGENCY GILT BRONZE, CITRINE AND CUT GLASS TEMPLE CANDLESTICKS, EARLY 19TH CENTURY

height 13 ½ in.; width of base 4 ¼ in.; 34.5 cm; 11 cm

PROVENANCE

Mallett, London, 1990

Comparable pairs of 'Temple of Love' candlesticks were sold Christie's New York, 22 January 2016, lot 156, and Christie's New York, 11 June 2010, lot 234.

$ 5,000-8,000



219

220

A REGENCY GILT BRONZE AND BRASS-MOUNTED PARCEL GILT ROSEWOOD GAMES TABLE, CIRCA 1815

partially re-mounted
height 28 ¾ in.; width 42 in., 64 in. (extended); depth 27 in.
73 cm; 107 cm, 162.5 cm; 68.5 cm

PROVENANCE

Hyde Park Antiques, New York, 1991

◉ $ 4,000-6,000



220 (ALTERNATE VIEW)



220



221





222 (TOP)



222

221

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A GEORGE III SILVER TEA CADDY, HESTER BATEMAN, LONDON, 1785

plain oval with urn finial and beaded border, *marked on base and cover*. Together with a set of four William and Mary trefid spoons *by William Scarlett, London, 1696*, the terminals engraved with a wyvern crest, initialed *W/II* and *CB*, *5 pieces*
19 oz 10 dwt; 610 g
height 6⅜ in.; 16.2 cm

$ 3,000-5,000

222

A REGENCY GILT BRONZE-MOUNTED ROSEWOOD AND PARCEL GILT BREAKFAST TABLE, CIRCA 1815

with a tilt-top, on castors
height 29 ½ in.; diameter 51 in.
75 cm; 129.5 cm

PROVENANCE

Florian Papp, January, 1994

◉ $ 3,000-5,000



223

223

A PAIR OF RARE IRISH SILVER PIERCED DISH COVERS WITH SILVER-RIMMED CUT-GLASS DISHES TO FIT, THE COVERS DUBLIN, CIRCA 1770; THE DISHES MAKER'S MARK FB, PROBABLY FOR FREDERICK BRASTED, LONDON, 1875

the covers chased with floral pendants spreading from floral spray finial, swan crest, *apparently no maker's mark*, the dishes with silver rims engraved with scrolling foliage
20 oz; 622 g
length 11 in.; 28 cm

These covers are an Irish specialty, probably intended as covers for porcelain pot pourri bowls. In *Irish Georgian Silver,* Douglas Bennett illustrates examples (without bases), with the comment "Few of these dish covers have survived and those that appear to have been made between 1750 and 1775" (p. 125, fig. 32).

$ 8,000-12,000

224

A REGENCY THREE-PEDESTAL MAHOGANY DINING TABLE WITH D-SHAPED ENDS, CIRCA 1815

with gilt bronze paw feet (gilding rubbed) on brass castors, and with two additional D-shaped ends and four additional leaves (two later)
height 30 in.; length (one pedestal with D-shaped ends) 49 in.; three pedestals and two leaves 138 in.; total length with four leaves 186 in.; depth 55 ½ in.; 76 cm; 124.5 cm; 350.5 cm; 472.5 cm; 141 cm

PROVENANCE

Devenish & Company, New York, 1990

$ 5,000-7,000

225 No Lot



224

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A MEISSEN LARGE CIRCULAR DISH FROM THE SWAN SERVICE, CIRCA 1738-41

modeled by Johann Joachim Kändler, in low relief with two swimming swans among bulrushes with a crane in flight above, upon a spiral shell-molded ground, the rim painted with the Brühl and Kolowrat-Krakowska arms and scattered flower sprigs, with a gilt border to the rim, *crossed swords mark in underglaze-blue, Dreher's mark of a quartered circle and incised /// to inside footrim*
diameter 13⅜ in.; 34 cm

PROVENANCE

Dr. Albert Weitnauer Collection, Bern, sold, Christie's Geneva, November 11, 1985, lot 356
G. Röbbig, Munich, bearing label
Acquired from the above in 2002

The celebrated Swan service, one of the largest services to be produced at the Meissen factory and which comprised as many as 2,200 pieces, was commissioned by Heinrich Graf von Brühl, Director of the Meissen factory on the occasion of his marriage in 1737 to Gräfin Franziska von Kolowrat-Krakowska. The modeling of this service was the work of Kändler and Eberlein, whose inspiration for its watery theme may have come from the literal translation of the name Brühl: 'swampy meadow or marshy ground'. The modeling of dishes in five sizes began in 1738; a dish of this size was in the Collection of Nelson and Happy Rockefeller, sold in these rooms, January 18, 2019, lot 360.

$ 25,000-35,000



226



227

227

A MEISSEN LARGE LEMON BASKET, 19TH CENTURY

after the 18th-century model by Johann Joachim Kändler produced for Count Heinrich von Brühl, of lobed oval form raised on four scroll feet of which two have paw terminals, the handles modeled as exotic bird perched on a flowering branch, each side modeled with two facing figures of oriental figures, one holding a parasol, below a large reticulated shell applied to the rim, *crossed swords mark in underglaze-blue, impressed numeral 34*
width 22 in.; 55.9 cm; height 13 in.; 33 cm

PROVENANCE

Christie's Amsterdam, October 30, 2001, lot 375

$ 7,000-10,000



228

228

A GILT BRONZE-MOUNTED CANDELABRUM WITH CONTINENTAL PORCELAIN FIGURES, MID-18TH CENTURY, THE FIGURES PROBABLY VIENNA, CIRCA 1765

the figures modelled as peasants or vendors, she holding a basket filled with poultry, he standing holding a large sack by his side, standing on small mound bases
height: 5 in.; width 6 in.; length 10 in.; 12.7 cm; 15.2 cm; 25.4 cm

$ 5,000-7,000



229



231

230

229

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A PAIR OF BOW FIGURES OF PUGS, CIRCA 1750

naturalistically modeled and painted with brown fur, with iron-red collars, each recumbent on a cushion picked out in green with incised decoration around the edge
widths 4⅞ and 4½ in.; 12.5 and 11.5 cm

PROVENANCE

Property of the Metropolitan Museum of Art, Christie's New York, January 22, 1998, lot 463
Letitia Lundeen, Palm Beach, bearing labels

A similarly enameled pair of these rare models is in the Jessie and Sigmund Katz Collection in the Museum of Fine Arts, Boston, acc. nos. 64.1016 and 1017. A further pair left in the white is in the National Museum of Scotland, acc. nos. A.1956.1207 and 1207A.

$ 5,000-7,000

230

A MEISSEN FIGURE OF A DUTCHMAN, CIRCA 1745

modeled by Johann Friedrich Eberlein, wearing a fur hat, holding in either hand a goblet and a jug, seated on a tasseled cushion, the mound base applied with flowers, *crossed swords mark in underglaze-blue*
height 5⅛ in.; 12.9 cm

$ 4,000-6,000

231

A MEISSEN FIGURE OF A DUTCHMAN, CIRCA 1745

modeled by Johann Friedrich Eberlein, holding a pipe with a tobacco pouch on his right knee, seated on a tasseled cushion with a handled cup or ashtray at his feet, the mound base applied with flowers, *crossed swords mark in underglaze-blue*
height 4⅞in.; 12.3 cm

See catalogue note at SOTHEBYS.COM

$ 4,000-6,000

232

A MEISSEN FIGURE GROUP, 'THE HAND KISS', CIRCA 1738-40

modeled by Johann Joachim Kändler, as a cavalier kissing the left hand of a shepherdess in front of a tree, his companion holding a crook in her right hand, the mound base with three recumbent sheep and a seated dog, applied with leaves and flowers, *crossed swords mark in underglaze-blue*
height 10 ¼ in.; 26 cm

PROVENANCE

Collection of M. Fernand Adda
Christie's Monaco, July 3, 1993, lot 325

EXHIBITED

Düsseldorf, Hetjens-Museum, *Frühes Meissener Porzellan Kostbarkeiten aus deutschen Privatsammlungen*, January 19 - April 6 1997

LITERATURE

Ulrich Pietsch and Kristian Jacobsen, *Frühes Meissener Porzellan,* Munich, 1997, pp. 236-237, cat. no. 191.

Kändler's *Taxa* or work records between 1st April and the end of July 1738 note: '*nebst einem Gesellen',* mentions '*Ein sauber angekleideter Schäfer mit deßen Campagnionin, welche er bey der Hand führet und selbige Baum mit 2. ausgearbeiteten Schäfgen und einem Hund',* cited by Ingelore Menzhausen and Järgen Karpinski, *In Porzellan verzaubert: Die Figuren Johann Joachim Kändlers in Meissen aus der Sammlung Pauls-Eisenbeiss,* Basel, 1993, pp. 156-57.

See extended catalogue note at SOTHEBYS.COM

$ 30,000-50,000

233

A MEISSEN FIGURE GROUP OF A SHEPHERD AND SHEPHERDESS, CIRCA 1744

modeled by Johann Joachim Kändler, as a young man reaching to pat the dog seated beside him, his left hand clasping the right hand of his companion, her hand on his shoulder, seated beneath a tree behind them, *crossed swords mark in underglaze-blue*
height 10¼ in.; 26 cm

PROVENANCE

G. Röbbig, Munich, bearing label

$ 20,000-30,000

Kändler's work records from 1740-1748 state: *'1 Grouppgen, ein Frauenzimmer in einer Andrijan wohlgepuzt vorstellend, ingl. einen Schäffer in seinem Habit wohl angekleidet, welche einander embrassiren, worbey noch ein Schäffgen zu befinden, 12 Thlr.'* [1 group, a lady well-dressed in an Andrijan, including a shepherd well-dressed in his shepherd's costume, who are embracing, with a sheep... 12 *Thaler*]. The group was probably based on the engraving *Le Denicheur de Moineaux* by François Boucher after the painting by Jean-Antoine Watteau, see Pierrette Jean-Richard, *L'Œuvre grave de François Boucher,* Editions des musées nationaux, 1978, p. 65, no. 158. The group was produced both with and without bocage.

See extended catalogue note at SOTHEBYS.COM



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THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A PAIR OF PARIS (HONORÉ) PORCELAIN SQUARE-SECTION PLANTERS, CIRCA 1840-60

painted with four panels of butterflies and large flowers within molded foliate scroll borders edged in gilding, upon scroll feet and fixed stands, *printed Ed HONORÉ/ A PARIS marks in red*
height 8⅝ in.; 22 cm

PROVENANCE

Kentshire Galleries, New York
Acquired from the above in 1990

$ 1,000-1,500

235

A PAIR OF PARIS (JACOB PETIT) PORCELAIN VASES, MID-19TH CENTURY, MOUNTED AS LAMPS

of octagonal form affixed with handles modeled as figures standing in recesses, each painted with a Teniers-type scene of figures playing cards and draughts, reserved on iron-red and pale-blue panels enriched with gilded fruit and flowering vines, on pedestal bases and later gilt-wood stands
height of vases, 11⅞ in.; 30 cm
overall height 17½ in.; 44.5 cm

$ 4,000-6,000



235



236

236

A PAIR OF PARIS PORCELAIN GOLD-GROUND VASES, MID-19TH CENTURY

each of campana form, affixed with two maiden-head handles supported on scrolling acanthus leaf pedestals, painted around the exterior with a continuous rustic landscape of fisherman on a river before buildings, above tooled gilded stiff-leaf bands
height 13¼ in.; 33.5 cm

$ 5,000-7,000

AN ASSEMBLED EXTENSIVE ROYAL COPENHAGEN PART-DINNER AND DESSERT SERVICE, LATE 18TH CENTURY AND LATER

painted with scattered colorful 'Saxon' flowers, comprising:
a large oval tureen and cover, 15 1/8 in., 38.3 cm across handles, a large oval dish, 2 oval dishes, 2 low oval tureens and covers, 2 large circular plates, 1 circular stand, 37 dinner plates, 15 soup plates, 17 salad plates, another slightly larger, 12 bread and butter plates, 5 slightly smaller, 10 kidney-shaped dishes, 2 hexagonal-shaped dishes, 2 oval shaped dishes, a circular dish, 10 double-handled soup cups and nine stands, 1 circular muffin dish and cover, another circular muffin dish and cover, a salad bowl, 2 triangular shaped footed tazze, an oval footed tazza, 2 leaf-shaped dishes in two sizes, a rectangular shaped dish, a sauceboat on fixed stand, a small circular stand with knife rest, 2 small salts, 1 leaf-shaped pickle dish, 6 porcelain knife handles with steel blades, 2 teapots and covers in two sizes, a coffee pot and cover, 21 teacups and 25 saucers in two shapes, 3 further teacups and saucers, 6 coffee cups and saucers, 2 milk jugs in two shapes, a sugar bowl and cover and a two-handled sugar bowl and cover, 13 custard cups and covers and thirteen saucers,
wave marks in underglaze-blue, some with printed factory marks, shape numbers,
and an 18th century Copenhagen coffee pot and cover, a 19th Nymphenburg mustard pot, cover and spoon and a trencher salt, *276 pieces*

$ 20,000-30,000



237



238

238

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A PAIR OF DUTCH DELFT POLYCHROME OCTAGONAL BUTTER TUBS, COVERS AND STANDS, CIRCA 1740-60

of molded form, each piece painted in *Kakiemon* style with vignettes of birds perched in branches issuing from banded hedges, the covers edged with molded scrolls with finials formed as reclining figures
width of stands 7⅜ in.; 18.7 cm

PROVENANCE

Aronson Antiquairs, Amsterdam, bearing labels
Acquired from the above 2002

$ 7,000-10,000

239

A PAIR OF SHEFFIELD PLATED DISH COVERS, PROBABLY BOULTON & FOTHERGILL OF BIRMINGHAM, THE DESIGN POSSIBLY BY JAMES WYATT, CIRCA 1777

fluted oval form with Vitruvian scroll border and bellflowers, script monogram
length 13½ in.; 34.2 in

PROVENANCE

Bourdon-Smith, London, 1995
Bilby & Holloway, January 13, 1996

LITERATURE

Kenneth Quickenden, "Elizabeth Montagu's Service of Plate: Part 2," *Silver Studies: The Journal of The Silver Society*, 19 (2005), fig. 9, p. 33.

This model of dish cover has been associated with the important Neoclassical dinner service delivered for bluestocking Elizabeth Montagu. The group was ordered by her from Boulton & Fothergill, and was made probably to designs by the architect James Wyatt. The finials on the dish covers and design of radiating bellflowers match the silver soup tureens of the service, 1776-77 (partial and promised gift to the Speed Art Museum, Louisville, Kentucky) and the sauce tureens (Birmingham Assay office).

The service would have been used in Mrs. Montagu's impressive freestanding house in Portman Square, where she employed James Wyatt from 1780 to finish the interiors; he had been supplying designs for Boulton & Fothergill from at least the middle of the preceding decade.

$ 2,000-3,000



239

240

A PAIR OF GEORGE V SILVER MONTEITH BOWLS, ALFRED JAMES PAIRPONT, FRANCIS WILLIAM PAIRPONT, AND ARTHUR WILLIAM PAIRPONT, LONDON, 1913

in William III style, chased with sloping gadroons, detachable rims applied with cherub heads, engraved with arms
185 oz; 5753 g
diameter 15 in.; 38 cm

The arms are those of the Royal Naval Volunteer Reserve, Forth.

$ 2,500-3,500



240



241

241

A GEORGE III SILVER OVAL GALLERIED TWO-HANDLED TRAY, ROBERT JONES, LONDON, 1799

reeded rim, raised ends with cut-out handles, engraved with a band of bright-cut leaves and acorns, and contemporary arms under foliate mantle, the gallery pierced with pales and panels of bright-cut foliage
marked on base
123 oz; 3825 g
length 31¼ in.; 79.4 cm

The arms are those of Carroll.

$ 4,000-6,000

242

AN ENGLISH SILVER TWO-HANDLED TRAY, MAKER'S MARK BB, BIRMINGHAM, 1925

shaped oval with raised rod handles and four panel and hoof feet
marked on back
122 oz; 3794 g
length over handles 26½ in.; 67.4 cm

$ 1,200-1,800



242



243

243

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175-253)

A RARE CHINESE EXPORT 'LE PÊCHEUR' PLATE QING DYNASTY, QIANLONG PERIOD, CIRCA 1740

painted delicately in the center with a fisherman standing across a gnarled tree trunk in a serene river bank with buildings in the distance, all within a *grisaille* and gilt diaper border reserved with landscape panels
diameter 10 in.; 25.5 cm

PROVENANCE

Aronson Antiquairs, Amsterdam (according to label)

See catalogue note at SOTHEBYS.COM

$ 4,000-6,000

244

A PAIR OF CHINESE EXPORT PORCELAIN WINE COOLERS QING DYNASTY, QIANLONG PERIOD, CIRCA 1775

each with slightly fluted sides supported by a splayed foot rising to a scalloped rim and flanked by handles on either side, painted in the center of two sides with a central bouquet of flowers knotted by a gilt ribbon
height 5⅞ in.; 15 cm

A similar example was sold at Christie's New York, January 30, 1993, lot 80.

$ 3,000-5,000



244



245

245

A RARE CHINESE EXPORT BLUE AND WHITE 'TEA CULTIVATION' SAUCER DISH, QING DYNASTY, QIANLONG PERIOD, CIRCA 1740

painted in the center with a figure weighing tea leaves assisted by a second figure and a third figure on one side holding a basket, all within a rococo-style border with enlarged shell motifs, *the base with numeral '17' in underglaze-blue*
diameter 9¼ in.; 23.5 cm

PROVENANCE

John M. Davis, Harwinton, Connecticut, 1996

$ 1,000-1,500

246

A PAIR OF GILT-BRONZE MOUNTED CHINESE EXPORT 'MANDARIN PALETTE' BALUSTER VASES AND COVERS, QING DYNASTY, QIANLONG PERIOD, CIRCA 1785, THE GILT-BRONZE MOUNTS LATER

each rounded tapering body supported on a spreading foot gradually rising to a slightly tapered neck set on both sides with gilt *chilong*-form handles, the center of each side painted with a central bouquet surrounded by further flowerheads all withinin a reserved panel, the domed cover similarly decorated and surmounted by a gilt *luduan*-form knop, the foot mounted with ormolu
height overall 13½ in.; 34.3 cm

PROVENANCE

Earle D. Vandekar of Knightsbridge, Inc., New York

$ 3,000-5,000



246

247

AN ENGLISH PORCELAIN VASE, CIRCA 1825

probably Derby, of campana-shape affixed with two leopard and ring handles, painted with two large baskets filled with flowers, one upon a stone pedestal, the lower border and foot gilt with foliate-scrollwork reserving flower baskets, enriched in iron-red enamel
height 15⅛ in.; 38.5 cm.

$ 4,000-6,000



247

248

A CHAMBERLAIN'S WORCESTER PALE-BLUE GROUND ARMORIAL CIRCULAR TUREEN, COVER AND STAND, CIRCA 1820

the tureen painted on either side with the arms of Prescot (or Prescott) impaling Brice and Hoare beneath a pale-blue-ground band reserving panels painted with exotic birds perched in branches, the stand and cover with similar decoration,
Chamberlains Worcester & 155 New Bond Street London script mark in iron-red to interior of cover
diameter of stand 12⅛ in.; 30.7 cm

PROVENANCE

Earl D. Vandekar of Knightsbridge, Inc. New York, bearing labels
Acquired from the above in 1995

LITERATURE

Geoffrey A. Godden, *Chamberlain-Worcester Porcelain, 1788-1852,* London, 1982, p. 133, fig. 162.

$ 2,000-3,000



248



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249

THE COLLECTION OF MELINDA AND PAUL SULLIVAN (LOTS 175–253)

A VIENNA PLATE, CIRCA 1793-97

painted in the center with a maiden holding an axe walking aside a ram within a hexagonal-shaped tooled-gilded cartouche, within a finely tooled foliate scroll band at the well, the rim with a dark blue ground reserved with gilded and white enameled scrollwork, *shield mark in underglaze-blue, impressed date number 93 or 97, impressed numeral 5*
diameter 9⅝ in.; 24.5 cm

PROVENANCE

Asprey, Inc., New York,
Acquired from the above in 1994

$ 2,000-3,000



250

250

AN AMERICAN SILVER LARGE SALVER, SAMUEL KIRK & SON, BALTIMORE, CIRCA 1825-30

circular, surface chased with flowers and engraved with eagle-head crest, shell and foliate rim, on three winged paw feet
marked KIRK incuse, Maryland shield and letter C
57 oz; 1772 g
diameter 16 in.; 40.8 cm

PROVENANCE

A.F. Ford, 1990

$ 3,000-5,000



251

251

A GEORGE III SILVER TEA URN, SOLOMON HOUGHAM, LONDON, 1801

hemispherical with reeded borders and lion mask and ring handles, on four slender fluted supports with hairy paw feet above shaped square base
marked on base, cover, lamp and lamp cover
135 oz; 4,229 g
height 12½ in.; 31.8 cm

PROVENANCE

James Robinson, New York

$ 2,500-3,500

252

TWO ENGLISH ENAMEL SNUFF BOXES, CIRCA 1760-65

the first painted with a youth entreating a woman in a classical landscape after Lancret's *Autumn*, engraved by J. Simon, the sides with figures in landscapes; the second painted with two girls and a fortune teller based on *La Belle Aventure* by F. Boucher, engraved by P. Aveline, the sides with figures in landscapes
lengths approx 3 in.; 7.6 cm

EXHIBITED

South Kensington Museum, Loan Exhibition of Enamels, 1874, no. 327 (also with label 927) (box with fortune teller)

$ 2,500-3,500

253

A GROUP OF SIX ENGLISH ENAMEL SNUFF BOXES, CIRCA 1760-70

the first circular and silver-mounted, painted with Apollo and a shepherdess; the second circular with butterfly and bouquets; the third rectangular with still life of fruit; the fourth rectangular with lovers in a pastoral landscape; the fifth oval with a herding scene; the sixth rectangular with a butterfly on blue grid ground. Together with an enamel scent flask necessaire with pastoral landscape and gilt-bird finial and a gilt-metal and green Vernis Martin lacquer chinoiserie necessaire fitted with four gilt-decorated bottles, *both circa 1760, 8 pieces*
height of necessaire 3½ in.; 9 cm

$ 2,000-3,000





254

254

PROPERTY FROM A PRIVATE NEW MEXICO COLLECTION

A MEISSEN ARMORIAL PLATE FROM THE ST. ANDREW SERVICE, CIRCA 1744-45

painted with a central spray of *Holtzschnitt Blumen* within the shaped border painted with two similar flower sprays interrupted by the Imperial Russian State Seal and the Cross of the Order of St. Andrew, molded with *Gotzkowsky erhabene Blumen* border, *crossed swords mark in underglaze-blue, incised numeral 16, red painted Hermitage Museum inventory number r.μ. / 1701*
diameter 9⅜ in.; 23.8 cm

PROVENANCE

Given by Augustus III to the Tsarina Elizabeth, 1745
State Hermitage Museum, St. Petersburg, transferred from Court Marshal's office in the Winter Palace, 1911

See catalogue note at SOTHEBYS.COM

$ 3,000-5,000

255

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A LATE GEORGE III PART EBONISED MAHOGANY PARTNERS LIBRARY WRITING TABLE, CIRCA 1800

height 30 in.; width 47 ½ in.; depth 35 in.
76.2 cm; 120.7 cm; 88.9 cm

$ 7,000-10,000



255

PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

AN ASSEMBLED PAIR OF MEISSEN CRINOLINE FIGURES OF 'THE THROWN KISS', CIRCA 1737

modeled by Johann Joachim Kändler, the gallant with his right hand blowing a kiss to his sweetheart holding a fan and bending toward her admirer, *crossed swords marks in underglaze-blue*
heights 5¾ and 5⅞ in.; 14.6 cm and 14.9 cm

PROVENANCE

The Lesley and Emma Sheafer Collection, Bequest of Emma A. Sheafer, 1973

LITERATURE

Yvonne Hackenbroch and James Parker, The *Lesley and Emma Sheafer Collection,* The Metropolitan Museum of Art, 1975, fig. 4.

$ 20,000-30,000

This *Kusshand-Gruppe* was modeled from the engraving '*Le Baiser Rendu'* by Pierre Filloeul after the painting by Jean-Baptiste Joseph Pater (1695-1736). Rainer Rückert, *Meissener Porzellan,* pl. 203, nos. 855 and 856, who illustrates a pair of figures of these models, cites on p. 166 the entry in Kändler's taxa for December 1736: '*Noch eine neue Figur aufs Waaren Lager gefertiget, in einer adriene, wie sie einen Fächer in Händen hält, und eine Mannes-Person im Schlaf-Belze sauber gebutzet kömmt, ihr in Ohr zu reden*' [Modeled another figure for stock in a petticoat, holding a fan in her hands, and a man in a dressing gown, freshly groomed, whispering in her ear.]

Similar pairs are illustrated in Karl Berling, *Das Meissner Porzellan und Seine Geschichte,* p. 66, fig. 73; Stephan Bursche, *Meissn Steinzug und Porzellan des 18. Jahrhunderts, Kunstgewerbemuseum Berlin,* p. 34, nos. 302 and 303; K. Butler, *Meissner Porzellanplastik des 18. Jahrhunderts,* the Hermitage catalogue, nos. 8 and 9; Yvonne Hackenbroch, *Meissen and Other Continental Porcelain, Faïence and Enamel in the Irwin Untermyer Collection,* color pl. 20, fig. 27, which is the pair from the collection of Armand Esders, sold at the Hôtel Drouot on June 20, 1941, lot 191, pl. XVIII; and Friedrich H. Hofmann, *Das Porzellan,* color pl. XI. A pair of similar figures from the Jack and Belle Linsky Collection was sold at Sotheby Parke-Bernet, May 21, 1985, lot 46.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.



256



257

257

A PAIR OF ENGLISH SILVER-GILT THREE-LIGHT CANDELABRA AFTER A MODEL BY PAUL DE LAMERIE, GARRARD & CO. LTD., LONDON, 1975

in Rococo Revival style, cast with grapevine and shells, the stems formed as Bacchic caryatids supporting detachable tops, the sconces also supported by caryatids
marked throughout
274 oz 5 dwt; 8534 g
height 22½ in.; 57.2 cm

A pair of candelabra of this model by Paul de Lamerie, 1747-8, is in the Metropolitan Museum of Art, New York, accession no 58.719.20, gift of George D. Widener and Mrs. Eleanor Widener Dixon, 1958.

The same figures of Bacchus appear on a pair of two-light candelabra, also 1747, from the collection of Crichton Brothers, illus. Philip A.S. Phillips, *Paul de Lamerie, Citizen and Goldsmith of London*, p. 110, pl. cliii.

$ 10,000-15,000



258

258

PROPERTY OF A GENTLEMAN

A PAIR OF SILVER-PLATED TWO-LIGHT WALL SCONCES, STERLING BRONZE CO., NEW YORK, EARLY 20TH CENTURY

in William & Mary style, topped by Earl's coronets
marked on backs
height 17¼ in.; 43.8 cm

$ 2,000-3,000

259

PROPERTY FROM A EUROPEAN COLLECTION

A PAIR OF EDWARDIAN SILVER WALL SONCES, ELKINGTON & CO., LONDON, 1902

the body applied with acanthus, topped by the French crown and the base with a spray of acorns and oak leaves, matching detachable branches
marked throughout
83 oz; 2581 g
height 15½ in.; 39.5 cm

These sconces are after the pair made by London silversmith Philip Rollos the Elder in 1700-01 for King William III, now in the Gilbert collection. The form was inspired by the designs of Daniel Marot (1661-1752) who had trained under Louis XIV's court designer Jean Berain at the French Court.

$ 12,000-18,000



259

260

PROPERTY OF A MIDWEST PRIVATE COLLECTOR

A PAIR OF EDWARDIAN SILVER AND HORSE-HOOF TWO-LIGHT CANDELABRA, HENRY ATKIN, SHEFFIELD, 1901

with detachable branches and nozzles, draped column stems, on horse hoof bases with silver horse shoes, inscribed *1874 Shatemuc 1901*
marked throughout
height 14¼ in.; 36.2 cm

Shatemuc was bred by C. Alexander in 1874, got by Oxford or The Duke, her dam, Potomac by Newminster out of Tasmania by Melbourne, slipped foal in 1882 and barren in 1885 (*The General Stud Book*).

$ 6,000-8,000



260



261



262

261

A VICTORIAN SILVER JAPANESQUE TRAY, ELKINGTON & CO., BIRMINGHAM, 1877

the rim cast with sea nymphs, dolphins and putti among cresting waves, engraved at the handles with seashells, the center with cranes, ducks and other birds among various water plants
marked on base
122 oz 5 dwt; 3807 g; length 25½ in.; 64.8 cm

$ 4,000-6,000

262

FAMILY OF TIPU SULTAN: AN INDIAN COLONIAL SILVER AND CUT-GLASS CENTERPIECE CANDELABRUM, HAMILTON & CO., CALCUTTA, DATED 1851

the triform base applied with acanthus and engraved on one side with presentation inscription, three detachable arms topped by glass hurricane shades cut with stylized leaves, with a central matching glass bowl
marked on base rim
189 oz 5 dwt excluding glass; 5890 g
height overall 26¾ in.; 68 cm

The inscription reads "Presented to F. C. Sanders Esq. by Prince Aftaboodeen great grand Son of Tippoo Sultan 1851."

$ 4,000-6,000



263



264

263

A PAIR OF VICTORIAN PARCEL-GILT SILVER GOBLETS, CHARLES THOMAS FOX & GEORGE FOX, LONDON, 1850

in the auricular style, the triform base formed as dolphin heads supporting a dolphin stem topped by a waved cup
marked near rims of cup and on bases
29 oz; 902 g; height 8⅞ in.; 22.5 cm

$ 4,000-6,000

264

A VICTORIAN SILVER NOVELTY MATCH HOLDER, CHARLES RAWLINGS & WILLIAM SUMMERS, LONDON, 1848

formed as a dog presenting a top hat with gilt interior, all mounted on a wood base
marked throughout
length of base 6⅛ in.; 15.5 cm

$ 2,000-3,000



265

265

A LARGE VICTORIAN SILVER SALVER, JOHN FIGG, LONDON, 1850

the rim cast with grapevine, ewers, and putti feeding birds, with six Bacchic masks at intervals, on three matching panel feet, the center engraved with morning glories, roses, and flowers among scrolls enclosing diaper and fishscale
marked on surface near rim
198 oz 5 dwt; 6170 g; diameter 24 in.; 61 cm

$ 8,000-12,000



266

266

PROPERTY OF A LADY

AN ENGLISH WILLIAM AND MARY BLACK AND GOLD JAPANNED CABINET ON A CARVED GILTWOOD STAND, LATE 17TH CENTURY, THE STAND PROBABLY 19TH CENTURY

height 69 ½ in.; width 46 in.; depth 22 ½ in.
176.5 cm; 117 cm; 57 cm

$ 12,000-18,000



267

☐ 267 SOLD WITHOUT RESERVE

A PAIR OF GILT BRONZE-MOUNTED CHINESE PORCELAIN POWDER BLUE GROUND BOTTLE VASES, QING DYNASTY, 18TH/19TH CENTURY

each globular body tapering to a slender cylindrical neck with a bulbous section, reserved with shaped panels enclosing varying array of 'precious objects'
height 9 ½ in.; width 5 in.; length 4 ¾ in.
24.1 cm; 12.7 cm; 12.1 cm

$ 3,000-5,000



268

☐ 268 SOLD WITHOUT RESERVE

PROPERTY FROM GALLISON HALL, CHARLOTTESVILLE, VIRGINIA: THE JAMES F. SCOTT COLLECTION

A JAPANESE STYLE ENGLISH CHERRYWOOD TESTER BEDSTEAD, CIRCA 1880

height of headboard 55 in.; width 55 in.
width of tester 62 in.; depth 32 in.
total length approx. 85 in.
140 cm; 140 cm; 157.5 cm; 81 cm; 216 cm

PROVENANCE

Commissioned by Francis Greville, 5th Earl of Warwick (1853-1924) and his wife Daisy, née Maynard (1861-1938) for the Japanese Bedroom at Warwick Castle, Warwickshire
Sotheby's London, 14 May 1997, lot 196

$ 5,000-8,000

269

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

A PAIR OF GEORGE II CARVED MAHOGANY SIDE CHAIRS, CIRCA 1740

height 40 ¾ in.; width 22 in.; length 23 in.
113.7 cm; 55.9 cm; 58.4 cm

PROVENANCE

The Art Institute of Chicago
Sold Sotheby's New York, 26 January 2000, lot 264
With Devenish, New York
Sotheby's New York, *Tom Devenish: The Collection*, 24 April 2008, lot 68

The unusual inclusion of a stretcher joining the back legs, the finely sculpted claw-and-ball feet with distinctive open talons and refined asymmetrical acanthus-carved knees all suggest these chairs were produced by an important regional workshop outside London, possibly in the North of England or Ireland.

The intricately drawn and pierced splat is reminiscent of chair designs published by the painter William de la Cour in his *First Book of Ornament* in 1741. A set of four similar chairs was sold Sotheby's Parke Bernet, New York, 21 October 1978, lot 387, and a further related group of four sold Sotheby's New York, 25 January 1986, lot 145. Both sets have comparable designs to the splat but with variations and uncarved crest rails.

$ 20,000-30,000





270

270

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

A SET OF FIVE ENGLISH EMBROIDERY AND RAISED-WORK PANELS DEPICTING CHINOISERIE SCENES, EARLY 18TH CENTURY

height 75 ¼ in.; width 25 in. framed
191 cm; 63.5 cm

These panels are inspired by tapestries woven with fanciful Chinoiserie scenes on a dark brown ground, first designed by the Huguenot weaver John Vanderbank, who held the position of Yeoman Arras-Maker to the Great Wardrobe, supplying the royal family from his premises in Great Queen Street, Covent Garden, London, from 1689 until his death in 1717. Vanderbank provided a series of such tapestries, described as 'after the Indian manner', to Queen Mary at Kensington Palace during the 1690s, and the style proved popular and was produced more widely by both Vanderbank and other London tapestry workshops operating in Soho in the early 18th century.

$ 10,000-15,000



271

271

PROPERTY OF A FLORIDA COLLECTOR (LOTS 271–275)

A GEORGE III BRASS-MOUNTED PADOUK WOOD STRIKING BRACKET CLOCK BY NICHOLAS PREVOST, LONDON, THE CASE ATTRIBUTED TO FREDERICK HINTZ, CIRCA 1735

the dial signed *Nicholas Prevost London* on a silvered plaque in the false pendulum aperture
height 16 ½ in.; width 6 ½ in.; length 9 ½ in.
41.9 cm; 16.5 cm; 24.1 cm

PROVENANCE

Christie's London, 1 July 2005, lot 134
Partridge Fine Art Ltd., London, June 2006

See catalogue note at SOTHEBYS.COM

$ 5,000-8,000



272

272

AN IRISH CARVED MAHOGANY WINE COOLER, PROBABLY BY WILLIAMS AND GIBTON, DUBLIN, SECOND QUARTER 19TH CENTURY

stamped *Williams 49766* on inside top moulding, with metal lining
height 22 in.; width 44 in.; depth 27 in.
56 cm; 112 cm; 68.5 cm

PROVENANCE

Partridge Fine Art Ltd., London, June 2006

Originally founded in the late 18th century, the partnership of Mack, Williams, and Gibton were the leading cabinet makers in Dublin in the first half of the 19th century. After John Mack's death in 1829 the two remaining partners continued trading under the name Williams and Gibton, and often stamped their work with their name and a five-digit number. The presence of only a *Williams* stamp on the present lot may have been an oversight or might suggest the work dates from after the death of William Gibton in 1842, when the company again changed its name to Williams and Son, under which they continued trading until 1852.

$ 12,000-18,000

273

A REGENCY CARVED MAHOGANY SOFA, CIRCA 1810

with brass castors
height 36 ½ in.; width 85 in.; depth 26 in.
92.7 cm; 215.9 cm; 66 cm

PROVENANCE

Partridge Fine Art Ltd., London, June 2006

$ 2,000-3,000



273

PROPERTY OF A FLORIDA COLLECTOR
(LOTS 271-275)

A PAIR OF GEORGE III EBONY AND BOXWOOD INLAID MAHOGANY URNS AND PEDESTALS IN THE MANNER OF GILLOWS, LATE 18TH CENTURY

one cupboard with two drawers, the lower fitted as a cellaret; the other metal-lined with two plate-warming racks
height 67 ½ in.; width 18 in.; 171.5 cm; 45.5 cm

PROVENANCE

Acquired for Mr & Mrs Jack Steinberg from Moss Harris & Sons, 44-52 New Oxford Street, London, 6 May 1947 ('old Adams mahogany side table with pair of urns & pedestals. Circa 1790. £350'), the receipt endorsed by R.W. Symonds who advised on their acquisition
Partridge Fine Art Ltd., London, June 2006

$ 20,000-30,000

The design of this lot is very similar to a pair of urns and pedestals supplied by the Lancaster firm of Gillows to John Christian M.P. (1756-1828) of Workington Hall, Cumbria, in 1788, a drawing for which survives in the Gillows archives (Susan E. Stuart, *Gillows of Lancaster and London,* Woodbridge 2008, p.312-13, plates 348-49). Like the present pair, the Workington example also has one cupboard with a drawer for rinsing glasses above a cellaret drawer and the other with slotted shelves to keep food warm.

Robert Wemyss Symonds FRIBA (1889-1958) was the leading English furniture historian during the first half of the 20th century, whose publications still remain standard reference works in the field. He also worked as an architect, decorator and art advisor and helped form several iconic collections of English furniture, including those of Percival Griffiths, Samuel Messer, J.S. Sykes and Geoffrey Blackwell. Symonds typically placed a greater emphasis on quality of design, execution and timber than on provenance in his recommendations. In 1947 he advised Mr and Mrs Jack Steinberg on furnishing their London residence in Portland Place and sourced from the leading dealers of the time, including Mallett, Frank Partridge and Moss Harris.
A large group of works from the Steinberg Collection was sold by Christie's London, 19 May 2016, lots 1-64, which included five other pieces of furniture acquired by Symonds from Moss Harris on the same day as these urns and pedestals, among them an important pair of library armchairs and a roll-top bureau attributed to John Cobb.



274

A GEORGE III GILT BRONZE-MOUNTED AND BRASS-BOUND MAHOGANY WINE COOLER, CIRCA 1770

on casters with later brass liner; stamped with Iveagh inventory no. *5226* twice on underside of wine cooler and once on underside of stand
height 25 ½ in.; width 28 ½ in.; depth 18 ½ in.
65 cm; 72.5 cm; 47 cm

PROVENANCE

Sir Edward Guinness, 1st Bt. and 1st Earl of Iveagh (1847-1927), Elveden Hall, Norfolk
Thence by descent to the 3rd Earl of Iveagh, Elveden Hall
Christie's London, Elveden House Sale, 21-24 May 1984, lot 497
Christie's London, 30 November 2000, lot 34
Partridge Fine Art Ltd., London, June 2006

This work belongs to an important group of wine coolers attributed to Samuel Norman of Soho, London, all of identical form and sharing the same ram's head and hoof feet mounts. Many were acquired by leading patrons of the mid-Georgian period, including a pair supplied to Sir Lawrence Dundas for his Robert Adam-designed interiors at 19 Arlington Street, London (ill. Anthony Coleridge, 'Sir Lawrence Dundas and Chippendale', *Apollo*, September 1967, p.194-195), sold Sotheby's London, 4 June 2008, lot 185 (£1,049,250 incl. premium). An identical single wine cooler was formerly in the Untermyer Collection, Metropolitan Museum of Art, New York, sold Christie's New York, 11 December 2014, lot 36 ($106,250 incl. premium). The latter items had more extensive mounts, including Bacchus masks with trailing bellflowers on the knees, whereas a single wine cooler similarly mounted to the present lot was in the collection of the Dukes of Leeds at Hornby Castle, Yorkshire, now in the Gerstenfeld Collection (ill. E. Lennox-Boyd, ed., *Masterpieces of English Furniture: The Gerstenfeld Collection*, London 1998, p.225, no.66), and a further comparable example was sold Christie's London, 4 July 2013, lot 37 (£115,875 incl. premium). Wine coolers attributed to Norman of identical form but with lion's head rather than ram's mask mounts include one illustrated in P. Macquoid and R. Edwards, *The Dictionary of English Furniture* (London 1954, vol.III, p.373, fig.5) and another from the Simon Sainsbury collection, sold Christie's London, 18 June 2008, lot 106 (£181,250 incl. premium).

Samuel Norman enjoyed a brief but illustrious decade as one of the leading furniture makers in London during the late 1750s and 1760s. Nephew of the renowned cabinetmaker William Hallett, he entered into partnership with James Whittle in 1755, and following the latter's death in 1759 assumed full control of the business, supplying preeminent clients such as the Duke of Bedford, the Earl of Egremont, the Earl of Holderness, and the Earl of Stanhope. In 1762 he was appointed 'Master Carver in Wood' to the Royal Office of Works and in 1763 was described as 'Sculptor and Carver to their majesties; and surveyor of the curious carvings in Windsor Castle'. Unfortunately, his new roles stretched his abilities and by 1767 he was declared bankrupt.

Elveden Hall in Suffolk was acquired by Edward Cecil Guinness, 1st Earl of Iveagh, in 1894. The previous chatelain had been the Maharajah Duleep Singh, deposed ruler of the Sikh Empire and one-time owner of the Koh-i-Noor diamond, who was sent into exile in England by the British East India Company and purchased the Elveden Estates in 1863, transforming the relatively modest Georgian manor house into a Mughal palace with lavish Indian-inspired interiors, a Victorian oriental fantasy that survives today.

$ 40,000-60,000



274 (DETAIL)



275



276



277

276

A WILLIAM IV SILVER SOUP TUREEN AND COVER, PAUL STORR, LONDON, 1836

on scrolling acanthus feet, with twisted branch-form handles and matching finial, engraved on both sides with arms, the cover crested twice
marked throughout
121 oz 15 dwt; 3788 g
length over handles 14½ in.; 36.8 cm

$ 12,000-18,000

277

A LARGE WILLIAM IV SILVER SALVER, WILLIAM K. REID, LONDON, 1833

on four scroll feet, scroll and shell rim, center engraved with later arms and motto within a chased border of scrolling foliage and flowers
marked on base
182 oz; 5660 g
diameter 24¾ in.; 63 cm

$ 5,000-7,000

278

A REGENCY SILVER SOUP TUREEN, COVER AND LINER, JOHN EDWARD TERREY, LONDON, 1816

of good weight, with gadroon, shell and foliage rim, matching ring final, leafy harp-shaped handles, engraved throughout with griffin crest
marked on body, cover, finial and liner, base with scratch weight oz 252=19
151 oz 5 dwt; 4708 g
length over handles 17¾ in.; 45 cm

$ 6,000-8,000



278



279

279

A PAIR OF GEORGE IV SILVER ENTRÉE DISHES, JOSEPH CRADDOCK & WILLIAM KER REID, LONDON, 1821

the gadroon borders applied with running stags, foxes, hares and hounds among foliage and flowers, the sliplock finials formed as two lions fighting
marked throughout
168 oz 15 dwt; 5250 g
length 12½ in.; 31.8 cm

$ 4,000-6,000

280

PROPERTY FROM A MIDWEST COLLECTION

A REGENCY SILVER FIGURAL FIVE-BASKET EPERGNE, SAMUEL ROBERTS, GEORGE CADMAN & CO., SHEFFIELD, 1819

on four paw feet, fitted with four small and one large cut-glass bowls
marked throughout, the detachable branches dot numbered
66 oz excluding glass
2053 g
height 17 in.; 43.2 cm

$ 4,000-6,000



280



281



282

281

FOUR MATCHING GEORGE III PARCEL-GILT SILVER "EGYPTIAN STYLE" SALTS, DIGBY SCOTT & BENJAMIN SMITH I (3) AND BENJAMIN SMITH II & JAMES SMITH III (1), LONDON, 1803 AND 1810

the bowl held by three lion-headed paw feet with shields decorated with oak sprays, gilt interior, the center of each stand engraved with the Lonsdale crest and coronet within the Garter
marked on bases and bowls, two of the 1803 salts also stamped Rundell, Bridge & Rundell Aurifices Regis Londini Fecerunt, the third 1803 salt stamped Rundell, Bridge et Rundell Aurifices Regis et Principi Walliae Londini Fecerunt
70 oz 5 dwt; 2189 g
diameter 4½ in.; 11.4 cm

PROVENANCE

William, 1st Earl of Lonsdale (1757-1844), *by descent to*
Lancelot Edward, 6th Earl of Lonsdale (1867-1953), *sold*
Christie's, London, 20 February 1947, *Catalogue of Fine Old English Silver, sold by order of the Right Hon. The Earl of Lonsdale, O.B.E.*, lot 220 (part), bought by M. Hedges

The 1st Earl of Lonsdale had an income of £80-100,000 per annum, and spent lavishly at the Royal Goldsmiths in fitting out his four establishments. In addition to significant pieces by Scott and Smith and Paul Storr, the Earl's purchase of one of the five Achilles Shields places him in the first tier of Rundell and Bridge's patrons.

$ 10,000-15,000

282

A THREE-PIECE REGENCY SILVER TEA SET, PAUL STORR, LONDON, 1813

comprising a Teapot with carved ivory handle and finial, Creamer, and Sugar Bowl, all with gadroon rims with shells at the angles, the teapot with snake head and tail terminals
marked on bodies near handle and cover of teapot
58 oz gross; 1804 g
length of teapot 11 in.; 28 cm

◉ $ 4,000-6,000



283

283

PROPERTY OF A NEW YORK LADY

A REGENCY SILVER TWO-HANDLED TRAY, PAUL STORR, LONDON, 1814

on acanthus feet, the gadroon rim with shells and leaves at intervals, center engraved with arms, crest and motto
marked on base
92 oz 10 dwt; 2880 g
length over handles 20⅞ in.; 53 cm

$ 8,000-12,000

☐ 284 SOLD WITHOUT RESERVE

A GEORGE III SILVER TRAY, JOHN CROUCH I & THOMAS HANNAM, LONDON, 1781

the tray on four beaded openwork panel feet, matching border with medallions of putti at intervals, the center engraved with contemporary arms, with a wood table
marked on base and rim
189 oz 5 dwt; 5890 g
length of tray 28 in.; height on table 18⅞ in.
71 cm; 48 cm

The rim is cast with four cameos of cupid, each repeated three times as follows: with brazier, lighting a pair of hearts, carrying a flaming torch and releasing a bird from a nest. The cameo of cupid with brazier appears on a teapot by the Swedish-born Andrew Fogelberg, London, 1777, in the Victorian and Albert Museum (accession number M13-1963). Fogelberg's shop on Church Street was near that of the gem engraver and modeler James Tassie, 1735-1799, and he used his vitreous paste cameos as a source.

The arms are those of Milnes with another in pretense.

$ 4,000-6,000



284



285

△ 285

ROYAL: A SET OF FIVE GEORGE III SILVER CONDIMENT VASES, SIMON LE SAGE, LONDON, 1759

of campana shape formed of cast sections and engraved with the Royal Arms and initials *GR*, strawberry finials
marked on rims of bases and four covers
87 oz 10 dwt; 2724 g
heights 7½ and 5 in.; 19 and 12.7 cm

Like his father John Hugh le Sage to whom he was apprenticed in 1742, Simon Le Sage was subordinate Goldsmith to the King circa 1754-59. Parts of this commission, probably marking the accession of the new King have appeared at auction. A salver was sold Parke Bernet, March 20, 1970, lot 87 from the Collection of Eugene Widener Dixon, and a treasury inkstand Sotheby's New York, April 9, 2009, lot 268.

$ 7,000-9,000

286

TWO MATCHING IRISH SILVER LARGE SALTS, ROBERT CALDERWOOD AND ANOTHER, DUBLIN, CIRCA 1750 AND 1777

each on four paw feet headed by lion masks linked by floral swags, gilt interiors
marked on bases and with scratch weights 12=2 and 13=5 1/2, the second with maker's mark unclear
24 oz; 746 g
diameters 4½ and 4⅞ in.; 11.4 and 12.4 cm

PROVENANCE

Emma Rockefeller McAlpin (1868-1934), and thence by descent, by repute

$ 2,000-3,000



286



287

287

A GEORGE II SILVER TEA CADDY SET, THOMAS GILPIN, LONDON, 1746

comprising a pair of caddies with sliding bases and covers and a sugar box with sliding cover, all finely chased with rococo ornament on matted and pricked scalework grounds and engraved with arms and crest in drapery cartouches, with folding shell finials, the sugar box on bracket feet with trefid ends
marked on bases and covers
39 oz 15 dwt; 1238 g
height 4¾ in.; 12 cm

PROVENANCE

The Lipton Collection
S.J. Shrubsole, New York, November 20, 1964, with brochure
Private Collector, Brazil

EXHIBITED

Virginia Museum of Fine Arts, Richmond, VA, 1953
Portland Art Museum, Portland, OR, 1954
William Rockhill Nelson Gallery of Art, Kansas City, MO, 1955
Henry Huntington Library, San Marino, CA, 1956
Dayton Art Institute, Dayton, OH, 1958

LITERATURE

The Magazine Antiques, December 1952

The arms are those of Blayney, co. Montgomery.

A similar set, but with an oblong sugar box, by Elizabeth Godfrey, is at Colonial Williamsburg (accession no. 1937-153).

$ 10,000-15,000

288

PROPERTY FROM A MIDWEST COLLECTION

A GEORGE I SILVER KETTLE ON LAMPSTAND, EDWARD VINCENT, LONDON, 1719

engraved with contemporary arms, swing handle, the stand with hinged bail handles and three scroll supports topped by urns,
lamp altered
marked on base and both parts of handle, stand apparently unmarked
79 oz 15 dwt; 2482 g
height 14½ in.; 36.8 cm

The arms are those of James, Cathedine, co. Brecknok.

◉ $ 8,000-12,000



288

289

A LARGE GEORGE III SILVER NEOCLASSICAL PUNCH BOWL, THOMAS HEMING, LONDON, 1770

applied at the rim with chased ribbon-tied drapery swags above a cast band of Vitruvian scrolls, large pendant ring handles, the stem engraved twice with contemporary arms, above a band of ribbon-tied running laurel, the square base engraved with loops of husks above Greek key rim
marked on base and with scratch weight oz 155=12
153 oz 10 dwt; 4783 g
diameter 13½ in.; 34.3 cm

The arms are those of Greville under an earl's coronet for George, 2nd Earl of Warwick of Warwick Castle, 1746-1816, who married 1st Georgiana only daughter of Sir James Peachy Bart, 1st Lord Selsey.

She had one son George who died in 1786, and she died in 1772. He married secondly in 1776 Henrietta, daughter of Richard Vernon of Hilton, co. Stafford, granddaughter maternally of John 1st Earl Gower, by whom he had several children including Henry Richard, 3rd Earl.

$ 10,000-15,000



289

PROPERTY FROM A SOUTH AMERICAN COLLECTION

LOTS 290–295



290



291

290

A QUEEN ANNE SILVER COFFEE POT, JOHN CHARTIER, LONDON, 1703

engraved with arms in architectural cartouche, covered spout, cover with book hinge
marked on body and cover, the base with scratch weight 14=11=0
15 oz 10 dwt gross; 482 g
height 9⅜ in.; 23.8 cm

PROVENANCE

S. J. Shrubsole, New York, October 6, 1966, with brochure
Private Collector, Brazil

The arms are those of Arthorp impaling Astley.

$ 4,000-6,000

291

A QUEEN ANNE SILVER CUT-CARD COFFEE POT, GEORGE LEWIS, LONDON, 1703

engraved with a baronet's coat of arms, the covered spout and handle mounts surrounded by elaborate cut-card foliage, corkscrew thumbpiece
marked on body and cover
24 oz gross; 746 g
height 8¾ in.; 22.2 cm

PROVENANCE

Spink & Son, London, October 8, 1965
S. J. Shrubsole, New York, October 8, 1965, with brochure
Private Collector, Brazil

$ 6,000-8,000

292

PROPERTY FROM A SOUTH AMERICAN COLLECTION (LOTS 290-295)

A SET OF FOUR EARLY GEORGE III SILVER CANDLESTICKS, JOHN HYATT AND CHARLES SEMORE, LONDON, 1760

fluted baluster form with shells at the angles and corded borders, with squirrel crest
marked inside base rims, on sconces and two nozzles
84 oz 15 dwt; 2637 g
height 10¼ in.; 26 cm

PROVENANCE

S.J. Shrubsole, New York, August 1, 1991
Private Collector, Brazil

$ 7,000-9,000

293

A PAIR OF GEORGE II SILVER SAUCE BOATS, WILLIAM KIDNEY, LONDON, 1739

fluted shell form, engraved with cypher in rococo cartouche, multiple scroll handle and cast pedestal foot
marked on bases
35 oz 15 dwt; 1110 g
length 8⅛ in.; 20.6 cm

PROVENANCE

S. J. Shrubsole, New York, June 2, 1965, with brochure
Private Collector, Brazil

$ 4,000-6,000



292 294 293

294

A GEORGE II SILVER SNUFFERS STAND, PAUL DE LAMERIE, LONDON, 1725

the rim with interlaced ribbons enclosing flowerheads, the surface engraved with a border of strapwork enclosing husks and shells, flying scroll handle capped by an exotic mask, on four scroll feet
marked on base, Britannia Standard
11 oz; 342 g
length 7⅜ in.; 18.7 cm

PROVENANCE

S.J. Shrubsole, New York, October 6, 1966, with brochure
Private Collector, Brazil

A similar snuffers stand with the same rim, by Lamerie, 1727 is illustrated in P.A.S. Phillips, *Paul de Lamerie, His Life and Work*, pl .LV1 in the collection of The Victoria and Albert Museum. Another of 1728 with the arms of the 2nd Earl of Warrington was in the Ortiz-Patino collection, sold Sotheby's New York, April 22, 1998, lot 7, now at Dunham Massey.

$ 10,000-15,000



294

295

A CHARLES II SILVER TANKARD, MAKER'S MARK OS PROBABLY FOR OSMOND STRICKLAND, LONDON, 1671

with peaked flat domed cover and twin lobe thumbpiece, engraved with arms between crossed plumes
fully marked on body and cover, maker's mark at top of handle and another maker's mark FL with bird lower on handle
27 oz 10 dwt; 855 g
height 6¾ in.; 17.2 cm

PROVENANCE

Bulgari, Rome, May 28, 1962, with brochure
Private Collector, Brazil

This maker's mark OS mullet between pellets above, trefoil below has been tentatively given by David Mitchell to Osmond Strickland, free 1660 died after 1697. Mitchell lists four tankards by him between 1675 and 1688, as well as porringers and patens in *Silversmiths in Elizabethan and Stuart London*, pp. 426-7.

The other maker's mark FL bird below is attributed by Charles Oman in *Caroline Silver 1625-1688* to Francis Leake, free 1655, date of death unknown, brother of Ralph Leake. He made thirty trencher plates and four stands for the goldsmith-banker Edward Blackwell and was a subcontractor to Sir Robert Vyner, step-nephew of Sir Thomas Vyner, op. cit. pp. 295-6.

$ 5,000-7,000



295

PROPERTY OF A NEW YORK COLLECTOR

LOTS 296–304



296



297



298

296

A GEORGE III MAHOGANY SERPENTINE SERVING TABLE, CIRCA 1770

height 33 in.; width 96 ¼ in.; depth 28 ¼ in.
88.8 cm; 244.4 cm; 71.8 cm

PROVENANCE

Jean-Claude Ciancimino, London

A very similar serving table is illustrated in F. Lewis Hinckley, *Hepplewhite, Sheraton & Regency Furniture* (New York 1987), plate 86, p.120.

$ 5,000-8,000

297

A GEORGE III MAHOGANY CHINESE CHIPPENDALE LIBRARY ARMCHAIR, CIRCA 1765

height 39 ¾ in., width 31 ¾ in., length 27 ½ in.
100.9 cm; 80.6 cm; 69.9 cm

PROVENANCE

Hyde Park Antiques, New York

$ 3,000-5,000

298

A GEORGE III MAHOGANY CHINESE CHIPPENDALE LIBRARY ARMCHAIR, CIRCA 1765

similar to the previous lot
height 33 ¾ in., width 31 ¾ in., length 27 ½ in.
85.7 cm; 80.6 cm; 69.9 cm

PROVENANCE

Hyde Park Antiques, New York

$ 3,000-5,000

299

TWO GEORGE III CARVED MAHOGANY LIBRARY ARMCHAIRS, CIRCA 1765

height 39 ¾ in., width 31 ¾ in., length 27 ½ in.
101 cm; 80.5 cm; 70 cm

PROVENANCE

Hyde Park Antiques, New York

$ 6,000-9,000



299

300

A GEORGE II CARVED MAHOGANY SETTEE, CIRCA 1740

height 38 ½ in.; width 51 in.; depth 30 in.
97.8 cm; 129.5 cm; 76.2 cm

PROVENANCE

Hyde Park Antiques, New York

$ 5,000-8,000



300



301

301

PROPERTY OF A NEW YORK COLLECTOR
(LOTS 296-304)

A GERMAN NEOCLASSICAL GILT METAL AND COBALT GLASS EIGHT-LIGHT CHANDELIER AFTER A DESIGN BY SCHINKEL, CIRCA 1815

wired for electricity
height 29 in.; width 29 in.; length 29 in.
73.5 cm; 73.5 cm; 73.5 cm

Identical arms appear on an eight-light chandelier designed c.1815 by the Prussian Court architect Karl Friedrich Schinkel (1781-1841) for the town palace of Crown Prince August in Wilhelmstrasse 65, Berlin. Smaller versions are found at Schloss Glienicke, Wandsee and the Neuer Pavillon at Schloss Charlottenburg. A drawing of the design survives in the Kupferstichkabinett, Berlin.

$ 6,000-9,000

302

A LATE REGENCY CARVED MAHOGANY CIRCULAR DINING TABLE, CIRCA 1820

height 30 in.; diameter 84 in.
76.2 cm; 213.4 cm

PROVENANCE

Carlton Hobbs, London

$ 12,000-18,000



302

303

A SET OF FOUR GEORGE III MAHOGANY WHEEL-BACK HALL CHAIRS, LATE 18TH CENTURY

height 35 ½ in.; width 20 ¼ in.; depth 20 ½ in.
90 cm; 51.5 cm; 52 cm

PROVENANCE

Kentshire, New York

A set of eleven virtually identical hall chairs, undoubtedly from the same workshop, was formerly in the possession of the Drapers' Hall, London, one illustrated by Herbert Cescinsky in *English Furniture of the 18th Century* (London 1911, vol. III, p. 46 fig. 36.), who attributes the design to Adam. A similar set of six was formerly with Moss Harris, London (one illustrated M. Harris & Sons, *The English Chair: Its History and Evolution*, London 1948, p.148, fig. C); a pair from this group was probably sold Christie's London, 13 November 2018, lot 83.

This general form became fashionable during the 1770s and is seen on a set of armorial hall chairs with solid rather than pierced backs attributed to the London firm of Mayhew & Ince, formerly at Chirk Castle, Wales, sold on the premises by Christie's 21 June 2004, lot 54, and a similar set also supplied by Mayhew & Ince and possibly designed by William Chambers, to George Brodrick, 4th Viscount Midleton (d.1836) at Peper Harow, Surrey. One pair from this suite was sold Christie's London, 13 December 2018, lot 92. A further comparable pair was sold Christie's London, 21 May 2015, lot 15.

$ 6,000-9,000



303 (PART)

304

A PAIR OF LOUIS-PHILIPPE MAHOGANY CONSOLE TABLES WITH FOSSILISED MARBLE TOPS, MID-19TH CENTURY

height 38 in.; width 57 ½ in.
depth 19 ½ in.
90.5 cm; 146.1 cm; 495.3 cm

PROVENANCE

Kentshire, New York

$ 6,000-9,000



304

PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA

LOTS 305–392



305



306

305

A VICTORIAN SILVER LORD CHAMBERLAIN'S KEY, ROBERT JONES, LONDON, 1834

the handle with mirror cypher *CW* below royal crown for King William IV
marked near tip
4 oz 10 dwt; 143 g
length 6⅞ in.; 17.5 cm

PROVENANCE

John Luddington, London, December 1982

$ 2,000-3,000

306

A VICTORIAN SILVER SIX-LIGHT CANDELABRUM, ROBERT GARRARD II, LONDON, 1843

in rococo revival style, chased with scrolls, shells and naturalistic flowers, with detachable openwork finial
marked throughout
262 oz; 8148 g
height 29¼ in.; 74.3 cm

PROVENANCE

Silverman Antiques, London, August 2007

$ 7,000-10,000

307

A PAIR OF VICTORIAN SILVER CHAFING DISHES AND COVERS, RICHARD SIBLEY, LONDON, 1841

cover engraved with arms and supporters, with a removable silver three-part divider, dish and divider crested
marked throughout and stamped MAKEPEACE LONDON
256 oz 10 dwt gross; 7980 g
length 18 in.; 45.7 cm

PROVENANCE

Koopman Rare Art, London, July 2012

The arms are those of Scott, Earls of Eldon, impaling Duncombe for John 2nd Earl, D.C.L. 1805-1854, and his wife the Hon. Louisa Duncombe, daughter of Charles, 1st Lord Feversham.

$ 5,000-7,000



307

308

TWO SIMILAR VICTORIAN SILVER SOUFFLE DISHES, MARY & RICHARD SIBLEY AND R. & S. GARRARD & CO., LONDON, 1838 AND 1901

both with matching bull crests, the Sibley with another rooster crest. Together with a George IV silver souffle dish and liner *by Battie, Howard, & Hawksworth, Sheffield, 1825,* engraved with crest below coronet, *3 pieces*
marked on bodies below rim, the two dishes stamped on bases: MAKEPEACE / LONDON and R.&S. GARRARD & Co. / HAYMARKET LONDON
84 oz; 2612 g
lengths over handles 8⅛ and 12¼ in.; 20 and 31 cm

PROVENANCE

Koopman Rare Art, London, May 2008 (Victorian dishes)
Mary Cooke Antiques, London, February 2012 (George IV dish)

$ 3,000-5,000



308



309



310

309

PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

TWO VICTORIAN SILVER FRUIT-FORM TEAPOTS, BARNARD BROTHERS AND CHARLES FOX II, LONDON, 1837 AND 1840

the first melon-form; the second with matted surface applied with flowering branches
both marked throughout
43 oz 15 dwt gross; 1362 g
lengths 9 and 7½ in.; 22.8 and 19 cm

PROVENANCE

Silverman Antiques, London, March 2010 (Fox)
Koopman Rare Art, London, October 2010 (Barnard)

$ 4,000-6,000

310

A GROUP OF TEN GEORGIAN AND VICTORIAN SILVER SUGAR NIPS, LONDON AND BIRMINGHAM, CIRCA 1740-1856

one gilt cast with shells *by Francis Harache, circa 1740*; another similar *circa 1740*; one cast as leafy branches with beetles *by John Jacob, circa 1750*; one stork-form *by Ely & Fearn, 1808*; one harlequin-form *by William Barrett, 1812*; one gilt cast as flowering branches, *circa 1820;* one cast as flowering branches with bees *by John Hunt, 1837*; one *by Yapp & Woodward, Birmingham, 1847*; one cast with oak leaves and acorns *by John & Henry Lias, circa 1850*; one gilt cast as flowering branches *by Charles & George Fox, 1856*
17 oz 10 dwt; 547 g
lengths from 4¾ to 5⅞ in.; 12 to 15 cm

PROVENANCE

John Luddington, London, August 1978 (Yapp & Woodward)
John Luddington, London, January 1985 (Barrett, Eley & Fearn)
John Luddington, London, October 1986 (Jacob)

$ 5,000-7,000

311

A VICTORIAN SILVER-GILT DESSERT SERVICE, GEORGE ADAMS AND GARRARD, LONDON, 1841

Rococo pattern, crested, comprising: 12 knives (Garrard), 12 forks (Adams), 12 spoons (Adams). Together with a pair of Grapevine pattern grape shears *by Reily & Storer*, *37 pieces total*, in fitted wood case
52 oz weighable; 1617 g
length of case 16½ in.; 42 cm

PROVENANCE

Koopman Rare Art, London, September 2010

$ 3,000-5,000

312

A VICTORIAN SILVER-GILT DESSERT SERVICE, FRANCIS HIGGINS, LONDON, 1859

Grapevine pattern, crested, comprising 12 knives, 12 forks, 12 spoons, 1 sugar spoon, 1 sugar sifter, 1 grape shears, *42 pieces*, in fitted wood case with brass plaque engraved with monogram *PN de W* under viscount's coronet and with retailer stamp *for Rowlands & Frazer*, with key
35 oz 10 dwt weighable; 1107 g
length of case 12½ in.; 31.8 cm

PROVENANCE

Koopman Rare Art, London, November 2010

$ 3,000-5,000

313

A WILLIAM IV SILVER EWER AND VICTORIAN SILVER-MOUNTED CUT-GLASS CLARET JUG, REILY & STORER AND JOHN S. HUNT, LONDON, 1831 AND 1846

the first with rim and shoulder applied with grapevine; the second with mounts cast as grapevine and with mirror cypher and crest below spout, the glass cut with grapevine *the first marked at neck, the second marked throughout*
37 oz 15 dwt excluding claret jug; 1175.5 g
heights 11¾ and 10¼ in.; 29.8 and 26 cm

$ 6,000-8,000



311



312



313



314



315



316

314

PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

A VICTORIAN SILVER DESSERT SERVICE WITH AGATE HANDLES, JAMES DICKINSON & SON, LONDON, 1896

comprising 8 forks, 8 knives, in original fitted wood case
length of case 11⅜ in.; 28.8 cm

PROVENANCE

Silverman Antiques, London, November 2010

$ 1,500-2,500

315

A VICTORIAN SILVER-GILT DESSERT SERVICE WITH AGATE HANDLES, GEORGE ADAMS, LONDON, 1877

comprising 12 forks and 12 knives, *24 pieces*

PROVENANCE

Silverman Antiques, London, February 2004

$ 2,000-3,000

316

A REGENCY SILVER DESSERT SERVICE WITH AGATE HANDLES, SYDENHAM PEPPIN, LONDON, 1817

comprising: 16 knives and 16 forks, in fitted contemporary wood box
length of case 13⅞ in.; 35.3 cm

$ 5,000-7,000

317

A PAIR OF GEORGE IV SILVER COVERED BUTTER DISHES AND UNDERPLATES, CHARLES FOX II, LONDON, 1828

with acorn finials and branch-form handles, interiors fitted with pierced liners *by Thomas of New Bond Street, London, 1902*
marked throughout
38 oz 15 dwt; 1207 g
diameter 6¼ in.; 16 cm

$ 3,000-4,000

318

A PAIR OF GEORGE IV SILVER SMALL BASKETS, JOHN BRIDGE, LONDON, 1824

with gadroon rims, the swing handles topped by a flowerhead
marked on bases
33 oz; 1026 g
diameter 7 in.; 17.8 cm

PROVENANCE

Koopman Rare Art, London, January 2011

$ 3,000-4,000

319

A GEORGE IV SILVER TWO-HANDLED TRAY, WILLIAM SHARP, LONDON, 1823

scroll and shell rim, center with later crest and motto
marked on base
99 oz 10 dwt; 3097.5 g
length over handles 23⅛ in.; 58.8 cm

PROVENANCE

Silverman Antiques, London, November 2006

$ 3,000-5,000



317



318



319



320



321

320

PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

ROYAL: TWO MATCHING ENGLISH SILVER MEAT DISHES, WILLIAM FOUNTAIN AND ROBERT GARRARD II, LONDON, 1807 AND 1850

the Fountain dish engraved with Royal arms and crest, the Garrard dish engraved with matching Royal arms twice
marked on bases, one also stamped GARRARDS / Panton Street / LONDON
228 oz; 7091 g
length 23¼ in.; 59 cm

PROVENANCE

Koopman Rare Art, London, January 2009

$ 6,000-8,000

321

A SET OF EIGHT VICTORIAN SILVER FISH SPADES, METCALF HOPGOOD, LONDON, 1847

engraved with various fish, handles monogrammed *WMH*. Together with two George III silver fish slices, one pierced with a bird carrying a fish in its beak *by William Plummer, London, 1768,* the other crested and with dolphin-form handle *by Stephen Joyce, London, 1770, 10 pieces*
35 oz 10 dwt; 1107 g
length of fish spades 8¾ in.; 22.2 cm

PROVENANCE

John Luddington, London, April 1981 (Joyce)
Silverman Antiques, London, February 2006 (Hopgood)
Silverman Antiques, London, July 2006 (Plummer)

$ 4,000-6,000



322

322

A GEORGE IV SILVER TWO-HANDLED TRAY, JOSEPH ANGELL, LONDON, 1825

on four scroll feet, with shell and scroll rim, the center engraved with arms, supporter, and motto below earls coronet
marked on base
201 oz; 6251 g
length over handles 32¼ in.; 82 cm

PROVENANCE

Koopman Rare Art, London, October 2010

The arms are those of Toler, created Viscount Glandine and Earl of Norbury in 1827, born 1745, barrister-at-law King's Inn 1770, M.P. for Tralee 1776-83, Philipstown 1783-90 and Newborough 1790-99, K.C. 1781, Solicitor-General 1789-98, Attorney-General 1798-9 and Chief Justice of the Common Pleas 1800-27. In 1778, he married Grace, daughter of Hector Graham, secondary of the Irish court of Common Pleas. She was created Baroness Norwood of Knockalton, co. Tipperary in 1797. She died in 1822 and he in 1831.

$ 8,000-12,000

323

A SCOTTISH SILVER SOUP TUREEN AND COVER, GEORGE MCHATTIE, EDINBURGH, 1812

engraved with arms, the cover with two crests and motto
marked on base and cover
111 oz; 3452 g
length over handles 17¾ in.; 45 cm

$ 6,000-8,000



323

324

PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

A GEORGE IV SILVER KING'S HUSK PATTERN FLATWARE SERVICE, CHARLES ELY, LONDON, 1825

engraved with Bogle crest, comprising:
36 table forks
24 lunch forks
24 teaspoons
24 dessert spoons
24 tablespoons
4 serving spoons
4 salt spoons
2 gravy ladles
4 sauce ladles
1 punch ladle
2 salad servers
2 butter knives
2 carvers
1 fish knife
1 asparagus tongs
1 grape shears
1 sugar tongs

Together with, *all London*:
24 table knives (12 *maker's mark WE, 1827*; 12 *Barry M. Witmond, 2011*)
36 lunch knives (24 *C.J. Vander, 2002*; 12 *Barry M. Witmond, 2011*)
217 pieces total, all in a fitted wood case with key
405 oz 10 dwt weighable
12614 g

PROVENANCE

Silverman Antiques, London, February 2009

$ 15,000-25,000



325

A PAIR OF GEORGE IV SILVER ENTRÉE DISHES AND COVERS, EMES & BARNARD, LONDON, 1828

with gadroon, shell, acanthus, and flower borders, the covers engraved with arms and with acanthus slip-lock finials
marked throughout
156 oz 10 dwt; 4870 g
length 12¾ in.; 32.4 cm

PROVENANCE

Koopman Rare Art, London, May 2011

The arms are those of Sir William Meredyth of Sommerville impaling Conyngham, for Sir William Meredyth Sommerville, Bart. and his first wife Maria Harriet, 2nd daugher of Henry, 3rd Baron and 1st Marquess Conyngham K.P., and his wife Elizabeth, mistress to George IV. William was M.P. for Drogheda 1837-52 and for Canterbury 1854-65. He was Chief Secretary for Ireland 1847-52, member of the Privy Council, and was created Baron Athlumney and Baron Meredyth of Dollarstown, Co. Meath. He died in 1873.

$ 4,000-6,000



325

326

A PAIR OF REGENCY SILVER SAUCE TUREENS AND COVERS, WILLIAM BURWASH, LONDON, 1818

scroll feet headed by grapevine, body engraved with arms on both sides, cover crested twice
marked throughout
55 oz; 1710.5 g
length over handles 7⅝ in.; 19.4 cm

PROVENANCE

Silverman Antiques, London, July 2004

The arms are those of Green.

$ 2,000-3,000



326

327

AN INDIAN COLONIAL SILVER PAIL AND COVER, HAMILTON & CO., CALCUTTA, CIRCA 1815

on four winged paw feet, the front crested
marked on base
34 oz 15 dwt; 1082 g
height 7½ in.; 19 cm

$ 2,000-3,000



327



328

328

PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

A GEORGE IV SILVER SALVER, EMES & BARNARD, LONDON, 1820

the openwork rim cast with Bacchic figures between grapevine and flowering branches, center engraved with three arms, crests and motto
marked on base
36 oz; 1120 g
diameter 11¼ in.; 28.5 cm

PROVENANCE

Koopman Rare Art, London, January 2007

The first arms are those of Thompson, the second are those of Thompson with ?Rush in pretense, and the third are possibly Ashley with another in pretense.

$ 2,000-3,000



329

329

A SET OF FOUR UNUSUAL GEORGE IV SILVER GOBLETS, BENJAMIN SMITH, LONDON, 1824

crested, feet chased with leaf tips, gilt interiors
marked below rims
12 oz 15 dwt; 398 g
height 5 in.; 12.7 cm

PROVENANCE

Nicholas Shaw, London, February 1990

$ 3,000-5,000



330

330

A PAIR OF GEORGE IV SILVER WINE COASTERS, JOSEPH CRADDOCK & WILLIAM REID, LONDON, 1821

sides pierced with grapevine, wood bases set with silver bosses engraved with crests within the garter
marked on base rims and bosses
diameter 6 in.; 15.2 cm

PROVENANCE

John Luddington, London, February 1985

$ 2,000-3,000

331

NAPOLEONIC INTEREST: A PAIR OF REGENCY SILVER WINE COOLERS AND LINERS, JOSEPH ANGELL, LONDON, 1816

engraved with arms and motto, the other side with presentation inscription, leaf-capped handles with mask terminals, with detachable liners and collars
marked on cooler, liners, and collars
188 oz 5 dwt; 5859 g
height 10¾ in.; 27.3 cm

PROVENANCE

Silverman Antiques, London, November 2006

The inscription reads "Presented by the inhabitants of St. Helena to Colonel Mark Wilks, late Governor of that Island, as a Memorial of their Esteem, Respect & Gratitude. 1816."

Colonel Mark Wilks (1759-1831) FRS, soldier, author, politician, and diplomat, served in India, was governor 1813-16 of St. Helena while Napoleon was exiled there. He later became speaker of the House in the parliament of the Isle of Man. Napoleon is said to have found him highly engaging and affable.

$ 25,000-35,000



331



332

332

PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

A GEORGE III SILVER CRUET AND GEORGE IV SILVER TOAST RACK, WILLIAM BURWASH & RICHARD SIBLEY AND BENJAMIN SMITH, LONDON, 1808 AND 1829

the cruet fitted with 6 cut-glass bottles with silver tags for ketchup (2), cayenne (2), harvy, and soy, *maker's mark IR*; the toast rack crested, with shell and foliate rim, shell feet headed by grapevine
marked throughout
40 oz excluding glass; 1244 g
length of cruet 11 in.; 28 cm

PROVENANCE

Simon Kaye, London, October 1977 (toast rack)
K.W.A., London, November 1979 (cruet)

$ 3,000-5,000

333

A GEORGE III SILVER CHEESE DISH AND COVER AND PAIR OF SMALL TWO-HANDLED TRAYS, JOHN EDWARDS AND ROBERT JONES, LONDON, 1805 AND 1781

the cheese dish with gadroon rim and handles, cover crested; the trays with beaded rims and lion rampant crest
marked on bases and cover
42 oz; 1306 g
lengths 12½ and 9⅞ in.; 31.7 and 25 cm

PROVENANCE

Mary Cooke Antiques, London, November 2013 (cheese dish)

$ 3,000-5,000



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A PAIR OF GEORGE III SILVER ENTRÉE DISHES AND COVERS, WILLIAM FRISBEE, LONDON, 1805

dishes and covers crested, with screw-off finials
marked throughout
102 oz 5 dwt; 3184 g
length 11 in.; 28 cm

PROVENANCE

Rare Art, London, April 2006

$ 3,000-5,000

335

FIVE GEORGIAN SILVER SAUCEPANS, LONDON AND EDINBURGH, 1737-1830

all with heart-form sockets, the first *by Richard Gurney & Thomas Cook, 1737*; the second with cover *by Robert & Samuel Hennell, 1807*; the third crested and cover with hinged spout cover *by Emes & Barnard, 1810*; the fourth with hinged spout cover *by John McKay, Edinburgh, 1824*; the last monogrammed *JMP*, base with presentation inscription "*The gift of the Rev,d Jn,o Nottidge 1830" by Benjamin Preston, 1830 marked throughout*
54 oz 5 dwt gross; 1692 g
lengths from 6 to 11 in.; 15.2 to 28 cm

PROVENANCE

John Luddington, London, May 1977 (Gurney & Cook)
John Luddington, London, October 1986 (McKay)
John Luddington, London, October 1987 (Hennell)
Nicholas Shaw, London, February 1989 (Emes & Barnard)
Alistair Dickinson, London, November 1990 (Preston)

$ 5,000-7,000

336

ROYAL: A GEORGE III SILVER-GILT DESSERT SERVICE WITH MOTHER-OF-PEARL HANDLES, SAMUEL PEMBERTON, BIRMINGHAM, 1809

engraved with crowned cypher and monogram, comprising: 12 forks and 12 knives, in fitted leather case
length of case 13⅛ in.; 33.3 cm

PROVENANCE

Koopman Rare Art, London, September 2007

The monograms are those of Queen Charlotte, wife of King George III, formerly Duchess Sophia Charlotte of Mecklenburg-Strelitz, and her fourth daughter Princess Mary, Duchess of Gloucester, wife of Prince William Frederick, Duke of Gloucester and Edinburgh.

◉ $ 3,000-5,000



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PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

A PAIR OF GEORGE III SILVER CHAMBERSTICKS WITH SNUFFERS, WILLIAM STROUD, LONDON, 1801

crested, with original nozzles and snuffers, snuffers crested to match *by Wilkes Booth, London, 1805*
marked throughout
29 oz; 902 g
length 7 in.; 17.8 cm

PROVENANCE

Silverman Antiques, London, March 2013

$ 3,000-5,000

338

A SET OF FOUR GEORGE III SILVER CANDLESTICKS, LUKE PROCTOR & CO., SHEFFIELD, 1794

with detachable nozzles and weighted bases
marked on base rims and nozzles
height 7½ in.; 19 cm

PROVENANCE

John Luddington, London, January 1978

$ 4,000-6,000



338



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339

A GEORGE III SILVER-GILT OLD ENGLISH DROP AND THREAD PATTERN DESSERT SERVICE, RICHARD CROSSLEY, LONDON, 1787

crested, comprising: 12 spoons, 12 forks, 12 teaspoons, and 2 ice spades with another crest,
38 pieces
46 oz; 1431 g

PROVENANCE

Silverman Antiques, London, November 2010

$ 2,000-3,000



340

340

A PAIR OF GEORGE III SILVER ENTRÉE DISHES AND COVERS, DANIEL SMITH & ROBERT SHARP, LONDON, 1785

with lion and drop ring handles, dish and cover with crest and motto, fitted with plated liners, all parts dot numbered
marked on bases and covers, cover and dish numbered and with scratch weights: No. 1 / 27=11 and 19=1; No. 2 / 27=15 and 18=19
88 oz 5 dwt excluding liners
2749 g
diameter 8⅝ in.; 22 cm

PROVENANCE

S.J. Phillips, London, November 2009

$ 3,000-5,000

341

A SET OF FOUR GEORGE III SILVER SAUCE TUREEN STANDS, DANIEL SMITH & ROBERT SHARP, LONDON, 1782

beaded borders, engraved with arms and crest. Together with a set of four silver crested salt cellar stands *by Thomas Heming, London, 1769, 8 pieces*
marked on bases, two of the salt cellar stands apparently unmarked
43 oz 15 dwt; 1362 g
length 8¼ in.; 21 cm

PROVENANCE

Mary Cooke Antiques, London, August 2010 (salt cellar stands)

$ 3,000-5,000



341



342

342

A GEORGE III SILVER CASSEROLE DISH AND COVER, JOHN WAKELIN & WILLIAM TAYLOR, LONDON, 1786

crested twice on dish and cover
marked on base and cover, numbered and with scratch weight No. 2 / 41=3
39 oz gross; 1213 g
length over handles 10¼ in.; 26 cm

$ 1,500-2,000



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PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

A GEORGE III SILVER MEAT DISH, DANIEL SMITH & ROBERT SHARP, LONDON, 1774

with shell-form handles, center engraved with arms, the base with presentation inscription *The Gift of the Respondentia Lenders and Underwriters on the late Ship Lord Mansfield to Captain William Fraser 2 July 1774*
marked on base
58 oz 10 dwt; 1816 g
length 19¼ in.; 48.8 cm

PROVENANCE

Mary Cooke Antiques, London, March 2014

The Lord Mansfield was an East India Company merchant ship of 723 tons in service circa 1772-3. This dish records the appreciation of the investors to Captain William Fraser (1737-1818) for his saving the cargo when the ship was lost. He was made a Fellow of the Royal Society in 1791 and created Baronet Fraser of Ledeclune in 1806.

$ 5,000-7,000

344

A GEORGE III SILVER WARWICK CRUET, THOMAS & JABEZ DANIEL, LONDON, 1772

the stand applied with cartouche engraved with arms, fitted with three casters engraved with arms and two silver-mounted glass bottles
marked throughout, the glass bottle mounts with maker's mark WM
34 oz 5 dwt excluding glass
1070 g
height 10 in.; 25.4 cm

PROVENANCE

N. Bloom & Son, London, October 1976

$ 4,000-6,000

345

A PAIR OF GEORGE III SILVER SAUCE BOATS, PARKER & WAKELIN, LONDON, 1772

engraved on one side with crest and the other with mirror cypher *AA*
marked on bases
37 oz; 1151 g
length 8¼ in.; 21 cm

PROVENANCE

Silverman Antiques, London, January 2012

$ 2,000-3,000

346

A PAIR OF GEORGE III SILVER WINE COASTERS, LONDON, 1767-68

sides pierced with trailing flowers and crested, silver bases over wood
marked on base plates, maker's mark unclear, one marked with lion passant on frame
diameter 4¾ in.; 12 cm

PROVENANCE

John Luddington, London, December 1976

A coaster from 1767 with similarly engraved pierced sides by William Lestourgeon is illustrated in Robin Butler's *The Albert Collection*, 2004, p. 256.

$ 3,000-5,000



346

347

A GEORGE III SILVER FIGURAL TAPERSTICK, JOHN SCHUPPE, LONDON, 1765

stem formed as a woman holding flowers, flower-form sconce and drip pan
marked on foot
5 oz 15 dwt; 180 g
height 5⅝ in.; 14.3 cm

PROVENANCE

Alastair Dickenson, London, September 1983

$ 2,000-3,000



347

348

THREE GEORGE III SILVER SWEETMEAT BASKETS, LONDON, 1760 - CIRCA 1770

the first round, with engraved arms in center *by Samuel Herbert, 1760*; the second oval, with engraved arms within a chinoiserie cartouche *by Edward Aldridge, 1762*; the third oval, with openwork sides applied with grapevine and two flies, handle with two caterpillars, the base with presentation inscription *"Sarah Maria Sanders, Given by Mrs. Lloyd of BRISTOL", maker's mark WT, circa 1770*, all with swing handles
the first two marked throughout, the last with maker's mark only on base rim
19 oz; 591 g
lengths 5⅝ to 7 in.; 14.3 to 17.8 cm

PROVENANCE

Hancocks & Co., London, December 1976 (Aldridge)
John Luddington, London, September 1981 (Herbert)
Alastair Dickenson, London, October 1989 (WT)

$ 2,000-3,000



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PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

A GEORGE III SILVER HONEY POT, THOMAS HOBBS & JAMES TAYLOR, LONDON, 1797

bound reeded skep form, detachable cover with matching finial
marked on base and rim of cover
7 oz 15 dwt; 242.5 g
height 5 in.; 12.7 cm

PROVENANCE

Koopman Rare Art, London, February 2008

$ 3,000-5,000

350

A GEORGE III SILVER CHINOISERIE TEA CADDY, THOMAS NASH, LONDON, 1768

modeled as a wood tea chest, the sides engraved with Chinese characters, with key
marked on base and cover
9 oz; 280 g
height 4¼ in.; 10.8 cm

PROVENANCE

Mary Cooke Antiques, London, August 2012

$ 5,000-7,000

351

A GEORGE III SILVER CHINOISERIE TEA CADDY, JOHN CARTER II, LONDON, 1775

modeled as a wooden tea chest, the sides engraved with Chinese characters, the front crested
marked on base and cover
16 oz; 498 g
height 4¼ in.; 10.8 cm

PROVENANCE

Mary Cooke Antiques, London, August 2012

$ 5,000-7,000



349 350 351

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A GEORGE II SILVER COFFEE POT AND GEORGE III SILVER HOT WATER JUG, FULLER WHITE AND CHARLES WRIGHT, LONDON, 1751 AND 1771

the first chased with floral swags and shells, engraved with a crest; the second chased with drapery and floral swags and engraved with arms and crest, with rattan wrapped handle
the first marked on body and base, the second on base and cover
44 oz 5 dwt gross; 1381 g
heights 8¾ and 11¼ in.; 22.2 and 28.6 cm

PROVENANCE

Simon Kaye, London, February 1978 (White)
Mary Cooke Antiques, London, May 2012 (Wright)

$ 4,000-5,000



352

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A SET OF FOUR UNUSUAL GEORGE III SILVER SALTS AND SET OF THREE COVERED CONDIMENT VASES, DAVID & ROBERT HENNELL AND WILLIAM VINCENT, LONDON, 1770 AND 1769

all with cobalt glass liners, the salts on claw and ball feet, the sides pierced with flowers and initialed *TMJ*, with swing handles; the vases pierced with flowering vines and laurel swags, covers chased to match, engraved inside covers and vases with block initials *WCH marked throughout*
42 oz 5 dwt excluding glass; 1319 g
length of salts 3½ in.
height of tallest vase 6½ in.; 8.9 cm; 16.5 cm

PROVENANCE

Mary Cooke Antiques, London, September 2011 (salts)

LITERATURE

Percy Hennell, *Hennell Silver Salt Cellars 1736-1876*, 1986, p. 66, illus. 42a,b (salts)

$ 5,000-7,000



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PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

A GEORGE III SILVER COFFEE POT AND HOT WATER JUG, WALTER BRIND, LONDON, 1769

coffee pot engraved with arms and a crest, the jug monogrammed *RCH* on one side and *MAF/JEW* below spout
marked on body and cover
53 oz 5 dwt gross; 1661 g
height of coffee pot 11¼ in.; 28.6 cm

PROVENANCE

Simon Kaye, London, December 1976 (coffee pot)
John Luddington, London, October 1986 (hot water jug)

$ 3,000-5,000

355

A GEORGIAN SILVER TEASPOON SET, MID 18TH CENTURY

all formed as berried tea plants, comprising: 12 teaspoons, 1 mote spoon, 1 sugar nips, *14 pieces*, in a fitted fishskin case
apparently unmarked
8 oz 5 dwt; 261 g
length of case 6¾ in.; 17 cm

$ 3,000-4,000



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A SET OF FOUR GEORGE II SILVER SOUP LADLES, ELIAS CACHART, LONDON, 1755

shell bowls, rococo handle terminals with crest of Spencer, two under slightly later earl's coronet
marked on backs of handles
15 oz; 466.5 g
length 11½ in.; 29.2 cm

PROVENANCE

John, 1st Earl Spencer
by descent at Althorp
sold Christie's South Kensington, *The Althorp Attic Sale*, July 7-8, 2010, lot 683
Koopman Rare Art, London, October 2010

Cachart delivered a large table service for the newly of age and newly married John Spencer in 1755-56, sold in several lots in 2010.

$ 3,000-5,000



357

357

TWO SIMILAR GEORGE II SILVER DISH COVERS, EDWARD WAKELIN, LONDON, 1757

in sizes, crested below coronet on one side, with hinged handles
marked on rims and handles, numbered and with scratch weights No. 1 / 61=12 and No. 3 / 46=2
101 oz 5 dwt; 3153.5 g
lengths 13¾ and 16 in.; 35 and 40.6 cm

PROVENANCE

Koopman Rare Art, London, May 2008

$ 2,000-3,000

358

A PAIR OF GEORGE III SILVER MEAT DISHES, PARKER & WAKELIN, LONDON, 1766

gadroon rims, each engraved with crest below coronet
marked on bases, numbered and with scratch weights No. 21 / 24=17 and No. 22 / 24=19
45 oz 5 dwt; 1412 g
length 13½ in.; 34.3 cm

PROVENANCE

John Luddington, London, September 1981

$ 3,000-5,000



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A GEORGE III SILVER MAZARIN, PARKER & WAKELIN, LONDON, 1774

center engraved with arms in drapery mantle
marked on base, engraved No. 2 and with scratch weight 27=5
26 oz 5 dwt; 821 g
length 14⅞ in.; 37.8 cm

PROVENANCE

M.P. Levene, Ltd., London, October 2005

The arms are those of Denison.

$ 1,500-2,000



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PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

A GEORGE II SILVER SALVER, JAMES SHRUDER, LONDON, 1741

on four shell feet, reeded rim with shells and leaves at intervals, center engraved with arms in elaborate cartouche
marked on base
56 oz 10 dwt; 1760 g
diameter 15⅝ in.; 39.7 cm

PROVENANCE

Silverman Antiques, London, October 2008

$ 5,000-7,000

361

A GEORGE II SILVER CREAM JUG, AYME VIDEAU, LONDON, 1739

chased with floral swags, shells, and a crest, gilt interior
marked on base
5 oz 10 dwt; 174 g
height 4¼ in.; 10.8 cm

PROVENANCE

John Luddington, London, April 1982

$ 3,000-5,000

362

TWO GEORGE II SILVER TEAPOTS, THOMAS WHIPHAM, LONDON, 1747 AND 1748

the first chased with shells, scrolls, and flowers, engraved on each side with arms in drapery mantle, base with block initials *I/WI*; the second similarly chased and crested on each side within a cartouche
marked on bases
30 oz 10 dwt gross; 952 g
lengths 8¼ and 8½ in.; 21 and 21.5 cm

$ 3,000-5,000



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A GEORGE II SILVER CHINOISERIE COFFEE POT, WILLIAM GRUNDY, LONDON, 1753

chased and applied on both sides with Chinoiserie scenes, engraved with arms below spout, the duck-head spout with bacchic mask terminal, the handle issuing from a wolf mask
marked on base
37 oz 10 dwt gross; 1169 g
height 10⅛ in.; 25.7 cm

PROVENANCE

Koopman Rare Art, London, November 2011

A number of pots of similar form and incorporating identical chinoiserie plaques are known, including one by William Cripps from 1755 in the Gilbert Collection (Schroder 1988, no. 79, pp. 301-303), another from 1753 by the same maker in the Folger Coffee Company Collection (Cincinnati 1961, p. 33), a third of 1754 by Thomas Whipham (sold Sotheby's Parke Bernet, NY, November 29, 1972, lot 36), a fourth of 1756 by Fuller White in the Hermitage Museum (Dukelskaya 1979, pls. 101-2), and another of 1753 by Samuel Courtauld I (Christie's, December 17, 1986, lot 202). These pots also share similar castings for the spout, foot, and handle sockets. The source of these castings and plaques is unknown, but they provide evidence of a close knit and independent trade of specialized makers who supplied either molds or castings to the goldsmiths in the eighteenth century.

$ 6,000-8,000



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A SET OF FOUR GEORGE II SILVER CHINOISERIE SALTS, THOMAS HEMING, LONDON, 1754

the shell feet headed by chinaman masks, the sides pierced with Chinoiseries, fitted with cobalt glass liners
marked on base rims
18 oz excluding glass; 560 g
diameter 3¼ in.; 8.3 cm

$ 3,000-5,000



364



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PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

A PAIR OF GEORGE II SILVER SAUCE BOATS, PETER ARCHAMBO, LONDON, 1740

with leaf-capped double-scroll handles, initialed underneath feet *I/BM*
marked on bases, feet with scratch weights 32=13 on both
32 oz; 995 g
length 7⅞ in.; 20 cm

PROVENANCE

Koopman Rare Art, London, November 2011

$ 7,000-9,000

366

A SET OF FOUR GEORGE II SILVER CANDLESTICKS, ATTRIBUTED TO JAMES SCHRUDER, LONDON, CIRCA 1745

cast with shells and scrolls
apparently unmarked, but with English scratch weights: No. 1 / 23=1; No. 2 / 22=11; No. 3 / 22=1; No. 4 / 23=3
86 oz 5 dwt; 2687 g
height 8⅝ in.; 22 cm

PROVENANCE

Koopman Rare Art, London, March 2008

$ 6,000-9,000

367

A GEORGE II SILVER CUP AND COVER, THOMAS FARREN, LONDON, 1742

applied with grapevine, fruit and flower swags, and bacchic putti around a cartouche, cover with pineapple finial, the handles topped by busts of a male and female faun and terminate at masks
marked on base and cover
83 oz; 2581 g
height 14 in.; 35.5 cm

PROVENANCE

Koopman Rare Art, London, October 2010

LITERATURE

Antique Collecting, February 2011, p. 33

$ 14,000-18,000



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A GEORGE II SILVER CHAMBERSTICK, PAUL DE LAMERIE, LONDON, 1745

with gadroon rim with shells at intervals, matching sconce, the well crested
marked on base
9 oz 15 dwt; 305 g
length 6½ in.; 16.5 cm

PROVENANCE

Koopman Rare Art, London, June 2011

$ 4,000-6,000



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PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

THREE GEORGE I AND II SILVER TABLE ARTICLES, LONDON AND DUBLIN, 1720-1732

comprising a sauce boat initialed *G/IA* on base *by Charles Gibbons, 1732*; one kitchen pepper with handle, initialed *ET* on base *by William Locker, 1720*; another unengraved, *marks rubbed, Dublin, circa 1720*
11 oz 15 dwt; 367 g
length of sauce boat 5⅝ in.; 14.3 cm

PROVENANCE

Hudson, London, September 1985 (Dublin)
Rare Art, London, October 2005 (Locker)
Silverman Antiques, London, September 2011 (Gibbons)

$ 2,500-3,500



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A GEORGE I AND AN IRISH SILVER SALVER ON FOOT, THOMAS MASON, LONDON AND WILLIAM WILLIAMSON, DUBLIN, 1724 AND 1730

the first larger, engraved with arms and motto in rococo cartouche; the second crested
the first marked on surface and foot, the second marked on base and with scratch weight 5=14
13 oz 10 dwt; 423 g
diameters 7⅛ and 5¼ in.; 18.1 and 13.3 cm

PROVENANCE

John Luddington, London, February 1979 (Mason)
John Luddington, London, November 1979 (Williamson)

The crest on the Williamson salver is that of Ormsby.

$ 3,000-5,000



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TWO SIMILAR IRISH SILVER SALVERS ON FOOT, ERASMUS COPE AND WILLIAM WILLIAMSON, DUBLIN, 1731 AND CIRCA

engraved with matching arms and crest
both marked on base of salver and foot, Williamson without date letter, bases with scratch weights 5=1 and 4=19
9 oz 5 dwt; 292 g
diameter 4⅞ in.; 12.4 cm

PROVENANCE

Gaston Monsell (1858–1932), Lord Emly, sold Christie, Manson & Woods, London, July 11, 1934, lot 134
Alastair Dickenson, London, October 1989

The arms are those of Monsell.

$ 3,000-5,000



372

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A SET OF FOUR IRISH SILVER SHELLS, JOHN HAMILTON, DUBLIN, CIRCA 1740

marked on backs with maker's mark only
14 oz 5 dwt; 448 g
length 5 in.; 12.7 cm

PROVENANCE

Alastair Dickenson, London, November 1988

$ 10,000-15,000

373

AN IRISH SILVER BEER JUG, JOHN TUDOR, DUBLIN, 1769

engraved with arms in rococo cartouche and a crest
marked on body near handle, base with scratch weight 24=19 1/2
24 oz 5 dwt; 759 g
height 7½ in.; 19 cm

PROVENANCE

John Luddington, London, July 1988

$ 6,000-8,000



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PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

FOUR GEORGIAN SILVER SALVERS, LONDON AND NEWCASTLE, 1733-1765

the first with piecrust rim and engraved with arms *by Robert Abercromby, 1733*; the second chased with a strapwork border enclosing arms in a Rococo cartouche *by Isaac Cookson, Newcastle, 1743*; the third square, chased with a border of shells, fishscale, and flower crests at the angles, center engraved with crest and arms in Rococo cartouche *by William Justice, 1749*; the last square, engraved with *accolé* arms in Rococo cartouche *by Richard Rugg, 1765*
marked on bases
90 oz; 2799 g
lengths 5¾ to 8¼ in.; 14.6 to 21 cm

PROVENANCE

Holmes Antiques, Yorkshire, July 1975 (Cookson)
John Luddington, London, October 1979 (Abercromby)
Silverman Antiques, London, October 2008 (Rugg)
Koopman Rare Art, London, December 2011 (Justice)

The arms on the Justice salver are those of Janssen, probably for one of the sons of Theodore Janssen, a Dutch born merchant and director of the South Seas Company, created baronet in 1714. The salver was made by Justice to match a waiter by Paul de Lamerie, 1734, now in the Boston Museum of Fine Arts (see Ellenor Alcorn, *English Silver in the MFA, Boston*, vol. 2, item 77, p. 136). Two of the sons, Henry and his younger brother Robert, established themselves in Paris, where they are recorded as the owners of an important silver collection, now known as the Orléans-Penthièvre service.

The arms on the Cookson salver are those of Burdon or Bourden.

$ 4,000-6,000



375

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A GEORGE II SILVER CHAMBERSTICK AND GEORGE III SILVER WAXJACK, THOMAS FARREN AND ROBERT HENNELL, LONDON, 1732 AND 1792

both crested, the chamberstick twice
marked on bases, chamberstick with scratch weight 10=8
13 oz 15 dwt; 429 g
length of chamberstick 6½ in.; height of waxjack 6¼ in.; 16.5 cm; 16 cm

PROVENANCE

Nicholas Shaw, London, October 1989 (waxjack)
Silverman Antiques, London, March 2004 (chamberstick)

$ 2,000-3,000



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A GEORGE II SILVER ONLSOW PATTERN SOUP LADLE, THOMAS GILPIN, LONDON, 1747

engraved with arms, in a fitted wood case
marked on back of handle
6 oz; 187 g
length 13¾ in.; 35 cm

PROVENANCE

Rare Art, London, October 2005

$ 1,500-2,500

377

SIX GEORGE I AND II SERVING SPOONS, LONDON, 1707-47

comprising two *by Andrew Archer, 1707,* one crested; one *by Edward Jennings, 1721*; one crested *by Henry Clarke, 1723*; one crested *by Isaac Callard, circa 1730*; and one initialed *E*Y by James Wilkes, 1747*
30 oz 15 dwt; 958 g
lengths from 12¼ to 15⅛ in.; 31 to 38.5 cm

PROVENANCE

John Luddington, London, August 1978 (Callard)
John Luddington, London, August 1980 (Clarke)
Nicholas Shaw, London, February 1990 (crested Archer)
Silverman Antiques, London, March 2005 (Jennings)
Mawbey York Antiques, West Sussex, March 2005 (Wilkes)
Koopman Rare Art, London, January 2011 (unengraved Archer)

$ 4,000-6,000

378

THREE EARLY GEORGIAN SILVER MUGS, LONDON, 1724, 1725, AND 1735

the first baluster form and initialed on base *H/W*E by George Wickes, 1724*; the second engraved with arms and crest *by Gabriel Sleath, 1725*; the third engraved with presentation inscription *"The Dutchess of Devonshire gift to FBD" by John Fossey, 1735*
marked on bases, the Wickes mug with scratch weight 10=7
33 oz 15 dwt; 1051 g
height of largest 4¾ in.; 12 cm

PROVENANCE

Alastair Dickenson, London, December 1986 (Wickes & Fossey)
Silverman Antiques, London, March 2013 (Sleath)

$ 5,000-7,000



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PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

A GEORGE II SILVER BASKET, JAMES SHRUDER, LONDON, 1738

pierced with trellis and scrolling foliage, an applied shell-and-scroll border, with a leaf-capped swing handle, the center engraved with arms in Rococo cartouche
marked on base
50 oz 15 dwt; 1580 g
length 12⅞ in.; 32.7 cm

PROVENANCE

Sotheby's London, 14 October, 1976, lot 150
Koopman Rare Art, London, January 2011

LITERATURE

Vanessa Brett, *The Sotheby's Directory of Silver*, 1986, no. 898, p. 207

$ 15,000-25,000



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A GEORGE II SILVER SALVER, DAVID WILLAUME II, LONDON, 1732

on four scroll feet, scroll rim with shells and leaves at intervals, center engraved with arms, supporters and motto below coronet
marked on base
21 oz 10 dwt; 672 g
length 10¼ in.; 26 cm

PROVENANCE

John Luddington, London, July 1980

$ 3,000-5,000

381

A GEORGE II SILVER-GILT CADDY SET IN FISHSKIN CASE, JOHN HUGH LE SAGE, LONDON, CIRCA 1730

comprising two caddies and a sugar box chased with borders of shells and acanthus on matted ground and with hinged covers and hinged finials, six spoons with shell bowls, and one crested sugar nips *by Francis Harache*
the caddies and sugar box marked on bases with maker's mark only, the sugar tongs marked inside each bowl with maker's mark only, spoons apparently unmarked
34 oz 10 dwt; 1076 g
height of sugar box 5¼ in.; length of case 9⅝ in.
13.3 cm; 24.5 cm

PROVENANCE

Koopman Rare Art, London, March 2010

$ 15,000-25,000



381

382

A PAIR OF GEORGE II SILVER-GILT CANDLESTICKS, THOMAS GILPIN, LONDON, 1737

chased with strapwork and diaper probably at later date, with gadroon borders
marked on bases, numbered and with scratch weights No. 4 / 12=18 and No. 5 / 13=0 1/2
25 oz; 777.5 g
height 6½ in.; 16.5 cm

PROVENANCE

Silverman Antiques, London, March 2011

$ 3,000-5,000



382



383



384

383

PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

A GEORGE I SILVER PUNCH BOWL, RICHARD BAYLEY, LONDON, 1717

rim engraved with a border of diaper, flowerheads, and bacchic putti riding wine barrels at intervals
marked on base and with scratch weight oz 30=5
28 oz 15 dwt; 896 g
diameter 8⅞ in.; 22.5 cm

PROVENANCE

Silverman Antiques, London, February 2006

$ 15,000-25,000

384

A QUEEN ANNE SILVER OCTAGONAL TAPERSTICK, THOMAS MERRY, LONDON, 1709

base crested
marked on base
3 oz; 93 g
height 4½ in.; 11.5 cm

PROVENANCE

Silverman Antiques, London, July 2011

$ 1,500-2,500

385

A QUEEN ANNE SILVER COVERED JUG, ROBERT COOPER, LONDON, 1705

with cut-card work around handle terminals and spout, engraved on both sides with arms and crest in baroque cartouche
marked on body near handle and cover
33 oz; 1026 g
height 9¾ in.; 24.8 cm

PROVENANCE

The Woolworth Collection
Koopman Rare Art, London, March 2010

The arms are probably those of Phelips of Montacute, co. Somerset, an Elizabethan house now part of the National Trust.

An identical pair of jugs by the same maker made in 1703 bearing the arms of Marlborough were presented to Sir Winston Churchill on his retirement as Prime Minister.

$ 10,000-15,000



385

386

A QUEEN ANNE SILVER BASTING SPOON, MAKER'S MARK H?, LONDON, 1700

hollow handle with rattail, bowl initialed *G/TA*
marked on bowl and handle
4 oz 15 dwt; 149 g
length 15⅞ in.; 40.5 cm

PROVENANCE

Agatha Christie Collection, Inv. no. W13
Silverman Antiques, London, September 2006

$ 3,000-5,000



386



387

387

PROPERTY FROM THE COLLECTION OF PATRICIA SCHUCKMANN, ATLANTA, GA (LOTS 305-392)

TWO QUEEN ANNE SILVER SALVERS ON FOOT, LONDON, 1705 AND 1713

the first with gadroon rim, initialed underneath *T/IE, maker's mark unclear*; the second with molded rim, initialed on base *N/BD by Thomas Fokingham*
marked on surfaces and feet
15 oz; 466.5 g
diameters 7⅞ and 6⅝ in.; 20 and 16.8 cm

PROVENANCE

John Luddington, London, July 1980 (Fokingham)
Lyons, September 1981 (1705 salver)

$ 2,500-3,500



388

388

A QUEEN ANNE SILVER SAUCEPAN AND PORRINGER, EDWARD YORKE AND DANIEL LOCK, LONDON, 1709

the porringer with keyhole handle initialed *R/I*I;* the saucepan engraved with arms
marked on bodies near handle
11 oz 15 dwt; 367 g
length of porringer 7½ in.
length of saucepan 8 in.; 19 cm; 20.3 cm

$ 2,500-3,500



389

389

A CHARLES II SILVER DRAM CUP AND WILLIAM & MARY SILVER TWO-HANDLED CUP, GEORGE GIBSON, YORK AND JOHN GIBBONS, LONDON, 1677 AND 1701

the first embossed and chased with tulips, on three ball feet, rim engraved with block initials *P/RE*; the second chased with gadrooning, fluting, and beading, crested on one side below coronet
the first marked on base, the second marked on body near handle
8 oz 5 dwt; 261 g
length over handles 5⅛ and 6⅜ in.
13 and 16.2 cm

PROVENANCE

Simon Kaye Antiques, London, October 1976 (Gibson)

$ 4,000-6,000

390

A WILLIAM & MARY SILVER MUG, JOHN BODDINGTON, LONDON, 1698

with beaded scroll handle, base engraved with initials *E/SP* and later engraving *W de E / 1866*
marked on body near handle
9 oz 10 dwt; 298.5 g
height 4 in.; 10.2 cm

PROVENANCE

Silverman Antiques, London, May 2012

LITERATURE

J. F. Hayward, *Huguenot Silver in England 1688-1727*, 1959, p. 40, illus. 15B

$ 1,500-2,500



390

391

A CHARLES II SILVER TANKARD, FRANCIS LEAKE, LONDON, 1671

the flat hinged cover with bifurcated thumbpiece, scroll handle, front engraved with arms between crossed palms
marked on body, cover, and handle
26 oz; 809 g
height 6½ in.; 16.5 cm

PROVENANCE

Silverman Antiques, London, October 2004

$ 7,000-10,000



391

392

A RARE PAIR OF CHARLES II SILVER CHINOISERIE CANDLESTICKS, MAKER'S MARK IM IN DOTTED CIRCLE (REVISED JACKSON 1989, P. 137), LONDON, 1681

octagonal bases with molded rims, chased with fruiting branches
marked on bases
12 oz 5 dwt; 379 g
diameter 4¼ in.; 10.8 cm

PROVENANCE

Koopman Rare Art, London

This mark is also found on a chinoiserie decorated porringer of 1682/3. The maker's mark is listed as possibly that of Joseph Moore in David Mitchell's *Silversmiths in Elizabethan and Stuart London*, 2017, p. 385.

$ 6,000-9,000



392

END OF SALE

Sotheby's EST. 1744



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An Empire gilt-bronze garden calendar, *circa* 1815
Estimate €8,000–12,000

STYLE
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An Important German silver-gilt hanging Sabbath lamp, attributed to Johann Jakob Runnecke, Furth, *circa* 1760
Height 32 ½ in. (82.6 cm)
Estimate $400,000–600,000

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

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1. SYMBOL KEY

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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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties

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

◉ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental

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

♧ Premium Lot

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

2. BEFORE THE AUCTION

Bidding in advance of the live auction. If you are unable to attend an auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on Sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, iincluding bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

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

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

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

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Salesroom notices are also posted on the Online Platform for those bidding online. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid in person, you may register for a paddle prior to the live auction through the Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your

account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Advance Bidding Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Live Online Bidding If you cannot attend the live auction, it may be possible to bid live online via the Online Platforms for selected sales. For information about registering to bid on sothebys.com or through the Sotheby's App, please see www.sothebys.com. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

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

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

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Sale results are available on Sothebys.com and on the Sotheby's App.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed $50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless other-wise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable

items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax
Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax
Sotheby's is currently registered to collect sales tax in the following states: Alabama, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR FURNITURE AND DECORATIONS

Louis XV Ormolu-Mounted Marquetry Commode, MID-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.

Louis XV Ormolu-Mounted Marquetry commode 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.

L ouis XV Style Ormolu-Mounted Marquetry Commode 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.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and a Saucer, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

IMPORTANT NOTICES

Important Notice Regarding Clocks and Watches Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. If the prospective buyer is not able to inspect the piece, as a courtesy to our clients, we are pleased to provide an opinion of the condition of the property on request. However, since we are not professional clock and watch restorers, any statement of opinion listed is purely subjective and is not a statement of fact. Condition reports may not specify all mechanical replacements or imperfections to the movement, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

In addition, certain manufacturers will not service or repair pieces if all the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee.

Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued $10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading @sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

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Corporate Secretary

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Human Resources
& Administration
Worldwide

Amy Cappellazzo
Chairman
Fine Art Division

Valentino D. Carlotti
Business Development
Worldwide

John Cahill
Chief Commercial Officer
Worldwide

Kevin Ching
Chief Executive Officer
Asia

Ken Citron
Operations & Chief
Transformation Officer
Worldwide

Lauren Gioia
Communications
Worldwide

David Goodman
Digital Development
& Marketing
Worldwide

Mike Goss
Chief Financial Officer

Jane Levine
Chief Compliance Counsel
Worldwide

Laurence Nicolas
Managing Director
Jewelry & Watches
Worldwide

Jonathan Olsoff
General Counsel
Worldwide

Jan Prasens
Managing Director
Europe, Middle East, Russia,
India and Africa

Allan Schwartzman
Chairman
Fine Art Division

Patti Wong
Chairman
Asia

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Marchesa Laudomia Pucci Castellano
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The Hon. Hilary M. Weston,
CM, CVO, OOnt

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Benjamin Doller
George Wachter

Thomas Bompard
Lulu Creel
Nina del Rio
Mari-Claudia Jimenez
Brooke Lampley
Gary Schuler
Simon Shaw
Lucian Simmons
August Uribe

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Alex Bell
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Caroline Lang
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Roxane Zand

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Nicolas Chow

Lisa Chow
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Yasuaki Ishizaka
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Collectors gather here.