



# STYLE

EUROPEAN SILVER  
CERAMICS AND  
OBJECTS OF VERTU

LONDON | 22 MAY 2019

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1744



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# STYLE

EUROPEAN SILVER  
CERAMICS AND  
OBJECTS OF VERTU

**AUCTION IN LONDON**  
**22 MAY 2019**  
**SALE L19301**  
**10.30 AM**

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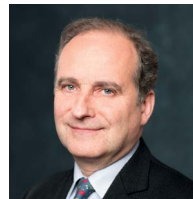
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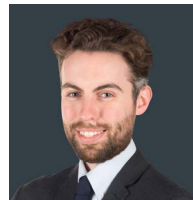
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“ To think only of the most beautiful of the snuffboxes, each is a microcosm of a world of luxury ”

Sacheverell Sitwell





“said to be the first artist to use an engine-turned ground under translucent enamel to represent the shimmering rosy effect of a sunrise or sunset”

married Françoise-Colette Pelaton; the eldest of their five children, Jean-Louis, was baptised on 25 August of the same year. The family lived in the parish of Saint-Gervais among the multitude of workers in Geneva's Fabrique, a community that produced a large part of Geneva's wealth at the time by manufacturing everything needed for its flourishing export trade in watches and bijouterie.

The young Jean-Louis was apprenticed in 1778, at the age of 12, to the brothers Philippe-Samuel-Théodore (1756-1805) and David-Etienne (1758-1832) Roux. enamel

## THE ANATOMY OF A Snuff box

*Alexandra Starp discusses this theatrical jewelled splendour from Geneva*

This gold, enamel and pearl snuff box was made in around 1800, its lid was painted with a romantic Italianate view by Jean-Louis Richter (1766-1841), among the best and best-known of Geneva enamel painters on watch cases, automata and snuff boxes.

It now comes to sale from the collections of the late Dr Erika Pohl-Ströher (1919-2016), scientist and grand-daughter of the founders of the German haircare and cosmetics giant Wella AG. Dr. Pohl, as she was known in the art world, was an astonishing collector, who enjoyed forming, with her husband, important collections in a number of fields. The present sale includes objects from two of her most

painters, for a term of 6 years and remained in Geneva supplying exquisite painted enamels to the Fabrique for the next forty years. His work drew upon many different engraved sources, often combining elements from several different prints into one painting. His Italianate views, taken from Vernet, such as the present example, were apparently also very popular with the Ottoman market. De Saussure's first ascent of Mont Blanc in 1786 and the Romantic interest in awesomely dramatic mountain scenery led to Richter's development of the Alpine landscapes for

outstanding collections, that of minerals – from childhood she had been fascinated by the hardstones of her native Saxony – and of portrait and landscape miniatures (part II of this collection to be sold by Sotheby's in July 2019).

With her usual perspicacious thoroughness, Dr Pohl did not acquire just one rare gold and enamel box signed by Richter but the four examples to be found in this sale (lots 464-467). Of these, the box seen here perfectly typifies Richter's work at this date and, more generally, the art of the Geneva enamel painter. Richter's father, an engraver from Frankfurt, had settled in Geneva in 1766, being formally received as habitant on 7 February 1766, a week before he



which he is most famous. Indeed he is credited with being the first artist to use an engine-turned ground under translucent enamel to represent the shimmering rosy effect of a sunrise or sunset seen behind the mountain tips.

It is certain that in his long career, Richter produced many more works than he signed. These enamel paintings which most surely came from his own hand are not surprisingly cherished for their quality and rarity by collectors. The present signed box is not only beautifully painted but has the added charm of being presented as a scene from the theatre with its curtains forever open for a discerning audience to admire.

# PROPERTY OF A LADY

LOTS 301-319



301

301

## A DUTCH SILVER CASTER, JACOBUS HULSTMAN, LEIDEN, 1695

the cylindrical body chased with birds among acorns and foliage, the scrolling feet terminating with *Chinoiserie* masks, the pierced domed cover with crimped rim and chased with acorns and foliage

10.5cm., 4½in. high

122.5gr., 4oz.

£ 2,500-3,500 € 2,950-4,100

302

## A FINE CONTINENTAL SILVER-GILT TOILET BOX, MAKER'S MARK WP OR WB CONJOINED, POSSIBLY DUTCH, CIRCA 1680

oval form, detachable cover embossed and chased with Venus and Mars, cupid and amoretti play with his armour, the body also skilfully chased with a band of cupids and putti playing with leafy pendants, *maker's mark only*

14.5cm., 5 1/2in. wide

339gr., 10oz. 18dwt.

The scene on the cover is after a design by Simon Vouet (1590-1649). See an example in the British Museum (ref. x.6.63). This image of Venus and Mars was widely disseminated in print form after 1638 by Michel Dorigny (1616-1665). Engravings of Simon Vouet images were clearly attractive to goldsmiths as a design source; for example, another Dorigny-made print after Simon Vouet's Triumph of Galatea of circa 1644, was engraved on a silver basin, Hans Jacob Baur III, Augsburg circa 1685, sold Sothebys Paris, 15 April 2010, lot 207.

£ 3,000-5,000 € 3,500-5,900



302



303

303

## A RARE GEORGE III SILVER WAGER CUP, AUGUSTIN LE SAGE, LONDON, CIRCA 1770

formed as a maiden in full skirt, her arms raised holding scrolling brackets supporting a plain cup/churn, *maker's mark only to cup and body*

19.5cm., 7½in. high

279.5gr., 8oz. 18dwt.

An almost identical example, with differing churn, was sold Sotheby's London, 28 April 1977, lot 172

£ 3,000-5,000 € 3,500-5,900

**THREE DUTCH SILVER MARRIAGE CASKETS, VARIOUS MARKS, 17TH CENTURY**

comprising: silver-gilt engraved with bridal pair at hinged cover, also with Angels accompanying Abraham, Sarah, Tobit and Jesse enclosed by fruit clusters, swing cover handle, ball supports, *maker's mark an anvil? struck twice*; two silver examples, similar in sizes, pierced with scrolling foliage and birds, hinged covers and swing cover handles, on claw and ball supports, *larger marked with a flower, smaller twice with a bird? in a shaped surround*  
8cm, 3in; 10cm, 4in and 8cm 3in wide  
164gr, 5oz 6dwt; 270gr, 8oz 14dwt; 160gr, 5oz

£ 4,000-6,000 € 4,700-7,000



304

**A SILVER WEDDING BOX AND SILVER SEWING ETUI, UNMARKED, PROBABLY DUTCH, FIRST HALF OF THE 17TH CENTURY**

former rectangular, hinged cover, engraved and chased with putto, parrots, flowers and scrolls on matting, elaborate hinge mounts; the scissor's etui pierced with scrolling foliage, body and pull-off cover with belt mounts, containing a pair of scissors, a knife and a probe, all implements with steel blades

Box, 5.3cm., 2in. long; Etui, 8.2cm., 3 1/4in. high  
92gr., 2oz. 18dwt. all in

An identical box is illustrated in J.W Fredericks, *Dutch Silver...*, The Hague, 1958, vol. II, p. 56 no. 186. Fredericks compares the box to a pomander, a book cover and a plaquette (187-189), which he considers to be by the same hand and writes: 'It is not quite certain that the maker of these objects was Dutch. As the book cover was probably made by an Amsterdam silversmith (it contains the psalms of David, printed in Amsterdam in 1638), whose style closely resembles that of van Hecken (Abraham van de Hecken, Amsterdam goldsmith active 1608-after 1634), we suppose that the four pieces are made by one of Van de Hecken's pupils who was as his master, gifted with an extraordinary sense of ornament.'

£ 2,500-3,500 € 2,950-4,100



305

**AN ITALIAN PARCEL-GILT SILVER VASE AND COVER, MAKER'S MARK GG, TOWN MARK CROSSED KEYS, PROBABLY ROME, 18TH CENTURY**

the body and cover richly embossed and chased with assymmetric baroque scrolls, rocaille ornament and gadroons, on a similarly decorated foot, plain liner, *marked on base*  
17.5cm, 7in. high  
954.4gr., 30oz. 12dwt.

£ 2,000-3,000 € 2,350-3,500



306



307

307

**A GERMAN SILVER DOUBLE-BEAKER, TOBIAS HALLAICHER, AUGSBURG, 1692**

detaching into two beakers, chased with swirling matted flutes, 8.3cm, 3¼in. high; **with** a Continental parcel-gilt double-beaker, town mark an eagle only, probably Baltic, late-17th century, the bowls chased with shells between bands of leaves and flutes, sheet-scroll girdles, each detaching on to a similarly chased spreading circular foot, initialled N.G, 18.5cm., 7¼in. high; **and** a German silver-gilt counter dish, Carl Dempflin, Augsburg, 1715-19, fluted with scalloped rim, on a circular collet foot 8.3cm, 3¼in. diameter 4495gr., 14oz. 8dwt. total

£ 2,500-3,500 € 2,950-4,100

308

**A PAIR OF DUTCH SILVER SALTS, GERRIT BOVERHOF, AMSTERDAM, 1749**

rectangular with canted corners, cast with scrolling pendant swags, each on four ornate scrolling feet, gilt interiors, 7.7cm., 3 in. long; **with** two further pairs, the first, Amsterdam, 1774, open foliate scroll-work frame, on three legs, blue and white glass liners, 6.1cm., 2 3/8 in. high; the other, Cornelis Knuystingh, Rotterdam, 1810, oval basket form with reeded rims and handles, pierced gallery, blue glass liners

9.1cm., 3½in. long

519gr., 16oz. 12dwt. total excluding liners

£ 2,500-3,500 € 2,950-4,100



308

309

**A GERMAN SILVER CASKET, JOHANN PETERS I, AURICH, CIRCA 1700**

rectangular form, the cover chased centrally with putti flanking a scrolling cartouche, within foliate scroll borders, the front and two sides chased figural vignettes among further scrolling foliage, push-button release, on four ball feet

23cm., 9in. long

710gr., 22oz. 16dwt.

£ 2,000-3,000 € 2,350-3,500



309

**SIR JOHN EYRE'S SILVER-MOUNTED READING OR MAGNIFYING GLASS, UNMARKED, PROBABLY LONDON, CIRCA 1730, THE ENGRAVING ATTRIBUTED TO CHARLES GARDNER**

the exterior finely engraved with scrolling foliage, shells, flowerheads, husks and brickwork, a similarly engraved coat-of-arms and foliate cartouche with winged cherub's head on one side and the initials RE in monogram on the other, complete with lens in swivel mount  
7.7cm., 3 1/8 in. long

**PROVENANCE**

Sir Robert Eyre (1666-1735)

The arms are those of Eyre quartering Lucy for Sir Robert Eyre, Kt. (1666-1735).

Sir Robert as Lord Chief Justice to the Common Pleas in 1725, on which office certain seals of state devolved, was the owner of two famous 'seal salvers' whose engraving like the reading glass has been attributed to Charles Gardner. See: Sotheby's London, 5 July 2017, lot 23 and 8 June 1995, lot 122.

£ 3,000-5,000 € 3,500-5,900



(detail reverse)

310

**311**

**A PAIR OF GEORGE II SILVER SHELL DISHES, BENJAMIN GODFREY, LONDON, CIRCA 1730**

with a small George I coffee pot, *Thomas Folkingham, London, 1714*, plain tapering cylindrical form with domed cover and bell finial, ebonised wood scroll handle, crested, engraved scratchweight, 15cm., 5 7/8 in. high, 276.4gr., 8oz. 16dwt.; and a George II covered milk jug, mark of *John Wirgman of London, circa 1750*, oval form with gadrooned rims, crested, maker's mark only struck four times, 13cm., 5in. high, 173gr., 5oz. 10dwt.

£ 2,500-3,500 € 2,950-4,100



311

**312**

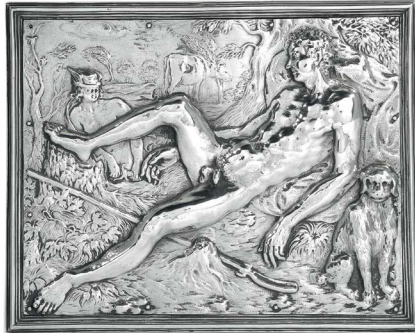
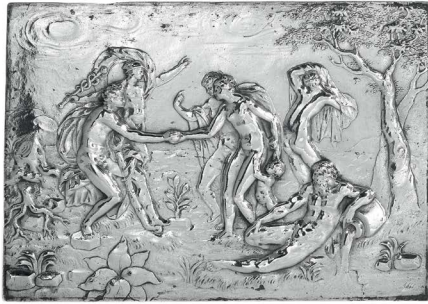
**A GROUP OF SILVER AND SILVER-GILT ITEMS, THE MAJORITY ENGLISH, LATE 17TH/EARLY 18TH CENTURY**

comprising: a cut-cornered rectangular silver snuff or spice box, the underside and hinged lid engraved with feathery foliage and a mask within acanthus borders, the interior engraved 'Mc M,' maker's mark only, apparently *Wl* below (a fish?), possibly *Grimwade* no. 3183, circa 1700, 5.2cm., 2in. wide; a small silver-gilt square pin tray on four panel supports, the interior engraved after *Jean-Baptiste Monnoyer* (1636-1690) with a basket of flowers, unmarked, probably *European, late 17th century*, 8.1cm., 3 1/8 in. wide; a pair of small vases and covers in the form of ginger jars, the inverted pear-shaped bodies and detachable covers applied with matted cut-card work, unmarked, probably *English, circa 1690*, 4.8cm., 1 7/8 in. high; and a small hand brush, the silver cut-cornered rectangular mount with moulded border enclosing flat-chased *Chinoiserie* bamboos and a later (circa 1755) engraved *rococo* cartouche, coat-of-arms and crest, maker's mark *TI* between two *escallops* only, probably *Thomas Jenkins* (see *Jackson, 1989, p. 128.11; David M. Mitchell, Silversmiths in Elizabethan and Stuart London, London, 2017, p. 538*), circa 1685, 8.8cm., 3 1/2 in.

£ 2,500-3,500 € 2,950-4,100



312



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**TWO CONTINENTAL RECTANGULAR SILVER PLAQUES, PROBABLY NETHERLANDISH, 17TH CENTURY**

First embossed and chased with Mercury and Argus after Paul van Vianen, fitted reeded frame; the other cast and chased with the Judgement of Paris, with incised and painted scratch weights, *unmarked*

16cm., 6¼in.; and 16.5cm., 6 1/2in. wide  
372gr., 12oz. total

The first plaquette closely follows Paul van Vianen's design for a silver example of 1610, now in the Rijksmuseum. There are minor differences in the trees and background but otherwise the image is the same, with Mercury pulling out his sword to decapitate the sleeping guardian of Io who Jupiter has turned into a cow. The other plaquette is influenced by the prints of this scene after Raphael, such as those of Marcantonio Raimondie (1480-1534).

£ 3,000-5,000 € 3,500-5,900

314

**CONTINENTAL GOLD AND SILVER FILIGREE OR BASKET-WEAVE ITEMS, UNMARKED, 17<sup>TH</sup> AND 18<sup>TH</sup> CENTURY**

comprising: a German octagonal basket, *probably early 17<sup>th</sup> century*; a circular filigree box and cover, and a pair of Gold filigree book mounts, *probably Dutch east indies, circa 1700 and mid-18<sup>th</sup> century*, former with crowned mirror-monogram initials JFG, *post 1814 Dutch import mark*, book mount inscribed *Alrida van es*; and a small intricate filigree circular box with hinged cover, *possibly eastern European, circa 1800*

the basket 15.5cm., 6in. over handles  
47.5gr., 1oz 10 dwt gold; 120gr., 3oz 6dwt silver

A similarly made 17th century German basket with applied cold painted enamel reptiles is at Burghely House, ref. SIL04562

£ 2,500-3,500 € 2,950-4,100



314



315

315

**A CONTINENTAL PARCEL-GILT SILVER GOBLET, PROBABLY GERMAN, CIRCA 1600**

the lobed quatrafoil bowl engraved with sprays of pendant fruits and flowers, four ring attachments, banded baluster stem, on a spreading circular foot engraved with scrolling foliage, *apparently unmarked*

13.6cm., 5⅓in. high  
170gr., 5oz. 9dwt.

£ 2,000-3,000 € 2,350-3,500



**A BELGIAN SILVER 'FILIGREE' DREDGER/  
CASTER, LEONARD JOSEPH FERRIER,  
ANTWERP, CIRCA 1765**

baluster form, profusely decorated with lattice-work panels, scrolling foliage, and rocaille ornament, on a similarly decorated spreading shaped circular foot, bayonet-fasted cover, removable plain silver liner with pierced cover  
18.5cm., 7¼in. high  
471.5gr. 15oz. 3dwt.

For an almost identical example, with bird finial, see H.B. Cools, *Antwerps Huisilver Uit De 17e En 18e Eeuw*, Rubenshuis, Antwerp 1989, no. 132. It is described and pictured alongside a matching mustard pot. They form part of the Austrian Imperial silver collection in Vienna (inv. 18048/001 005), commissioned by Charles of Lorraine in 1780.

£ 3,000-5,000 € 3,500-5,900



316

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**A GROUP OF FIFTEEN CONTINENTAL SILVER  
MINIATURE ITEMS, PREDOMINANTLY DUTCH,  
18TH CENTURY**

comprising; a lidded tankard and cream jug, *Arnoldus van Geffen, Amsterdam, 1762 & 1768, the tankard 5.5cm., 2 1/8 in. high*; a footed tazza, *Amsterdam, circa 1750, with die-stamped beaded rim, 6cm., 2 3/8 in. diameter*; a table bell, *Amsterdam, 1754, later crested, 5.1cm., 2 in. high*; a spittoon, *Willem van Strant, Amsterdam, circa 1735, 3.4cm., 1 3/8 in. diameter*; a large bowl with six smaller bowls; *control mark only, largest 4.2cm., 1 6/8 in. diameter*; a ewer, *stamped FA three times only, probably Neopolitan, early-18th century, panelled helmet form, 2 3/8 in. high*; and a pair of mounted hardstone goblets, *unmarked, probably 17th/18th century, banded in four sections, baluster stems, on silver-gilt rimmed circular bases, copper inner rims 4.8cm., 1 7/8 in. high*

£ 2,500-3,500 € 2,950-4,100



317

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**A GERMAN SILVER-GILT STANDING CUP,  
BARTHEL BIRTSCH, STRASBOURG, CIRCA 1590**

the body chased with putto masks among foliate strapwork on a matted ground, the inverted baluster stem with three scrolling supports, the domed spreading circular foot similarly chased to the body, *marked to foot, 21.5cm., 8 1/2 in. high*; and a German silver-gilt bunch of grapes cup and cover, *Caspar Lencker, Nuremberg, 1603-09, typical form with tree-cutter stem, on a lobed and domed spreading circular foot, marked to body 22.5cm., 8 7/8 in. high 520gr., 16oz. 14dwt. total*

£ 3,000-5,000 € 3,500-5,900



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**TWO NORWEGIAN SILVER MARRIAGE BELTS, FORMER GIERT FRØLICH, BERGEN, CIRCA 1600, THE OTHER UNMARKED, PROBABLY EARLY 17TH CENTURY**

former with alternate plain a matted double S-shaped links, the hollow panels, cast and chased with cherub masks, fruit and dolphins, fruit drop pendant from chain, fastener, mount for etui to hang, inscribed :*PER :SEBØN:S/XIIIRI ?*; the latter cast and chased with putto flanked by cherubs between wrigglework panels, inscribed *SWS XVI* and *IGMZ ?14L11*

105cm. 41in. and 89cm., 33in. long  
406gr., 13oz. 1dwt. and 214gr., 6oz. 18dwt.

£ 3,000-5,000 € 3,500-5,900

320

**A SPANISH SILVER-GILT SPICE BOX, SANGÜESA, EARLY-17TH CENTURY**

octagonal form, the cover chased with a central vase issuing flowers within a strapwork border, the body chased with two elongated panels of foliate strapwork between four smaller panels of floral motifs, fastening lock and pin, *town mark only*  
14.4cm., 5<sup>5</sup>/<sub>8</sub>in. long  
322.8gr., 10oz. 6dwt.

† £ 3,000-5,000 € 3,500-5,900



320

321

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

**A GERMAN SILVER-GILT "PINEAPPLE" CUP, HANS CLAUSS, NUREMBERG, 1650-57**

the bowl lobed and panelled below engraved foliage, inverted baluster lobed stem between sheet-scroll work, on a spreading lobed circular foot  
17.3cm., 6 3/4in. high  
175gr., 5oz. 12dwt.

‡ £ 1,500-2,500 € 1,750-2,950



321

322

PROPERTY FROM THE COLLECTION OF DR. ERIKA POHL-STRÖHER

**A PAIR OF FRENCH SILVER CANDLESTICKS, PIERRE MAUDET, BÉZIERS, 1737**

hexagonal panelled form, the waisted knopped baluster columns embellished with shells, stepped hexagonal bases, both incuse stamped *M.G.A* to base rim, *control marks*

25cm., 9<sup>3</sup>/<sub>4</sub>in. high  
1084gr., 34oz. 16dwt.

‡ £ 2,000-3,000 € 2,350-3,500



322

323

**A SWISS PARCEL-GILT SILVER BEAKER, MOST PROBABLY LEONHARD BRAM I, ZURICH, CIRCA 1550**

the rim engraved with a band of trailing leaves on a reeded ground, the circular foot with engraved zig-zagged rim  
6cm., 2<sup>3</sup>/<sub>8</sub>in. high  
76.8gr., 2oz. 8dw.

**PROVENANCE**

Swiss Private Collection

**LITERATURE**

Eva-Maria Losel, *Zürcher Goldschmiedekunst vom 13. bis 19. Jahrhundert*, Zurich 1983, pg. 164, no. 68(a), and pg. 360, no. 44

‡ £ 4,000-6,000 € 4,700-7,000



323

324

**AN EARLY DUTCH SILVER MUSTARD POT, UNMARKED, MOST PROBABLY GRONINGEN, CIRCA 1709**

baluster fluted form, in Ottoman style, with a double scroll handle, hinged armorial engraved cover and spreading foot, the underside inscribed 'Redmer Tewes is geboren den 2 Vr Ano 1709'

10cm., 4in. high  
134gr., 4oz. 6dw.

One of the accolée armorials appear to be that of In Den Ham, of Groningen.

Redmer Tewes (1709-1783) married Derkje Freerks Langland at Uithuizen, near Groningen, on 29th February 1736.

For an almost identical mustard pot, Gerardus Klein, Groningen, 1718/19, see: Jan-Pierre van Rijen, Exhibition catalogue, *Groninger Keur, Zilver uit Stad en Ommelanden, Schoonhoven and Groningen*, 14 September-23 November, 1997, no. 48.

£ 3,000-5,000 € 3,500-5,900



(detail cover)



324

325

**A DUTCH SILVER TWO-HANDLED BASKET, JOHAN FREDRICK SEIS, AMSTERDAM, 1769**

oval splayed form, the pierced sides engraved inside and out with flowers and foliage between applied cast undulating borders, the similarly cast handles engraved underneath, the interior engraved with a later coat-of-arms  
49cm., 19 1/4in. wide over handles  
1592gr., 51oz. 3dw

**PROVENANCE**

Sotheby's, London, 30 April 2015, lot 891

**LITERATURE**

S.J. Phillips, *Apollo*, January 1980, advertisement  
The arms are those of Campbell quartering Lorne as borne by the Dukes of Argyll.

£ 15,000-20,000 € 17,500-23,300



325

**A SWISS PARCEL-GILT SILVER  
HERALDIC CUP AND COVER, HANS  
JACOB BULLINGER III, ZÜRICH,  
CIRCA 1680**

the bowl chased and embossed with scrolling foliage, the cover similarly chased below a lion erased finial holding a star, the stem similarly modelled as a lion erased holding a shield engraved with a crest, between sheet scroll-work, on a domed circular foot embossed with flowers

33cm., 13in. high

472.8gr., 15oz. 4dwt.

**LITERATURE**

Eva-Maria Lösel, *Zürcher Goldschmiede Kunst: vom 13. bis zum 19. Jahrhundert*, Zurich, 1983, pp. 172, no. 99)

‡ £ 20,000-30,000 € 23,300-35,000



326

327

**A CONTINENTAL GILT-COPPER  
COCONUT CUP AND COVER, SWISS  
OR SOUTH GERMAN, LATE 16TH  
CENTURY**

the broad lip mount and cover engraved with fashionable male and female busts and courtly figures hunting stags, fishing and catching rabbits, on a cast stem and plain domed foot, the underside fitted with a disc with housemark in a shield and initialled T S interrupted by animals, a similar armorial engraved disc in the cover, Wildman finial  
31cm., 12in. high

‡ £ 4,000-6,000 € 4,700-7,000



327

328

**A PARCEL-GILT SILVER CUP AND  
COVER, UNMARKED, SWISS OR  
SOUTH GERMAN, CIRCA 1645**

Engraved with hunters in a punt shooting a hind, their dogs chase the stag in a river, below engraved scrolling foliage and roundels enclosing the stippled date 1645, KL and GR, above detachable stem and domed foot similarly engraved, baby Bacchus finial  
21cm, 8¼in. high  
198gr., 6oz. 6dwt.

£ 6,000-8,000 € 7,000-9,400



328

**A GERMAN PARCEL-GILT SILVER TANKARD,  
MAKERS MARK DOUBLE STRUCK IM..H,  
NUREMBERG, PROBABLY 1547/49**

armorial engraved and etched with Moresque strapwork around chased fruit clusters on matting, hinged cover centred by a rare medal dated 1544 from the Bohemian Milicz workshop, of Jacob and Rachel on one side, and Jacob's dream on the other, inscribed in Latin *Servivit Sibi Dum Rachel Amica Est Genesis XXIX and Ad Duo Lustra Duos Bis Annos Sanctus Iacob MDXXXIII*, Bacchus finial and caryatid monster handle  
15cm., 6in. high  
787gr., 25oz. 6dw.,

The arms are probably those of HAGER of Livonia. Moresque ornament came to Nuremberg around 1530. It was developed by the engraver Virgil Solis (1514-1562) citizen of that town and spread through his workshop's pattern books. Similar etched ornament can be found on Nuremberg made silver, such as Wenzel Jamnitzer's famous 'Merckel' table fountain of 1549, now in the Rijksmuseum and from other South German towns, such as a large basin dated 1561 by Abraham Lotter I, of Augsburg made for Margrave Karl II of Baden-Durlach. See: Alain Gruber, *L'art décoratif en Europe, Renaissance et Mannerisme*, Paris, 1993, pp. 312-314; and Exhibition catalogue, *Wenzel Jamnitzer und die Nürnberger Goldschmiedekunst 1500-1700*, Germanisches Nationalmuseum, 28 June-15 September 1985 p. 368

‡ £ 8,000-12,000 € 9,400-14,000



329

**A GERMAN SILVER-GILT TANKARD, JAKOB  
THURNOVER, AUGSBURG, 1590-95**

Finely chased with a continuous early morning stag hunt in three ovals, interrupted by male and female masks with exaggerated foreheads on a matt ground with fruit and strapwork, repeated at the hinged cover, lion finial, underside with contemporary initials *MHP* and *IMTH*  
13.6cm., 5 1/4in. high  
409gr., 13 oz.

Dr. Selig includes a single record for this goldsmith. Two vases from High Altar of the state chapel of Maximilian I of Bavaria. The altar is made by a number of Augsburg goldsmiths and is remarkable for the quality of its chasing. See: Helmut Selig, *Die Kunst der Augsburger Goldschmiede 1529-1868*, Munich 1980, vol II, nos. 248-231

‡ £ 6,000-8,000 € 7,000-9,400



329 (detail)



330

**A LARGE GERMAN SILVER-GILT  
COMMEMORATIVE TANKARD, MATTHÄUS  
BOCK, KÖNIGSBERG, 1680**

cylindrical form, the body embossed and chased with Jephthah and his Daughter, the victorious warrior wrings his hands when he realises the sacrifice he must make, his unsuspecting daughter arrives celebrating with drums and tambourines, the cover inset with a medallion commemorating the marriage of the King of Poland, hollow scroll handle with bifurcated scrolling thumbpiece, *marked to cover and body*

27.2cm., 10 1/2in. high  
1582.5gr., 50oz. 16dw.

The medallion inset into the cover commemorates the marriage of the King of Poland, Władysław IV (1595-1648) and the Archduchess Cecilia Renata of Austria (1611-1644), in 1637.

£ 12,000-18,000 € 14,000-21,000



(detail cover)



332

**A GERMAN SILVER SNUFFER AND STAND, ARNDT HÜDING (SCHEFFLER PG. 1023, NO. 1391), WESEL, 1715-16**

octagonal panelled form with baluster knopped stem, plain scrolling handle, pierced snuffer sleeve, the snuffer scissors of plain form, *apprently unmarked*  
18cm., 7in. high  
240.5gr., 7oz. 14dw.

A pair of silver snuffer scissors and tray by the same maker, 1705/6, can be found in the Landesmuseum in Münster (Inv.-Nr. V-115 LM)

£ 6,000-8,000 € 7,000-9,400



332

333

**A SMALL QUANTITY OF CONTINENTAL SILVER ITEMS, VARIOUS TOWNS AND MAKERS, 17TH/18TH CENTURY**

comprising: A Belgian holy water stoop, *maker's mark an indistinct device, Antwerp, probably 1659/60*, refashioned to include later frame and circular embossed and chased plaquette; A German or Swiss silver-gilt beaker, *circa 1680*, embossed with Rebecca at the Well, associated cover formed from a 17<sup>th</sup> century plaquette of Susannah and the Elders, *maker's mark a plant, town mark W*; A Dutch parcel-gilt beaker, *mid-17<sup>th</sup> century*, engraved with male and female profiles, birds and pendant fruit, *maker's mark only, possibly a bird*; and a Scandinavian seven-sided cup, engraved with contemporary initials in a shield, the other six panels with lively male and female personages, border inscribed *jørgen ion sen: gvri pedersens datter*, on bracketed stem and faceted foot, *unmarked*  
height of Dutch beaker 14.7cm., 6in.  
990gr., 31oz. 16dw.,

£ 3,000-5,000 € 3,500-5,900



333

334

**A PARCEL-GILT SILVER TOILET BOX AND COVER, UNMARKED, CHINESE, LATE 17TH CENTURY**

circular, the body and detachable domed cover flat-chased with formal scrolling tendrils and flowerheads on a granulated ground  
9.8cm., 3 7/8in. diameter  
342gr., 10oz. 19dw.

£ 6,000-8,000 € 7,000-9,400



334



**AN UNUSUAL PAIR OF PARCEL-GILT SILVER FILIGREE AND GEM-SET TOILET BOXES AND COVERS, UNMARKED, PROBABLY SUMATRA, FOR THE EUROPEAN MARKET, PROBABLY LATE 17TH CENTURY**

The eight lobed-form cover fitted with shaped pierced baroque foliate sleeve centered by faceted rock crystal finials, similar body overlaid with filigree leafy shapes, each lobe centered by a colored stone including garnets, amethysts, glass and pastes, on compressed circular filigree supports

11cm., 4¼in. wide  
591gr., 19oz.

**LITERATURE**

*Associated literature:*

Sotheby's, London, *Treasures*, 4 July 2018, lot 11  
Jet Pijzel-Dommissie, 'Filigree in The Hague in the 17th Century', From Exhibition Catalogue, *Silver Wonders From The East - Filigree of The Tsars*, Hermitage Amsterdam, 27 April-17 September 2006, p.89

These toilet boxes combine Chinese influenced forms in the filigree with European features such as the baroque foliage and South German style application of coloured stones. There appears to be no consensus for the origin of this type of filigree with commentators suggesting

China, India as well as somewhere in between. Filigree was sort after in the 17<sup>th</sup> century and references to it can be found in contemporary inventories, such as 12 filigree mounted coconut cups still existing in the Deutchen Ordens in Vienna brought to that city, most probably by Margaret-Therèse (1651-1673) of Spain and Portugal as part of her dowry when she married Leopold I in 1666; but these contemporary inventories are often unhelpful as to the place of origin, with the same filigree object being Chinese at one time and Indian at another. '...*Chinese and Indian work can (sometimes) mean the technique of filigree and in the field of precious metal it was not always easy for the 17th century inventory compiler to see the difference between Chinese and Indian*'.<sup>1</sup>. Anyway it might have been that one place specialised in this intricate form of work, confusing the issue of origin by adapting what was produced to meet the stylistic preferences of a wide geographic area.

This was suggested by an 18<sup>th</sup> century commentator. A now much quoted description by the English Orientalist and Secretary of the British Admiralty, William Marsden F.R.S. (1734-1836) in his *History of Sumatra* in 1784 puts the importance of that large island into perspective. 'There is no manufacture in that part of the world: and perhaps I might be justified in

saying, in any part of the world, that has been more admired and celebrated than the fine gold and silver filigree of Sumatra.

Marsden also described Sumatra as the '... *Emporium of eastern riches, with the traders of the west resorted with their cargoes to exchange them for the precious merchandise of the Indian archipelago*'. Inventories of the time made locally in South East Asia, are clearer about the origin of the filigree, than their European counterparts, here expressions such as 'Manila Work' or 'Batavian work' are sometimes found, but the most common description is 'West Coast filigree', or simply 'West Coast Work', referring to the West Coast of Sumatra where Padang was the most significant centre of production.

A box in the Rijksmuseum, which can be compared with the pair now offered in the way the filigree is made and the motifs used, is datable to at least the early part of the 18<sup>th</sup> century. It may well have been made in Sumatra, as the owner Petronella van Hoorn was daughter and granddaughter of successive governor generals of the Dutch East India Company (VOC) and lived on the island of Java, divided from Sumatra by only a relatively narrow stretch of water.

£ 10,000-20,000 € 11,700-23,300





336

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**A CHINESE EXPORT SILVER FOUR-PIECE TEA AND COFFEE SERVICE, HOACHING, CANTON, CIRCA 1870**

each piece of baluster form, profusely chased with bamboo leaves around vacant cartouches, the pots with ivory insulators, the handles all with cut-out bamboo junctions, the covers with stylised bamboo branch finials, coffee pot 21cm., 8 ¼ in. high 2309gr., 74oz. 5dwt.

• £ 4,000-6,000 € 4,700-7,000

337

**A CHINESE EXPORT SILVER PRESENTATION CUP AND COVER, KHE CHEONG, CANTON, CIRCA 1850**

in Gothic style; the waisted body chased with lattice strapwork panels between borders of anthemion leaf and shell borders, the cover similarly chased with a foliate gallery, the later finial modelled in brass as a Roman soldier, on a spreading shaped circular banded foot chased with foliage, wooden pedestal base 54.6cm., 21½in. high total 1161gr., 37oz. 6dwt.

£ 3,000-5,000 € 3,500-5,900



337

338

**A FINE MEIJI PERIOD JAPANESE SILVER, SHAKUDO AND ENAMEL TEA CANISTER, SIGNED MASAHARU, CIRCA 1900**

rectangular form with curved corners, each face applied with a rectangular *shakudo* panel depicting pomegranite flowers, peach flowers, grapevines and berries, on a matted ground, the cover applied in each corner with a differing *shakudo* butterfly, the pull-off cover polychrome enamelled with a butterfly, *character mark signature to underside* 12.6cm., 5in. high 470gr., 15oz. 2dwt.

£ 3,000-5,000 € 3,500-5,900



338

339

**A LARGE JAPANESE PARCEL-GILT SILVER  
ROSE BOWL, FUKAWA FOR KINRYUDO, MEIJI  
PERIOD, CIRCA 1900**

the double skinned bulbous body chased with rolling and  
crashing waves, on a spreading circular base  
26cm., 10¼in. high  
3197.5gr., 102oz. 16dwt.

£ 4,000-6,000 € 4,700-7,000



339



340

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**A MASSIVE VICTORIAN SCOTTISH SILVER  
MOUNTED RAM'S HORN SNUFF MULL, MACKAY  
& CHISHOLM, EDINBURGH, 1889**

the hinged dome cover cast and pierced with scrolling  
leafage, around a large centrally inset citrine, interior liner  
and cover with wooden handle, four chain-attached snuff-  
taking implements, the mounted terminal with stone-set  
thistle finial, all raised on four amethyst glass-set thistle  
embellished wheels, pull-cord attachment  
45.5cm., 17 7/8in. high

£ 3,000-5,000 € 3,500-5,900

341

**A VICTORIAN NOVELTY PARCEL-GILT SILVER  
'SMOKING MONKEY' MUSTARD POT, EDWARD  
CHARLES BROWN, LONDON, 1867**

seated cross-legged in an oriental robe and hat, pipe in  
mouth, glasses around red-glass eyes. *Patent Office Design  
Registration mark for 26 February 1868*  
10.5cm., 4¼in. high  
139.2gr., 4oz. 9dwt.

A parcel-gilt example, as part of a condiment set, is  
illustrated in *'The Coleman Collection of silver mustard pots'*,  
Coleman Foods, Norwich 1979, pg. 90. The same set is  
illustrated on the dust jacket cover of Culme, *'The Directory  
of Goldsmiths & Silversmiths, Jewellers & Allied Traders  
1838-1914'* Antique Collector's Club Ltd, London, 1987.

£ 3,000-5,000 € 3,500-5,900



341



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**A GERMAN SILVER MODEL OF AN INDIAN ELEPHANT, PSEUDO MARKS, PROBABLY HANAU, CIRCA 1900**

realistically modelled and tooled, detachable head, stamped *STERLING*  
34.4cm., 13½in. long  
1787.4gr., 57oz. 9dwt.

† £ 3,000-5,000 € 3,500-5,900

343

**A PAIR OF LARGE GERMAN ELECTROPLATE INDIAN ELEPHANTS, J. P. KAYSER & SÖHNE, KREFELD, CIRCA 1900**

realistically modelled and tooled with trunks up  
39cm., 15½in. long

† £ 2,000-3,000 € 2,350-3,500



343



344

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**A FRENCH SILVER MODEL OF AN INDIAN ELEPHANT, EDMOND TETARD, PARIS, CIRCA 1890**

realistically tooled and modelled mid-stride, on a rocky ground  
27.9cm., 11in. long  
1650gr., 53oz.

† £ 3,000-5,000 € 3,500-5,900

345

**A CONTINENTAL SILVER MODEL OF AN AFRICAN ELEPHANT, PROBABLY GERMAN, IMPORT MARKS FOR SAMUEL BOYCE LANDECK, LONDON, 1900**

realistically modelled and tooled, detachable head  
28.6cm., 11¼in. long  
1217gr., 39oz. 2dwt.

† £ 3,000-5,000 € 3,500-5,900



345



346

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**A LARGE ELIZABETH II SILVER  
MODEL OF AN ELEPHANT, GARRARD  
& CO. LTD., LONDON, 1978**

realistically cast with trunk raised  
42cm., 16½in. high  
11813gr., 380oz.

**PROVENANCE**

Sotheby's, Paris, *Madame Djahanguir Riahi Les  
œuvres que j'ai aimées*, 6 July 2017, lot 155

£ 18,000-25,000 € 21,000-29,200

347

**A RARE EDWARDIAN SILVER ISLAND  
TABLE CENTREPIECE, NATHAN &  
HAYES, BIRMINGHAM, 1903**

realistically modelled as an island of rocky  
ground around a lake with engraved lily pads  
91.5cm., 36in. long  
3192gr., 102oz. 12dwt.

£ 4,000-6,000 € 4,700-7,000



347



348

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**A VICTORIAN NOVELTY SILVER CREAMER, IN THE FORM OF AN ELEPHANT, JAMES BARCLAY HENNELL FOR ROBERT HENNELL & SONS, LONDON, 1879**

realistically modelled and tooled, concealed hinged-cover  
14.4cm., 5<sup>5</sup>/<sub>16</sub>in. long  
248gr., 7oz. 18dwt.

**PROVENANCE**

Hancock's, London, 1998

For a Victorian silver elephant table lighter, same maker and date, with mahout and howdah, see Culme and Strang, *Antique Silver and Silver Collecting*, London, 1973, p. 86, no. 173

† £ 3,000-5,000 € 3,500-5,900

349

**A VICTORIAN NOVELTY SILVER AND IVORY ELEPHANT MASK DISH, ALFRED FULLER, LONDON, 1886**

embossed front-on with trunk raised, ivory tusks, retailed by CLARK, 33 NEW BOND ST.

16cm, 6<sup>1</sup>/<sub>4</sub>in. long  
171gr., 5oz. 10dwt.

• £ 3,000-5,000 € 3,500-5,900



349

350

**A RARE VICTORIAN NOVELTY RHINOCERUS BOX, J.S. BERESFORD, LONDON, 1879**

finely cast and modelled as an Indian rhinoceros, hinged saddle, gilt interior  
10.8cm., 4<sup>1</sup>/<sub>4</sub>in. long  
177.5gr., 5oz. 14dwt.

£ 5,000-7,000 € 5,900-8,200



350

351

**AN EDWARDIAN SILVER MECHANICAL PIG TABLE BELL, WILLIAM HORNBY, LONDON, 1902**

realistically modelled and tooled, the tail and nose both activating bell mechanism when pressed

16.1cm., 6<sup>3</sup>/<sub>16</sub>in. long  
583gr., 18oz. 14dwt. total

£ 3,000-5,000 € 3,500-5,900



351

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**A PAIR OF VICTORIAN NOVELTY SILVER OWL PEPPERS, RICHARDS & BROWN, LONDON, 1870**

realistically modelled standing, the detachable pierced covers with red and black glass eyes, *stamped: 5525*  
7.5cm., 3in. high  
85.8gr., 2oz. 14dwt.

£ 1,000-1,500 € 1,200-1,750



352

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**A PAIR OF VICTORIAN NOVELTY SILVER MICE PEPPERS, SAUNDERS & SHEPHERD, LONDON, 1890**

realistically cast standing with paws raised, pierced noses, hinged bases  
6.5cm., 2½in. high  
99gr., 3oz. 2dwt.

£ 1,000-1,500 € 1,200-1,750



353

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**A VICTORIAN SILVER NOVELTY SMOKER'S LIGHTER, WILLIAM FREDERICK WILLIAMS & CO., LONDON, 1879**

cast and chased as two monkeys, one holding a pistol, detachable heads, one fitted as a lighter  
9cm., 3½in. high  
2533gr., 81oz. 8dwt.

Anthropomorphic primates of the type and date represented by those in this lot refer to Charles Darwin's provocative and often lampooned *On the Origin of Species by Means of Natural Selection*, first published in 1859. The controversy aroused by the book was still alive in the 1870s. In May 1874 *The London Sketch Book*, a short-lived illustrated magazine, published a caricature by 'Faustin' (Faustin Betbeder) of an monkey-like Darwin holding a hand mirror up to the face of his companion, an actual monkey. The latter's head and features are uncannily like those depicted by this unusual lighter. For further comment on this subject, see Sotheby's, London, 5 March 2014, lot 48, a silver sugar caster in the form of a gorilla with broken rifle, Thomas William Dee & Sons, London, 1861.

£ 3,000-5,000 € 3,500-5,900



354

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**A PAIR OF GEORGE V NOVELTY SILVER AND ENAMEL "DUTCH DOLL" SUGAR TONGS, COHEN & CHARLES, LONDON, 1922**

painted enamel head and hinged limbs  
9.1cm., 3½in. high  
35.8gr., 1oz. 3dwt.

The design of Dutch Doll pattern sugar tongs was inspired by the illustrations in *The Adventures of Two Dutch Dolls and a Golliwogg* by Florence Kate Upton (1873-1922), published in 1895. These characters became so popular that they were adapted for the theatre; in 1901 a children's play, *Katawampus*, included a live Dutch Doll and in 1905 a ballet at the Empire Theatre, Leicester Square, featured a similar Dutch Doll dance.

£ 1,000-1,500 € 1,200-1,750



355



357

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**A SET OF SIX ELIZABETH II  
WHITE ENAMELLED SILVER-  
GILT BEAKERS., GERALD BENNEY,  
LONDON, 1970-72, FURTHER STRUCK  
WITH THE MASTER ENAMELLER'S  
MARK RVW IN AN OVAL FOR ROBERT  
VIDAL WINTER**

white matt enamelled bodies, gilt-interiors,  
incuse stamped GERALD BENNEY LONDON  
8.5cm., 3¼in. high  
1336gr., 42oz. 8dwt.

£ 3,000-5,000 € 3,500-5,900

357

**A PAIR OF FRENCH SILVER-GILT  
MODELS OF PHEASANTS, MAISON  
BLOCH ESWEGE, PARIS, CIRCA 1940**

both realistically modelled standing, with  
articulated wings, *2nd Minerva Standard*  
66cm., 26in. long  
3075gr., 98oz. 16dwt.

£ 4,000-6,000 € 4,700-7,000



356



**A RUSSIAN SILVER-GILT HOT WATER URN/SAMOVAR, MICHAEL OVCHINNIKOV, ST. PETERSBURG, 1908-1917**

classical urn form with anthemion embellished high-loop handles, applied acanthus and anthemion straps spreading on to in-swept lion-paw feet, the cover detachable on two-parts, the tape with leaf-capped scrolling handle with ivory terminal, coal drawer and detachable liner, the incurved square base resting on four orb feet

42.3cm., 16<sup>3</sup>/<sub>4</sub>in. high  
3270gr., 105oz. 2dwt.

• £ 5,000-8,000 € 5,900-9,400



358

**A GERMAN SILVER SAUCEPAN FROM THE RUSSIAN GOVERNMENTAL RIGA SERVICE, JOHANN CHRISTIAN NEUSS, AUGSBURG, 1781-83**

plain circular on a reeded rim foot, the cover chased with gadrooned reserves in matting, vase finial above acanthus, turned wood handle, the underside stippled in Cyrillic *RIZ* and *N.2*, the cover *RIZ 2*

22.7cm., 9in. over handle  
203gr., 6oz. 10dwt.

**PROVENANCE**

Acquired by Catherine the Great for the Governor's Palace Riga;  
The Demidoff Collection, probably for count Anatole Demidoff, late 19th century

**LITERATURE**

Björn R. Kommer, *Zirbelnuss und Zarenadler, Augsburger Silber für Katharin II von Russland*, 1997, pp 20, p. 33 (3) and pp. 35 et sec.

In all six of these saucepans were made for the Riga service, one of approximately 17 services commissioned by Empress Catherine the Great (1729-96), from goldsmiths in Paris, London and Augsburg to enhance the prestige of her local governments. The service identifiable from the Cyrillic *RIZ* engraved on each piece, (short for *Rižkskij* or of Riga), is recorded in a contemporary document as arriving in Riga, on 4th April 1784 into the hands of the governor of Estonia and Livonia, Count George Browne (1698-1792). The service which was large enough for 40 people sitting at table, and cost 80,000 gulden came in 9 boxes. Box number 5 contained the saucepans which were listed as: *6 Kleine Kasterollen mit Deckel am Gewichte 2 Pf und 48 Solotnick* (six small saucepans with covers, weighing 2 Pounds and 48 Solotnics; approx. 1020gr or 170gr each without handles. Now with handles the present saucepan is 203gr)



359

£ 3,000-5,000 € 3,500-5,900

**AN ITALIAN PARCEL-GILT SILVER  
TABLE FOUNTAIN, GABRIELE  
TORTINI, MILAN, MID-20TH  
CENTURY**

shaped oval with scrolling foliate border,  
profusely chased with waves and shells and  
applied with cast sea creatures, supported by  
four cast feet of dolphin riding putti, centering  
two tiered bowls supported by sea grass,  
flanked by a pair of fauns with tridents, the  
fountain head modelled as a river goddess with  
ewer, *electrified and motorised*  
42cm., 16½in. high; 65cm., 25½in. long  
13,349gr., 429oz. 2dwt. including motor

**PROVENANCE**

Christie's, New York, 17 May 2011, lot 80

£ 20,000-30,000 € 23,300-35,000



**AN ITALIAN SILVER "AQUARIUM"  
CENTERPIECE, GIANMARIA  
BUCCELLATI, MILAN, 20TH  
CENTURY**

the three removable clam shells supported on a  
frame of swimming fish and kelp, centred by an  
openwork coral spray with three fish and three  
jumping swordfish  
45cm., 17<sup>3</sup>/<sub>4</sub>in. long  
2892gr., 93oz. weighable

**PROVENANCE**

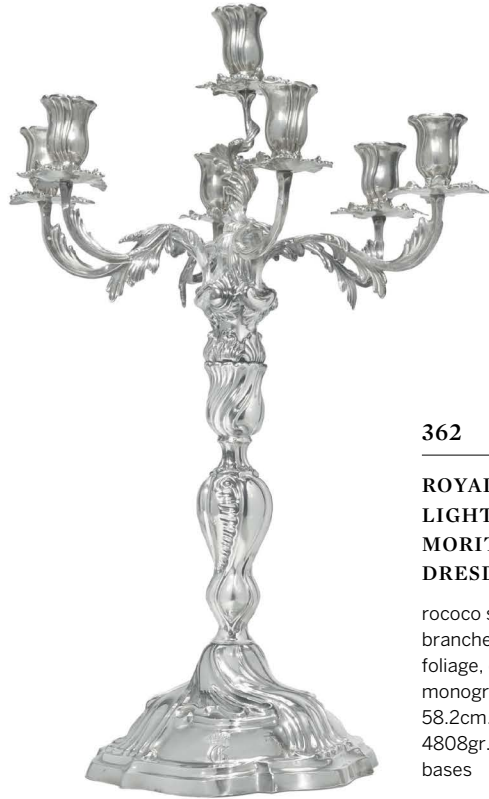
Sotheby's, New York, 20 October 2009, lot 15

£ 20,000-30,000 € 23,300-35,000





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**ROYAL. A PAIR OF GERMAN SEVEN-LIGHT SILVER CANDELABRA, MORITZ AUGUST FICKERT, DRESDEN, CIRCA 1870**

rococo style swirling flute bodies, the five branches and central support cast as scrolling foliage, each base engraved with the crowned monogram 'G,' loaded  
58.2cm., 23in. high  
4808gr., 154oz. 10dwt. excluding weighted bases

Engraved with the crowned monogram for George, King of Saxony (1902-1904). It is likely that these candelabra were inherited from his grandfather, King Johann of Saxony (1801-73), who was known to have been presented with a large service of silver on his golden wedding anniversary in 1872. King George's crowned monogram would have been added upon or after his coronation in June 1902.

£ 6,000-8,000 € 7,000-9,400



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**ROYAL. A GERMAN SILVER SEVEN-LIGHT CANDELABRA, J. H. WERNER, BERLIN, CIRCA 1880**

high rococo style; the body chased with swirling rocaille and foliage, baluster stem embellished in relief to the shoulders with floral sprays, the detachable foliate branches formed of five scrolling arms around a central light, all on a spreading circular base on three openwork scrolling feet, applied with an acolle coat-of-arms and motto  
64.5cm., 25<sup>3</sup>/<sub>16</sub>in. high  
4801gr., 154oz. 8dwt.

The arms and motto are those of the Grand Duchy of Mecklenburg-Schwerin. This candelabra was probably a wedding gift to Frederick Francis III, Grand Duke of Mecklenburg-Schwerin (1851-1897) and Grand Duchess Anastasia Mikhailovna of Russia (1860-1922) on their marriage in 1879.

‡ £ 5,000-7,000 € 5,900-8,200

**A MATCHED PAIR OF 18TH CENTURY  
STYLE ITALIAN SILVER WINE  
COOLERS, PROBABLY MILAN, 1944-68**

the design after a pair of 18th century Genoese examples; inverted baluster bodies applied with fruiting vine swags and garlands, the handles cast as stylised climbing poodles, leaf and ribbon embellished reeded rims, each on a gadrooned spreading circular foot, *one stamped 'STERLING', the other '900'*  
29cm., 11 1/2in. high  
4596.5gr., 147oz. 16dwt.

The comparable pair to these are marked for Genoa, 1777 and are now held in the Rosalinde and Arthur Gilbert Collection at the Victoria & Albert Museum in London (LOAN:GILBERT.745-2008). Before this they were sold Sotheby's, New York, 13 December 1984, lot 22 where they were purchased by S.J. Phillips Ltd.

£ 5,000-8,000 € 5,900-9,400



364

**A GEORGE IV SILVER PRESENTATION  
TWO-HANDED VASE WINE COOLER,  
EMES & BARNARD, LONDON, 1828**

of Warwick Vase form, on fluted square pedestal base, the otherwise plain compressed campana-shaped body engraved with a Latin inscription on one side and on the other with the recipient's coat-of-arms and the seal of the Free Grammar School, Bury St. Edmunds, Suffolk above cast acanthus foliage, applied at the everted rim with grape-laden vine tendrils springing from bifurcated handles, detachable fluted rim and liner

40cm., 15 3/4in. over handles  
6208gr., 199oz. 11dwt.

The inscription reads: 'VIRO DOCTISSIMO BENJAMIN HEATH MALKIN L.L.D. SCHOLAE REGIAE BURIENSIS NUPERRIME MAGISTRO. HOC VAS DEDERUNT PRISTINI DISCIPLINAE SVAE ALUMNI SUMMAE IN EUM OBSERVANTIAE MONIMENTUM ET AMORIS PIGNUS A.D. MDCCCXXVIII.'

This vase was presented to Benjamin Malkin Heath (1769-1842), a noted scholar and antiquary, upon his retirement as headmaster of the Grammar School at Bury St. Edmunds, Suffolk, a position he had held since 1809. He is chiefly remembered now for his friendship with and promotion of the work of William Blake (1757-1827), the English poet, painter and illustrator. Among his many writings Malik is credited with having penned the first and fullest account of Blake's early life.

£ 15,000-20,000 € 17,500-23,300



365



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**A LARGE PAIR OF EDWARDIAN  
SILVER-GILT FIVE-LIGHT  
CANDELABRA, R.&S. GARRARD & CO.,  
LONDON, 1903**

in *Regence* style; square bases with incurved angles, applied with winged cherub masks, octagonal baluster stems chased with panels of strapwork below profile busts, detachable scroll branches draped with laurel swags, octagonal drip pans decorated with female masks, borders of guilloche, detachable nozzles  
67cm., 26<sup>3</sup>/<sub>8</sub>in. high  
11,233.5gr., 361oz. 2dwt.

£ 15,000-20,000 € 17,500-23,300

367

**A PAIR OF VICTORIAN SILVER-GILT  
FIGURAL CANDLESTICKS, C.T. & G.  
FOX, LONDON, 1867**

the figural columns cast as knight with raised visors carrying batons, each supporting a foliate spray issuing a single sconce with leaf and berry border, on flowing rocaille embellished shaped circular bases  
20cm., 7<sup>7</sup>/<sub>8</sub>in. high  
752gr., 24oz. 2dwt.

£ 5,000-8,000 € 5,900-9,400



367

**A WILLIAM IV SILVER-GILT CUP  
AND GILT-METAL MOUNTED LAPIS  
LAZULI STAND, PAUL STORR,  
LONDON, 1835**

Campana form with egg and dart rim, demi-fluted lower body, bifurcated reeded handles, on square foot below a stem cast with foliage, engraved on one side with an inscription and on the other a coat-of-arms, on a gilt-metal

mounted Lapis stone plinth with egg and dart and acanthus rims  
52.5cm., 20<sup>3</sup>/<sub>4</sub>in. high  
3866.4gr., 124oz. 6dw. excluding base

**PROVENANCE**

*The Exceptional Sale*, Christie's, London, 7 July 2011, lot 5

The inscription reads 'To Sir John Trollope Bart of Casewick From Sir John Thorold Bart of Syston Park June 26th 1837'.

The arms are those of Trollope for Sir John Trollope 7th Bt. (1800-1874) of Casewick, co. Lincoln. He was later created 1st Baron Kesteven in 1868. He married Julia Maria (d.1876), eldest daughter of Sir Robert Sheffield 4th Bt., in 1847. He was educated at Eton College and became a Captain in the 10th Hussars. He was later M.P. for Lincoln between 1841 and 1868 serving as president of the Poor Law Board in 1852.

£ 40,000-60,000 € 46,600-70,000





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**A PAIR OF LARGE VICTORIAN PARCEL-GILT WALL SHIELDS, DANIEL & CHARLES HOULE, LONDON, 1868**

circular form with oak leaf rims, central electrotypes with depictions of Venus and Neptune within foliate panels and floral bosses, each with hanging hook to rear  
46.3cm., 18in. diameter  
5327gr., 171oz. 5dw.

**PROVENANCE**

Sotheby's, London, 24 April 1986, lot 80

£ 4,000-6,000 € 4,700-7,000



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**'HORATIUS AT THE BRIDGE'. A LARGE SILVER-GILT PANEL, UNMARKED, PROBABLY EARLY-19TH CENTURY**

almost square, chased and embossed in high relief, on a green velvet covered wood mount  
56.5cm., 22¼in. high

£ 4,000-6,000 € 4,700-7,000

371

**A CONTINENTAL SILVER-GILT WALL SCONCE, UNMARKED, PROBABLY CIRCA 1700, WITH LATER ADDITIONS, ROBERT GARRARD FOR R. & S. GARRARD & CO., LONDON, 1852**

cartouche form, richly chased with cherubs and foliage below a nobleman's coronet and further applied with two winged cherubs holding floral and foliate wreaths, later applied with four scroll branches springing from a winged cherub's head and decorated with leaves, complete with detachable cast drip pants and sconces, wood backed  
55cm., 21in. high

£ 3,000-5,000 € 3,500-5,900

372

**A COMPOSITE VICTORIAN SILVER SEVEN-PIECE BREAKFAST SERVICE, ROBERT HENNELL & SONS, LONDON, 1855-67**

swirling basket-weave pattern, comprising: teapot, with ivory insulators; sugar bowl; cream jug; biscuit box; honey pot, cover, and stand, surmounted by a bee, crested, with blue glass liner; butter dish, cover, and stand, crested, with blue glass liner; and an eight-cup egg cruet, with matched egg spoons, *Francis Higgins, London, 1862*, biscuit box 19.5cm., 7½in. high  
5043gr., 162oz.

◊ £ 20,000-30,000 € 23,300-35,000



372



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**A SET OF FOUR GEORGE III SILVER  
CANDLESTICKS, JOHN MEWBURN, LONDON,  
1813**

in 18th century style; cast and chased with quilting and shells between gadrooned borders, scrolling shoulders, the spool shaped sockets with similarly cast detachable nozzles with shell interrupted gadrooned rims

31.5cm., 12<sup>3</sup>/<sub>8</sub>in. high

5854gr., 188oz. 4dwt.

£ 6,000-9,000 € 7,000-10,500

373

374

**A VICTORIAN SILVER DOUBLE DECANTER  
TROLLEY, JOSEPH ANGELL & SON, LONDON,  
1839**

the two detachable coasters with rocaille embellished scrolling rims above foliate pierced bodies, on wooden bases, crested; the trolley with twin leaf-capped scroll handles and similar rocaille embellished gallery, on four wheels

41.5cm., 16<sup>1</sup>/<sub>4</sub>in. over handles

of trolley 1149gr., 36oz. 18dwt.

£ 5,000-8,000 € 5,900-9,400



374

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**A SET OF FOUR GEORGE IV SILVER-GILT  
SALTS, ROBERT GARRARD, LONDON, 1828**

in late 17th century style: compressed lobed form on circular collet bases, crested incuse stamped GARRARDS PANTON STREET LONDON, with four matched silver-gilt Old English Thread pattern salt spoons, William Chawner, London, 1828, shell bowls, crested

salts 8.5cm., 3<sup>3</sup>/<sub>8</sub>in. diameter

954.5gr., 30oz. 12dwt

£ 2,000-3,000 € 2,350-3,500



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**A VICTORIAN SILVER FOUR-PIECE TEA AND COFFEE SERVICE, JEAN-VALENTIN MOREL FOR MOREL & CO., LONDON, 1849**

comprising: coffee pot, tea pot, sugar/slop bowl and cream jug; in the Ottoman style, all pieces finely chased with foliate panels within arabesque borders, the pots and cream jug with ivory handles, each on a spreading circular foot flat-chased with a band of stylised tulips, *post-1893 French import mark*

coffee pot 22cm., 8½in. high  
2364gr., 76oz. total

Jean-Valentin Morel was a master goldsmith, initially apprenticed to Adrien-Maximilian Vachette in Paris, maker of gold boxes to Louis XVI and Napoleon, but in around 1818 he started working independently. He registered his first mark in August 1827 and went to work with the Fossin brothers in 1834, remaining there until 1840. His stylistically diverse work here, born from an amalgamation of Renaissance, French and Islamic influences, became synonymous with superb craftsmanship and quality.

• £ 4,000-6,000 € 4,700-7,000

377

**A GEORGE III/IV COMPOSITE SILVER FIVE-PIECE TEA SERVICE, EDWARD FARRELL, PROBABLY RETAILED BY KENSINGTON LEWIS, LONDON, 1816-1826**

comprising: teapot, hot water pot, cream jug, sugar bowl, and tea kettle on lampstand, *the burner Victorian*, all profusely cast and embossed in Teniers style with Dutch tavern scenes, the pots with stylised bamboo wooden handles

kettle 42cm., 16½in. high  
6618gr., 212oz. 14dw. total

£ 10,000-15,000 € 11,700-17,500



377

**A GEORGE III SILVER-GILT TWO-HANDLED TRAY, DIGBY SCOTT & BENJAMIN SMITH, RETAILED BY RUNDELL, BRIDGE & RUNDELL, LONDON, 1806**

on four bacchanalian mask and goat's hoof feet, cast openwork grapevine border, the handled embellished with lion and rams masks, the centre engraved with a coat-of-arms and supporters, the underside stamped *RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIAE LONDINI FECERUNT* 76.8cm., 30 $\frac{1}{4}$ in. wide over handles 6934gr., 222oz. 18dwt.

**PROVENANCE**

William Lowther, 1st Earl of Lonsdale by descent to;  
Hugh Cecil Lowther, 5th Earl of Lonsdale; Christie's, London, Property of the 6th Earl of Lonsdale, February 9, 1947, lot 154 (incorrectly dated in the catalogue as 1802); Garrard & Co. Ltd.; Sotheby's, London, 6 December 2011, lot 81; Duke's, 28 June 2018, lot 74

The arms are those of Lowther impaling Fane below a baron's coronet, for Sir William Lowther, 2nd Bt. who succeeded to the title upon the death of his father in 1788. He, who was born in 1757 and married in 1781 Augusta (d. 1838), eldest daughter of John Fane, 9th Earl of Westmorland, was created Earl of Lonsdale on 7 April 1807. He died on 19 March 1844.

Lowther Castle, Cumbria, was rebuilt and castellated by Robert Smirke for the 1st Earl of Lonsdale between 1806-1814, at which time the house was designated a "castle." The family's fortune was depleted as a result of the extravagances of the 5th Earl of Lonsdale, and the castle was closed in 1937. The contents were removed and sold a decade later. After the depredations of wartime troops, the roof of Lowther Castle was removed in 1957. The Castle's shell is presently owned and maintained by the Lowther Estate Trust.

This two-handled tray would have complimented the extensive collection of plate amassed by the 1st Earl of Lonsdale, who had been among Rundell Bridge & Rundell's greatest patrons. Widely known for profligate expenditures, Smirke noted of the 1st Earl in

the Farington Diary: "His income is supposed to be from 80 to £100,000 a year, but He has vast expenses. He has 4 establishments, one at Lowther, also at Whitehaven, Cottesmere in Rutlandshire, and in London." The 1st Earl ordered an extensive service from Paul Storr and Digby Scott and Benjamin Smith after his inheritance of the title in 1807, which corresponds with 24 dinner plates, 10 oval meat dishes, 32 various entrée dishes, and many other serving vessels listed in the 1947 sale catalogue.

The 1947 sale catalogue, as well as the present tray, lists a number of oversized gilt items, including a 1822 Shield of Achilles by Rundell, Bridge & Rundell after designs and models by John Flaxman (diameter 35 1/2 in., 661oz.), and a large vase chased with the rescue of Andromeda by Perseus (height 33 1/2 in., 739oz. 5dwt.).

£ 60,000-80,000  
€ 70,000-93,500





William Lowther, 1<sup>st</sup> Earl of Lonsdale





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**A SET OF SIX GEORGE III SILVER CANDLESTICKS, JOHN WINTER & CO, SHEFFIELD, 1780**

Neo-classical form with fluted columns and sconces, beaded rims, detachable nozzles, on circular bases, engraved with a coat-of-arms, *hollow bases*

28.5cm, 11<sup>3</sup>/<sub>8</sub>in diameter  
2883gr., 92oz. 12dwt.

The arms are possibly those of Porteous Impalling Smith or Smyth.

£ 5,000-8,000 € 5,900-9,400

380

**A GEORGE III SILVER TWO-HANDLED TRAY, PAUL STORR FOR RUNDELL, BRIDGE & RUNDELL, LONDON, 1818**

oblong with oak shell and anthemion embellished gadroon rim the reeded handles with embellished with foliage and oak shells between fruiting vines, the centre engraved with a coat-of-arms below a foliate mantle,

raised on four oak shell embellished bracket feet, *engraved scratch-number '9351'*  
68cm., 26<sup>3</sup>/<sub>4</sub>in. long over handles  
4895gr., 157oz. 8dwt.

**PROVENANCE**

Sotheby's, New York, 13 October 2007, lot 41  
The arms are those of King Impalling Duckworth.

£ 7,000-9,000 € 8,200-10,500



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**A PAIR OF VICTORIAN SILVER MEAT DISHES AND COVERS FROM THE ASHBURNHAM DINNER SERVICE, PAUL STORR FOR STORR & MORTIMER, LONDON, 1837**

domes and dishes chased with foliage and honeycomb trellis, each applied with dual coats-of-arms, dishes incuse stamped *STORR & MORTIMER 98 & 383*, one dish with engraved with number and scratchweight *N° 2. 73"14*, the covers *N° 12. 63"15* and *N° 13. 62"10* dishes 45.7cm., 18in. long 8287.8gr., 266oz. 8dwt.

**PROVENANCE**

probably Christies, London, 24 March 1914, lot 118 one meat dome and cover (N°12), Sotheby's, Belgravia, 21 February 1974, lot 64

The Arms are those of Ashburnham, for Betram, 4th Earl of Ashburnham (1797-1878), who married on 8 January 1840, Katherine Charlotte, daughter of George Baillie, of Jerviswood, Co. Lanark, and sister of George, 10th Earl of Haddington. In his youth Ashburnham was a great traveller and an avid collector of fine art, early and rare books and manuscripts. Throughout his lifetime he amassed an extensive library of English and foreign printed works, which was in part purchased by the British Government in 1883.

On 24 March 1914, a portion of the service was dispersed by Christie's, and was catalogued as "chased with the Ashburnham arms, honeycomb-pattern and small blossoms on a matted ground". The offered lots included: four pairs of oval meat dishes and covers, of varying lengths (lots 118-121); a meat dish (122); a venison dish (123); two pairs of circular salvers (124, 125); a

pair of soup tureens and covers (126); and four circular entrée dishes and covers (127). It is most likely the present pair represent lot 118 in this sale with the weight in the 1914 catalogue stated as *273oz 10dwt.*, only 6oz. more than the weight of the present pair.

Although the exact constitution of the Ashburnham Service is not presently known, the large number of pieces offered in the last century, as well as the extravagance of its decoration, suggest that it was one of the last great services completed by Storr before his 1839 retirement. The Ashburnham household and family records are preserved at the East Sussex Records Office and may offer a more complete idea of the size of the Service and the variety of vessels it included.

‡ £ 25,000-35,000 € 29,200-40,800



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**A GEORGE II SILVER SWING-HANDLED CAKE BASKET, JOHN JACOBS, LONDON, 1753**

shaped oval form, flat-chased flowers and rocaille below sides pierced with leaf scrolls and saltires, Vitruvian scroll border incorporating bacchanalian figures and rams, engraved with a coat-of-arms, the handle with wheat sheaf brackets and centred by later armorials within a contemporary cartouche, on shell supports below further wheat sheaves, *scratch weight* 60=5  
36cm., 14in. long  
1860gr., 59oz. 14dwt.

**PROVENANCE**

Sotheby's, London, 29 November 2006, lot 93

The arms on the handle are those of Darby with Grant in pretence, probably for Francis Darby (1753-1850) of Sunnyside House, Coalbrookdale. He was the great-great-grandson of John Darby, founder of the celebrated ironworks at Coalbrookdale. Francis married Hannah, only child and heiress of John Grant of Leighton Buzzard, Bedfordshire, on 16 June 1808.

The engraved arms in the basket are those of Sir Robert Peel, Bt., Prime Minister of the United Kingdom between 1834-35 and 1841-48.

£ 4,000-6,000 € 4,700-7,000

383

**TWELVE GEORGE III SILVER DINNER PLATES, WILLIAM FOUNTAIN, LONDON, 1805,**

shaped circular with gadrooned rims, crested, the undersides all numbered and engraved with scratch-weights  
24.5cm., 9½in. diameter  
6255.6gr., 201oz. 2dwt.

The crest is that of Sheffield, Baronets of Normanby Hall, Lincolnshire.

£ 4,000-6,000 € 4,700-7,000



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**A GEORGE II SILVER TEA CADDY SUITE, SAMUEL TAYLOR, LONDON, 1754, ONE CADDY, 1759**

comprising: a pair of tea caddies and a sugar box and cover; inverted baluster form profusely chased with swirling flutes, the covers with rocaille finials, each on a circular pedestal foot, crested, in a fitted brass mounted shagreen case  
caddy 13cm. 5in. high  
784gr., 25oz. 4dwt.

£ 2,000-3,000 € 2,350-3,500



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**A SUITE OF THREE GEORGE II SILVER  
CASTERS, PAUL CRESPIN, LONDON, 1736**

baluster form applied with four straps of masks, laurel and fleur-de-lys, the covers pierced with diaper-work below banded orb finials, on spreading circular bases chased with scrolling foliage, one caster blind, all crested below a Baron's coronet the pair 15.5cm., 6½in. high; the larger 20cm., 7⅞in. high 1238.4gr., 39oz. 16dwt.

**PROVENANCE**

Christie's, Geneva, 27 April 1976, lot 235; The Diane Collection

The design for these casters can be found on several slightly earlier examples by Paul de Lamerie. A 1734 pair is illustrated in P.A.S. Phillips, *Paul de Lamerie His Life and Work*, plates LXXXVIII and LXXXIX.

£ 3,000-5,000 € 3,500-5,900

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**TWO MATCHING GEORGE II/III SILVER TABLE  
CANDLESTICKS WITH FITTING TWO-LIGHT  
BRANCHES, ONE CANDLESTICK PAUL DE  
LAMERIE, LONDON, 1739, THE OTHER WILLIAM  
CAFE, LONDON, 1764, THE BRANCHES UNMARKED,  
PROBABLY LONDON, MID 18TH CENTURY**

cast and chased with festoons of flowers, foliage and shellwork, the bases of each stick engraved at a later date with a coat-of-arms and crest the sticks, 24cm., 9½in. high; the sticks with branches, 38cm., 15in. overall height; the branches, 38.5cm., 15½in. wide 3016gr., 96oz. 19dwt.

The arms are those of Dormer.

£ 30,000-50,000 € 35,000-58,500



385

**AMBASSADORIAL. A GEORGE III  
SILVER DOUBLE-LIDDED TREASURY  
INKSTAND, JOSEPH PREEDY,  
LONDON, 1800**

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

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

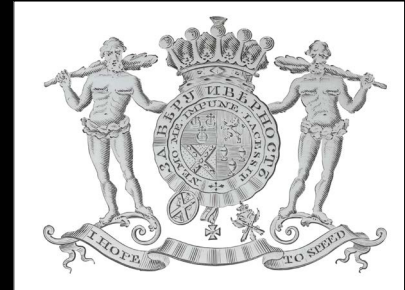
The second coat-of-arms are those of William Schaw Cathcart, 1st Earl Cathcart (1755-1843), with two woodwose supporters instead of two parrots and augmented with the Order of the Thistle, the Order of St. George of Russia and the Order of St. Andrew of Russia.

Cathcart, army officer and politician, was born at Petersham, Surrey on 17 September 1755, the son and heir of Charles Schaw Cathcart, Lord Cathcart (1721-1776) and his wife, Jean (1726-1771), daughter of Lord Archibald Hamilton, Governor of Greenwich Hospital. He was educated at Eton, 1766 to 1771 and studied law before entering the Army, 7th Dragoons, in 1777. Between then until his retirement from the military he saw active service in America, Germany and elsewhere, his last important engagement being as Commander-in-Chief of the Army against Denmark, where in 1807 he besieged and captured Copenhagen, for which he received the thanks of the House of Lords. As a diplomat he was appointed Ambassador to the Court of Russia in 1805/06 and again from

the summer of 1812 to 1820. He was created Earl Cathcart on 16 July 1814 and was Joint Minister Plenipotentiary to the Congress of Vienna in 1814/15.

Earl Cathcart, who was married at New York in 1779 to Elizabeth (d. 1847), daughter and co-heir of Andrew Elliott, Lieutenant-Governor of New York, died at the age of 88 on 16 June 1843 at Gartside, near Glasgow.

£ 10,000-15,000 € 11,700-17,500



(detail cover)



**A CHARLES II SILVER-GILT FLAGON,  
FRANCIS WALTON, LONDON, 1663**

plain cylindrical form with flat-domed cover,  
x-form tumpiece, on a spreading circular foot,  
engraved with a coat-of-arms, in a later fitted  
wooden case

30cm., 11¾in. high  
1596.5gr., 51oz. 6dwt.

**PROVENANCE**

The Property of a Nobleman, Sotheby's,  
London, 8 April 1948, 154

The arms are those of Cholmondeley with  
Cradock in pretence for Robert Cholmondeley,  
1st Viscount Cholmondeley of Kells, co.  
Meath (of the second creation), who was the  
nephew and heir of Robert Cholmondeley,  
1st Viscount Cholmondeley of Kells, co.  
Meath (of the first creation) (1584-1659).  
The latter was created Earl of Leinster in  
1646 and died without legitimate issue. The  
younger Robert Cholmondeley, son and heir  
of Hugh Cholmondeley (d. 1655) by Mary,  
daughter of Sir John Bodvile of Bodvile Castle,  
Caernarvonshire, who became head of the  
family upon his uncle's death, was elevated to  
the peerage as 1st Viscount Cholmondeley of  
Kells, co. Meath (of the second creation) on 29  
March 1661. He married Elizabeth (d. 1692),  
second daughter and coheir of George Cradock  
of Caverswall Castle, Staffordshire by Dorothy,  
daughter of the Rev. John Saunders, Provost of  
Oriel College, Oxford. He died at his house near  
St. James's, Westminster on 22 May 1681.

£ 8,000-12,000 € 9,400-14,000



**A LATE 17TH CENTURY PARCEL-GILT SILVER CAGEWORK CUP AND COVER, UNMARKED, ATTRIBUTABLE TO THE WORKSHOP OF JACOB BODENDICK, OF LONDON, CIRCA 1660**

on three ball feet, the cylindrical body decorated with a detachable white silver sleeve richly pierced and chased with a profusion of flowers and foliage enclosing on one side an exotic bird and on the other a peacock, applied cast handles, the detachable domed cover similarly mounted in white silver pierced and chased with flowers, silver-gilt cast 'bee and blossom' pattern finial surrounded by white silver petals, the underside later engraved with two crests

20cm., 7 7/8in. high  
1398gr., 44oz. 18dwt.

**PROVENANCE**

The two crests on the underside of this cup (probably engraved during the second quarter of the 19th century) are both for Toke of Godinton, Kent.<sup>1</sup> According to family tradition, recorded in Sotheby's catalogue of 2 November 1950 (lot 116), this cup 'belonged to the 1st Lord Howth from whom it descended to his granddaughter Emma Leslie, an ancestor of [the] owner,' Mr. Nicholas Eyare Toke (1866-1960). In fact, Miss Leslie (1812-1878) was Mr. Toke's paternal grandmother, having married the Rev. Nicholas Toke (1799-1866) in 1837. The '1st Lord Howth' referred to in the 1950 catalogue was most probably Thomas Lawrence, 1st Earl Howth (1730-1801), Emma Toke's great-grandfather.

As the cup was an old St. Lawrence/Howth family piece, it was probably acquired at or soon after the birth of Thomas St. Lawrence (1659-1727), son and heir of William St. Lawrence, 12th Baron Howth (1628?-1671). In 1661 the latter took his seat in the Irish House of Lords and was also appointed *Custos Rotulorum* (i.e. Keeper of the Rolls or records) of co. Dublin. He was a staunch royalist who used his political influence in support of the restoration of Charles II to whom he was recommended by James Butler, 1st Duke of Ormonde as a possible military commander.

£ 50,000-80,000 € 58,500-93,500



### Caroline silver sleeve cups

While the floral and foliate decoration on late 17th century sleeve cups of this type was probably inspired by any number of prints then in circulation, the exotic bird on one side of this present cup and the peacock on the other can be confidently traced to details in two prints, numbered 1 and 3, published as part of an album about 1610 by Paul Götlich (1596-1622) of Augsburg. (see fig. 1 & 2)

Several similar two-handed cups and covers to the present example are known, including at least three whose finials have identical parcel-gilt silver 'bee and blossom' pattern finials. One, bearing the maker's mark only (IB, a mullet between, above a crescent between two pellets, ascribed to Jacob Bodendick), its sleeve pierced and embossed with flowering plants, musical cherubs and birds, was with Commander and Mrs. How in 1944<sup>2</sup> who compared it with another, similar cup from Lord Swaythling's collection<sup>3</sup> also by Bodendick and with the full London hallmarks for 1668. This cup was among the Swaythling Heirlooms sold in 1924 when its 'removable silver outer covering' was described as 'embossed in high relief with a shepherd and shepherdess, dog, goat and Cupids';<sup>4</sup> its finial was also a cast 'bee and blossom.' The sleeve of the third cup, also with the mark ascribed to Bodendick, London, 1668, formerly in the Al-Tajir Collection, is embossed with birds and flowering plants.<sup>5</sup>

The 'bee and blossom' of these cups' finials may well reflect their original function; it is well known that such vessels were used for braggot (a mixture of honey and malt), caudle or some other fortifying beverage commonly given to expectant or new mothers.

### Jacob Bodendick

Jacob Bodendick (Bodendike, Bodenteich) was a name unknown to connoisseurs of 17th century London-made silver until 1970 when Charles Oman (1901-1982) first suggested that Bodendick's maker's mark was 'IB above a crescent between two pellets' (probably a mis-reading of maker's mark IB, a mullet between, above a crescent between two pellets).<sup>6</sup>

An early, if not the very earliest reference by a writer on old silver to this maker's mark was by Wilfred Cripps in 1878 when he recorded it respectively on a cup, hallmarked London, 1669 in 'The Dutch Church, Austin Friars, London,' and on a set of vases and beakers hallmarked London, 1674 from the collection of the Marquess of Breadalbane.<sup>7</sup>

The cup at the Dutch Church, Austin Friars to which Cripps referred is actually one of 'a set of four fine, but very foreign-looking, covered beakers . . . by the Restoration goldsmith, IB, probably Jacob Bodendick, a goldsmith . . . who was responsible for some of the most glamorous secular plate to be found in England in the 1600s and 1670s.'<sup>8</sup> These cups, as their inscriptions record, were given to the church in 1670 by one Jan Van Preren.<sup>9</sup>

Of the Breadalbane vases, Cripps writes: 'being of the year 1674, may be mentioned a set of three large silver vases, and two tall beakers, given to [sic] Horace Walpole by the Lady Betty Germain, and sold at the Strawberry Hill sale. . . They are of great size; the jars twenty inches high, and twelve inches in diameter, and the beakers fourteen inches high. They passed, through the hand of Messrs. Lambert, to the last Marquess of Breadalbane in 1857.'<sup>10</sup> In fact, Walpole had purchased these impressive objects at the sale in March 1770 of the late Lady Elizabeth 'Betty' Germain (1680-1769).<sup>11</sup> She, the second daughter of Charles Berkeley, 2nd Earl of Berkeley, was the widow of Sir John Germain, 1st Bt. (1650-1718) whom she had married as his second wife in 1706 and survived him by 50 years. Germain, a wealthy soldier of fortune, politician and gambler, is said to have been an illegitimate son of William II, Prince of Orange and as such he claimed to be a half-brother of William III of England whom he accompanied to London following the abdication of James II in 1688. Furthermore, Germain inherited a fortune, including Drayton House, Northamptonshire following the death in 1705 of his first wife, the daughter and heir of Henry Mordaunt, 2nd Earl of Peterborough (1621-1697), the English soldier and courtier who in July 1674 was appointed a member of the Privy Council.



(detail body)



Fig. 1



(detail body)



Fig. 2

The most comprehensive investigation into Bodendick's life and work was undertaken by Eric J.G. Smith (1927-2009), the fruit of whose research was published in 2000 in *The Silver Society Journal*. In brief, Bodendick was born in 1634 at Lüneburg, northern Germany, his father, a butcher/cook, having hailed from Bodenteich, a nearby village. Although young Bodendick served his four-year apprenticeship from 1650 with the goldsmith Heinrich Fulman (Volman) of Lüneburg, nothing is known of his movements immediately following his freedom in 1654. Mr. Smith surmised that he travelled as a journeyman during his *wanderjahre* and probably arrived in London in the late 1650s. No doubt he was drawn, like many of his contemporaries, by the city's wealth and unrivalled opportunities as it stood on the eve of the Restoration of the Monarchy. There he became acquainted with the goldsmith William Mouse of Foster Lane, near Goldsmiths' Hall: 'Bodendick's abilities in chasing, embossing, casting, and the making of articles of plate in baroque style,' wrote Smith, 'would have been essential to Mouse's enterprise, which probably supplied both working and retailing goldsmiths as well as selling plate to private clients. . . . Mouse would have been fully aware of the fines he faced from the Goldsmiths' Company for employing an alien craftsman who had neither the right of assay nor freedom of the Company.'

David Mitchell devotes an entire chapter of his book, *Silversmiths in Elizabethan and Stuart London* to the subject of working goldsmith 'Strangers' or 'Aliens' from overseas who established themselves in the City of London, much to the annoyance of native craftsmen.<sup>12</sup> In this tense atmosphere the Goldsmiths' Company often found itself trying to satisfy opposing factions; sometimes supporting native goldsmiths in need of work, at others giving way to the appeals of the best shopkeepers and banker/goldsmiths who relied on the superior craftsmanship of the 'Strangers' to uphold the status of their businesses.

The relationship between Mouse and Bodendick quickly developed beyond the professional: in October 1661 Bodendick became Mouse's son-in-law by marrying his daughter, Susan (Susannah) (1639?-1729). By the time of William Mouse's death in 1671/72, Bodendick was already established as 'one of the most skilled of London foreign-born goldsmiths' whose work found its way onto the market via a number of leading members of the trade.<sup>14</sup> Other, similar cups to the present example, almost certainly work for which Bodendick was responsible, have been recorded with various other so-called maker's marks, including IT (Thomas Jenkins)<sup>15</sup> and RC in a dotted circle (Robert Cooper).<sup>16</sup>

Another 'Stranger' was Wolfgag Howzer (d. after 1703), a Swiss-born goldsmith who had arrived in London about 1657 and who is known to have supplied the prominent banker/goldsmiths, Sir Robert Vyner and Edward Blackwell, although he, like Bodendick, was not officially allowed to trade. Nevertheless, both men's work was known and admired in a higher place than occupied by the banker/goldsmiths and the gentlemen at Goldsmiths' Hall, namely King Charles II. Early in 1664, having petitioned the King and received his support, Bodendick and Howzer approached the Goldsmiths' Company requesting that their work should be struck with their own marks and allowed assay. A compromise was reached, whereby the King promised to be 'very sparing in recommending of Forreigneers to any the like privileges.' (sic) For their part, the two goldsmiths had to agree to employ only native-born craftsmen in their workshops. So it was that in 1664 both Bodendick and Howzer were allowed to enter their marks at Goldsmiths' Hall. David Mitchell lists many surviving pieces struck with their marks, the former hallmarked from 1664 to 1680, the latter from 1664 to 1674.<sup>17</sup>

Jacob Bodendick died on 5 August 1681 and was buried in the parish of St. Ann and St. Agnes, City of London. His widow, Susan (Susannah) went to live with their daughter at Barnwell, Cambridge where she died aged 92 and was buried there on 5 November 1729.<sup>18</sup> Their daughter, Susannah (1662-1739), who was her grandfather, William Mouse's principal heir, married the Rev. John Butler (1670-1714) of Wallington, Hertfordshire, eventual heir of the Barnwell estate.<sup>19</sup>



(detail underside)

## Notes

- <sup>1</sup> *British History Online*: Godlington, Kent, accessed 19 March 2019
- <sup>2</sup> *Notes on Antique Silver, 1944-45*, p. 8, illustrated, probably purchased from the sale of Sir John Noble, Christie's, London, 13 December 1944
- <sup>3</sup> Exhibited at the Burlington Fine Arts Club, London, 1901, catalogue pl. 110, fig. 2
- <sup>4</sup> Sotheby's, London, 6 May 1924, p. 83; see also Sotheby's, London, 2 June 1949, lot 165; and Charles Oman, *Caroline Silver*, London, 1970, pl. 16B
- <sup>5</sup> *The Glory of the Goldsmith; Magnificent Gold and Silver from the Al-Tajir Collection*, exhibition catalogue, London, 1989, p. 54, no. 34, sold Christie's, London, 12 June 2002, lot 121
- <sup>6</sup> Ian Pickford, *Jackson's*, London, 1989, p. 128; Erich J.G. Smith, 'Jacob Bodendek,' *The Silver Society Journal*, London, no. 13, 2000, pp. 66-80 and no. 14, pp. 109-122; and David Mitchell, *Silversmiths in Elizabethan and Stuart London*, London, 2017, pp. 346 and 347
- <sup>7</sup> *Old English Plate*, London, 1878, pp. 363 and 364
- <sup>8</sup> James Lomax, 'Huguenot Goldsmiths in England,' Paul Corby Finney, editor, *Seeing Beyond the Word, Visual Arts and the Calvinist Tradition*, Michigan and Cambridge, U.K., 1999, p. 92, fig. 26.
- <sup>9</sup> 'The Silver of the Dutch Church, Austin Friars,' *The Burlington Magazine*, London, January 1941, pp. 27 and 28 and photograph, where the IB mark is ascribed to J. Burt?
- <sup>10</sup> *Old English Plate*, London, 1878, p. 315.
- <sup>11</sup> Langford & Son, *A Catalogue of the Noble collection of . . . the right Honourable Lady Elizabeth Germain*, London, 7 March 1770 and three following days; G. Robins, *A Catalogue of the classic contents of Strawberry Hill*, London, 1842, 23rd day
- <sup>12</sup> David M. Mitchell, *Silversmiths in Elizabethan and Stuart London*, London, 2017, Ch. 5, 'Stranger Goldsmiths'
- <sup>13</sup> His will was proved on 4 March 1672 (London Metropolitan Archives, MS 9172/62/52)
- <sup>14</sup> Eric J.G. Smith, 'Jacob Bodendek,' *Silver Society Journal*, no. 14, London, 2002, p. 122
- <sup>15</sup> Goldsmiths' Company's Collection
- <sup>16</sup> Sotheby's, London, 10 March 1994, lot 244
- <sup>17</sup> David M. Mitchell, *Silversmiths in Elizabethan and Stuart London*, London, 2017, pp. 346 and 582
- <sup>18</sup> William Robert Brown, *Mems and Gems of Old Cambridge*, Cambridge, 1902, pages unnumbered
- <sup>19</sup> J. Nichols, *The History and Antiquities of Barnwell Abbey, and of Sturbridge Fair*, London, 1786



**A PAIR OF GEORGE V SILVER-GILT EWERS, AFTER A DESIGN BY SIGISBERT-FRANÇOIS MICHEL (1728-1811), GOLDSMITH'S & SILVERSMITH'S CO. LTD., LONDON, 1923**

the necks straddled by a satyr and a triton holding stylised ram and dolphin masks, incorporating entwined sinuous handles, each applied with swags of fruiting vines and seaweeds above stiff-leaf lower bodies, on spreading fluted circular bases with acanthus rims, each on a square pedestal foot with geometric borders

43.5cm., 17 $\frac{1}{8}$ in. high  
7511gr., 241oz. 10dwt.

**PROVENANCE**

Christie's, Paris, 7 March 2017, lot 138

The design of these ewers originated in a pair of plaster vases, one decorated with a triton and one with a satyr, symbolising water and wine, exhibited at the Académie de Saint-Luc in Paris in 1774 by Sigisbert-François Michel (1728-1811), nephew of Claude Michel, known as Clodion (1738-1814).

John Flaxman (1726-95) provided designs and plaster models for the ewers and invoiced Josiah Wedgwood in 1775 for 'A pair of vases, one with a satyr & the other with a Triton Handle £3.3s.' (Wedgwood Archives, University of Keele, L1-204). The plasters are in the Wedgwood Archives with subsequent models forged in bronze, malachite and porcelain.

£ 30,000-50,000 € 35,000-58,500





391

**A GEORGE V HANOVERIAN PATTERN SILVER FLATWARE SERVICE, HARRISON BROTHERS & HOWSON OF SHEFFIELD, LONDON, 1926**

the majority with pistol-grip handles, initialed, comprising: 18 table knives, steel blades; 18 table forks; 8 table spoons; 12 fish knives; 12 fish forks; 12 soup spoons; 12 dessert knives; 12 dessert forks; 12 dessert spoons; 12 fruit forks; 12 cheese knives, with steel blades; 12 coffee spoons; 23 teaspoons, two later matched; four salt spoons; two small serving spoons; two sauce ladles; a straining spoon; two butter knives; two pairs of sugar tongs; a mustard spoon; a large serving spoon; a soup ladle; a pair of fish servers; a pair of grape scissors; a pair of knife rests, *Sheffield, 1923*; two pairs of nutcrackers, with steel heads, and a five-piece carving set, with steel blades and tines  
8763gr., 281oz. 14dwt. excluding steel pieces  
(203)

£ 5,000-8,000 € 5,900-9,400



391

392

**A DANISH SILVER 'KONGE' PATTERN CANTEEN OF FLATWARE, GEORG JENSEN, COPENHAGEN, POST-1945**

placings for twelve, comprising: table forks, table spoons, dessert forks, pastry forks, teaspoons, fish forks, fish knives, table knives, dessert knives, cheese knives; all with steel blades; a pair of fish servers, a serving fork, a butter knife, two serving spoons; one with steel bowl, a pair of salad servers; with steel bowls; and a carving knife and fork  
3654gr., 117oz. 8dwt. excluding steel pieces  
(130)

£ 5,000-8,000 € 5,900-9,400



392

393

**A FRENCH SILVER FLATWARE SERVICE, MAISON AUCOC, PARIS, CIRCA 1900**

angular terminals, comprising: 24 table forks, 24 table knives, with steel blades; 12 table spoons, 12 dessert forks, 12 dessert spoons, 12 dessert knives, 12 cheese knives, with steel blades; 12 fish knives, 12 fish forks, 12 coffee spoons, 12 sorbet spoons, two cheese knives, one with steel blade; a pair of salad servers, a pair of fish servers, a soup ladle, and a sauce ladle, in a fitted oak box with four removable trays initialed JNK  
8771gr., 281oz. 18dwt.  
(166)

£ 4,000-6,000 € 4,700-7,000



393

# PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LOTS 394-395



394

394

A CONTINENTAL OVAL SHAPED  
TORTOISESHELL DISH

18TH CENTURY

37.5cm. long, 1ft. 2¾in.

£ 3,000-5,000 € 3,500-5,900

395

A CONTINENTAL SILVER  
MOUNTED TORTOISESHELL  
CASED GENTLEMAN'S SHAVING  
SET, UNMARKED, SPANISH OR  
PORTUGUESE, CIRCA 1740

the tortoiseshell case with rococo chased silver mounts and handle, the interior with similar flat-chased silver mounted implements, including: a tortoiseshell mirror, 17.3cm., 6 ¾ in. high, a stone strop, a tortoiseshell double comb, a pair of scissors with steel blades, and seven tortoiseshell handled cut-throat razors, six of the later folding steel blades etched: 'HARWOOD & Co [of Sheffield] / WARRANTED', one stamped 'BERNARDO' case 34.4cm., 13½in. high

A similar case, with marks for Barcelona 1749, is illustrated in José M. C., Valdovinos, *Platería Antigua Española y Virreinal Americana (Siglos XV-XIX)*, Cajamurcia, 2019, pg. 214, no. 90. Another case, also Barcelona, was sold in the *David-Weil Collection*, Ader, Picard, Tajan, Paris, 4 May 1972, lot 208. A further case, in shagreen rather than tortoiseshell, and catalogued as possibly Portuguese, was sold from the collection of Carl Desantis, Sotheby's, New York, 4 November 2011, lot 272.

£ 4,000-6,000 € 4,700-7,000



395

**AN ENGLISH TORTOISESHELL,  
MOTHER OF PEARL, IVORY AND  
ROSEWOOD TABLE NECESSAIRE,  
PROBABLY BIRMINGHAM, CIRCA 1835**

the tortoiseshell surfaces richly inlaid with flower sprays in mother of pearl, rectangular, on four carved ivory bun-shaped supports, a column in each corner, the two doors at the front opening to reveal a removable writing desk with folding surface, pen depression and two inkpots, two small horizontal draws



detail

fitted for finger rings, two small vertical draws, another larger drawer, a further sliding draw fitted with the following die-stamped silver or silver-mounted items: a spool-shaped thread waxer, a thimble with motto: 'THO ABSENT EVER DEAR,' a steel pen knife, a pair of steel scissors and sheath, a needle case and cover, a mother of pearl awl and a pin cushion, also two thread winders (one Cantonese mother of pearl), and four balls of cream-coloured cotton thread labelled 'BROOK'S PATENT 30,' a small door at the centre veneered in tortoiseshell pressed with a gothic arched doorway, the top with hinged lid, the interiors lined in dark green velvet and ink silk  
36.5cm., 14 3/8in. high; 41.5cm., 16 1/4in. wide; 29.5cm., 11 1/2in. deep

An advertisement placed by John Hodson, furnishing ironmonger, &c., &c. of 62 King Street, Manchester in *The Manchester Courier* (13 January 1838, p. 1b) mentions among his stock 'a Magnificent and Valuable TORTOISESHELL CABINET, Elaborately inlaid with Mother-o'-Pearl, and fitted up in the most complete manner.' There can be

little doubt that this object was similar to the example in this present lot. A few days later in the same newspaper (27 January 1838, p. 3c) there appeared a more detailed description of Mr. Hodgson's cabinet: 'It is of the pagoda form, supported by four elegant pillars, of the same material as that of which the body is constructed. . . . The roof, on being raised, presents a compartment for the deposition of articles of needle-work, writing-paper, or any other light material. At the bottom is a drawer for the same purpose. Between these are a lady's writing desk, tastefully fitted up . . . two secret drawers for private memoranda, three others for letters, &c., two for rings, brooches, and other valuables, and one for money and jewels. . . . Its external appearance is splendid in the extreme, the fabric being wholly of real tortoise-shell, inlaid with mother-of-pearl, in richly fancy flowers and devices. The panels of the doors are remarkably beautiful. We cannot but recommend all who have not yet seen this most splendid trifle, to pay Mr. Hodgson an immediate visit. . . .'

• £ 4,000-6,000 € 4,700-7,000



# THE COLLECTION OF A NOBLE LADY

LOTS 397-401



397

397

**AN ITALIAN MAIOLICA ALBARELLO,  
MONTELUPO, PROBABLY THE 'LO' WORKSHOP  
OR LORENZO DI PIERO DI LORENZO SARTORI,  
CIRCA 1500-20**

Painted in yellow, blue and red with 'Persian palmettes',  
incised marks to the underside, with metal tag to neck  
25cm., 9 7/8in. high

**RELATED LITERATURE**

Galeazzo Cora, *Storia della maiolica di Firenze e del contado, Secoli XIV e XV*, Vol. I Florence, 1973, Vol. I, pp. 143-44 and Vol. II, tav. 231a.

'Persian palmette', *Palmetta persiana*, ornament of this type originated from pomegranate motifs in Islamic textiles which were imported into Europe during the Renaissance. Variations of the pattern appear on Tuscan pottery from around the 1480s.

A particularly close albarello in this minimal colour palette though decorated with vertical palmettes is published by Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A Catalogue of the British Museum Collection*, Vol. I, London, 2009, p. 199, no. 125. The authors note the two categories of decoration distinguished by Cora, one of more natural flowerheads issuing from curving vine (like that seen on the present lot) and a more geometric pattern like the British Museum example. See Cora, *op. cit.*, for a two-handled jar now in the Victoria and Albert Museum, and a further albarello painted in the same manner.<sup>1</sup> Traditionally catalogued as Cafaggiolo, the type was re-attributed to Montelupo following the 1973 excavation of the *pozzo dei lavatoi* where objects and sherds decorated in this pattern were found.<sup>2</sup> Sartori was active circa 1490-1530.

<sup>1</sup> The albarello illustrated is perhaps the example sold, Sotheby's Florence, 19th October 1970, lot 4.

<sup>2</sup> Thornton and Wilson, *op. cit.*, p. 199.

£ 4,000-6,000 € 4,700-7,000



398

398

**AN ITALIAN MAIOLICA ALBARELLO,  
MONTELUPO, CIRCA 1520-50**

inscribed with the initial S within a roundel reserved against bands of lozenge and peacock feather pattern in ochre, blue, manganese and green, 23.5cm., 9 1/4in. high; **and** a smaller example, circa 1550, with similar decoration, 19cm. 7 1/2in. high  
(2)

£ 2,500-3,500 € 2,950-4,100



399



400

399

**AN ITALIAN MAIOLICA TWO-HANDLED DRUG JAR, PROBABLY MONTELUPO, CIRCA 1580**

the rope-twist handles with mask terminals, named in gothic script 'S. ros. sol.', *Syrupus rosarum solutivus*, on a polychrome ground of fruit and flowers  
33cm., 13in. high

A similar armorial jar of this form and decoration, labelled in gothic script for 'Oximel finum' is published by Giuseppe Morazzoni, *La Maiolica Antica Veneta - I*, Milan, 1955, pl. 47c, which the author notes was probably made for the *Ospedale Maggiore* in Milan. A further similar jar, *vaso a palla*, labelled 'Dia Prunis S', is published by Paolo Canelli, *Maioliche Veneziane del Cinquecento, da collezioni private*, Milan, 1990, no. 5. The 18th century English physician Robert James (1703-1776) wrote in his work *Pharmacopoeia Universalis*, Or, A New Universal English Dispensatory, that a solutive syrup of roses '...makes a tolerable good Purge for Children and weak People, and is often added in Prescriptions to Cathartic Decoctions and Infusions.'

£ 2,000-3,000 € 2,350-3,500



401

400

**AN ITALIAN MAIOLICA STORAGE JAR, PERHAPS CALABRIAN, GERACE, CIRCA 1615**

painted with a portrait of a youth within a scrolling cartouche, the reverse with a panel named 'Mostarda', 'S A(?)'

33cm., 13 in. high

'Mostarda' was a sweet tangy preparation of fruits, combined with mustard and honey or sugar. The surviving jars labelled for Mostarda are mostly of this large size suggesting that it was consumed in large quantities in 16th century Italy.

£ 1,500-2,500 € 1,750-2,950

401

**AN ITALIAN MAIOLICA ALBARELLO, SICILIAN, PROBABLY PALERMO, CIRCA 1600-20**

of waisted cylindrical form, painted with bands of fruiting leaves within scroll borders, 28.7cm.; 11<sup>3</sup>/<sub>8</sub> in. high; **together** with an Italian maiolica blue and white albarello, with inscribed banner among scrolling foliage, 24.5cm., 9<sup>1</sup>/<sub>2</sub> in. high;

**and** a wet drug jar, Venice, 1560, named in gothic script in a banner cartouche among scrolling foliage, 21cm., 8<sup>1</sup>/<sub>4</sub> in. high

(3)

£ 1,500-2,500 € 1,750-2,950

# EUROPEAN CERAMICS AND GLASS FROM THE JOSEPH M. MORPURGO COLLECTION

LOTS 402-416



402

402

## A DUTCH DELFT POLYCHROME THREE PIECE GARNITURE, CIRCA 1700

Painted in blue, iron red and green with the cashmere pattern of flower baskets and flower in branches between lappet borders, comprising a ribbed octagonal section baluster vase and cover and two bottle vases, the central vase with blue LVE/8/0/HP for Lambertus Van Eenhoorn at De Metaale Pot  
 central vase: 33cm., 13in. high; flanking vases: 27.5cm., 10¾in. high

### PROVENANCE

Anton Vecht, Amsterdam

£ 3,000-5,000 € 3,500-5,900



403

403

## A PAIR OF DUTCH DELFT BLUE AND WHITE GOURD-SHAPED BOTTLE VASES, CIRCA 1695

of ribbed octagonal section, painted in shades of blue and 'trekked' in black in the chinoiserie style with figures on bridges and interiors below mask, lappet and diaper-pattern borders, blue X marks  
 28.2cm., 11¼in. high  
 (2)

£ 1,500-2,500 € 1,750-2,950



404

404

**A PAIR OF DUTCH DELFT BLUE AND WHITE ARMORIAL PLATES, CIRCA 1690-1700**

each painted with a coat-of-arms below crest and mantling, within a border of flower and leaves, the underside with a band of dot clusters, blue LVE mark below 4/4, for Lambertus Van Eenhoorn at De Metaale Pot  
22.5cm., 8<sup>7</sup>/<sub>16</sub>in. diameter  
(2)

£ 1,500-2,500 € 1,750-2,950



405

405

**A DUTCH DELFT BLUE AND WHITE CHINOISERIE OCTAGONAL PLAQUE, CIRCA 1730-50**

moulded with a stepped frame and pierced twice for hanging, painted with figures between pavilions below birds among flowering peony and chrysanthemum  
29cm., 11<sup>3</sup>/<sub>16</sub>in. wide

£ 1,000-1,500 € 1,200-1,750



406

406

**A DUTCH DELFT POLYCHROME PLAQUE, CIRCA 1750**

square, with canted corners, painted with an urn issuing flowers between song birds and pendant husks suspended from geometric-pattern panels, the everted rim pierced twice for hanging and reserved with panels of scrolls flanked by feathered leaves  
32cm., 12<sup>3</sup>/<sub>16</sub>in. wide

£ 1,000-1,500 € 1,200-1,750

407

**THREE DUTCH DELFT POLYCHROME PLATES, VARIOUS DATES, 18TH CENTURY**

comprising a pancake plate painted in a bright Kakiemon type palette with fox and parrot among flower on branches, 23cm., 9in. diameter; another painted with a leaping hare, blue numeral to underside, 23cm., 9in. diameter; and a plate painted in predominantly iron red with four birds in landscape  
22.5cm., 8<sup>7</sup>/<sub>16</sub>in. diameter  
(3)

£ 1,800-2,200 € 2,100-2,600



407



408

408

**A PAIR OF DUTCH DELFT BLUE AND WHITE OCTAGONAL BUTTER TUBS AND COVERS, CIRCA 1760**

with flower and leaf finials and pierced leaf-moulded lug handles, painted in blue and trekked in black with stylized flowers above terracing  
11cm., 4<sup>3</sup>/<sub>8</sub>in. wide  
(2)

£ 1,500-2,500 € 1,750-2,950



409

409

**A DUTCH DELFT CHINOISERIE TEAPOT AND COVER AND A DELFT TEA CADDY., BOTH EARLY 18TH CENTURY**

the ribbed bullet-shaped teapot with cylindrical cover, *later* mounted in white metal, painted in the cashmere style with fan-shaped panels of bridges in landscape, iron red LVE mark for Lambertus Van Eenhoorn at De Metaale Pot, 12.5cm., 4 <sup>7</sup>/<sub>8</sub>in. high; the rectangular tea caddy painted in a similar palette with panels of chinoiserie figures at various pursuits and birds among flowering branches, blue DWKSM mark, with *later* white metal cover  
14.5cm., 5 <sup>3</sup>/<sub>8</sub>in. high  
(2)

£ 1,200-1,800 € 1,400-2,100

410

**A DUTCH DELFT CIRCULAR TEA CADDY, A DELFT TOBACCO JAR AND COVER, AND A DELFT PIPE-SMOKER'S BRAZIER, 18TH CENTURY**

the first painted with vignettes of a lady taking tea and a gentleman smoking a pipe, a *later* white metal cover, 14.5cm., 5<sup>3</sup>/<sub>8</sub>in. high; the cylindrical tobacco jar and cover painted with vignettes of a maid and cow seated at a shoreside, the reverse with shipping and estuary, 12.7cm., 5in. high; the pan shaped circular brazier painted to the interior with a pipe smoker below a band of fruiting vines, the domed foot painted with figures preparing tobacco leaves, blue D/12 mark  
20.5cm., 8<sup>1</sup>/<sub>8</sub>in. wide  
(3)

£ 2,000-3,000 € 2,350-3,500



410





411



412

411

**TWO DUTCH DELFT MODELS OF LIONS, A MODEL OF A SEATED DOG, A WESTERWALD MODEL OF A SHEEPDOG, VARIOUS DATES, 18TH CENTURY**

the two similar models of lions each supporting a shield, on a rectangular base, enriched in blue and iron red, the base sponged in green, 11.5cm., 4½in. high; the model of a seated hound, enriched in blue, manganese and yellow, supported by a stepped-shaped oval base, 18.5cm., 7¼in. high; the stoneware model of a sheepdog enriched in cobalt blue 7cm., 2¾in. wide (4)

£ 1,800-2,500 € 2,100-2,950

412

**A DUTCH DELFT MODEL OF A HOUND AND A DELFT POLYCHROME MODEL OF A GOAT, CIRCA 1770**

the hound seated on a rectangular mound base, enriched in blue, green, iron red and yellow, iron red mark for *De Klaauw* factory, 13cm., 5½in. high; the goat, recumbent enriched in manganese on a grey and blue shaped base, blue AP 14.5cm., 5¾in. wide (2)

£ 1,500-2,000 € 1,750-2,350

413

**A PAIR OF DUTCH DELFT FLOWER-POTS AND AN ENGLISH DELFTWARE WALL POCKET, CIRCA 1760**

the pair of flower-pots of flared square section with canted corners, painted in shades of blue with chinoiserie figures and flowers, the bases each pierced with five drainage holes, blue ITD/12 and 104 marks to both, 9cm., 3½in. high; the wall pocket, probably *Liverpool*, moulded with masks and scrolls and enriched in shades of blue, manganese, green, yellow and iron red, pierced twice for hanging 12.5cm., 8½in. high (3)

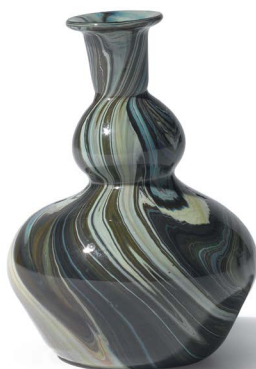
£ 1,200-1,800 € 1,400-2,100



413



414



415

414

A GREEN GLASS ROEMER, DUTCH OR GERMAN, LATE 17TH CENTURY

17cm., 6<sup>5</sup>/<sub>16</sub>in. high

£ 1,200-1,800 € 1,400-2,100

415

A FAÇON-DE-VENISE 'MARBLED' GLASS DOUBLE-GOURD VASE, 17TH CENTURY

11.5cm., 4<sup>1</sup>/<sub>2</sub>in. high

£ 1,000-1,500 € 1,200-1,750

416

A WEESP PORCELAIN SAUCER DISH, A LOOSDRECHT TEAPOT STAND AND A BASKET, 18TH CENTURY

the saucer dish painted with a bucolic scene, blue crossed swords and dot mark, 18.7cm., 7<sup>3</sup>/<sub>16</sub>in. diameter; the pink ground teapot stand, 12.5cm., 4<sup>7</sup>/<sub>16</sub>in. wide; the circular basket pierced with trellis pattern, underglaze blue and incised M:oL marks

11.3cm., 4<sup>3</sup>/<sub>16</sub>in. wide

(3)

£ 1,000-1,500 € 1,200-1,750



416



## PROPERTY FROM THE COLLECTIONS OF SIR THOMAS AND BASIL BARLOW

LOTS 417-437

417

A FRENCH POTTERY GROUP OF CHRIST AND THE WOMAN OF SAMARIA, PROBABLY AVON, CIRCA 1600

of Palissy type, the figures modelled flanking a well, enriched in typical palette  
17cm.; 6 <sup>3</sup>/<sub>4</sub> in. high

For a similar example see The Metropolitan Museum of Art, New York, acc. no. 53.225.40.

£ 2,000-3,000 € 2,350-3,500



417



418



419

418

**A MEISSEN MODEL OF A SEATED CAT, MODELLED BY J.J. KAENDLER, CIRCA 1750**

naturalistically modelled, seated on its haunches, on paw raised to a mouse trapped in its jaws, finely painted with grey/brown markings, on a mound base applied with flowers and leaves, *traces of a hand written inventory number to the underside of the base* 16.9cm., 6<sup>5</sup>/<sub>8</sub> in. high

£ 6,000-8,000 € 7,000-9,400

419

**A MEISSEN MODEL OF A TABBY CAT, MODELLED BY J.J. KAENDLER, CIRCA 1750**

seated on its haunches with a forepaw raised, finely painted in shades of brown and grey with striped markings, on a mound base applied with flowers and leaves 19cm., 7<sup>1</sup>/<sub>2</sub>in. high

£ 6,000-8,000 € 7,000-9,400

420

**A MEISSEN MODEL OF A CAT, CIRCA 1750**

naturalistically modelled, recumbent, wearing an alert expression, predominantly white and finely painted with grey markings, *faint traces of blue crossed swords marks to the underside* 14 cm., 5<sup>1</sup>/<sub>2</sub> in. long

**PROVENANCE**

Newman & Newman, London.

**LITERATURE**

Newman, M. *Die deutschen Porzellan-Manufakturen*, Braunschweig, 1977, Vol.1, p.107, pl.107.

£ 2,000-3,000 € 2,350-3,500



420

421

**AN ASSEMBLED PAIR OF MEISSEN MODELS OF PUGS, MODELLED BY J.J. KAENDLER, CIRCA 1747**

seated on tasseled rectangular cushioned bases, the dog with a red collar and bow, on pink base, the other with a pink collar and bow on a grey cushion, *faint blue crossed swords mark to female model*

15.5cm., 6½in. high

For a similar pair see Pietsch, U., *Meißner Porzellanplastik von Gottlieb Kirchner und Johann Joachim Kaendler*, Munich, 2006, p. 197, nos. 307-308.

(2)

£ 8,000-12,000 € 9,400-14,000



421

422

**A MEISSEN MODEL OF A TERRIER, CIRCA 1750**

naturalistically modelled seated on its haunches, with a black collar with gilt buckle, painted with brown markings, *Pressnummer 45*, on a later gilt-wood base without base 19cm., 7½in. high

£ 3,000-5,000 € 3,500-5,900



422

423

**A MEISSEN MODEL OF A SEATED HOUND, MODELLED BY J.J. KAENDLER, CIRCA 1750**

naturalistically modelled, with black markings 10.2cm., 4in. high

**LITERATURE**

Newman, M., *Die deutschen Porzellan-Manufakturen*, Braunschweig, 1977, vol.1, p.109, pl.109.

**LITERATURE**

Newman, M., *Die deutschen Porzellan-Manufakturen*, Braunschweig, 1977, vol.1, p.109, pl.109.

£ 2,500-3,000 € 2,950-3,500



423



424

424

**A MEISSEN MODEL OF A PUG, MODELLED BY J.J. KAENDLER, CIRCA 1745**

seated to the left, its head turned to face the onlooker, its coat finely painted, *blue crossed swords mark to underside of base*

22.5cm., 8<sup>7</sup>/<sub>8</sub>in. high

£ 5,000-8,000 € 5,900-9,400

425

**TWO MEISSEN MODELS OF HOUNDS AND A STRASBOURG MODEL OF A PUG, 18TH CENTURY**

the first model of a Danish hound, seated on a cushion base, faint *blue crossed swords mark*, 10.8cm., 4<sup>1</sup>/<sub>4</sub>in. high; a small Meissen model of a Danish hound, recumbent, 8cm., 3<sup>1</sup>/<sub>8</sub>in. long; the Strasbourg model of a recumbent pug, *impressed PH mark*

10.5cm., 4<sup>1</sup>/<sub>4</sub>in. long

(3)

£ 1,500-2,000 € 1,750-2,350



425



426

426

**A MEISSEN MODEL OF A DANISH HOUND, MODELLED BY J.J. KAENDLER, CIRCA 1750**

seated, with finely painted brown markings, *faint blue crossed swords mark to underside*

15.5cm.; 6<sup>1</sup>/<sub>8</sub>in. wide

**LITERATURE**

Newman, M. *Die deutschen Porzellan-Manufakturen*, Vol.1, p.108, pl.108.

**LITERATURE**

Newman, M. *Die deutschen Porzellan-Manufakturen*, Vol.1, p.108, pl.108.

£ 2,000-3,000 € 2,350-3,500



427

427

**A MEISSEN MODEL OF A HARNESSSED HORSE AND A MEISSEN MODEL OF A REARING HORSE, MID-18TH CENTURY**

the first with a raised foreleg, on a scroll moulded mound base, 11.2cm., 4 3/8in. high; the rearing horse with saddle and cloth, on a tree trunk mound base applied with flower and foliage 11cm., 4 1/4in. high

**LITERATURE**

Newman, M., *Die deutschen Porzellan-Manufakturen*, Braunschweig, 1977, vol.1, pp.104-105, pls.102 and 103.

£ 2,500-3,000 € 2,950-3,500



428

428

**A MEISSEN GROUP OF A DONKEY AND FOAL, MODELLED BY J.J. KAENDLER, CIRCA 1750**

naturalistically modelled, the young suckling, on a flower-encrusted mound base 15cm., 7 1/8in. high

**LITERATURE**

Newman, M. *Die deutschen Porzellan-Manufakturen*, vol.1., p.106, pl.106.

£ 1,000-1,500 € 1,200-1,750



429

429

**TWO MEISSEN MODELS OF WHITE HORSES ABOVE CLOUDS, CIRCA 1746**

from an chariot group, sparsely coloured and gilt, blue crossed swords marks to the edge of the base one 19cm., 7 1/2in. high; the other 18cm., 7 1/8in. high

**LITERATURE**

Rückert, R., *Meissener Porzellan 1710-1810*, Munich, 1966, p. 202, no. 1174, pl. 287. (2)

£ 2,000-3,000 € 2,350-3,500

**A MEISSEN EQUESTRIAN GROUP OF A HUSSAR CAVALRY OFFICER, MODELLED BY P. REINICKE AND J. J. KAENDLER, CIRCA 1753**

wearing fur-trimmed hat and coat, over a pale yellow uniform, with pink saddle cloth, the mount supported on a tree trunk mound base applied with flowers and foliage, *blue crossed swords mark*

26.5cm., 10½in. high

See Albiker, C., *Die Meissner Porzellantiere im 18. Jahrhundert*, Berlin, 1935, no. 232 for a white version of this model from the collection of the Kunstgewerbemuseum, Hamburg. The same model is also illustrated in the later edition Albiker, C., *Die Meissner Porzellantiere im 18. Jahrhundert*, Berlin, 1959, p. 26, no. 242 where the author refers to the detailed list of figures prepared for Markgrafen Karl on 2nd May 1761. This listing is discussed in some detail by Sponsel, J. L., *Kabinettsstücke der Meissner Porzellan-Manufaktur von Johann Joachim Kändler*, Leipzig, 1900, pp. 197-8 where the author lists the models from the earlier production of the factory including the entry "Soldaten: ein Husar zu Pferde, grosse Sorte, 11½ Zoll hoch". A smaller related group is illustrated Rückert, R., *Meissener Porzellan 1710-1810*, Munich, 1966, p. 180, no. 969, pl. 235, the author refers to a large and small version of this model.

£ 6,000-8,000 € 7,000-9,400



430

## 431

**A MEISSEN GROUP OF A SHEPHERD TENDING HIS FLOCK, A MODEL OF A SHEEP AND A HORNED SHEEP, MID-18TH CENTURY**

the shepherd with a hound at its side attending a flock of sheep, *blue crossed swords marks*, 19cm., 7½in. high; a model of a sheep, *blue crossed swords marks to edge of base*, 10cm., 4in. high; and a model of a horned sheep 8.2cm., 3¼in. wide

**PROVENANCE**

Dr. S. Ducret, Christie's, Geneva, 13 May 1985, lot 131 for the third item.

(3)

£ 2,000-3,000 € 2,350-3,500



431

432

**TWO MEISSEN MODELS OF ELEPHANTS, MODELLED BY J.J. KAENDLER, CIRCA 1750**

with their trunks raised and mouths agaped, finely painted with light brown and grey/brown markings, *blue crossed swords marks* to one 14.5cm., 5¾in. long

**LITERATURE**

Newman, M., *Die deutschen Porzellan-Manufakturen*, Braunschweig, 1977, vol.1, p.100, pl.97.  
(2)

£ 2,000-3,000 € 2,350-3,500



432

433

**TWO MEISSEN MODELS OF BEARS, MODELLED BY J.J. KAENDLER, CIRCA 1740**

naturalistically modelled standing foursquare, one to the left and the other to the right, finely painted, one with brown markings, the other with brown/black strokes, the lighter coloured example with *blue crossed swords mark* under one paw  
12.5cm., 4¾in. high

**LITERATURE**

Pietsch, U., *Meißner Porzellanplastik von Gottlieb Kirchner und Johann Joachim Kaendler*, Munich, 2006, pp. 148-9, no. 218.  
(2)

£ 6,000-8,000 € 7,000-9,400



433

434

**A MEISSEN MODEL OF A RECUMBENT LION WITH AN ORB, CIRCA 1750**

modelled crouching with one paw resting on a jeweled orb, its head looking up, on a mound base applied with oak leaves and fungus  
18cm., 7½in. high

**LITERATURE**

Newman, M., *Die deutschen porzellan-Manufakturen*, Vol. I., p.101, pl.99.  
The author suggests that this rare model of a lion resting its forepaw on an orb may have been made for a specific Royal or Princely commission.

£ 8,000-12,000 € 9,400-14,000



434



**A MEISSEN MODEL OF A  
CROUCHING LEOPARD, CIRCA 1750**

naturalistically modelled, snarling, on a mound base applied with foliage and flowers, *blue crossed swords* mark to the back of the base  
13.2cm., 5¼in. high

Leopards are mentioned in the Brühl inventory (1753): '6 Leoparden.

A similar example was sold Sotheby's, London, Property from the Collection of Sir Gawaine and Lady Baillie, 1 May 2013, lot 93. See Rückert, R., *Meissener Porzellan 1710-1810*, Munich, 1966, p. 191, no. 1052, pl. 260 for an example from the Ernst Schneider collection, Schloß Lustheim which is the model of the pair to the present example.

£ 2,500-3,500 € 2,950-4,100



435



436

## 436

**A MEISSEN FIGURE OF A RUSSIAN  
DRINKS CARRIER FROM THE  
CRIS DE ST. PETERSBURG SERIES,  
MODELLED BY PETER REINICKE,  
CIRCA 1750**

standing balancing a tray of beakers on his hat, a pitcher in his other hand, *blue crossed swords* mark to the back of the base, *script inventory marks* to underside of base

15.2cm., 6in. high

The 'Cris de St.Petersburg' characters are adapted from engravings of drawings by Jean-Baptiste Le Prince, a student of Boucher's, who travelled to Russia in 1758 and worked for Catherine the Great.

£ 4,000-6,000 € 4,700-7,000

## 437

**A MEISSEN ALLEGORICAL GROUP OF  
PUTTI, MODELLED BY F.E. MEYER,  
CIRCA 1745**

emblematic of Europe and Africa from a set of the Quarters of the Globe, Africa wearing an elephant headdress, seated on a lion recumbent, Europe seated on scrollwork above a mound base, *blue crossed swords* mark  
22cm., 8⅝in. high

£ 2,000-3,000 € 2,350-3,500



437

# THE PROPERTY OF AN ITALIAN LADY

LOTS 438-446



438

438

## A SEVRES ECUELLE, COVER AND STAND, 1765

écuelle 'ronde tournée' et plateau 'ovale', painted and gilt to imitate silk fabric, the stand with interlaced LL mark enclosing date letter m below painter's mark, the écuelle with inventory number '177' in enamel the stand 23cm., 9in. diameter

### PROVENANCE

Sir Albert Naylor-Leyland, 2nd Baronet (1890-1952)  
(according to paper label)  
(3)

£ 3,000-4,000 € 3,500-4,700

439

## A SEVRES SUGAR BOWL AND COVER, 1775

pot à sucre 'Bouret' of the second size, the pointillé ground reserved with gilt-edged cameo portrait medallions and cartouches of trophies en-grisailles, within gilt garlands of oak leaves between swags suspended from pink bows, the cover adorned with a flower finial, interlaced LL mark in blue enclosing date letter X for 1775, painters mark of five dots for Jacque Fontaine (active as a painter including cameos from 1752-1800), gilder's mark B for Jean-Pierre Boulanger (active as a gilder and painter from 1754-85)

9.5cm., 3¾in. high

A slightly earlier cup and saucer (gobelet 'Bouillard' et soucoupe) in the Wallace collection with similar decoration is illustrated Savill, R., *The Wallace Collection Catalogue of Sèvres Porcelain*, London, 1988, Vol. II, pp. 529-533, no. C359.

(2)

£ 1,500-1,800 € 1,750-2,100



439

440

## A SEVRES CUP AND SAUCER, AND A CUP, COVER AND STAND, 1777 AND 1791

the first, gobelet et soucoupe enfoncé, of the first size, painted with cartouches of birds in landscapes reserved on a bleu nouveau ground gilt with rinceaux above floral swags and a band of meandering interlaced myrtle, interlaced LL marks in blue enclosing date letter Z for 1777, painter's mark N for François-Joseph Aloncle (active as a painter from 1758-81), gilder's mark for Michel-Barnabé Chauvaux l'aîné (active 1752-88); the other gobelet 'bouillard' et soucoupe, of the first size, similarly painted with birds reserved on a bleu nouveau ground, interlaced LL mark in blue enclosing date letters OO for 1791, painter's mark for Étienne Evans (active 1752-1806), the cup with gilder's marks for Etienne-Gabriel Girard (active 1762-1800), the saucer with gilder's mark for Henri-Martin Prévost (active 1757-1797)

£ 3,000-5,000 € 3,500-5,900



440

441

**A SEVRES SILVER-GILT MOUNTED JUG AND COVER, 1773**

*pot 'à l'eau tourné', of the first size, painted with scattered flower sprigs and blue-line and gilt-edged rims, interlaced LL mark in blue enclosing date letter U for 1773, painter's marks for Mutel (active as a painter from 1754-59, 65-67 and 1771-74), and Claude-Antoine Tardy (active 1757-95), gilder's mark VD for Jean-Baptiste-Emmanuel Vandé (active 1753-79), incised mark, the hinged silver-gilt mount with shell thumb piece*  
20cm., 7<sup>7</sup>/<sub>8</sub>in. high

£ 2,000-3,000 € 2,350-3,500



441

442

**A SEVRES BALUSTER JUG, 1757**

*broc ordinaire, of the second size, of bulbous form, painted with scattered flower sprays, with a gilt-edged rim, interlaced LL mark in blue enclosing date letter D, painter's mark of an anchor for Charles Buteux l'aîné (active as a painter from 1756-82), incised mark*  
19cm., 7<sup>1</sup>/<sub>2</sub>in. high

£ 1,500-2,000 € 1,750-2,350



442

443

**A SEVRES COMPOSITE PART-SERVICE, VARIOUS DATES, SECOND HALF OF 18TH CENTURY**

*painted with scattered flower sprays and blue line borders, comprising an écuelle, cover and stand, écuelle 'ronde tournée' et plateau 'ovale', an oval sugar bowl, sucrier ovale, cover, two oval stands, fifteen cups and twelve saucers, gobelet 'bouillard' et soucoupe, six cups and covers, pot à jus, interlaced LL marks in blue*

**PROVENANCE**

Cullen House, Christie's, 22 September 1975, lot 890 (46)

£ 4,000-6,000 € 4,700-7,000



443



444



444

**A VINCENNES BLEU LAPIS EWER AND BASIN, 1753-4**

*pot à eau à la Romaine uni et jatte ovale*, painted with cartouches of birds in flight within finely tooled gilded borders, interlaced LL marks in blue enclosing date letter A for 1753-4, the basin with painter's mark of a triangle for Antoine Capelle (active as a painter of flower and gilder from 1745-87, 1790), foot of ewer now lacking, mount later the ewer 23.7cm., 9<sup>3</sup>/<sub>8</sub>in. high; the basin 36cm., 14<sup>1</sup>/<sub>8</sub>in. wide For catalogue note see sothebys.com (2)

£ 15,000-20,000 € 17,500-23,300

445

**A VINCENNES BLEU LAPIS OVAL SUGAR BOWL, COVER AND STAND, 1753-4**

*sucrier ovale uni et plateau*, each piece with finely tooled gilded panels of birds reserved in borders, the lapis ground further decorated with gilded birds, interlaced LL marks in blue enclosing date letter A for 1753-4 the stand 23.6cm, 9<sup>1</sup>/<sub>4</sub>in. wide; the sugar bowl 14.2cm., 5<sup>5</sup>/<sub>8</sub>in wide See Tamara Préaud and Antoine d'Albis, *La Porcelaine de Vincennes*, Paris, 1991, p. 162, no. 144 for a similar example in the collection of the British Museum. (3)

£ 10,000-15,000 € 11,700-17,500



445



446

**A VINCENNES BLEU-CELÈSTE OVAL DISH  
FROM THE LOUIS XV SERVICE, 1754**

*plat d'entrée* or *plat d'entrée à groseilles*, the center painted with a large spray of fruit and flowers, the moulded border reserved with four cartouches of trailing flowers, gilt to the edge with overlapping leaves and trailing blooms, the footrim with a gilt band, *interlaced LL mark in blue enclosing date letter A for 1753-4*, painter's mark for Pierre-Joseph Rosset (active as a painter of flowers, landscapes and patterns from 1753-99) 39cm., 15<sup>3</sup>/<sub>16</sub>in. wide

The present dish formed part of a service made for Louis XV, for use at the château de Versailles. The origin of the commission dates to 1751 and the completed service was delivered in three tranches between 24th December 1753 and 31st December 1755. It included new forms designed by Duplessis; many of these designs are retained in the archives at Sèvres, some of which are inscribed 'Pour le Roy' and were listed in an inventory dated 1<sup>st</sup> October 1752. It was also the first large service to use the *bleu céleste* ground colour; Jean Hellot, director of the *Académie des Sciences* and the first scientists at Vincennes claims to have invented the ground colour in 1753. His correspondence is also retained in the factories archive (Archives MNS, Carnet Hellot Y 50, p. 59). In it, Hellot states that this Royal blue was used for his Majesty's full dinner service. This archival material demonstrates how designs for an important service were arrived at gradually and utilised the latest techniques, they were intended to show the most up to date and impressive designs and were unlike anything that had been produced before either in Europe or the Far East.



Maurice-Quentin de La Tour, Louis XV King of France, 1748, sold Sotheby's

£ 30,000-50,000 € 35,000-58,500

VARIOUS PROPERTIES

**TWO BERLIN (K.P.M.) BOTANICAL PLATES, CIRCA 1815-1825**

447

Painted with specimen sprays of flowers, titled *Pyrus Spectabilis / Chine* and *Clethra Arborea / Madère*, within pale salmon-pink borders painted in sepia monochrome with bands of leaves between gilt lines, underglaze scepter marks in blue, the second with printed eagle above K.P.M. mark, painter's mark, both with *Pressnummer* one 24.3cm., 9<sup>5</sup>/<sub>16</sub>in. diameter; the other 23.8cm., 9<sup>3</sup>/<sub>16</sub>in. diameter *Pyrus Spectabilis* Chine, known as the Chinese Apple Tree and thought to have been introduced to Europe in the 18<sup>th</sup> century and regarded as one of the most beautiful trees of an ornamental plantation. It was first published by Moritz Balthasar Borkhausen in his book *Theorisch-praktisches Handbuch der Forstbotanik und Forsttechnologie*, 1803. *Clethra Arborea* is sometimes known as the lily-of-the-valley tree, it is a native of the Azores and Madeira.

£ 5,000-7,000 € 5,900-8,200

448

**TWO BERLIN (K.P.M.) BOTANICAL PLATES, CIRCA 1815-1825**

Painted with specimen sprays of flowers, titled *Iris Sufiana / Asie* and *Iris Florentina / Europe Méridionale*, the second bulb reserved against a dark burgundy ground, within pale salmon-pink borders painted in sepia monochrome with bands of leaves between gilt lines, underglaze scepter marks in blue, painter's mark, both with *Pressnummer* one 24.3cm., 9<sup>5</sup>/<sub>16</sub>in. diameter; the other 24cm., 9<sup>3</sup>/<sub>16</sub>in. diameter

*Iris Susiana*, otherwise known as the Chalcedonian or mourning iris, see Carl Linnaeus, *Species Plantarum*, 1753, 1:38. *Iris Florentina* whose common names include: 'Florentine Iris', 'Florentine Flag', 'Glaive lily', 'White German Iris', and 'White Flower De Luce' was first published and described by Carl Linnaeus, *Systema naturæ per regna tria naturæ*, 10th edition, second issue, 1759, p. 863 as *Iris florentina*.

(2)

£ 5,000-7,000 € 5,900-8,200



448

449

**TWO BERLIN (K.P.M.) BOTANICAL PLATES, CIRCA 1815-1825**

Painted with specimen sprays of flowers, titled *Kennedia rubicundae / Nouvelle Hollande* and *Rhexia sarmentosa / Perou; Cuenca*, in black script to the reverse, within pale salmon-pink borders painted in sepia monochrome with bands of leaves between gilt lines, scepter marks in underglaze blue, the second with printed eagle above K.P.M. mark, painter's marks to first example, *Pressnummer* 24.4cm., 9<sup>5</sup>/<sub>16</sub>in. diameter

*Kennedia Rubicundae*

Its common name is the Dusky Coral Pea, it is a native of eastern Australia. It was first published in 1793 by Dutch botanist, George Voorhelm Schneevoogt under the later rejected name of *Glycine rubicunda* (Dingy-flowered Glycine) in *Icones Plantarum Rariorum*. In 1804 it was published under its current name by French botanist Étienne Pierre Ventenat in *Jardin de la Malmaison*.

*Rhexia Sarmentosa* was first recorded by French explorer and botanist Aimé Bonpland and Prussian polymath Alexander von Humboldt during their five year exploration of South America (1799-1804).

(2)

£ 4,000-6,000 € 4,700-7,000



449

**TWO BERLIN (K.P.M.) BOTANICAL PLATES,  
CIRCA 1815-1825**

painted with specimen sprays of flowers, titled *Hypericum Pyramidatum* / *Canada* and *Lavatera Phoenicea* / *Ténériffe*, in black script to the reverse, within pale salmon-pink borders painted in sepia monochrome with bands of leaves between gilt lines, the first with printed eagle above K.P.M. mark, both with scepter marks in underglaze blue, both with painter's mark, both *Pressnummer* one 24.6cm., 9<sup>3</sup>/<sub>4</sub>in. diameter; the other 24.2cm., 9<sup>1</sup>/<sub>2</sub>in. diameter

*Hypericum Pyramidatum*, commonly known as Great St John's Wort, it is found in North America and Asia. *Lavatera Phoenicea*, today this tree mallow is known as the Salmon-red Canary Shrub Mallow, reflecting its origins in Tenerife. (2)

£ 3,000-5,000 € 3,500-5,900



450



451

451

**TWO BERLIN (K.P.M.) BOTANICAL PLATES,  
CIRCA 1815-1825**

painted with specimen sprays of flowers, titled *Amaryllis atamasco* / *Virginie* and *Cypripedium calceolus* / *France; Suisse*, in black script to the reverse, the first bulb reserved against a violet ground, within pale salmon-pink borders painted in sepia monochrome with bands of leaves between gilt lines, underglaze scepter marks in blue, painter's marks, *Pressnummer* 16 to both 24.1cm., 9<sup>1</sup>/<sub>2</sub>in. diameter

*Amaryllis Atamasco*, this 'rain-lily' was named by Linneus in his second edition of *Species Plantarum* using the Native American 'Atamasco', it was re-categorised by William Herbert in 1821 retaining this later spelling. *Cypripedium Calceolus*, known as 'Lady's Slipper' orchid, its name derives from the Greek, literally Venus's foot and the Latin 'calceolus' for a small shoe. This is the largest variety of orchid in Europe. (2)

£ 3,000-5,000 € 3,500-5,900



452

452

**TWO BERLIN (K.P.M.) BOTANICAL PLATES,  
CIRCA 1815-1825**

painted with specimen sprays of flowers, titled *Nymphaea Coerulea* / *Cap de bonne espérance Egypte* and *Hibiscus Heterophyllus* / *Nouvelle Hollande*, in black script to the reverse, within pale salmon-pink and creme-coloured borders painted in sepia monochrome with bands of leaves between gilt lines, underglaze scepter mark in blue, the second with printed eagle above K.P.M. mark, painter's marks to both, *Pressnummer* 24.1cm., 9<sup>1</sup>/<sub>2</sub>in. diameter; the other 24.5cm., 9<sup>5</sup>/<sub>8</sub>in. diameter

*Nymphaea Coerulea*

Sometimes known as the Blue Egyptian lotus, it, along with the white variety is depicted in ancient Egyptian art and owing to its mildly sedative effects may be the plant consumed by the lotophagi or Lotus Eaters in Homer's *Odyssey*.

*Hibiscus Heterophyllus*

Known as Native Rosella, is endemic to rainforest areas of Eastern Australia.

(2)

£ 3,000-5,000 € 3,500-5,900



453

453

**A MEISSEN 'CAPODIMONTE' CABARET SET, CIRCA 1875**

moulded *con basso rilievo istoriato* with friezes of figures in aquatic landscapes, comprising: a coffee-pot and cover, a milk-jug and cover, a sugar bowl and cover, three tall cups and saucers, and a two-handed oval tray, *blue crossed swords marks*, the tray incised *F 173*, the milk jug incised *E 120, Pressnummern* to saucers the tray 45.5cm., 17<sup>7</sup>/<sub>8</sub>in. wide

£ 2,500-3,500 € 2,950-4,100



454

454

**A MEISSEN TEAPOT AND COVER, CIRCA 1725**

bullet-shaped, the curve spout issuing from a mask, the loop handle with leaf terminal, the lower part of the body moulded with a band of stiff acanthus, the domed cover applied with fruiting vines, painted in the style of J.E. Stadler with flowering branches, the mask enriched in colours, the relief work enriched in gilding 12.5cm., 4<sup>1</sup>/<sub>2</sub>in. high

£ 1,500-2,500 € 1,750-2,950



455

455

**A FULDA ALLEGORICAL FIGURE OF A YOUTH, CIRCA 1770**

emblematic of Summer from a set of the Four Seasons, on a tree stump mound base, *underglaze blue crowned ff mark* 14.5cm., 5<sup>1</sup>/<sub>2</sub>in. high

For a set with companion figures see Kramer, E. *Fuldaer Porzellan in hessischen Sammlungen*, Kassel, 1978, abb. 9

£ 2,000-3,000 € 2,350-3,500



# The Collection of Dr. Erika Pohl-Ströher

LOTS 456-489



ABOVE: DETAIL LOT 462  
RIGHT: DETAIL LOT 463



456

456

**A MEISSEN PORCELAIN FIGURE OF A WOODCUTTER, CIRCA 1745**

model standing splitting a log, *blue crossed sword mark* to back of base  
13.5cm., 5¼in. high

‡ £ 1,000-1,500 € 1,200-1,750

457

**A MEISSEN PORCELAIN MODEL OF A LEVERET, MODELLED BY J.J. KAENDLER, CIRCA 1750**

naturalistically modelled, *blue crossed sword mark* to back of base  
10.2cm., 4in. wide

‡ £ 1,500-2,500 € 1,750-2,950



457



458

458

**A MEISSEN MINING-SUBJECT PORCELAIN QUATREFOIL CUP AND SAUCER, CIRCA 1740-45**

printed and gilt in the manner of B.G. Hauer, *blue crossed swords marks* (2)

‡ £ 700-1,000 € 850-1,200

459

**A BERLIN (K.P.M.) PORCELAIN  
GOLD-GROUND TOPOGRAPHICAL  
CUP AND SAUCER, CIRCA 1815**

painted with a view of Dresden across the Elbe,  
within a rectangular cartouche, the burnished  
gilt ground reserved with a band of leaves,  
saucer with similar decoration  
(2)

‡ £ 700-1,000 € 850-1,200



459

460

**A J. & L. LOBMEYR ENAMEL AND  
GILT GLASS FLASK AND STOPPER,  
CIRCA 1885**

enamelled and gilt in the style of Iznik pottery  
with flowers and leaves, white monogram mark,  
16cm., 6¼in. high; **another** glass scent bottle  
and stopper, perhaps Moser; **and** a circular  
box and cover enamelled with insects among  
scrolling foliage  
(6)

‡ £ 700-1,000 € 850-1,200



460

461

**A MEISSEN SILVER-GILT-MOUNTED  
OVAL SNUFF-BOX AND COVER, CIRCA  
1755**

shell-moulded, enriched in gilding and lustre, the  
interior of the cover painted with a triple portrait,  
two of the sitters identified as Prince Louis  
Charles de Bourbon and his sister Princess Marie  
Zepherine de Bourbon, below a bird in a draped  
interior, the underside painted in *purpurmalerei*  
with buildings in landscape, the interior of the box  
richly gilt, the hinged mounts with scrolling foliate  
thumbpiece inset with precious stones  
6.8cm., 2¾in. wide

**PROVENANCE**

Galerie Stuker, Bern, November 1978, lot 200

‡ £ 3,000-5,000 € 3,500-5,900



461



462

**A MEISSEN GOLD-MOUNTED  
RECTANGULAR TWIN-  
COMPARTMENT BOX AND COVERS,  
CIRCA 1755**

Painted with vignettes of figures in river landscapes among statuary and before buildings in the distance, with vignettes across both covers to the exterior and interior, the hinged mounts chased with scrolls  
8.8 cm., 3½in. wide

**PROVENANCE**

Christie's, Geneva, 11 November 1985, lot 178

Boxes divided into two compartments are rare in Meissen porcelain and were intended for the owner to have the choice of two types of snuff; an earlier version is recorded in Kaendler's workbook, May 1733, Bl. 215 r, entry 8, Ulrich Pietsch, *Die Arbeitsberichte Des Meissener Porzellan Modellers Johan Joachim Kaendler 1706-1775*, Leipzig, 2002, p. 19. However, it is interesting to note the use of a similar box in a *Mundzeug* or traveling cutlery set which may have been intended for salt and pepper, see Abraham den Blaauwen, *Meissen porcelain in the Rijksmuseum*, Amsterdam, 2000, pp. 348-50, cat. no. 247.

‡ £ 5,000-7,000 € 5,900-8,200



other view



Karl Gustav Klingstedt (1657-1734), *Léda et le cygnet*, Photo (C) Musée du Louvre, Dist. RMN-Grand Palais / Martine Beck-Coppola



detail of interior of cover

463

**A MEISSEN GOLD-MOUNTED JADE-GREEN-GROUND RECTANGULAR SNUFF-BOX AND COVER, CIRCA 1740-45**

the exterior painted, perhaps by J. G. Heintze with landscape vignettes of figures before rivers and buildings within gilt and brown-line quatrefoil cartouches, the interior of the cover by another hand with Leda an the Swan, within an oval cartouche reserved in white to simulate a reeded frame with leaf ornament, the interior of the box richly gilt, the hinged mount with reeded border and leaf-cast thumb-piece, the cover with eagle head control mark 8.2cm., 3¼in. wide

**PROVENANCE**

Galerie Stuker, Bern, November 1978, lot 202

The depiction of Leda and the Swan derives from a lost work by Michelangelo executed in 1530. Commissioned by Alfonso I d'Este but not delivered, the original work has been lost but is known through engravings, the best-known of which is by Nicolas Beatrixet and copies. Rubens painted two versions of Michelangelo's work and the subject remained popular in the 17th and 18th centuries. A version by the painter and miniaturist Carl Gustav Klingstedt (1657-1734) illustrated above is close to the version which influenced the painter of the cover of the present box.

‡ £ 10,000-15,000 € 11,700-17,500





464

464

**A GOLD AND ENAMEL SNUFF BOX,  
PAINTED BY JEAN-LOUIS RICHTER,  
RÉMOND, LAMY & CO., GENEVA,  
1801-1804**

of cut-cornered rectangular form, the lid painted *en plein* with fisherfolk in front of shipping at sea, signed: *Richter*, the sides and base blue translucent enamel over engine-turning within *taille d'épargne* borders, *maker's mark*, contemporary Vienna control mark  
9.1 cm., 3½ in. wide

Both this box and the following lot are signed by Jean-Louis Richter and painted with an almost identical subject. The figures of fisherfolk in the foreground are derived from a print engraved from a painting by Claude-Joseph Vernet entitled *Pêche heureuse*, with the background slightly rearranged.

‡ £ 6,000-8,000 € 7,000-9,400

465

**A GOLD, PEARL AND ENAMEL SNUFF  
BOX FOR THE TURKISH MARKET,  
PAINTED BY JEAN-LOUIS RICHTER,  
GENEVA, CIRCA 1800**

rectangular with cut corners, the lid painted with fisherfolk, after Vernet, by Jean-Louis Richter, signed: *Richter*, within a theatrical fringed and tasselled draped curtain, split pearl border, the sides and base unusually enamelled in translucent purple over striped scale engine-turning within *taille d'épargne* enamel borders, the interior of the lid with presentation inscription dated 1835, *maker's mark G.G. incuse*  
8.7 cm. 3½ in., wide, in original green leather case  
(2)

For another Turkish market snuff box, the interior of the lid painted with a view of Constantinople, bordered by similar tasselled gold curtains, see Haydn Williams, *Turquerie*, London, 2014, fig. 282.

**PROVENANCE**

The inscription reads: 'Presented by George Thorp to / Dr Martin, H.M.S. Hastings, / for his Kind attention to him / during his stay at Lisbon 17 May / 1835'

*H.M.S. Hastings*, a 74-gun vessel built in Calcutta for the East India Company was sold soon after construction in 1819 to the Royal Navy. In the mid 1830s, it was under the command at Lisbon of Captain Henry Shiffner (1789-1859) at Lisbon, bearing the flag of Rear Admiral Sir William Hall Gage (1777-1864). Dr. W. Martin, the ship's surgeon, was one of the signatories to the autopsy of Auguste Charles Eugène Napoléon, Duke of Leuchtenberg (Milan, 9 December 1810 – Lisbon, 28 March 1835) who had been married two months before on 26 January to Dona Maria II of Portugal (1819-1853), daughter of Emperor Pedro I of Brazil. For another snuff box relating to Queen Maria I of Portugal, see lot 495 in this sale.

‡ £ 8,000-12,000 € 9,400-14,000



465



466 actual size

466

**A GOLD AND ENAMEL SNUFF BOX,  
PAINTED BY JEAN-LOUIS RICHTER,  
RÉMOND, LAMY & CO., GENEVA,  
1801-1804**

rectangular with cut corners, the lid enamelled *en plein* with a scene of young shepherds, a shepherdess and a dog by cows in the lakeside, signed: *Richter*, within blue enamel frame and split pearl border, the sides with elaborate *taille d'épargne* urns and borders, framing panels of translucent blue enamel over striped and lozenge engine-turning, *maker's mark*  
9.6cm., 3¾in. wide

‡ £ 10,000-15,000 € 11,700-17,500

467

**A GOLD AND ENAMEL SNUFF  
BOX FOR THE CHINESE MARKET,  
PAINTED BY JEAN-LOUIS RICHTER,  
GUIDON, RÉMOND, GIDE & CO.,  
GENEVA, 1792-1801**

of pointed cartouche form, the lid enamelled *en plein* with a young man and a woman before seascape and fishermen loading their boats, signed: *Richter*, within a boldly curved white enamel frame and further gold Moresque ornaments within black and green *taille d'épargne* borders, the sides and base with translucent blue enamel over engine turning, *maker's mark GRG crowned incuse in lid and base*  
8.9cm., 3½in. wide

It is probable that this box, although of a type more commonly supplied to the Ottoman market, was intended for the Chinese market since it was evidently made as one of a pair. It was believed at the time that watches, automata and snuff boxes for the Chinese should be made as pairs, considered to be in harmony (see Arnaud Tellier, *The Mirror of Seduction*, exhibition catalogue, Patek Philippe Museum, Geneva, 2012). The mirror-image 'pair' to the present box is currently in the collections of the MAH, Geneva (inv. No. E0278). Of identical form and decoration, it displays on the lid the same 'view near Naples', after Claude-Joseph Vernet, also signed by Richter, but in reverse. For an exploration of the sources of this subject, see Hans Boehk, 'Jean-Louis Richter, peintre genevois sur émail (1766-1841)', *GENAVA*, 31(1983), pp. 108/9.

‡ £ 8,000-12,000 € 9,400-14,000



467 actual size





468 actual size

468

**A GOLD AND ENAMEL SNUFF BOX, GUIDON, GIDE & BLONDET FILS, GENEVA, 1801-1804**

rectangular with cut corners, the lid with an enamel panel, by Abraham Lissignol père, signed: *Lissignol*, depicting Luna in a carriage pulled by four animated white horses, their bridles held by a putto, above clouds and before the rising moon, signed *Lissignol*, bordered by black enamel and split pearls, the sides and base with translucent steel blue enamel on zig-zag engine-turning, the corners with panels representing a turtle-dove, an arrow-pierced heart, and two classical profiles, on pale blue enamel, the sides and base further decorated with blue, black and gold stylised *taille d'épargne* border, maker's mark GGB crowned *incuse* in lid and base  
8.9cm., 3½in. wide  
Born in Geneva in 1749, the capital of painting in enamel, Jean-Abraham Lissignol worked closely with the most skilled artists and companies in this field, among them the local firm of Guidon, Rémond, Gide & Co. (1792-1801) and its several later branches resulting from new partnerships, such as Guidon, Gide et Blondet fils, the

makers of the present snuff box. One of the few recorded subjects depicted by Lissignol is *The Separation of Aeneas and Dido*, which, on the lid of a snuff box, was among the three boxes that the firm of J. G. Rémond had sent to the Paris exhibition in 1806 to prove the exceptional skills of Geneva enamellers and *bijoutiers* ('A gentleman's octagonal snuff box, enamelled with a fabric pattern in lilac and black, the top painted en plein [by Lissignol], the Separation of Aeneas and Dido, surrounded by a frame of real pearls, the base with a chased frame' (see Julia Clarke, *Swiss Snuff Boxes*, in: Haydn Williams, *Enamels of the World 1700-2000, the Khalili Collections*, London, 2009, p. 299). Not only Roman, but also Greek mythology served as the source for Lissignol's classical enamels, characteristically framed by split-pearl borders, as well as in the few other signed examples which can be found in major museums worldwide, such as in the Gilbert Collection in the Victoria & Albert Museum in London, or the The State Hermitage in St. Petersburg, as well as in the most distinguished private collections.

‡ £ 10,000-15,000 € 11,700-17,500

469

**A GOLD, PEARL AND ENAMEL MUSICAL SNUFF BOX, MOULINIÉ, BAUTTE & CO., GENEVA, 1804-1808**

of navette form, the lid painted with a herdsman taking her charges to water, within a pearl border, the sides and base with blue translucent enamel on rayed engine-turning, the sides with oval flower-painted medallions within further pearls, half the interior with engine-turned cover concealing the musical movement with sliding keyhole cover, maker's mark, local 3rd standard mark, the right rim with French 3rd standard mark and departmental *tête de coq* for 1798-1809, the interior of the base numbered: 374  
8 cm., 3½in. wide, with later key  
(2)

**PROVENANCE**

Sale: Christie's, Geneva, 16 May 1984, lot 569

‡ £ 10,000-15,000 € 11,700-17,500



469 actual size



470

470

**A GOLD AND ENAMEL SNUFF BOX, RÉMOND, LAMY & CO., 1801-1804**

circular, the lid set with an enamel plaque painted with children feeding ducks, taken from an engraving by Antonio Suntach of William Hamilton's painting, entitled in French: 'Les enfants qui donnent à manger aux canards', pearl frame, blue translucent ground within neo-classical *taille d'épargne* ornament, *maker's mark in lid and base*, contemporary Austrian control mark  
7.7cm., 3in. diameter, in original tooled morocco case (2)

‡ £ 8,000-12,000 € 9,400-14,000



471

471

**A FOUR-COLOUR GOLD AND ENAMEL SNUFF BOX, GERMAN, PROBABLY HANAU, CIRCA 1825**

rectangular, the lid inset with a Geneva enamel plaque painted with lakeside cattle, the bombé sides and base with ribbed or engine-turned panels within coloured gold ornament of chased with flowers and scrolls, *traces of marks in base*  
8.8cm., 3½in. wide

**PROVENANCE**

Estate of the late Gerard Oliven, sale, Christie's Geneva, 16 May 1984, lot 540

‡ £ 4,000-6,000 € 4,700-7,000



472

472

**A GOLD AND ENAMEL BOX, GUIDON, RÉMOND & CO., GENEVA, CIRCA 1791-1795**

rectangular, the lid painted *en plein* with children playing marbles, within a leafy *paillon* frame, the ground enamelled in translucent blue over fine chevron engine-turning, opaque white and pale blue *taille d'épargne* lozenge and scroll borders, *maker's mark GRC crowned incuse*  
9cm., 3½in. wide

‡ £ 3,500-4,000 € 4,100-4,700

473

**A GOLD-MOUNTED 'STARLING STONE' SNUFF BOX, GERMAN, CIRCA 1760**

rectangular, the fine stone panels mounted *en cage* by elaborately chased scrollwork borders, wavy on the interior, slightly raised thumbpiece, *unmarked*  
8.1cm., 3 1/8 in. wide

The present snuff box, and the following hardstone objects from the same collection, represent the scientific interest in hardstone in Germany from the mid-18<sup>th</sup> century. The centre of attention for any admirer of this elegant box is the rare 'starling stone' itself, a specific type of chalcedony which can be found in the Erzgebirge region around Chemnitz in Eastern Germany (Alexis Kugel, *Gold, Jasper and Carnelian, Johann Christian Neuber at the Saxon Court*, London, 2012, p. 329), rather than the craftsmanship of gold chasing in this instance. The mounts are a frame to display the beauty of the stone. The love for hardstones in Germany in the 18<sup>th</sup> century was to be found both in Berlin under Frederick the Great and in Dresden. The leading proponent in Dresden was Johann Christian Neuber, maker of *Galanteriewaren* made from locally-mined hardstones, for the Saxon Court. Today Neuber is mainly recognised for his *Steinkabinettabatieren*, the most elegant gold and hardstone snuff boxes functioning as portable specimen studies and demonstrating the variety of natural hardstones. The boxes are sometimes also accompanied by a small booklet listing the scientific names of each numbered stone, often more than a hundred, on the box.

‡ £ 3,000-5,000 € 3,500-5,900



473

474

**FIVE SNUFF BOXES, PROBABLY GERMAN, 18<sup>TH</sup> AND EARLY 19<sup>TH</sup> CENTURIES**

comprising: a cartouche-shaped amber snuff box, the lid with rose diamond and gem-set gilt-metal mount, *Baltic*, circa 1730, 7cm., 2 3/4 in. wide; an oval snuff box, the base of jasper, the lid of curious composite glass, reeded gold mounts, gold lining, 8.5cm., 3 3/8 in. wide; a cartouche-shaped jasper snuff box with gilt-metal mounts, 7.4cm., 2 7/8 in. wide; and a small striated pink quartz snuff box with gilt-metal mount, 6cm., 2 3/8 in. wide (5)

‡ £ 2,000-3,000 € 2,350-3,500



474



475

**A 'RIBBON JASPER' SNUFF BOX WITH THREE-COLOUR GOLD MOUNTS, GERMAN, PROBABLY DRESDEN, CIRCA 1775**

of elongated oval form, carved in russet, olive and cream agate, the rose gold mounts engraved with interlaced ribbons and foliage, chased coloured gold floral thumbpiece, *unmarked*  
8cm., 3 1/8 in. wide

When this intriguing type of local hardstone was used in snuff boxes by Johann Christian Neuber, it was described as ribbon agate from Gndstein, near Frohburg (Alexis Kugel, *Gold Jasper and Carnelian, Johann Christian Neuber at the Saxon Court*, London, 2012, p. 328, no. 66).

£ 1,000-1,500 € 1,200-1,750



475

**A PRESENTATION GOLD-MOUNTED  
HARDSTONE SNUFF BOX, DATED  
1827,**

the oblong dark-flecked greenish-white quartz body with plain gold mount, the interior engraved with an inscription, *unmarked*, 6.7cm., 2 5/8 in.; and a gilt-mounted lapis lazuli snuff box, rectangular, *pseudo hallmarks*, 8.5cm., 3 1/4 in., *late 19th/early 20th century*; an oval silver-mounted hardstone snuff box, the mottled green body with milled silver mounts, *Dutch, mid 19th century*, 9.5cm., 3 3/4 in.; a small oval carved rock crystal snuff box with three-colour gold mount, *German, late 18th century*, 5.4cm., 2 5/8 in.; and a small oval hardstone box with gilt-metal mounts, probably Birmingham, *late 19th century*, 5cm., 2in. wide.

(5)

The inscription on the first box reads: 'Brought from "les derniers Rochers"' of Mr. Blanc by Jas. Balma [sic] in De Saussurès [sic] ascent, given by him to Dr. Paccard and by the Guide Julien Devousassoud his son in Law, to J. Auldjo on their return from the summit of that Mountain, the 9<sup>th</sup> Augt. 1827.'

The circumstances surrounding the history of this box are recounted by John Auldjo Esq. of Trinity College, Cambridge, in his book, *Narrative of an Ascent to the Summit of Mont Blanc, on the Eighth and Ninth of August, 1827*, the second edition of which was published in London in 1830.

‡ £ 2,000-3,000 € 2,350-3,500



476



477



477

**FOUR SNUFF BOXES, EUROPEAN,  
18TH AND EARLY 19TH CENTURY**

comprising: an oval silver snuff box, the hinged lid set with an al fresco gaming and carousing scene in carved mother of pearl, *unmarked, probably Dutch, 2<sup>nd</sup> quarter of the 18<sup>th</sup> century*, 10.7cm., 4 1/4 in.; an oblong silver-mounted double-lidded hardstone snuff box, *unmarked, early 19<sup>th</sup> century*, 9cm., 3 1/2 in.; a cartouche-shaped silver snuff box, the sides and hinged lid engraved with vignettes, gilt interior, the underside stamped: '1705,' *maker's (?) mark M?, circa 1730*, 7.2cm., 2 3/4 in.; and a mussel shell box engraved with the date 1761, the metal-mounted hinged lid set with a fragment of a Cantonese gaming counter, *probably English or Scottish, mid-late 19<sup>th</sup> century*, 9.8cm., 3 7/8 in. wide

(4)

‡ £ 1,200-1,800 € 1,400-2,100



478

**A GROUP OF FIFTEEN ROCK-CRYSTAL, HARDSTONE AND GOLD MOUNTED FLOWER STUDIES IN THE STYLE OF FABERGÉ, SECOND HALF OF THE 20TH CENTURY**

comprising: a study of blackcurrants with carved nephrite leaves and gold stem in a

tapering rock-crystal vase carved to look as if filled with water; a small example of lillies of the valley with silver-crowned pearl blossoms; two figures of wild strawberries in small rock-crystal glasses; an ivy example with carved nephrite leaves and silver-gilt stem; and ten further different flowers  
22cm., 8<sup>5</sup>/<sub>16</sub>in. to 11 cm., 4<sup>3</sup>/<sub>16</sub>in. high (15)

‡ £ 10,000-15,000 € 11,700-17,500



479

480

**A MICROMOSAIC PANEL, ROME, EARLY 19TH CENTURY**

rectangular, representing a river landscape with a resting traveller contemplating nature  
7cm, 2¾in. wide, in gilt-metal acanthus frame

‡ £ 2,500-3,500 € 2,950-4,100



481

482

**A MICROMOSAIC PANEL, ROME, EARLY 19TH CENTURY**

rectangular, representing a river landscape with Mercury and Argos, after Salvator Rosa  
7cm., 2¾in. wide, in gilt-metal acanthus-stamped frame

‡ £ 3,000-5,000 € 3,500-5,900

479

**A MICROMOSAIC PANEL, ROME, EARLY 19TH CENTURY**

representing a riverscape with groups of bathing figures on each bank, gold and blue enamel frame, later metal backing  
6.5cm, 2½in. wide

The subject is taken from engravings of a combination of two paintings by Salvator Rosa: *Paesaggio con bagnanti*, now in the Yale University Art Gallery, New Haven, and *Mercury and Argos* in the William Rockhill Gallery of Art, Kansas City.

£ 4,000-6,000 € 4,700-7,000



480

481

**A MICROMOSAIC PANEL, ROME,**

rectangular, representing a river with fishermen on land and in a rowing boat, silver mount with gilt-metal acanthus frame  
7 cm., 2¾in. wide, in original tooled green leather case (2)

Unusually, in central place at the base is a giant pansy flower, perhaps intended as a reference to the mosaic artist's name or nickname.

£ 4,000-6,000 € 4,700-7,000



482



483

483

**A RUSSIAN MICROMOSAIC PANEL, GEORGE FERDINAND WECKLER, ST. PETERSBURG, CIRCA 1840**

rectangular, the micromosaic representing a pastoral subject, silver-gilt mounts, set in a lapis lazuli paperweight base, signed *G. Wekler*, lower right width 13.6cm, 5<sup>3</sup>/<sub>16</sub>in.

**PROVENANCE**

Sale: Christie's, London, 7 December 2004, lot 62

£ 12,000-18,000 € 14,000-21,000

484

**TWO HARDSTONE FIGURES CARVED AS A COSSACK AND A GYPSY SINGER, IN THE STYLE OF FABERGÉ, 20TH CENTURY**

the gold and enamel mounted cossack modelled as A. A. Kudinov, the personal bodyguard Cossack who guarded Empress Maria Feodorovna from 1878 to 1915; the romany woman with metal earring and necklace representing Vera Panina, a famous singer who performed at Moscow's Tzigane restaurant Yar, *the first signed twice with monogram EB in an oval* 20cm., 7<sup>7</sup>/<sub>16</sub>in. and 18cm., 7<sup>1</sup>/<sub>16</sub>in. high, (2)

Ω £ 3,000-5,000 € 3,500-5,900



484



485



485

**A GOLD-MOUNTED HARDSTONE AND A PARCEL-GILT SILVER BOÎTE À MINIATURES, VARIOUS ORIGINS AND DATES**

the first oval, of petrified wood, the lid inset with a gouache miniature of a village festival, spuriously signed: Van Blarenberghe, the gold frame with bright-cut ornament, *the box probably German, late 18th century*; the other of rectangular trunk form, each face inset with earlier gouache miniatures painted with travelling coaches and other modes of transport, ropetwist silver cagework mounts with pilaster corners, silver-gilt lining, *unmarked apart from modern French control marks, probably German, late 19th century* each 8.5cm., 3 $\frac{3}{8}$ in. wide (2)

£ 2,500-3,500 € 2,950-4,100

486

**A GOLD-MOUNTED TORTOISESHELL BOÎTE À MINIATURES, JEAN-BAPTISTE BETMON, PARIS, 1820-1826**

the six miniatures in watercolour and gouache on vellum, painted with countryside pastimes, attributed to Louis-Nicolas van Blarenberghe, set into a rectangular tortoiseshell snuffbox with gold piqué foliate scroll ornament and gold mounts, *maker's mark, Paris titre et garantie for 1819-1838* 8cm., 3 $\frac{1}{8}$ in. wide

Jean-Baptiste Betmon entered two marks for *la bijouterie; le doublé* from 17 rue Greneta, Paris, on 26 June 1820. They were expunged (*biffés*) on 5 June 1826.

‡ • £ 2,000-3,000 € 2,350-3,500



486

487

**A GOLD AND ENAMEL SOUVENIR, GENEVA, CIRCA 1790**

of slightly tapering rectangular form, the interior with ivory slips and gold-topped pencil, the front with an oval enamel plaque representing two Muses, within floral *paillon* borders and white enamel frames, the lid inscribed 'Souvenir / d'Amitié', the reverse with an oval enamel panel painted with a putto *en grisaille* on translucent blue enamel, engraved borders and sides, *apparently unmarked*, in mid 19th century morocco leather case

8.9 cm., 3 $\frac{1}{2}$ in. high

(2)

**PROVENANCE**

With collection label printed with crest and initials S.E.K. for Sydney Ernest Kennedy, numbered 716; Kennedy collection sale, Christie's London, 19 March 1918, lot 314

• £ 4,000-6,000 € 4,700-7,000



487





488

488

**THREE OBJECTS OF VERTU, GERMAN, CIRCA 1730-40**

comprising: an unusual papier-maché snuff box of cartouche form with waisted sides, the interior with fitted tray, lacquered overall with gilded chinoiserie subjects within elaborate scrolled frames on a black ground, reeded gilt-metal mounts, 10cm, 4in; a gold-mounted carnet, fastened by a gold pencil, each tortoiseshell panel inlaid in chased gold *piqué posé* with a dog and a peacock in exotic architectural landscapes, unmarked, 10cm, 4in; and a silver-gilt snuff box on the form of a seated lamb, wearing a paste-set collar with bell, the lid engraved with Bérainesque strapwork, 5.5cm, 2 1/8 in (3)

• £ 3,000-5,000 € 3,500-5,900

489

**A GOLD-MOUNTED HARDSTONE SNUFF BOX AND A GOLD-MOUNTED FOLDING KNIFE, ORLÉANS, 18TH CENTURY**

the box of stepped boat form, carved in mottled agate with quartz inclusions, reeded mounts, unmarked, probably German, mid 18th century; and a two-colour gold and simulated bloodstone folding knife, gold blade, cutler's mark I over IG crowned, squirrel head mark for Orléans 1776-1780 7cm., 2 3/4in. wide; 22cm., 8 5/8in. long extended (2)

£ 2,000-3,000 € 2,350-3,500



489

# PROPERTY OF A NOBLEMAN



(enlarged)

490

## A SMALL GOLD AND ENAMEL DOUBLE-OPENING SNUFF BOX, AYMÉ-ANTOINE CHOLLET, PARIS, 1757

rectangular, opening top and bottom, decorated in blue, green and russet *basse-taille* enamels, both lids with trophies of music and gardening, the sides with flower clusters, within entwined leafy garlands and ribbons on a textured sunray-engraved ground, *maker's mark*, *charge marks of Eloi Brichard, Paris date letter R*, *the right rim struck with export counter mark of Julien Alaterre*, *export countermark of Julien Alaterre apparently overstriking the earlier discharge mark*

5.3cm., 2 $\frac{1}{8}$ in. wide

The Paris hôpital de la Trinité in the rue St Denis had developed by the sixteenth century into virtually the first specialised training establishment for arts and crafts. Its initial responsibility for the care of orphans and children in peril had become more structured as it prepared children for a *métier* with

education and apprenticeships. The Trinité was allowed to nominate one candidate per year for mastership in each of the official Parisian trades. Aymé-Antoine Chollet was admitted to the Trinité in 1755 and registered his maker's mark (EAC, a triangle) the following year when a place became available, the numbers being strictly limited. He registered a new mark (AAC, a cockerel) with the Goldsmiths' Guild in 1764. Chollet acted as warden of the Guild in 1768/9 and grand warden in 1782/3. He was recorded in the Almanach at the sign of the 'Château de Namur' on the pont Notre-Dame, 'pour le bijou d'or' in 1776 and continued at various addresses until 1791.

There is some uncertainty about Chollet's first maker's mark which has been clearly explained by Charles Truman in his description of the well-known gold and enamel box of 1756 in the form of a *chaise percée* in the Wallace Collection, which is attributed to Chollet and appears to be struck with the same maker's mark as that on the current box. In both cases, the mark is AAC not EAC with an unidentifiable

*différent* between. As Truman puts it 'although the device does not appear to be a triangle, it would be unwise to identify it firmly as a cockerel. However, it seems unreasonable to assume that this is not Chollet's mark since no other goldsmith had registered the initials AAC at this date' (*The Wallace Collection Catalogue of Gold Boxes*, London, 2013, no. 13, p. 92). Truman suggests that the clerk recording the first mark may have misheard Chollet's pronunciation of his name since neither of his initials is 'E' and the fact that a new mark was entered in 1764 was intended to regularise the situation.

### PROVENANCE

Private collection, New York (1966)

### LITERATURE

A. Kenneth Snowman, *Gold Boxes of Europe*, London, 1966, pl. 282;  
A. Kenneth Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge, 1990, p. 179, pl. 352

£ 25,000-35,000 € 29,200-40,800

# PROPERTY OF A PRIVATE SWISS COLLECTOR

LOTS 491-492



491

491

## A GOLD AND ENAMEL BONBONNIÈRE, HANAU, CIRCA 1790

circular, the lid and base painted *en plein* in opaque and translucent enamels over concentric engine-turning with waterscapes, the lid after an engraving of *Pêcheurs à la ligne*, the base after *Le matin*, by Claude-Joseph Vernet, the sides with fisherfolk, ropetwist borders, maker's mark FF crowned incuse between two flourishes

6.3 cm., 2½ in., diameter

### PROVENANCE

Sir A. Chester Beatty Collection, sale, 17 June 1963, lot 320

‡ £ 6,000-8,000 € 7,000-9,400



491 (other view)



492

492

## A TWO-COLOUR GOLD AND ENAMEL SNUFF BOX, LES FRÈRES TOUSSAINT, HANAU, CIRCA 1785

circular, the lid applied with an enamel plaque of a young girl mourning the death of her canary, after *L'oiseau mort* by Jean-Baptiste Greuze, attributed to Pierre François Marcinhès, within a citron gold laurel wreath frame, further surrounded by an opaque white and translucent bright orange enamel border over engine-turning, the sides and base similarly decorated, *French prestige marks including maker's mark*

5.3cm., 2 1/8. in. diameter

Another enamel painting representing the same subject, signed on the reverse by the Geneva enameller Jean-François Marcinhès (1739-1778), is to be found in the collections of the Fitzwilliam Museum, Cambridge (Robert Bayne-Powell, *Catalogue of Portrait Miniatures in the Fitzwilliam Museum*, Cambridge, 1985, p. 217, nr. PD.45-1948). Along with other talented enamel painters from Geneva, such as Jean-François Favre and Jacques Thouron, Marcinhès had moved to Paris by 1770.

Les Frères Toussaint, the Hanau makers of the present snuff box, were strongly influenced by designs and tendencies in gold box-making in Paris at the time. Also of Huguenot descent, the brothers Charles (1720-1790) and Pierre-Etienne (1726-1803/1806) had arrived in Hanau from Berlin in 1752. By 1762, they had several German and foreign craftsmen working for them, making Hanau an important centre for the production of gold boxes.

It is therefore possible that they had not only seen the engravings after paintings by Greuze which had been in circulation since the seventeenth sixties, such as that by Jean-Jacques Flipart (1760/61, see fig. 1), but they might even have been aware of French boxes applied with enamel plaques representing the same subject, such as a jewelled example by Louis Roucel, Paris, 1770/71, from the Thurn and Taxis collection (Lorenz Seelig, *Golddosen des 18. Jahrhunderts aus dem Besitz der Fürsten von Thurn und Taxis*, Munich, 2007, no. 10., p. 170), since the prince's valet was also an important client of theirs on behalf of his noble patron. .

‡ £ 4,000-6,000 € 4,700-7,000



Fig 1 Jean-Jacques Flipart, *L'Oiseau mort*, 1766)

# PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

LOTS 493-495



493

493

## A JEWELLED TWO-COLOUR GOLD AND ENAMEL ROYAL PRESENTATION SNUFF BOX, HANAU, CIRCA 1850

rectangular with shaped corners, the lid chased with scrollwork and later applied with a blue enamel panel applied with the rose diamond-set cipher of Luís I, King of Portugal, within a chased wreath, the bombé sides and the base engraved with foliate scrollwork, the interior rose gold, *partially obscured CK control mark only*

8.6cm., 3<sup>3</sup>/<sub>8</sub>in. wide

Dom Luís of Portugal (1838-1889) was the second son of Dona Maria II, Queen of Portugal, and her husband Ferdinand of Saxe-Coburg-Gotha. He inherited the throne from his eldest brother Dom Pedro V in 1861, after having travelled in Europe and even having visited several of the Portuguese colonies in Africa. He married Princess Maria Pia of Savoy, daughter of King Vittorio Emanuele II of Italy.

£ 6,000-8,000 € 7,000-9,400

494

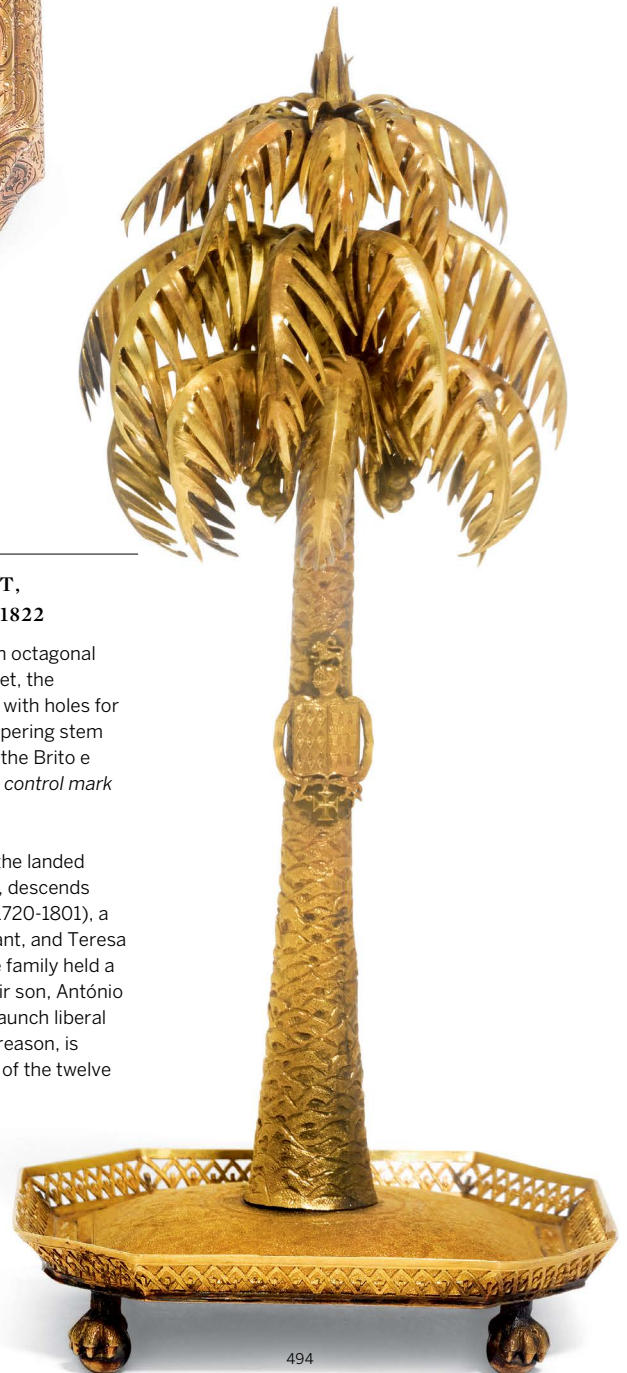
## A GOLD DESK ORNAMENT, PROBABLY LISBON, 1810-1822

in the shape of a palm tree on an octagonal base, resting on ball and claw feet, the detachable palm fronds pierced with holes for replacement pencil leads, the tapering stem centered by the coat of arms of the Brito e Cunha family, *town mark, rabbit control mark* 18.0cm., 7.0 in. high

(3)

The Brito e Cunha family, from the landed gentry of Porto and Matosinhos, descends from Antonio Álvares de Brito (1720-1801), a knighted landowner and merchant, and Teresa da Cunha e Vasconcelos, whose family held a chapel in Porto's cathedral. Their son, António Bernardo de Brito e Cunha, a staunch liberal famously executed in 1829 for treason, is remembered in Portugal as one of the twelve 'martyrs of freedom'.

£ 3,000-5,000 € 3,500-5,900



494



(enlarged)

495

**A GOLD SNUFF BOX REPRESENTING A TRIPLE CORONATION, PROBABLY BRAZIL, CIRCA 1834**

rectangular, the lid die-stamped with a scene representing Pedro I, King of Portugal, his son, Pedro, Crown Prince of Brazil and his daughter, Maria I, Queen of Portugal, in an interior flanked by columns, the imperial throne to the left on a textured ground, the angled sides and base chased with scrollwork and flowers, raised thumbpiece, *maker's mark LTM in a rectangle* 8cm., 3 1/2in. wide

This interesting box depicts an allegorical scene, possibly based on a print, with Dom Pedro of Braganza, King of Portugal and Emperor of Brazil (1798-1834) crowning his son

Pedro (1825-1891), as Crown Prince of Brazil (future Emperor Pedro II) and his daughter, Maria (1819-1853) as Queen Maria I of Portugal, effectively separating Brazil from Portugal. Overseeing the scene and crowning Dom Pedro with a crown of stars is Nuno Álvares Pereira, spiritual father of the House of Braganza. Nuno Álvares Pereira (1360-1431) was the father of the first Duchess of Braganza, heir to his huge estates, given by king Dom João I for his support in the fight against the King of Castile. To the left of the scene is the imperial throne with the new Brazilian arms and cypher for Pedro I. Based on Charles Percier's design for Napoleon I's throne, made by Georges Jacob, it is likely that the imperial throne was ordered from Jacob-Desmalter, in light of the numerous

furniture commissions (which included several thrones) from Rio de Janeiro made by the previous ruler, Dom João, and also by his son, Dom Pedro.

Two further boxes set with panels die-stamped with the same subject are recorded: the first, now in the Museu Imperial de Petropolis, Rio de Janeiro, is illustrated by Humberto M. Franceschi, *O Oficio da Prata no Brasil*, 1988, p. 250; the second was sold, Began Antiguidades, Sao Paulo, 10 September 2018, lot 83. It is probable, given the allegorical nature of the subject, that the boxes were created to commemorate the reign of Pedro I following his death in 1834.

£ 5,000-7,000 € 5,900-8,200

PROPERTY FROM THE ALEXANDRE DJANCHIEFF  
COLLECTION

LOTS 496-529



**A GROUP OF THREE GOLD ÉTUIS À CIRE,  
PARIS, 18TH CENTURY**

the first, two-colour gold, quatrefoil section, polished panels edged with bright-cut ornament, later armorial matrix, *Nicolas Durier, charge and discharge marks of Julien Alaterre, Paris, 1770, 11.5cm, 4 1/2 in*; a three-colour gold example, fluted and hung with green gold laurel swags, later armorial matrix, *maker's mark illegible, charge and discharge marks of J.B. Fouache, Paris, 1774*; and a four-colour gold example with polished panels divided by chased fruits on a *sablé* ground, *maker's mark, second letter C, charge and discharge marks of J.B. Fouache, Paris, 1776, both 12cm, 4 3/4 in* (3)

£ 4,000-6,000 € 4,700-7,000



496



497

**497**

**THREE MULTI-COLOURED GOLD AND ONE  
SILVER-GILT ÉTUI À CIRE, PARIS, 1755-1789**

one tubular, *grain d'orge* engine-turning within beaded borders, *discharge mark of Henri Clavel, 1780-1782*; two tapering, cut-cornered rectangular section, one plain with chased husk borders, the other turned between trophy and flower-chased panels, *discharge marks of J.B. Kalendrin, 1789-1793 and maker's mark of Nicolas Choconain-Delaunay, charge and discharge marks of Henri Clavel, 1785*; and a silver-gilt example of quatrefoil section, chased with flower panels, *discharge mark of Julien Berthe, 1755, other marks worn*

11.5-12cm, 4 1/2-4 3/4 in long  
(4)

£ 3,000-5,000 € 3,500-5,900

**498**

**A GROUP OF THREE OVAL MULTICOLOURED  
GOLD SNUFF BOXES, PARIS, 1783 AND LATER**

each engine-turned within chased ropetwist or garland borders, the first two with pellets on reeding, the third with spiralling ornament, *the first Nicolas Choconain-Delaunay, Paris, 1783/4, 6.5cm, 2 1/2 in*, the second, *Jean-Charles-Marie Boudou, Paris, 1785, 6cm, 3 3/8 in*, the third probably *François Flaissières, Geneva, circa 1790, 5cm, 2 in* (3)

£ 3,000-5,000 € 3,500-5,900



498

**THREE SILVER-MOUNTED ENAMEL  
SNUFF BOXES AND A SILVER SNUFF  
BOX, MID 18TH CENTURY**

the first octagonal *email de Saxe*, circa 1735, the lid decorated in polychrome enamels and raised gilding with alternating vignettes and flowering branches, the sides swagged, the base with a mercantile quayside scene, reeded silver-gilt mounts and lining; two rectangular French examples with silver mounts, one painted with birds, flowers and fruit, the other with floral trelliswork enhanced with raised gilding, each with discharge mark of Julien Berthe, Paris, 1750-56; and a cartouche-shaped silver box chased with putti and small animals within strapwork, maker's mark possibly PLV, discharge mark of Louis Robin, Paris, 1738 6.5cm., 2½in.; 7.5cm., 3in.; 8.5 cm., 3¼in.; 6.5 cm., 2½in.

(4)

£ 3,500-4,500 € 4,100-5,300

## 500

**A PINCHBECK AND HARDSTONE  
ÉTUI, LONDON, CIRCA 1760, AND  
THREE OTHER OBJECTS OF VERTU**

the tapering étui in banded smoky agate with foliate scroll, the interior complete with original and later implements including ivory slips, 10cm, 4in; a Staffordshire white-ground enamel tubular bodkin case, circa 1765, the top forming a scent compartment, painted with pastorals and the motto: 'sincere en amitié', 11.5cm, 4 1/2in; and two German gold-mounted needle cases, one of amethystine and one of white quartz, each of curvaceous form with rose diamond pushpiece, 7.5 and 8.5cm; 3 and 3 3/8 in

(4)

• £ 3,500-4,500 € 4,100-5,300



499



500



501

**A GROUP OF SEVEN FRENCH GOLD-MOUNTED GLASS SCENT BOTTLES**

comprising: four flattened pear-shaped examples with gold mounts, three reeded, openwork finials, the faceted bodies respectively of green, cobalt blue and red glass, the fourth with clear glass body, engraved neck mount, chained lyre-form stopper, various Paris control marks, circa 1750-89, 9.5-11.5cm., 3 3/4-4 1/2 in. high; a gold-mounted plain clear glass flask of flattened pear form, engraved and pierced mounts, circa 1860, 9.3cm., 3 5/8 in. long; a gold-mounted double scent flask, clear faceted glass, the mounts of two-colour gold, engine-turned and applied leaves, complete with glass stoppers, *maker's mark badly struck*, circa 1870, 10.4cm., 4 1/4 in. long.; and a small gold-mounted flattened cylindrical flask, clear glass, the frosted mount with rose-diamond thumbpiece and collet surrounding a paste, *maker's mark AH, a battleaxe between*, for Antoine Hiest, circa 1900, 6cm., 2 3/5 in. long (7)

£ 3,000-5,000 € 3,500-5,900



501

502

**A FRENCH GOLD-MOUNTED GLASS SCENT FLASK, JEAN DUCROLLAY, PARIS, 1757**

cut clear glass body of flattened shaped oval form, the faceted gold mount alternately engraved with cross hatching and stylised foliage, pierced chained floral stopper with two different blooms, *maker's mark, charge and discharge mark for Eloi Brichard, Paris date letter R for 1757*

12cm., 4 3/4in. high

For a gold scent flask by Jean Ducrollay with a similar floral stopper, which was part of a four-colour gold and rosewood chatelaine, Paris, 1760, see Sotheby's Geneva, 6 May 1981, lot 65.

£ 3,000-5,000 € 3,500-5,900



502



503

503

**A GOLD AND TORTOISESHELL PIQUÉ  
SNUFF BOX, NAPLES, CIRCA 1750**

rectangular, the wavy gold mounts with everted thumbpiece, enclosing panels of dark tortoiseshell decorated in gold *piqué posé et point* with fantastical scrollwork enclosing grounds differently inlaid with diaper or scale ornament, gold lining, *unmarked, in modern black felt fitted case*  
7.5cm, 3in. wide,  
(2)

£ 5,000-7,000 € 5,900-8,200

504

**A GOLD AND BLOND  
TORTOISESHELL BOÎTE À BALLON,  
NAPLES, CIRCA 1750**

of bun form, richly inlaid overall in gold *piqué posé et point* with scrolls and husks enclosing multiple areas of stripes, scale netting and starry firework-like explosions, gold hinge and thumbpiece, *unmarked*  
7cm., 2¾in. diameter

• £ 3,000-5,000 € 3,500-5,900



504

505

**TWO GOLD-MOUNTED  
TORTOISESHELL PIQUÉ BOXES,  
EARLY 18TH CENTURY**

the first a dark tortoiseshell *boîte à ballon*, Naples, circa 1730, inlaid in gold *piqué posé et point* the lid with two putti on patterned grounds within scrollwork, the base with a diaper pattern round a central rosette; and an octagonal tortoiseshell miniature case, the panels probably French, circa 1700, decorated in two colour gold *piqué point* with formal motifs, later reeded mounts, containing a miniature of a man with pointed beard, ruff and armour, 19th century, *both* 6.5cm, 2 1/2 in.  
(2)

• £ 4,000-6,000 € 4,700-7,000



505



**FIVE OBJECTS OF VERTU, VARIOUS ORIGINS AND DATES**

a rectangular gold-mounted tortoiseshell box, the lid with a glazed panel chased with children at play, *unmarked, early 19th century*; a circular blond tortoiseshell bonbonnière with gold ropetwist mounts, *French, circa 1780*; a circular gold-mounted magnifying glass with circular tortoiseshell case inlaid in multi-coloured gold *piqué point* with an exotic bird, *mid 18th century*; and a small rectangular notebook with shagreen covers applied with gold flowers and mounts, *circa 1770*; a gold-mounted shell snuff box, Claude-René Delabruyère, Paris, circa 1805, the lid and base of *olive porphyry*, the gold mounts with diaper engine turning and scrolling foliage to either side, *maker's mark, Paris 3e titre et petite garantie* 7.5cm., 3 in.; 6cm., 2<sup>3</sup>/<sub>8</sub>in.; 7cm., 3 in.; 5cm., 2 in.; 6.8cm., 2<sup>3</sup>/<sub>4</sub>in. wide (5)

**PROVENANCE**

The magnifying glass was formerly in the collection of the art historian Sir Karl Parker C.B.E., his sale, Sotheby's, 3 July 1967, lot 14.

• £ 3,000-5,000 € 3,500-5,900



## 507

**A FOUR-COLOUR GOLD SNUFF BOX, PROBABLY HANAU, CIRCA 1765,**

rectangular, the lid chased with two turtledoves on Cupid's quiver on a *sablé* ground, the sides and base chased with symbols of harvest within fine sun-ray engine turning, *French prestige marks, French hibou control mark*; a gold-mounted hardstone snuff box, German, circa 1750, rectangular, the mounts engraved with interlaced garlands, the amethyst panels later, *later French import marks only*; and a silver-mounted burgauté lacquer snuff box, Paris, circa 1755, rectangular, the burgau and mother of pearl inlays forming flower bouquets, silver thumbpiece, *the silver-gilt rim with discharge mark of Julien Berthe, 1750-56* 5.8cm., 2<sup>1</sup>/<sub>4</sub>in., 5.9cm., 2<sup>3</sup>/<sub>8</sub>in.; 6cm., 2<sup>3</sup>/<sub>8</sub>in. wide (3)

£ 4,000-6,000 € 4,700-7,000



506



507



508

508

**A GOLD-MOUNTED HARDSTONE NECESSAIRE,  
LONDON, CIRCA 1765**

upright rectangular form, the gold cagework mounts chased with birds, animals and scrolling flower garlands, the collar inscribed on white enamel: *votre amitié fait ma seule félicité*, garnet thumbpiece, the interior with original folding knife, spoon, gold-topped pencil, steel tweezers and two gold-capped glass scent bottles, *unmarked*  
5.6cm., 2¼in. high

£ 6,000-8,000 € 7,000-9,400



509

509

**A GOLD-MOUNTED HARDSTONE SNUFF BOX,  
PARIS, 1726-1732**

of oval form, the panels of lid, sides and base of raised moss or mottled agate, within reeded gold frames repeating the outline of the panels, bow-shaped thumbpiece, *discharge mark of Jacques Cottin, other marks illegible*  
5.3cm., 2¼in. wide

The overall shape of this box, the mounts and the chased reeded borders strongly resemble those on a gold-mounted agate snuff box by Nicolas Bouillierot (active 1720-1754), also struck with the discharge mark of Jacques Cottin for 1726-1732, in a French private collection (see Sophie Mouquin, *Agate, Jasper and Sardonyx: Gemstones in French Mineralogical Collections of the Eighteenth Century*, in Alexis Kugel: *Gold, Jasper and Carnelian, Johann Christian Neuber at the Saxon Court*, London, 2012, p. 75). Nicolas Bouillierot was among the first Paris goldsmiths to mount hardstones - particularly agate - in snuff boxes. Furthermore, the present snuff box is also a very early, yet extremely advanced example, of the growing interest in arborised agate in early 18<sup>th</sup> century France. The dendritic hardstones were not only cherished as scientific examples of mineral specimens, such as those displayed in cabinets of curiosities like that of the Abbé de Fleury (sold in 1756), but were also perceived as a natural way of creating images and so were subsequently chosen for their ability to serve as pictures. This interest and enthusiasm was revived later in the 18<sup>th</sup> century, as shown by a small gold-mounted figured agate snuffbox by Adrien-Jean-Maximilien Vachette, Paris, 1789, the panel resembling a winter sunset, or even Napoléon's bicorne hat with Mercury's wings, formerly belonging to Napoléon I, Emperor of the French, sold Sotheby's, Treasures sale, 4 July 2018, lot 28.

£ 4,000-6,000 € 4,700-7,000



510

510

**A GOLD AND ENAMEL SPYGLASS, LONDON, CIRCA 1775**

cylindrical, the barrel with three oval chocolate brown medallions painted *en plein en camaïeu* with figures of three Muses, on a ground of wriggling translucent blue and opaque white stripes within interlaced borders, *unmarked* height shut 5.5cm., 2¼in., extended 7.5cm., 3in.

The figures are based on contemporary engraved gems. The female leaning on a column was, according to Raspe, first engraved by Luigi Pichler as a muse but later William Tassie replaced the column with an anchor as he had been asked by a client for a figure of Hope and this second version became better known (R.E. Raspe, *A Descriptive Catalogue of a General Collection of Ancient and Modern Engraved Gems, Cameos as well as Intaglios ... cast by James Tassie*, London, 1791, no. 8103).

£ 4,000-6,000 € 4,700-7,000

511

**A GOLD-MOUNTED CITRINE SNUFF BOX, SCOTTISH, CIRCA 1835**

the 'cairngorm' lid and base of faceted cut-cornered rectangular form, the mounts delicately chased with entwined thistles, the thumbpiece formed as a cockle shell 6.5cm., 2½in. wide

£ 4,000-6,000 € 4,700-7,000



511

512

**A GROUP OF FIVE GOLD OR GOLD-CASED HARDSTONE FOB SEALS, ENGLISH AND FRENCH, LATE 18TH CENTURY AND LATER**

the first of faceted smoky quartz, the swivelling handle cast with two mermaids; the second of tassel form, the carnelian matrix engraved with the initials JG and motto: *Confide recte Agens*; and three examples, one with citrine and one with carnelian matrix, each with openwork gold handle and blank matrix

4 to 6cm., 1½to 2¾in. high (5)

£ 2,000-3,000 € 2,350-3,500



512



513

513

**THREE GOLD AND HARDSTONE  
BODKIN CASES, IN ENGLISH 18TH  
CENTURY TASTE, PROBABLY  
FRENCH, LATE 19TH CENTURY**

each cylindrical, the first of bloodstone, the gold mounts pierced with rococo scrolls and flowers, white enamel collar with motto: 'AIMEZ POUR ÊTRE AIMÉ'; the second banded grey agate, similar mounts, the white enamel collar motto: 'L'amitié vous l'offre'; the third of pink quartz, the gold mounts pierced and embossed with formal rococo borders and cherubs tending fountains, motto in white enamel on gold: 'PLVS FAIT DOVCEVR QVE VIOLENCE'

10.7-13cm., 4½to 5 in. long  
(3)

£ 3,500-4,500 € 4,100-5,300

514

**A TWO-COLOUR GOLD AND  
HARDSTONE SNUFF BOX, GERMAN,  
MID 18TH CENTURY AND LATER**

of cartouche form, the mid 18th century gold collar chased with delicate flowered scrolls and shells below the reeded mount, later fitted with a bloodstone lid and base, the lid applied with a gold urn among garland-hung scrolls, the base of trefoil form bound with gold and applied with a gold flourish, lid with gold lining, *unmarked*

6.3 cm., 2½in. wide

£ 6,000-8,000 € 7,000-9,400



514



515

515

**TWO GOLD-MOUNTED BLOODSTONE  
EGG BONBONNIÈRES, PROBABLY  
FRENCH, LATE 19TH CENTURY**

the first in 18th century taste, richly overlaid in gold cagework chased with putti inhabiting garland-hung scrolls, a green enamel collar inscribed: *Dieu vous benit*, rose diamond pushpiece. 4.5 cm., 1¾ in.; and a smaller example with paste-set reeded gold mount, 3.5cm., 1⅜ in.

(2)

£ 2,000-3,000 € 2,350-3,500

516

**A GOLD SNUFF BOX, MOULINIÉ,  
BAUTTE & CIE., GENEVA, 1809-1814**

rectangular, decorated with panels of disc engine-turning within chased neo-classical borders of foliate scrolls and Greek key pattern, maker's mark, PC3 standard, French occupation titre et garantie, the base numbered: 1203 8.5cm, 3¼in. wide, in original silk-lined red morocco case (2)

£ 2,500-3,500 € 2,950-4,100



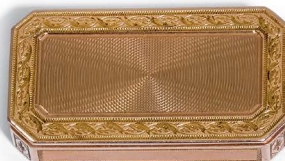
516

517

**A GROUP OF THREE GOLD SNUFF  
BOXES, A GOLD AND POLLARD  
WOOD BOX, A GOLD VINAIGRETTE  
AND TWO GOLD PILL BOXES,  
VARIOUS ORIGINS AND DATES**

two reeded pocket-fitting examples, both Moulinié, Bautte & Co., Geneva, with French occupational control marks, one 1798-1809, also numbered in lid:151, the other 1809-1814; the elegant wood box rectangular, oval section, gold mounts and lining, Antoine Terrade, Paris, 1798-1809, 5cm, 2in; the oval vinaigrette with grille pierced as a flower basket, the exterior with sunray reeding, maker's mark AM in a horizontal lozenge, 3.5cm, 1 3/8in; and two very small pill boxes, 3 and 4.2cm, 1 1/8 and 1 5/8in (7)

£ 3,000-5,000 € 3,500-5,900



517



518

518

**A GOLD AND ENAMEL BONBONNIÈRE, JOSEPH-ETIENNE BLERZY, PARIS, 1786**

circular, decorated overall with a 'mosaïque' pattern of gold *paillons* picked out in scarlet and green on a translucent blue ground, ropetwist and opaque white enamel borders, *maker's mark, charge and discharge marks of Henri Clavel, date letter for 1786, in modern fitted black suede case* 7 cm., 2¾in. diameter, (2)

A gold and enamel bonbonnière closely resembling the present lot in terms of design, shape and colours, is to be found in the Wallace Collection (Charles Truman, *The Wallace Collection, Catalogue of Gold Boxes*, London, 2013, no. 61, p. 219).

£ 4,000-6,000 € 4,700-7,000

519

**A GOLD AND ENAMEL SNUFF BOX, HANAU, CIRCA 1795**

of cut-cornered rectangular form, the lid painted *en plein* with a country cottage within an olive green and gold striped ground, stylised black, gold and white borders, *crossed S and sunray marks, the right rim numbered with incised numerals: 2100 or 9* 8cm., 3½in. wide

£ 3,000-4,000 € 3,500-4,700



519



520

520

**A MULTICOLOURED GOLD BOÎTE À MINIATURES, PROBABLY GERMAN, MID 19TH CENTURY**

oval, in 18th century taste, the broad coloured gold cagework mounts chased with clusters and garlands of flowers on *sablé* or diagonally striped grounds, enclosing miniatures painted in blue monochrome with lively putti enjoying the fruits of the vineyard, *lid and base with traces of French prestige marks*

6.5 cm., 2½in. wide, with modern fitted suede case (2)

• £ 4,000-6,000 € 4,700-7,000



521

**A MUSICAL GOLD AND ENAMEL WATCH KEY AND A GOLD MUSICAL FOB SEAL, PROBABLY GENEVA, FIRST QUARTER OF THE 19TH CENTURY**

the key of cut-cornered rectangular form, engine-turned on one side within enamel key pattern, handle and base with scroll ornament, 6cm, 2 3/8 in; the seal with handle of crescent form, stamped and chased as a ribbon-bound wreath, red paste-set shaft, the reeded cut-cornered rectangular hinged base containing the movement, 5.5cm, 2 1/4 in, in original tooled leather case (3)

£ 3,000-5,000 € 3,500-5,900



521

522

**A JEWELLED GOLD AND ENAMEL PARASOL HANDLE, GENEVA, CIRCA 1820, AND TWO VINAIGRETTES**

the cylindrical handle painted *en plein* with trophies, flowers and a seascape on a chased gold ground scattered with enamelled flowers, the top richly set with diamonds, screw fitting, 4 cm., 1 1/2 in.; a gold and enamel pendent vinaigrette, Geneva, circa 1835, painted with flowers reserved on a turquoise ground; and a grey agate vinaigrette, English, circa 1840, formed as a flower basket overlaid with gold cagework, both 3cm., 1 1/4 in. (3)

£ 3,500-4,500 € 4,100-5,300



522

523

**A GOLD AND ENAMEL MUSICAL HARP, VIENNA, CIRCA 1900**

the board painted with the muses of dance and music, the back and oval base decorated with sprigs in polychrome *taille d'épargne* enamels on a translucent scarlet ground, the base containing the musical movement, on three paw supports, maker's mark rubbed [?]W in a rectangle, Vienna control marks for 1872-1922, with key, in original case, gilded with an Imperial crown 9cm, 3 1/2 in. high (3)

£ 4,000-6,000 € 4,700-7,000



523



524

524

**A GROUP OF FOUR GOLD BOXES AND A GOLD AND ENAMEL BOX, VARIOUS DATES AND COUNTRIES OF ORIGIN**

the first elongated cut-cornered, chevron engine-turned, *Rémond, Lami & Co. Geneva, 1801-1804, 9.8cm, 3 3/4 in.*; the others rectangular, one sunray turned within plumy scroll borders, *Alexandre Magnin, struck 18K, Geneva, coq's head facing right, 7cm., 2 3/4 in.*, one formed as a purse, *Sené & Detalla, French occupational control marks, left rim numbered: 275, 6.5cm., 2 1/2 in.*, one with lid panel chased with a gardening cherub, *rubbed St Petersburg marks, 6cm., 2 3/8 in.*, the last with engine-turned ornament picked out in black and blue enamels, *maker's mark MM conjoined, probably Hanau, further struck 18k, 7cm., 2 3/4 in.* (5)

£ 5,000-7,000 € 5,900-8,200

525

**A GROUP OF SEVEN CIRCULAR GOLD PILL AND POWDER BOXES, FIVE GENEVA, 1809-1814**

the five each engine-turned in various patterns within chased leaf and scroll borders, each with *maker's mark, French occupation 3e titre et garantie for dept. du Léman, PC3 standard, the largest Sené & Detalla, numbered in base: 129, one Moulinié, Bautte & Cie., one Joly & Chenevard, and two Louis Galopin*; a three-colour gold powder box, chased with monogram AB within leaves, reeded ground, *unmarked*; and a two-colour pill box scattered with pellets and mullets within cord and bead borders, *charge and discharge of Henri Clavel, Paris, 1780-1782*; 4.5cm., 1 3/4 in. to 6.8cm., 2 5/8 in. diameter (7)

£ 5,000-7,000 € 5,900-8,200

526

**AN JEWELLED GOLD AND ENAMEL VANITY CASE, ALFRED LANGLOIS FOR MAISON JANESICH, PARIS, CIRCA 1920**

of square form, the lid and base with a stylised blue zig-zag pattern, the sides striped in blue and gold, small diamond-set pushpiece, the gold-lined inside fitted with a powder compartment, a lipstick holder and a mirror, *signed Janesich, serial number 12710, maker's mark, post-1919 eagle's head control mark on base and each part of the lipstick holder, post-1905 control for mixed silver and gold on mirror mount, 5.4cm., 2 1/8 in. high*

£ 2,000-3,000 € 2,350-3,500



525

**A GROUP OF THREE CIGARETTE CASES, FIRST HALF OF THE 20TH CENTURY**

comprising: a large 18 ct gold cigarette case, probably circa 1940, rectangular with rounded corners and extended reeded ends, the lid and base with a fine check pattern, ruby-set thumbpiece, *struck 750 only*; a double-opening rectangular cigarette case, French, circa 1930, the interior with two pierced holders and an engraved inscription reading 'Robert W. Schuette / 123 Avenue Malakoff / Paris', French *post-1919 control mark*; a small cigarette case, probably French, circa 1925, rectangular with rounded corners, decorated with stripes and a lozenge pattern, the small thumbpiece set with four sapphires, *post-1919 control mark, the rim struck with serial numbers '1551', '23', '450'*; **with** a miniature vanity case, French, circa 1935, rectangular, the interior fitted with a mirror, lipstick holder and powder puff, French *post-1919 control marks*  
11.8cm., 4 $\frac{5}{8}$ in.; 9.4cm., 3 $\frac{3}{4}$ in.;, 8.6cm., 3  $\frac{3}{8}$ /in.;, 4.9cm., 1 $\frac{7}{8}$ in. wide  
(4)

£ 5,000-7,000 € 5,900-8,200



527



526

**A GOLD AND ENAMEL CIGARETTE CASE, PARIS, CIRCA 1930, RETAILED BY ARNOLD OSTERTAG**

rectangular with stylised Greek pattern, the sides decorated with a zig-zag pattern in black enamel, *maker's mark A[?]* in a horizontal lozenge, French *post-1919 control mark, retailer's name engraved on rim*  
7.9cm., 3 $\frac{1}{8}$ in. wide



528



527



527

Born in Lucerne in 1883, Melchior Siegfried Arnold Ostertag (1883-1940) had initially trained as a dentist, but rapidly became one of the most esteemed jewellers of the nineteen twenties, such as Cartier, Van Cleef & Arpels, Maison Janesich and Boucheron, after having developed an interest for pearls and jewels on his travels through India. In 1923, he registered his mark having opened his shop at the prestigious address of 16 place Vendôme in Paris in the preceding year. Specialising both in jewellery and more practical objects, most notably vanity cases, powder compacts and cigarette cases, which in his hands became works of art, Ostertag moved effortlessly in high society and spent his summers between Deauville, the South of France and Biarritz. His reputation for creating magnificent objects and jewels, among them a diamond necklace, worn by the iconic opera singer and actress Grace Moore (1898 – 1947) in 1937 during a concert at Carnegie Hall, soon extended beyond Europe as he also spent much time in New York and Chicago.

£ 2,000-3,000 € 2,350-3,500



527



529

529

**A JEWELLED GOLD AND ENAMEL CIGARETTE CASE, ALFRED LANGLOIS FOR CARTIER, PARIS, CIRCA 1915,**

rectangular with rounded corners, the lid and base with black enamel stripes on a polished gold ground, the thumbpiece set with graduated diamonds, the interior fitted with a vesta compartment with striker, *maker's mark, French 1838-1919 control mark, signed Cartier Paris, serial number 5113*

9.4cm., 3<sup>5</sup>/<sub>8</sub>in. wide

£ 3,000-5,000 € 3,500-5,900

530

OTHER PROPERTY

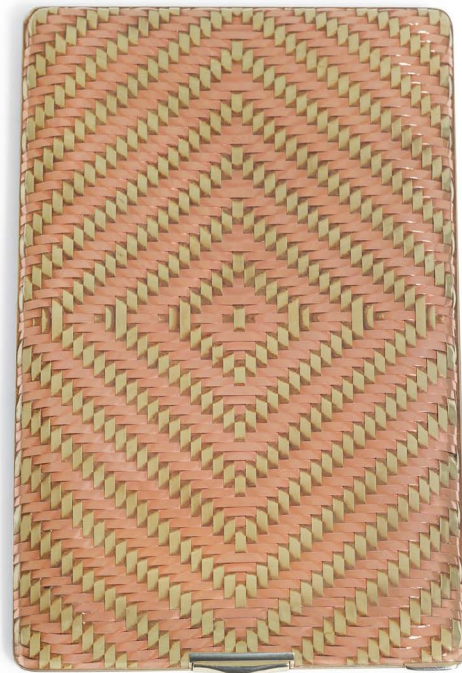
**A TWO-COLOUR GOLD WOVEN CIGARETTE CASE, CARTIER NEW YORK, CIRCA 1940**

rectangular with rounded corners, the front and the back of alternating rose gold and yellow gold woven bands forming a geometrical pattern, with a small polished gold thumbpiece, the interior fitted with a pierced gold clip with floral decoration, *struck 'Cartier 14 K', serial number 4015*

14.3cm., 5<sup>5</sup>/<sub>8</sub>in. wide

(1)

£ 4,000-6,000 € 4,700-7,000



530

531

**A JADEITE ART DECO CIGARETTE CASE WITH JEWELLED PLATINUM MOUNTS, POSSIBLY FRENCH, CIRCA 1910**

of upright rectangular form with rounded corners, the pushpiece, rim and mount set with rose diamonds, the platinum border revealing, when opened, engraved scrolling foliage, *apparently unmarked*

8.2cm., 3<sup>1</sup>/<sub>4</sub>in. high

£ 3,000-5,000 € 3,500-5,900



531



532

532

**A GOLD-MOUNTED HARDSTONE  
EGG, CIRCA 1960**

in the manner of Fabergé, the agate body mounted in a gold cagework of fruiting vines, the grapes formed by clusters of pearls, the tripod base in the shape of stylised branches, *apparently unmarked*  
8.8cm., 3 1/2 in. high  
(2)

£ 3,000-5,000 € 3,500-5,900

533

**A JEWELLED SILVER, HARDSTONE  
AND ENAMEL VASE, VIENNA, CIRCA  
1885**

the darkly banded hardstone body mounted in jewelled silver, the collar with a Greek key pattern in white enamel below silver-mounted emeralds, applied at the shoulders with cast silver representing the two Austrian princesses who reigned over France, Marie Antoinette and Marie Louise, the detachable cover formed as a coronet and decorated with dark blue and red enamel and garnet-set fleurs-de-lis, ribbons and seed pearls, *apparently unmarked*  
24cm., 9 1/2 in. high, in fitted leather case  
(2)

**PROVENANCE**

Sotheby's London, 4 July 1989, lot 383

£ 4,000-6,000 € 4,700-7,000



533



533 (case)

# PROPERTY OF A PRIVATE COLLECTOR

LOTS 534-543



534

534

**A GOLD SNUFF BOX, PROBABLY ENGLISH, CIRCA 1730**

of shaped rectangular form, the lid chased with Mercury playing to Argus, after an engraving by Goltzius, a patient sheepdog to one side, within a foliate scroll border encompassing a grotesque mask and the eagle attribute of Jupiter, the sides with trellis and strapwork, *unmarked*

7.3 cm., 3in. wide

£ 4,000-6,000 € 4,700-7,000

535

**A GOLD AND ENAMEL PORTRAIT SNUFF BOX, PROBABLY ENGLISH, CIRCA 1740,**

of plain oval form with waisted sides between reeding, the interior of the lid with a contemporary enamel miniature, school of Zincke, representing a young woman in a bright blue dress wearing pearl earrings, *unmarked*

6.5 cm., 2½in. wide

£ 3,000-5,000 € 3,500-5,900



535



535 (detail)

536

**A GOLD-MOUNTED CARVED SHELL  
SNUFF BOX, GERMAN OR SOUTHERN  
ITALIAN, CIRCA 1735**

cartouche form, the lid with a domed panel carved in cameo with Judith and the head of Holofernes, the base carved with the judgment of Solomon, within broad gold mounts, the interior of the lid with a later miniature on ivory of a quayside subject, *unmarked*  
6 cm., 2<sup>3</sup>/<sub>8</sub>in. wide

The Old Testament story of Judith and Holofernes was often taken to illustrate an allegory of man's misfortunes at the hands of a scheming woman rather than the more modern interpretation of the story as the victory of an empowered woman over her oppressors. In this particular case, the second reading would be more appropriate since it is seen in conjunction with the story of the judgment of Solomon, which is clearly to be read as an allegory of Justice.

£ 4,000-6,000 € 4,700-7,000



536 (enlarged)



536 (detail)



537

537

**A SMALL GOLD-MOUNTED ROCK  
CRYSTAL BOÎTE À BALLON, PARIS,  
1755/6**

circular, the crystal cut and faceted in a star pattern, the gold rims chased with waves, the thumbpiece formed as a bow, *partial maker's mark [?][C or G] A, perhaps for Jacques-Georges Autran (fl. 1733-circa 1775), charge and discharge marks of Julien Berthe, Paris date letter for 1755/6*  
4.7 cm., 1<sup>7</sup>/<sub>8</sub>in. diameter

£ 1,000-1,500 € 1,200-1,750



538

538

**A GOLD SNUFF BOX, JAN SERRAAS HAYE, AMSTERDAM, 1739, AND A SILVER-MOUNTED COPPER SNUFF BOX, DUTCH OR GERMAN, CIRCA 1720**

of oval form, the lid later applied with a miniature representing a busy Dutch lake view, under glass, 19th century, *the box fully hallmarked*, 5.6 cm., 2 1/4 in.; and a silver-mounted copper snuff box, Dutch or German, circa 1720, of cartouche form, the lid with an oval panel cast with a chinoiserie subject, surrounded by exotic birds and plants, the base engraved with elegant figures near a harbour above a blank cartouche, *unmarked*, 8 cm., 3 1/8 in. (2)

£ 3,500-4,500 € 4,100-5,300



538

539

**A TWO-COLOUR GOLD PORTRAIT SNUFF BOX, AUGUSTE-GASPARD TURMINE, PARIS, 1780 AND A GOLD-MOUNTED POLLARD WOOD BOX**

the first circular, the lid inset with a miniature on ivory of a young lady in a blue dress, in the manner of Sicardi, the sides and base engine-turned within gold bead borders, the base further embellished with a rosette, tortoiseshell lining, *maker's mark, charge and discharge marks of Henri Clavel*, 7.5 cm. 3 in.; and a gold-mounted pollard wood boite à miniature, rectangular, the lid with a miniature on ivory of a lady holding a basket abundant with flowers and seated in front of a rocky

landscape, *signed: Lombardet, dated 1762*, gold scroll thumbpiece and wavy gold mounts, tortoiseshell lining, *the mounts with Paris prestige marks*, 8.2 cm., 3 1/4 in. (2)

Auguste-Gaspard Turmine became master in Paris on 26 August 1778 sponsored by François Georges. By 1781, he had moved from the rue St-Martin to the rue Bourg-l'Abbé where he remained until his death in 1786. In the death announcement in the *Journal de Paris*, he was described as *marchand orfèvre, bijoutier et tablettier*.

© £ 3,200-3,800 € 3,750-4,450



539



539





540

540

**A THREE-COLOUR GOLD SNUFF BOX, JEAN FORMEY, PARIS, 1764/5**

of elongated oval form, the lid chased with a central oval containing an urn, the sides and base with rosettes on a lobed and fluted ground within ribbon-bound laurel borders, *maker's mark, charge and discharge marks of Jean-Jacques Prévost, contremarque of Julien Alaterre, date letter for Paris 1764/5*  
8.7 cm., 3½in. wide

Following the completion of his apprenticeship, the celebrated gold box maker Jean Formey worked as *compagnon* at the Gobelins between 1741 and 1754. He became master in Paris on 17 July 1754, sponsored by Antoine Clérin, from

the *pont au Change* where he remained for thirty years at the sign of the *ville de Pontoise*. His trade card advertises that: '*Formey Md Orfèvre Joyallier Bijoutier, Fabrique, Vend, Achete, & Troque toutes sortes de Joyalleries Bijouteries*'. He was evidently both successful and respected, holding office in the Goldsmiths' Corporation and becoming Prime Warden in 1778.

£ 10,000-15,000 € 11,700-17,500

541

**A GOLD SNUFF BOX, NOEL HARDIVILLIERS, PARIS, 1764/5**

of ingot form, the lid, sides and base diaper engine-turned within Greek key borders, *maker's mark, charge and discharge marks of Jean-Jacques Prévost, Paris date letter for 1764/5*  
6.8cm., 2⅝in. wide

Noel Hardivilliers (1704-1779) is one of the iconic figures of the Parisian gold box trade, becoming master in 1729. His early works feature a magisterial use of hardstones within delicate gold cagework mounts, moving through a fascination with engine-turning on plain gold, as displayed on this box, to work in combination with the leading French enamellers such as Le Sueur (Charles Truman, *The Wallace Collection Catalogue of Gold Boxes*, London, 2013, nos. 12 and 16). Hardivilliers retired to Auteuil in 1771, dying there eight years later.

£ 3,000-5,000 € 3,500-5,900



541



542

542

**A SMALL THREE-COLOUR GOLD  
SNUFF BOX, PROBABLY GENEVA,  
CIRCA 1790**

rectangular with cut corners, the lid with a panel chased with a dog by a fountain, the ground, sides and base decorated with crisp bright-cut flowers and scrolls, framed by garland borders, *maker's mark apparently VB crowned incuse*  
7.6 cm., 3 in. wide

£ 3,000-5,000 € 3,500-5,900

543

**AN 18CT TWO-COLOUR GOLD  
SNUFF BOX, ALEXANDER JAMES  
STRACHAN, LONDON, 1806**

rectangular with rounded corners, engine-turned within Greek key pattern borders, the interior engraved with inscription and crest, *fully hallmarked*  
8.1 cm., 3¼ in. wide

The interior of the lid engraved with the crest of Bradford above the date '26<sup>th</sup> January 1808' within a garter inscribed: 'Given to J. Y Bradford by Colonel. Nightingale.'

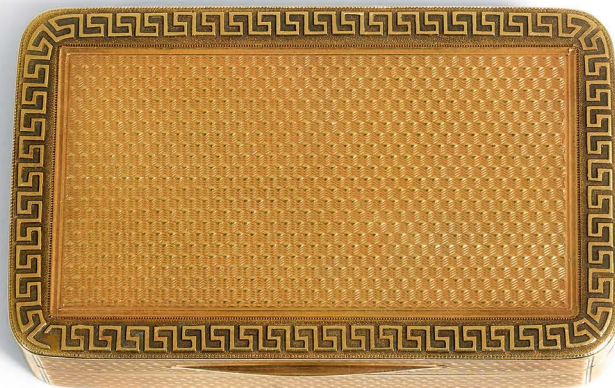
The recipient of this box was Major John Yardley Bradford (1759-1841) of the East India Company's service. He was born in the City of London on 29 December 1759, the son of Thomas Bradford (1721-1773) and his wife, Susannah (née Killet, 1732?-1773) and baptised at St. Bride's, Fleet Street on 27 January

1760. He died unmarried on 8 April 1841 at his residence in Montague Square, Marylebone. The box was given to Major Bradford by Colonel (later Brigadier General) Miles Nightingale (1768-1829) who had a long military career and who in December 1808 was made commander-in-chief of New South Wales. Ill-health prevented him taking up the post, however, and he eventually returned to England where he was M.P. for Eye, Suffolk from 1820 until his death. He was knighted in January 1815 and died on 17 September 1829.

**PROVENANCE**

James R. Lawson Pty. Ltd., auctioneers, 15-17 May 1962 (*The Sydney Morning Herald*, Sydney, N.S.W., Australia, Saturday, 12 May 1962, p. 25g)

£ 4,000-6,000 € 4,700-7,000



543



543 (detail)



534

Sotheby's EST. 1744

A Russian Neo-Classical  
Gilt-Bronze Guéridon  
Late 18th Century  
Estimate £40,000–£60,000\*



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Sotheby's EST. 1744

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

### General

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

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

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

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

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

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

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

### Completing This Form

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

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

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

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

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

### New Clients

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

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

### Conditions of Absentee & Telephone Bidding

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

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

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

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

### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

### Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).



## BUYING AT AUCTION

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

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

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

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

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

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

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

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to

any intended use, the electrical system is checked and approved by a qualified electrician.

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

### 2. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service

is free and confidential. For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://www.invaluable.com/invaluable/help.cfm). Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

### Consecutive and Responsive Bidding

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

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

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

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

### 3. AFTER THE AUCTION

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

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a

passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

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

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

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

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

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

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

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

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

will be subject to further storage and handling charges from this point.

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

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

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

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

**EU Licence Thresholds**  
Archaeological objects  
EU LICENCE THRESHOLD: ZERO  
Elements of artistic, historical or religious monuments

**EU LICENCE THRESHOLD: ZERO**  
Manuscripts, documents and archives (excluding printed matter)  
EU LICENCE THRESHOLD: ZERO  
Architectural, scientific and engineering drawings produced by hand  
EU LICENCE THRESHOLD: £12,305  
Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £12,305  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £41,018  
Paintings in oil or tempera  
EU LICENCE THRESHOLD: £123,055  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £24,611  
Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £12,305

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

**UK Licence Thresholds**  
Photographic positive or negative or any assemblage of such photographs  
UK LICENCE THRESHOLD: £10,000  
Textiles (excluding carpets and tapestries)  
UK LICENCE THRESHOLD: £12,000  
British Historical Portraits  
UK LICENCE THRESHOLD: £10,000

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

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

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

◊ **Guaranteed Property**  
The seller of lots with this symbol has

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

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

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

### ➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. 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-lot announcement will be made indicating that interested parties may be bidding on the lot.

### ◻ No Reserve

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

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

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

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

### ● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

### ▮ Monumental

Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

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

## VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

### 1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

Department for assistance.

### 2. PROPERTY WITH A † SYMBOL

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

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

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

### 3. PROPERTY WITH A α SYMBOL

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

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

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

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

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

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

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

(VAT-registered buyers from the EU

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

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

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

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

### 5. EXPORTS FROM THE EUROPEAN UNION

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

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

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

#### Property with a † symbol

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

#### Property with a ‡ or a Ω symbol

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

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

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the

property leaving its premises and so a VAT refund will not be possible.

#### Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

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

### 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

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

### 7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

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

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

### 1. INTRODUCTION

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

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

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

### 2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

lot and the accuracy of its description.

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

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

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

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

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

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

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

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

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

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

### 5. BIDDING AT AUCTION

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

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

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

### 6. CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and

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

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

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

## 7. PAYMENT AND COLLECTION

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

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

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

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

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

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

## 8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

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

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

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

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

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

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

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

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

## 9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 10. FAILURE TO COLLECT PURCHASES

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

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

## 11. EXPORT AND PERMITS

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

## 12. GENERAL

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

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

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

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns

and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

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

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

## 13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 14. LAW AND JURISDICTION

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

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

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

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## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.
3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.
5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered

for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.
8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.
9. Live online bidding via all Online Platforms will be recorded.
10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.
11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE\_TERMS

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## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

For sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

05/18 ONLINE\_TERMS

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## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

### COLLECTION FROM NEW BOND STREET

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

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

Collect your property from: Sotheby's Property Collection

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

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

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

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

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

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

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

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto

Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

### STORAGE CHARGES

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

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

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

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

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

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

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

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

### LIABILITY FOR LOSS OR DAMAGE

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

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## SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

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

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

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

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

4/08 NBS\_GUARANTEE MAIN

## IMPORTANT NOTICES

### ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

**£1 = €1.164**

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent

amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

### SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you.

Thank you for your co-operation.

### COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

### REMOVAL OF FURNITURE TO SOTHEBY'S GREENFORD PARK

Purchasers wishing to clear items of Furniture from Bond Street on the day of the sale should contact the department administrator as soon as possible.

### UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

### IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition

10 of the Conditions of Business for Buyers.'

### CLOCKS

Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case, dial, pendulum, separate base(s) or dome. All dimensions are approximate.

### SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date but, rather cast after the model by that artist.

10/15 NBS\_NOTICE\_FURNITURE €

## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

### 1 LOUIS XV CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

### 2 LOUIS XV CHEST OF DRAWERS

This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

### 3 LOUIS XV STYLE CHEST OF DRAWERS

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

### 4 STAMPED.../'SIGNED.../' 'INSCRIBED.../' 'DATED...'

in our opinion the stamp/ signature/ inscription/ date is by the maker.

### 5 'BEARING THE STAMP.../' 'BEARING THE SIGNATURE.../' 'BEARING THE INSCRIPTION.../' 'BEARING THE DATE...'

in our opinion the stamp/ signature/ inscription/ date is not by the maker. This does not imply that the piece itself is not by the maker to whom the stamp and the signature refers.

10/01 NBS\_GLOS\_CONT FURN



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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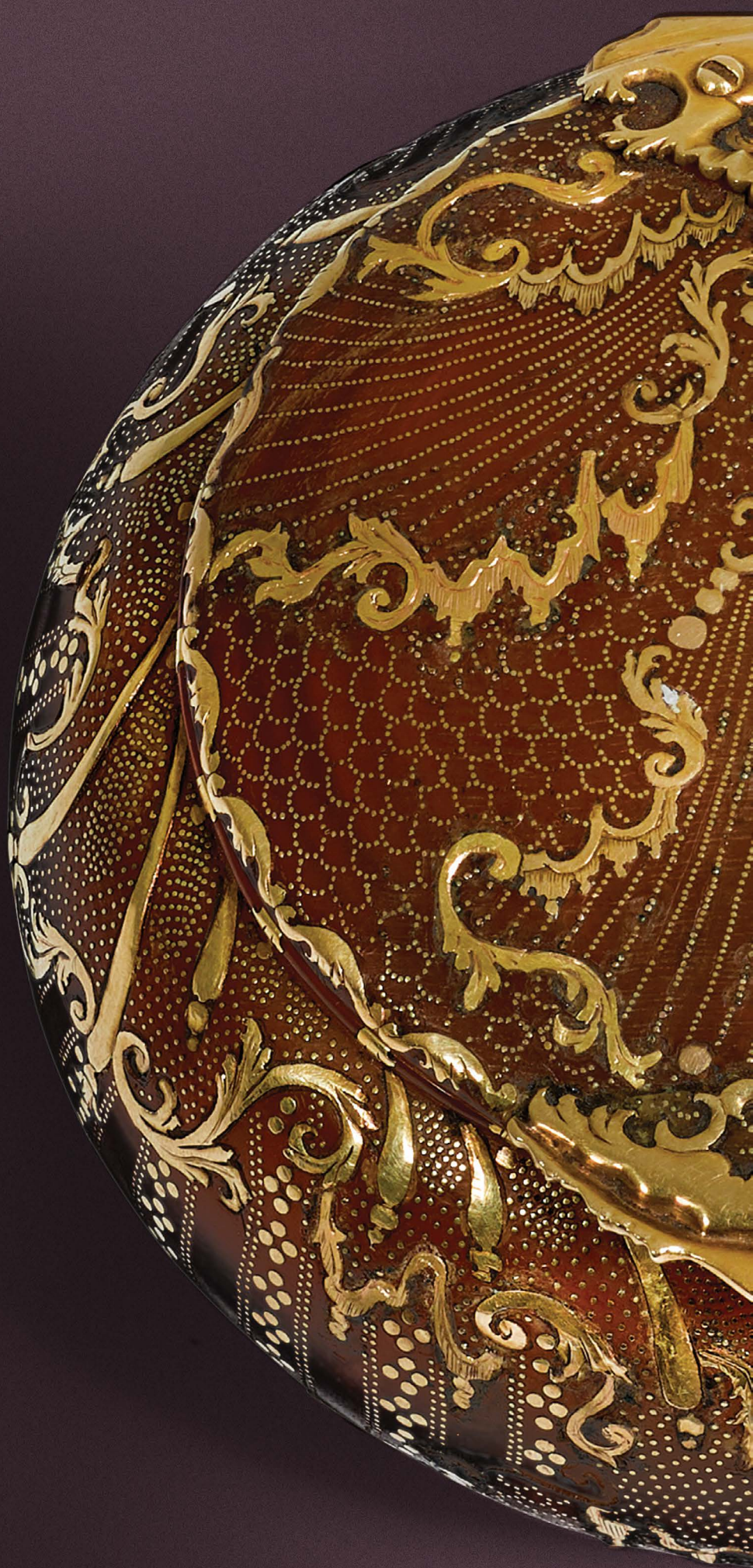
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