

IMPORTANT
JUDAICA

FEATURING THE
SERQUE COLLECTION

NEW YORK | 5 JUNE 2019



Sotheby's EST. 1744



there is none like unto thee, O Lord! among the presumed gods, and there is none like unto thee, O Lord! among the gods.

TRUE, STABLE, CORRECT, PERMANENT, RIGHT.

Our God who art in heaven establish the unity

AMEN

may our merit be in heaven adjudged.

BLESSED IS THE MAN WHO

verily for all these things, O Lord our God



who is like unto thee, O Lord, among the mighty, O Lord

T S I E R

and all the living will ever give thanks unto thee, and

MAY THERE BE PEACE WITHIN THY



grant unto thy people, O Lord, our God, that

be favourable, O Lord, our God, unto

BLESSED BE HE WHO

remember to grant us, O King, who desireth in faith, and inscribeth us

O THOU ETERNAL OUR LORD! HOW ILLUSTRIOUS

but no one has appeared in Israel, like unto Moses, a prophet before

MAY THE LORD GIVE STRENGTH UNTO HIS PEOPLE



O Lord, open thou my lips, that

our God, and the God of our ancestors, O Lord, our God, our

the Law as written by the hands of thy God, and pronounced by Aaron and his

sons the priests, the sanctified people saying

O King! thou art our supporter

PEACE BE TO YOU

O give thanks unto the Lord, for

the Law of the Lord is perfect, a comfort to the soul, the testimony

THE STATUTES OF THE LORD ARE RIGHT

the precepts of the Lord are clear, enlightening the eyes;

the glory of the Lord will endure forever, the Lord reigns

PEACE TO HIM THAT IS AFAR OFF, AND TO HIM TH



blessed art thou, O Lord, a King

D W R

From Zion shall the Lord

O LORD! SAVE US,

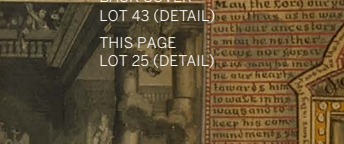
LOOK UP TO THE LORD FROM THIS POINT ONWARD

rejoice ye just in the Lord, for praise becometh the righteous, praise ye

AND WE WILL BLESS THE LORD FROM HENCEFORTH

gracious is the Lord, and full of compassion, slow to anger, and of

MAY HE WHO ESTABLISHETH PEACE IN HIS



FRONT COVER
LOOK UP TO THE LORD FROM THIS POINT ONWARD
BACK COVER
LOT 43 (DETAIL)
THIS PAGE
LOT 25 (DETAIL)



IMPORTANT JUDAICA

FEATURING THE SERQUE COLLECTION

FAITHFUL, LOVELY, DEAR, IS THIS WORD OF GOD UNTO US

SELAH

ADOTHTHY

WALLS AND PROSPERITY WITHIN THY PALACES



THEY NAME THROUGHOUT ALL THE EARTH!

MAY THE LORD BLESS HIS PEOPLE WITH PEACE.



REJOICING THE HEART OF HIS SAINTS!

WHAT IS NEAR, SAITH THE LORD: I WILL HEAL HIM!!!



CE FORTH TO ALL ETERNITY HALLELUJAH

HIGH HEAVENS, GRANT PEACE UNTO US!!!

G O D

OKING! HEAR

tabilation and bress



IMPORTANT JUDAICA

FEATURING THE
SERQUE COLLECTION

AUCTION IN NEW YORK
5 JUNE 2019
SALE N10086
10:00 AM

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Central Synagogue as built in 1870

PROPERTY FROM THE CENTRAL SYNAGOGUE, LONDON

LOTS 1-7

The Central Synagogue resides on the site of a warehouse at 120 Great Portland Street in the West End of London that had been consecrated and used as a branch synagogue of the Great Synagogue since 1855. In 1868, Sir Anthony de Rothschild presided over a meeting, which approved the funding to erect a new building. A sum of £12,000 was promised and a Moresque style was agreed upon for the building; the architect N. S. Joseph was later selected. On March 18, 1869, the foundation stone was laid by Baron Lionel de Rothschild, M.P.

The new building was consecrated on April 7, 1870 by the Chief Rabbi in the presence of a large congregation. The Ark was opened by Sir Moses Montefiore, then eighty-five years of age. A few months later, on July 14, 1870, the synagogue received the Royal Assent and the Central Synagogue became an independent constituency no longer under the aegis of the Great Synagogue. The first wardens elected were Baron F. de Rothschild and Mr. B. Meyers.

The Synagogue quickly became prosperous and in the first year had let 365 gentlemen's seats and 269 ladies' seats. By 1872, the Synagogue boasted membership of five M.P.'s, six Barons, two Aldermen of the City of London, the Solicitor-General, and one member of the Royal Academy. In 1881, H.R.H. the Prince of Wales visited the Synagogue to attend the wedding of Mr. Leopold de Rothschild. He visited again in 1898 for the service in memory of Baron F. de Rothschild.

The synagogue remained notable, but World War II brought destruction when the building was bombed on May 10, 1941. Due to difficulty obtaining a building license for a permanent Synagogue suitable to replace the former building, a temporary Synagogue was built instead and consecrated on September 30, 1948. When the licensing restrictions were lifted in 1955, it was decided to rebuild a new Synagogue in keeping with its earlier history and dignity.

The building of the new synagogue would cost £210,000, a figure that did not include the furnishings and fittings. Part of the cost was covered by the War Damage Commission, but most of the funds were raised by the members of the congregation. The new building would have a minimum seating capacity of 500 on the ground floor and 400 in the Ladies' Gallery, as well as a 2000 square foot assembly hall below the synagogue.

The rebuilt Synagogue was consecrated on March 23, 1958 and led to a renewal of its prominence. The membership increased by over 100 new constituents in the first year, and the Synagogue was upgraded in status to Class One of the Constituent Synagogues of the United Synagogue. The congregation expanded further throughout the 1960's and 70's totaling over 800.

In November 1960, Sir Bernard Waley-Cohen was elected Lord Mayor of London, and the Rev. Cyril Shine of the Central Synagogue was appointed Domestic Chaplain to the Lord Mayor. This was the first time a Jewish Chaplain had been appointed to the Lord Mayor of London. The Lord Mayor, Sheriffs and Officers of the City of London attended a Civic Service there, a first in the history of the Synagogue that the Lord Mayor of London honored the congregation in this way.

The history of the Central Synagogue has played an integral part in the life and activities of the Jewish community in London. Its archives are full of important figures who have contributed enormously to the welfare and prosperity of the Jewish and wider community. It serves as a proud landmark to Anglo-Jewish history.



The Marriage of Mr. Leopold de Rothschild and Mademoiselle Marie Perugia in the Central Synagogue in 1881



1



2

1

PROPERTY FROM THE CENTRAL SYNAGOGUE,
LONDON (LOTS 1-7)

**A PAIR OF LARGE DUTCH
PARCEL-GILT SILVER
AND FILIGREE TORAH
FINIALS, HEDDE BUYS OF
SHOONHOVEN, 1845**

each composed of three graduated hexagonal
filigree chambers with plain gilt spacers, hung
with two rows of bells, crown finial
marked (conjoined) HB above 69
height 19 in.; 48.2 cm

\$ 10,000-15,000

2

**A PAIR OF ENGLISH
PARCEL-GILT SILVER
TORAH FINIALS,
LONDON, 1722, BRITANNIA
STANDARD, PROBABLY BY
ABRAHAM DE OLIVEYRA**

the staves chased with bands of gilt baroque
ornament on matted grounds and engraved with
Hebrew inscriptions and interlaced cyphers,
the pear form bodies chased with bellflowers
on matted grounds between beaded scroll
brackets hung with bells, below urns with bell-
hanging brackets, with gilt crowns, *both with some
later bells, with maker's mark AB, probably for*

*Abraham Benelisha, London, circa 1910
marked on bases of bodies, partially obscured,
no visible maker's mark
height 13½ in.; 34.3 cm*

PROVENANCE

Possibly from the Great Synagogue, London
The inscription translated from Hebrew reads
"This is a gift of Joseph David, son of Baruch
Bentblock."

These finials have some similarities with a pair
by Abraham de Oliveyra, London 1716/32, in
the Jewish Museums, London, JM 112, ills.
Treasures of Jewish Heritage, p. 70.

\$ 20,000-30,000



3

PROPERTY FROM THE CENTRAL SYNAGOGUE,
LONDON (LOTS 1-7)

**A PAIR OF LARGE
ENGLISH PARCEL-GILT
SILVER TORAH FINIALS,
EDWARD ALDRIDGE,
LONDON, 1764**

the plain staves with bold beaded borders, the first tier with two domes pierced with foliate scrolls separated by scrolled brackets with acorn finials and a cylinder pierced with circles, the second tier with similar brackets surrounding pierced knobs, a third tier with bold beading, all hung with gilt bells, below well-modeled crowns with simulated velvet caps and ermine bands, the base of the staves engraved "Philip Salomons, Esq."

137 oz 6 dwt; 4272.5 g
height 21 in.; 53.5 cm

\$ 120,000-180,000

PROVENANCE

Philip Salomons, London and Hove (1796-1867)
Probably acquired after his death specifically for the Central Synagogue, which had found a site for their new building in November 1866, with funds for the building committed starting in 1868.
Central Synagogue, Great Portland Street, London

LITERATURE

A.G. Grimwade *et al.*, *Treasures of a London Temple*, London, 1951, p. 18.

Silversmith Edward Aldridge entered his first mark in 1724 in Foster Lane. His shop, at the sign of the Golden Ewer, had several locations in Foster Lane and in Lilley Pot Lane, with various partners; in 1742 he was tried for counterfeiting marks at the instigation of his own guild, but was cleared by the jury "contrary to the opinion of the Court". His shop specialized in pierced work, particularly cake baskets, that were sold through retailers such as Parker & Wakelin.

This piercing skill can be seen on the offered lot and on two smaller pairs of finials of a similar model, 1761 and 1764, which have also descended at Central Synagogue. The three pairs of Torah Finials and the associated Torah Pointer (lot 4) would have been among the last things he produced, as his widow entered her own mark when she took over his workshop in 1766-67.





3 (DETAIL)

Philip Salomons

Philip Salomons (1796-1867) was the son of Levy Salomons and Mathilda Metz. He traveled in America when young and even became a naturalized American citizen in 1826, but then resumed his British citizenship. Philip was a financier in the City of London, like his father and his younger brother Sir David Salomons, who in 1835 became the first Jewish Mayor of London. Philip was a Warden for the New Synagogue, but also had a private rooftop synagogue in his house in Hove, adjacent to Brighton.

He served as a Justice of the Peace and as High Sheriff and Deputy Lieutenant for the county of Sussex. He married in 1850 Emma Abigail Montefiore, daughter of Jacob Montefiore, "merchant of Sydney, New South Wales", and niece of Moses Montefiore; the bride was 17 and the groom 54. However, she died just nine years later, leaving him with several children. Her husband only survived her by eight years, and on his death their children were entrusted to the care of his brother, Sir David; Philip's son David succeeded his uncle as 2nd Baronet.

The advertisement for Philip's sale in 1867 described him as "that well-known Amateur" and lists several Sèvres vases and cups, oriental vases "from the Duke of Sussex's collection", mounted rock crystal pieces, gold snuff boxes and bonbonnières, French clocks, and "tables and pedestals of rich Buhl and marquetry" with plaques of pietre dure and Sèvres – a taste that was shared with his contemporaries the Rothschilds, in buildings such as Mentmore and Ferrières.

Philip's sale included "ancient manuscripts in finely chased covers", which probably belonged to the collection for which he is best known today, that of his Judaica.

Philip Salomons was one of the first serious collectors of antique Judaica, particularly in England, collecting not just English items but representative European forms as well. After his death, a large portion of his collection was acquired by Reuben D. Sassoon and formed a specific section of the great 1887 Anglo-Jewish Historical Exhibition at the Royal Albert Hall (numbers 2031 to 2065). Pieces listed there include a silver ark, ewers and lavers, scrolls with mantles, finials and breastplates, finials on their own, Esther scrolls, a Passover dish, a "Citron box", and reading desk covers.

Several pieces from his collection are known today, helped by his habit of engraving his name on items:

- Torah finials by Edward Aldridge, London, 1764 (the offered lot)
- Torah finials by John Robins, London, 1803 (lot 6 of this sale)
- The Sassoon Torah Ark, Polish, 1794 (Reuben D. Sassoon collection, no. 2031 in 1887; sold Sotheby's, Tel Aviv, April 24-25, 1997, lot 39)
- Italian ewer and basin, Florence, c. 1780 (Reuben D. Sassoon collection, no. 2033 in 1887; sold Sotheby's, Tel Aviv, April 9, 1999, lot 7)

- Torah finials by Jürgen Richels, Hamburg, circa 1670 (Reuben D. Sassoon collection, no. 2037 in 1887; sold Sotheby's, Tel Aviv, April 9, 1999, lot 15)

- Torah crown, Eastern European (Reuben D. Sassoon collection, no. 2052 in 1887; Bevis Marks Synagogue)

- Amulet, Italian, 18th century (Reuben D. Sassoon collection, no. 2063 in 1887; Victoria & Albert Museum)

- Pair of Torah finials, Abraham de Oliveyra, London, 1740 (sold Kedem, Tel Aviv, Nov. 15, 2016)

- Pair of Torah finials, Samuel Edlin, London, 1712 (Jewish Museum, London)

- Plaque of Tablets, possibly Italian, 18th century, from the private synagogue at 26 Brunswick Terrace, Hove (Salomons Museum, near Tunbridge Wells, Kent)

- (possibly) The Sassoon Sabbath Lamp, maker's mark IR, Fürth, mid 18th century (Reuben D. Sassoon collection, lot 98 of this sale)

- (possibly) Hanukah Lamp, Samuel Edlin, London, 1711, (probably Reuben D. Sassoon collection, sold Sotheby's, London, July 5, 2017, lot 4)

4

PROPERTY FROM THE CENTRAL SYNAGOGUE,
LONDON (LOTS 1-7)

**AN ENGLISH PARCEL-GILT
SILVER TORAH POINTER,
EDWARD ALDRIDGE,
LONDON, CIRCA 1765**

spiral-fluted with bands of beads (as on the
maker's Torah finials, see previous lot), ruffled
cuff, with chain
*marked with maker's mark and lion passant
only*

length 11 in.; 28 cm

For Edward Aldridge, please see note to
previous lot.

\$ 7,000-10,000



4

5

**A DUTCH PARCEL-GILT
SILVER TORAH POINTER,
18TH CENTURY**

with partly hexagonal stem, the hand with ruffled
cuff and diamond ring and holding a gold pointer,
with gilt ball finial, with chain
*marked with Dutch 19th century boar's head
control mark*

length 10 inches; 25.4 cm

Two similar Torah pointers, Dutch 18th
century, are illustrated in the catalog of the
Jewish Historical Museum, Amsterdam, *Gifts
from the Heart*, nos. 9 & 10, pp. 146-147.

\$ 6,000-8,000



5





7

6

PROPERTY FROM THE CENTRAL SYNAGOGUE,
LONDON (LOTS 1-7)

**A PAIR OF UNUSUAL
ENGLISH SILVER
“CHINOISERIE” TORAH
FINIALS, JOHN ROBINS,
LONDON, 1803**

formed as three fluted and gadrooned canopies,
hung with rows of gilt bells, pineapple finials
marked throughout
56 oz 8 dwt; 1754 g
height 16¾ in.; 42.5 cm

PROVENANCE

Philip Salomons, London and Hove (1796-
1867)
Probably acquired after his death specifically
for the Central Synagogue, which had found a
site for their new building in November 1866,
with funds for the building committed starting
in 1868.
Central Synagogue, Great Portland Street,
London

LITERATURE

A.G. Grimwade *et al.*, *Treasures of a London
Temple*, London, 1951, p. 19.

These unusually-shaped finials recall the
early 19th century interest in Chinese forms,
perhaps taken to its greatest extent in the
decoration of Brighton Pavilion. Bell-hung
umbrellas or parasols are a staple of European
views of Chinese figures from the late 17th
century, and would have been appreciated as
fashionable and exotic.

Silversmith John Robins entered his first mark
in 1774, and after several locations moved to
Clerkenwell Green in 1794. He made a pair of
Torah Finials and a Pointer for the synagogue
in Plymouth in 1783, now in the North Carolina
Museum of Art, and probably a pair of scroll
mounts at Bevis Marks. His unusual Chinese-
style finials were appreciated enough to be
copied for Central Synagogue in the late 19th
century (see following lot).

For Philip Salomons, one of the most
important early collectors of Judaica in
England, see note to lot 3.

\$ 50,000-80,000

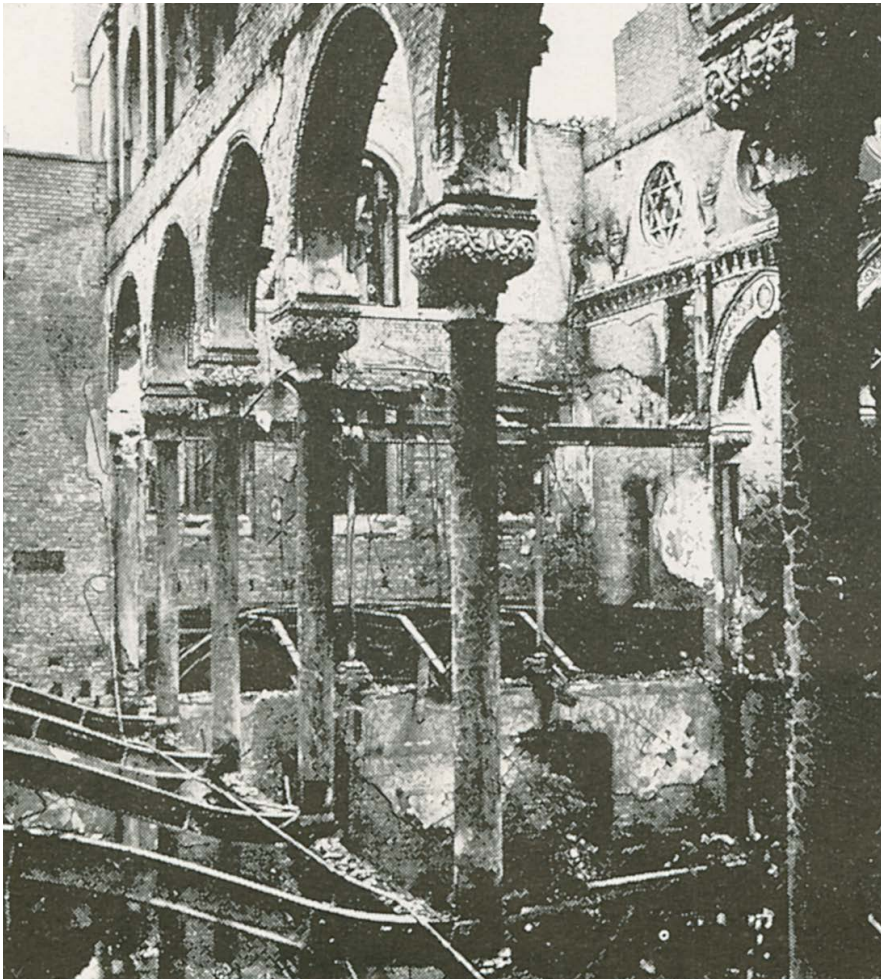
7

**A PAIR OF ENGLISH
SILVER TORAH FINIALS,
19TH CENTURY**

matching the pair by John Robins (see previous
lot), with triple gadrooned canopies hung with
bells, engraved with Hebrew presentation
inscription, *both with some later bells, with
maker's mark AB, probably for Abraham
Benelisha, London, circa 1910
apparently unmarked, but with assay scrapes
on the major parts*
height 17½ in.; 44.5 cm

The inscription reads "Mr. Samson and Mrs.
Genedel Wertheimer, [5]637 [1876-1877]."

\$ 10,000-15,000



Bombing of Central Synagogue on May 10, 1941, during the London Blitz



The rebuilt Central Synagogue, 1970

PROPERTY FROM VARIOUS OWNERS

LOTS 8-43

8

A PAIR OF GERMAN SILVER TORAH FINIALS, JEREMIE HUBERT, BERLIN, 1788-1802

of baluster form, pierced and chased with swags and flowers, the bases chased with stiff leaves, crown finials with acorn tops, hung with two rows of bells, the staves with Hebrew inscription and the name *Levy Cohen* marked on staves
height 11¾ in.; 30 cm

The Hebrew inscription reads: "The youth Judah ben Solomon ha-Kohen."

Jeremie Humbert worked in Berlin 1727-1802. Sheffler lists two Torah finials by him of 1788 in the Altona Synagogue; see *Berliner Goldschmiede*, no. 985, p. 193.

\$ 6,000-8,000



8

9

A GERMAN PARCEL- GILT SILVER KIDDUSH CUP, JOSEPH MOYE, AUGSBURG, 1697-99

plain tapered cylindrical, with Hebrew verse punctuated by leaf motifs
marked on base
height 3½ in.; 8 cm

The inscription around the rim reads: "Remember and observe the Sabbath day and keep it holy" (see Ex. 20:8 and Deut. 5:12).

Joseph Moyer, became master in 1689 and died in 1740, was a maker who included religious silver in his oeuvre. See Helmut Seling, *Die Augsburger Gold-und Silberschmiede 1529-1868*, no. 1841, pp. 407-408.

\$ 3,000-5,000



9



10

10

TWO PEWTER SEDER PLATES, 18TH CENTURY

a large plate engraved with a lamb surrounded by four double eagles displayed spaced by the symbolic foods and date 1770, all within the opening lines of the Seder service, the rim with scrolling foliage, marked on back with three angel

touch marks; and a small Plate with wide rim engraved with interlaced cypher and later with Hebrew initials and inscriptions including the course of the Seder interspersed with pinwheels, the plate circa 1700, marked on back I H with angel twice and Blocktin; the engraving probably early 19th century

diameters 15¼ and 10½ in.; 38.6 and 26.5 cm

\$ 5,000-7,000

11

TWO GOLD JEWISH MARRIAGE RINGS, LATE 19TH/EARLY 20TH CENTURY

applied with openwork bosses and beads between cabled borders, interior engraved in Hebrew "Mazel Tov" widths of bands ⅝ and ½ in.; 1.5 and 1.2 cm

\$ 6,000-8,000



11

12

TWO SILVER BOOK BINDINGS, 19TH CENTURY

the first pierced and chased with birds and demi-monsters in Renaissance style, by Judah Rosenthal & Samuel Jacob, London, 1886, fitted with a Hebrew prayer book, Amsterdam, 1731; the second with Renaissance style mounts on red velvet covers, apparently unmarked, fitted with Seder Moed David. Together with a silver purse-form notebook, engine-turned and chased with flowers, apparently unmarked, mid 19th century, 3 pieces.

length of first 5⅞ in.; 13 cm

\$ 4,000-6,000



12



12

13

AN ITALIAN SILVER BOOK BINDING, CIRCA 1840

embossed and chased with putti within scrollwork, one cover with putti flanking a coat of arms with pendant elephant, fitted with Hebrew/Latin dictionary in order of the Bible, printed in Halle-am-Saxe, 1707, with book plate of J.R. Abbey
marked on clasp with maker's mark RA and ? tree

length 7 in.; 17.8 cm

Major J.R. Abbey (1894-1969) was a brewer who served in World Wars I and II and was appointed High Sheriff of Sussex from 1949-50. He assembled a 1300 volume library, specializing in private presses, modern bindings, and antiquarian books. The bulk of his collection was sold Sotheby's London, vols. 1-7, 1966-1970 for a total of £993,509.

\$ 4,000-6,000



13

21



14 (PART)

14

AN EXTENSIVE ROYAL CAULDON TRANSFER-PRINTED 'PASSOVER' PATTERN EARTHENWARE SERVICE, GRINDLEY, MID 20TH CENTURY

Comprising:

- 10 soup plates, 10 in. diam
- 16 smaller soup plates, 9 in. diam
- 3 large oval serving dishes, 14 in. wide
- 1 small circular tureen and cover, 9 7/8 in. across handles

- 1 small oval bowl, 9 3/8 in. wide
- 1 sauceboat and stand, the stand 8 in. wide
- 24 dinner plates, 10 in. diam
- 3 slightly smaller dinner plates, 9 3/4 in. diam
- 7 plates, 8 in. diam
- 22 small plates, 7 in. diam
- 27 small shallow bowls, 5 in. diam
- 51 teacups and 41 saucers,

209 pieces

stamped GRINDLEY/ made in ENGLAND/ ROYAL CAULDON/ "Passover"/ designed for Sirett/ REG. N° 889309

The inscription reads: "We were slaves to Pharaoh in Egypt [Deut. 6:21]. And you shall explain to your son on that day [Ex. 13:8]."

\$ 6,000-8,000

15

PROPERTY OF A NEW YORK PRIVATE COLLECTOR

A PAIR OF BEZALEL SILVER FILIGREE TORAH FINIALS, JERUSALEM, CIRCA 1925

in Moorish taste, the bodies set with cabochon amethysts, matching finials, spiral staves ending in plain bases with beaded borders engraved with signature on both staves height 12 in.; 30.5 cm

A similar single Torah finial is in the Collection of the Jewish Museum, New York, gift of Moshe Zabari, see Rafi Grafman, *Crowning Glory, Torah Ornaments of the Jewish Museum*, New York, no. 375, p. 233.

Another similar single finial, on inlaid olive wood stand, was sold Sotheby's, Tel Aviv, May 11, 1998, lot 7.

\$ 15,000-25,000





16 (DETAIL)



17 (DETAIL)

16

PROPERTY OF A DIRECT DESCENDENT OF EARL MORSE (LOTS 16-17)

A LARGE AMERICAN SILVER MEZUZAH, ILYA SCHOR, NEW YORK, 1956

of exceptional size, the door pierced and engraved with a complex scene of Moses receiving the Tablets of the Law from G-d, with flowering desert plants below, the interior of the door engraved with prayer for peace from the Silent Devotion, the parchment illuminated and gilt with a rabbi holding up the Torah above the words, translated, "From Zion shall go forth Torah and the word of G-d from Jerusalem", with the appropriate mezuzah texts written on a separate parchment scroll, the back engraved with a flowering plant topped by a bird (Schor's emblem), *signed at the base in Hebrew and English*, and with engraved dedication *signed at the base in Hebrew and English*, and with engraved dedication height 9¾ in.; 25 cm

The back is inscribed "For Earl and Irene Morse 1956". The family were friends with Schor's family. Earl Morse was chairman of the Union of American Hebrew Congregations 1967-71, vice president of the Board of Governors of the American Jewish Committee, and was given an honorary Doctorate of Humane Letters from the Hebrew Union College-Jewish Institute of Religion in 1973. Earl Morse formed a famous collection of Chinese works of Art, exhibited at the Metropolitan Museum of Art in 1982, "Spirit and Ritual, The Morse Collection of Ancient Chinese Art".

\$ 15,000-25,000

17

AN AMERICAN SILVER SPICE TOWER WITH REVOLVING FIGURES, ILYA SCHOR, NEW YORK, DATED 1955

formed as a quadrangular tower, with twelve engraved and pierced scenes, the interior with four revolving figures of Moses, Elijah, Aaron and King David, controlled by turning the wheel below the finial, the square base engraved with a line from Genesis 28 v 3 "May El Shaddai bless you and make you fertile and numerous, so that you become an assembly of peoples", the top mounted with four birds perched on the letter S and the finial formed as a youth holding a banner *signed on base in English and Hebrew and with bird and dated 1955* height 11¼ in.; 28.4 cm

The 12 scenes are as follows:

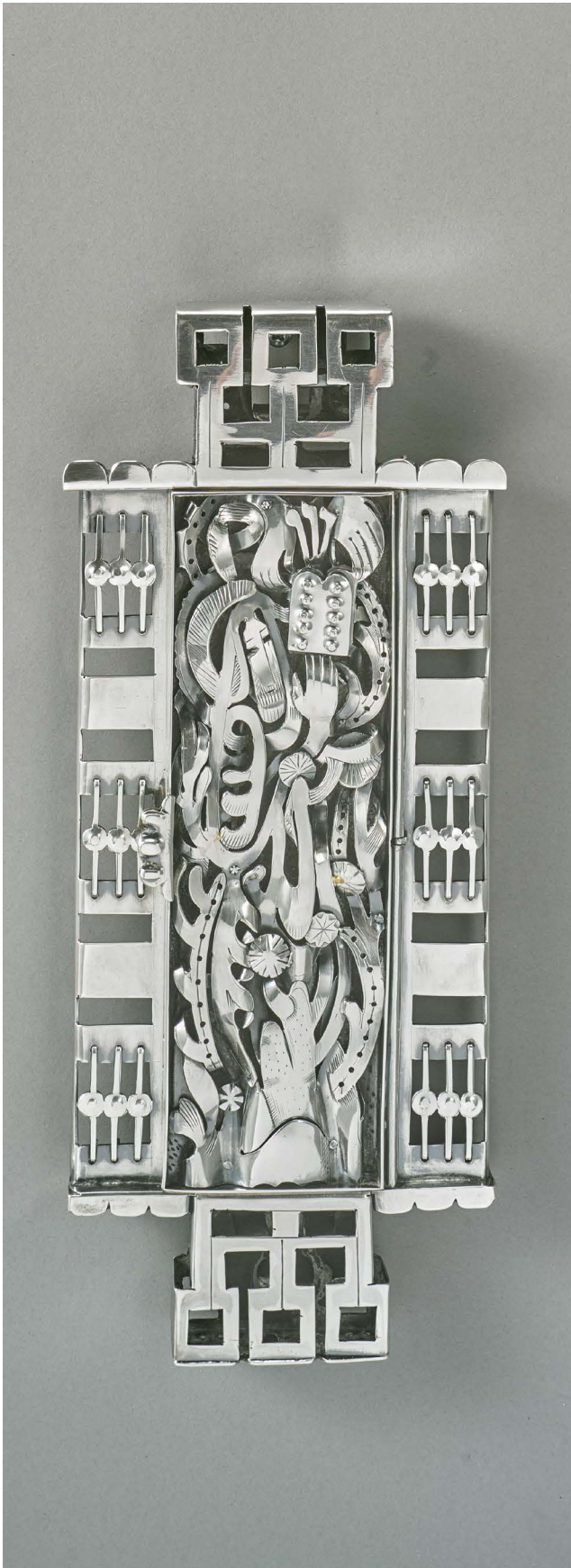
Ruth gleaning in a field; Ruth & Boaz; the Spies of Canaan.

Elijah fed by the widow; Elijah fed by the Ravens; Elijah welcomed by an angel.

Abraham and Sarah greeting the three angels; Abraham and Melchizedek; Jacob bringing gifts to Esau.

Joseph's dream of the sheaves of wheat; Elijah and the miracle of the jug of oil; Elijah with the miracle of the barrel of meal.

\$ 25,000-35,000



16



17



18

18

**AN EXCEEDINGLY RARE
PRINTED MIZRAH,
[MANTUA: 17TH CENTURY]**

Ink on paper (8 3/4 x 13 1/2 in.; 223 x 345 mm).
Matted.

THE EARLIEST EXTANT PRINTED MIZRAH PLAQUE.

With the passage of time, the biblical practice of praying toward the Temple in Jerusalem gave rise to the production of decorative broadsides meant to indicate the proper liturgical direction. Because the Diaspora Jewish communities in which these artworks developed had settled to the west of the Land of Israel, such wall ornaments became popularly known as *mizrah* (lit., east) plaques. The present lot features the word *mizrah* in large, ornamental letters surrounded by foliate borders hand-colored in red. It is the earliest printed *mizrah* plaque extant.

Support for the document's dating is taken from the border design, which was used by publishers in Mantua as early as the seventeenth century, as can be seen in several broadsides held in the collections of the National Library of Israel (the Valmadonna Broadsides) and The Library of the Jewish Theological Seminary of America. An additional feature tantalizingly suggesting an early provenance for this *mizrah* is the depiction of cities surrounded by water in the hollow spaces of the letters *zayin* and *het*, recalling similar imagery used in a unicum Hebrew map of the exodus from Egypt and entry into Canaan printed in Mantua in the 1560s (now preserved in the map collection of the Zentralbibliothek Zürich). It may be that the designers of the present *mizrah* drew their inspiration in part from this or similar woodcuts featuring such an unusual fusion of the maritime and the urban.

Prior to the discovery of this plaque, the oldest printed *mizrah* was believed to be an exemplar produced in the second half of the eighteenth century (now held in the collection of the Jewish Museum of Prague).

The survival of the present document – extraordinary, given its ephemeral nature – pushes the advent of the printed *mizrah* back a century and to Italy, the cradle of the early modern Hebrew book trade.

\$ 18,000-24,000

AN ELABORATELY ILLUSTRATED KETUBBAH FROM CORFU, 1790

Ink, gouache, and shell gold on parchment (34 3/4 x 21 3/4 in.; 883 x 554 mm). Matted, glazed, and framed.

Celebrating the wedding of Hayyim Judah (Leon Vita) ben Isaac Maimon Vivante and Sarah bat Joseph Elijah ha-Kohen on Wednesday, 11 Tammuz 5550 (June 12, 1790).

This magnificent marriage contract records a wedding in one of the major centers of *ketubbah* decoration outside of Italy: the Greek island of Corfu. Because this island was under the protectorate of the Republic of Venice from 1387 until 1797, *ketubbot* created in Corfu were strongly influenced by the popular Venetian models of decorated marriage contracts. In the present lot, similar elements include the corner medallions which contain representations of the four seasons: beginning at top left and proceeding counterclockwise are Fall, Spring (a woman holding a flower), Winter (a man warming himself by a fire), and Summer (a woman pointing to stalks of wheat with a sickle in her hand). Likewise, the signs of the zodiac appear in the foliate cartouches on either side of the text, beginning at top left with Aries, the sign for the first month (Nisan), and proceeding around the border counterclockwise, ending with Pisces, the sign of the last month (Adar). Lastly, the characteristic inscriptional border features familiar, wedding-appropriate verses from Proverbs (18:22, 19:14), Ruth (4:11-12), Numbers (6:24-27), and Isaiah (61:10-62:3), with every word or phrase in the outer margins set decoratively in an oval frame.

Prominently placed at the top center is an elaborate decorative cartouche featuring a double coat of arms: a hand holding a flag (the emblem of the groom's family - Vivante) surrounded by two hands in the formation used during the priestly benediction (the emblem of the bride's family - Cohen). Beneath this, a slightly smaller cartouche displays the initials of the bride and the groom.

The text of this *ketubbah* includes at least two interesting features that are unique to marriage contracts from Corfu. First, two different dating systems are used: the standard Anno Mundi (years since Creation) count is followed by the number of years since the destruction of the Second Temple. Second, the text of the dowry, written in a smaller semi-cursive script, occupies more than half the document and lists at length and in great detail the various items brought into the marriage, together with their monetary values.

Elaborately decorated marriage contracts from Corfu rarely come to market. The present *ketubbah* is a superb witness to the traditions and artistry of an illustrious early modern Jewish community.

\$ 50,000-70,000





20

20

A DECORATED KETUBBAH FROM ANCONA, 1889

Ink and gouache on parchment (17 3/8 x 12 5/8 in.; 443 x 320 mm). Matted, glazed, and framed.

Celebrating the wedding of Elisha ben Judah Foa and Miriam bat Joseph Leone on Monday, 25 Sivan 5649 (June 24, 1889).

This *ketubbah* features a lush floral border of entwined vines and vibrantly painted flowers. A decorative wreath at the top encloses a text with good wishes to the young couple and to all of Israel. The bride and groom were members of the renowned Foa and Leone families, both of which had deep roots in the Jewish communities of Italy.

The custom of creating decorated marriage contracts began in Italy in the early seventeenth century and continued for over three hundred years. With time, Ancona became one of the most important centers of Italian *ketubbah* decoration. The present document is a particularly fine example of a decorated *ketubbah* from the late nineteenth century.

\$ 3,000-5,000



21

21

AN ILLUSTRATED KETUBBAH FROM CALCUTTA, 1928

Ink and gouache on paper (19 7/8 x 13 3/8 in.; 505 x 338 mm). Matted.

Celebrating the wedding of Ezekiel ben Joseph Ezekiel Elijah Shohet and Rachel bat David Ezekiel Ezra on Tuesday, 14 Av 5688 (July 31, 1928).

This marriage contract from Calcutta is embellished with a richly painted border of peacocks and flowers. The two fish depicted in the center of the document symbolize fertility, as expressed in Jacob's blessing to Joseph's sons Ephraim and Manasseh: "And may they be teeming multitudes [lit., swarm like fish] upon the earth" (Gen. 48:16). Additionally, according to rabbinic lore, fish are considered symbols of good luck because they are concealed by water and thus immune to the Evil Eye. At the top of the *ketubbah*, the scribe has included a series of traditional blessings for the bride and groom expressing the hope that the newlywed couple flourish and prosper.

\$ 4,000-6,000



22

22

A DECORATED KETUBBAH FROM TEHRAN, 1873

Ink, gouache, and shell gold on paper (42 1/4 x 29 3/8 in.; 1075 x 747 mm). Glazed and framed.

Celebrating the wedding of Eleazar Hayyim ben Mashiah and Deborah bat Moses on Thursday, 8 Tammuz 5633 (July 3, 1873).

This *ketubbah* is elaborately ornamented with a richly colored floral design that amply fills the document. The non-representational decorative program is characteristic of *ketubbot* created in lands under Islamic cultural influence, where Jewish artists adopted the dominant aesthetic and refrained from incorporating figural imagery into their *ketubbot* and *megillot*. Tehran was one of the most important centers of *ketubbah* decoration in the Middle East, and it is here that a distinctive style developed wherein a series of text frames is surmounted by an enlarged ornamental panel.

\$ 5,000-7,000



23

23

A DECORATED KETUBBAH FROM TEHRAN, 1873

Ink and gouache on paper (31 x 21 1/2 in.; 787 x 546 mm). Glazed and framed.

Celebrating the wedding of Isaac (cognomen: Babai) ben Elijah and Hannah bat Asher on Wednesday, 4 Elul 5633 (August 27, 1873), with additional contractual text in Judeo-Persian on the verso.

\$ 4,000-6,000



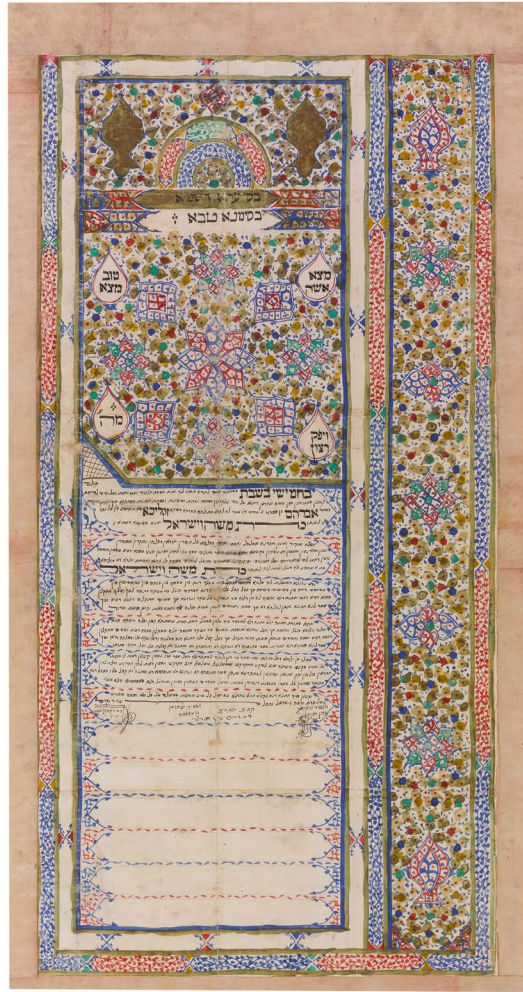
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24

TWO DECORATED KETUBBOT FROM TEHRAN, 1867 AND 1870

1. Celebrating the wedding of Ephraim ben Joseph and Toti bat Hakim Ezekiel on Thursday, 1 Tammuz 5627 (July 4, 1867). Ink and gouache on paper (41 5/8 x 26 in.; 1060 x 660 mm). Glazed and framed.
2. Celebrating the wedding of Abraham ben Mordechai and Zulekha bat Arzani on Thursday, 8 Tammuz 5630 (July 7, 1870). Ink and gouache on paper (38 x 19 3/4 in.; 970 x 502 mm). Glazed and framed.

\$ 6,000-8,000



24

25

A MONUMENTAL MICROGRAPHIC BIBLICAL PLAQUE, LEVI DAVID VAN GELDER, LONDON: 1859

Ink, gouache, and shell gold on paper (46 1/2 x 33 1/2 in.; 1181 x 851 mm). Mounted in an acrylic box frame.

A MAGNIFICENT DISPLAY OF BIBLICAL ARTISTRY AND MICROGRAPHIC PENMANSHIP.

The talented artist Levi David Van Gelder (1815-1878) produced the earliest examples of his beautiful micrographic *mizrah* plaques during the 1840s while working as a printer and lithographer in his native Amsterdam. It was there that he developed his distinctive style by imaginatively combining minuscule texts with oversize decorative word panels and biblical imagery. By 1853, Van Gelder had moved to England, and in 1864 he and his family settled in Chicago.

The present, newly-discovered monumental micrographic plaque was created in London and is one of only three known manuscripts executed by Van Gelder in his unique artistic style. One hundred ten biblical vignettes and portraits, running the gamut from images of Adam and Eve to the prophets and kings of Israel, are here surrounded by captions, numerous biblical texts, and excerpts from the liturgy inscribed in fine micrographic lettering and elegantly hand-colored. The eighteen larger printed scenes were taken from contemporary Bibles or books of biblical history, while the eight enlarged red and blue collage elements were done by hand on separate paper and affixed to the plaque.

Van Gelder was a Freemason and served as the Captain General of the Siloam Masonic Lodge in Chicago. This plaque incorporates several Masonic symbols, including the Anchor, the Flask, and an almond-shaped cartouche at top evoking the Eye of Providence.

The level of complexity and exacting detail establish this artwork as a masterpiece of Van Gelder's recorded works.

\$ 50,000-70,000

THIS IS THE GATE OF THE LORD, INTO WHICH THE RIGHTEOUS SHALL ENTER, SELAH

HALLEL

CREATOR OF THE UNIVERSE

BLESSED IS THE LORD FOR EVER

LUFAN

OUR MIGHTY GOD, OUR LORD, HOW MAGNIFICENT IS THY NAME THROUGHOUT ALL THE EARTH

EXALTE YE THE LORD, OUR GOD, ABOVE ALL

AT HIS HOLY MOUNT, FOR HE IS HOLY

GIVE THANKS UNTO THE LORD FOR HIS MERCY ENDURETH FOR EVER

OUR SOULS HOPE IS IN THE LORD

OUR GOD WHO AT HIS HOLY MOUNT

AMEN

BLESSED IS THE MAN WHO

TSIBAOATH

WILL TRUST IN THE LORD

SELAH

GLORY TO THEE, O LORD, OUR GOD, WHO AT HIS HOLY MOUNT

THE STATUTES OF THE LORD ARE RIGHT

PEACE TO HIM THAT IS AFAR OFF, AND TO HIM THAT IS NEAR, SAITH THE LORD: I WILL HEAL HIM

OUR LORD, SAVE US

AND WE WILL BLESS THE LORD FROM HEN

MAY HE WHO ESTABLISHETH PEACE IN HIS

JEHOVAH

THE LORD SHALL GAZE THY GOING OUT, AND THY

COMING IN, FROM HENCEFORTH AND FOR EVERMORE

GRACE, FAVOURS, AND MERCY UNTO THY PEOPLE

PRASEDEF

LET US BE GLAD BY THEE

BLESSED ART THOU, O LORD

WITH KNOWLEDGE OF GOD

WHO HEARKENETH PRAYER

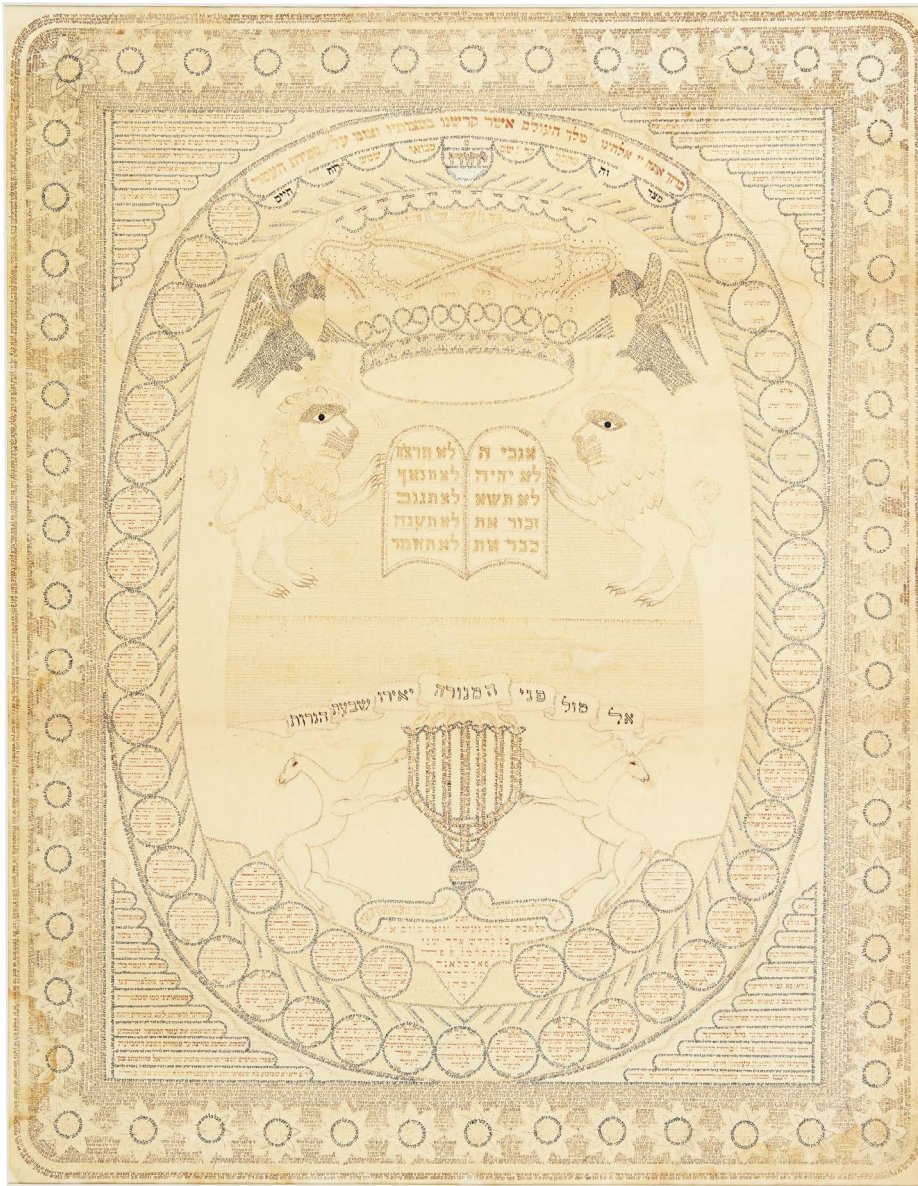
FROM HEAVEN THE LORD LOOKETH DOWN, AND BEHOLDETH ALL THE SONS OF MEN, AND ALL THE INHABITANTS OF THE EARTH

OUR GOD!

BEING HEAR US

LIKE UNTO THEE

MY GOD!



26

26

**A MAGNIFICENT
MICROGRAPHIC OMER
CALENDAR, PORTLAND:
1883**

Ink and gouache on paper (27 3/4 x 21 1/2 in.; 704 x 547 mm). Matted, glazed, and framed.

AN OUTSTANDING EXAMPLE OF AMERICAN
JEWISH FOLK ART.

This monumental *omer* calendar was created to facilitate the practice of counting each of the forty-nine days between the start of Passover and Shavuot. At the top is the blessing recited before the counting of the *omer*, while the forty-nine circles all around contain the specific formulas for each day.

In minute script, the artist has written the entire text of the book of Psalms (preceded and followed by special devotional prayers), as well as the beginning section of each of the fifty-four weekly Torah portions. The elaborate decorative central panel features representations of pairs of creatures skillfully fashioned from these words: two birds supporting a regal crown, two lions rampant holding aloft the Tablets of the Law, and two deer on either side of a menorah inscribed with the verses of psalm 67.

The plaque is signed and dated in Hebrew in a cartouche below the menorah by David ha-Kohen, who can be identified with David Solis-Cohen (1850-1928), a man of many talents. Scion of a prominent Philadelphia Sephardic family, Solis-Cohen came to

Portland in 1878, and became the single most important Jew of that Oregon community. He played active roles in Congregations Beth Israel (Portland's first synagogue) and Ahavai Sholom, supported children's and adult Jewish education in the city, and founded B'nai B'rith lodges.

An inscription on the verso records that the plaque was presented by Rabbi Dr. Alexander Rosenspitz to Rev. Herman P. Bories, both of whom had served as senior rabbis of Portland's Congregation Beth Israel.

This remarkable, intricately patterned artwork is thus both a beautiful object of Judaica and an important testimony to the history of a nineteenth-century American Jewish frontier community.

\$ 60,000-80,000



27

27

AN IMPORTANT COLLECTION OF JUDAICA BOOKPLATES, [EUROPE, LAND OF ISRAEL, AND NORTH AMERICA: LATE 19TH-20TH CENTURIES]

426 bookplates (ranging in size from 1 1/4 x 2 1/4 in.; 33 x 55 mm to 9 1/2 x 5 3/4 in.; 242 x 145 mm) housed in two albums and several bound plastic sheets.

A SUBSTANTIAL SELECTION REPRESENTING A UNIQUE GENRE WITHIN THE JEWISH BOOK ARTS.

A bookplate (known in Latin as "ex libris") is generally a slip of paper on which appears the name of a book collector and which is most often glued to the inside cover of a volume to indicate ownership. Ex libris first came into use prior to the invention of movable type but became much more popular in the fifteenth and sixteenth centuries. The present lot comprises a choice collection of international ex libris, including examples designed by such famous artists as Ephraim Moses Lilien ("the father of the Jewish bookplate"), Ilya Schor, Salomon Seelenfreund, Hermann Struck, and Arthur Szyk; and owned by such Jewish luminaries as Marcus Nathan Adler, Simcha Assaf, Yitzhak and Rachel Ben-Zvi, Marco

Birnholz, Shneur Zalman Cheshin, Moses A. Dropsie, J.D. Eisenstein, Zidkiyah Harkabi, Yehuda Leib Maimon, Zvi Scharfstein, Boris Schatz, Shlomo Simonsohn, David de Sola Pool, and Israel M. Ta-Shma. Eleven female collectors (including Leah Goldberg), as well as a large number of significant Jewish libraries and major repositories of Judaica/Hebraica, are represented among a group extending geographically from Eastern Europe to the Land of Israel to Los Angeles. A list of the bookplates in this collection is available upon request.

\$ 14,000-16,000



28

28

A RARE COLLECTION OF VINTAGE JUDAICA WINE AND ALCOHOL LABELS, [EUROPE, LAND OF ISRAEL, NORTH AFRICA, AND NORTH AMERICA: LATE 19TH-20TH CENTURIES]

84 labels and 1 pamphlet (ranging in size from 2 3/8 x 3 1/8 in. to 6 x 8 7/8 in.; 60 x 79 mm to 152 x 225 mm) housed in an album.

A RARE TESTAMENT TO THE JEWISH OENOPHILIC TRADITION.

\$ 5,000-7,000

Jews have been involved in the alcohol trade – as farmers, fermenters, merchants, or tavern keepers – since antiquity. The present lot comprises labels for a range of wines (vermouth, brandy, port, cognac, sherry, etc.) and spirits (arak, slivovitz, whiskey) manufactured under Jewish auspices in such diverse places as Hara Seghira (Djerba, Tunisia); Essaouira (Morocco); Gromnik, Liuboml, and Oświęcim (Poland); and various locations in the United States and the Land of Israel. The latter became an especially significant center of Jewish wine production with the advent of the Zionist movement in the late nineteenth century and the sponsorship of benefactors like Sir Moses Montefiore

and Baron Edmond de Rothschild, the latter of whom helped found the cellars at Rishon le-Zion and Zikhron Ya'akov that would eventually form the backbone of the Carmel Wine Company and Carmel Oriental. Indeed, an accompanying Carmel Oriental pamphlet from the late 1920s was meant to promote the high quality of these wines, which "have found a market in all countries of the world." Other brands represented here – some printed with kosher certifications – include Adloyada, Carmei Dov, Eliadah, Gan-Eden, Ganeles-Lenger, Hadar-Hakarmel, Har Hazeisim, Hersh's, Le Pegase, Margulis, Mazel, Mitzi, Shor, and Star Wine.



AN IMPORTANT COLLECTION OF POSTCARDS FROM AMERICAN JEWISH HOTELS AND RESORTS, [UNITED STATES: EARLY TO MID-20TH CENTURY]

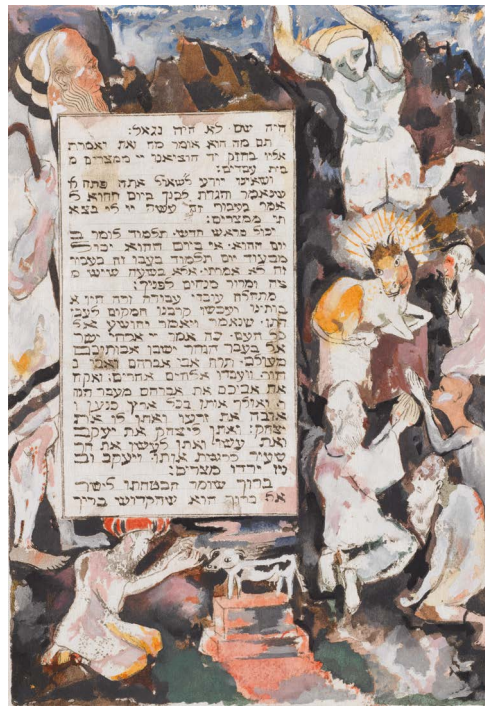
297 postcards (each approx. 3 1/2 x 5 1/2 in.; 90 x 140 mm) housed in an album.

A PANORAMIC VIEW OF JEWISH LEISURE CULTURE IN AMERICA.

\$ 7,000-10,000

The period between about 1920 and 1970 constituted the golden age of Catskill Mountain bungalow colonies and hotels, when millions of Jews flocked to what came to be known as the Borscht Belt or Jewish Alps for weeks and even months at a time. The present lot comprises a vast array of picture postcards depicting the grounds and amenities available at resorts frequented by Jews not only in the Catskills but also in various vacation spots in Connecticut, Florida, Maine, Massachusetts, Michigan, New Hampshire, New Jersey, other parts of New York, and even North Carolina. Among the better-known hotels featured here

are the Concord, the Flagler, and Grossinger's. Many of these cards advertise the sports facilities, leisure activities, and various forms of entertainment available to patrons, as well as the kosher culinary offerings and holiday packages for Passover, Shavuot, and Rosh Hashanah. At times, they also bear handwritten messages to friends and relatives describing the weather, accommodations, and especially the food. "Eating is the main attraction," writes one guest. A list of the hotels represented in this collection is available upon request.



30

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HAGGADAH FOR PASSOVER, COPIED AND ILLUSTRATED BY BEN SHAHN, WITH A TRANSLATION, INTRODUCTION, AND NOTES BY CECIL ROTH, PARIS & LONDON: THE TRIANON PRESS, 1966

160 pages (15 1/2 x 11 3/4 in.; 393 x 298 mm) printed on Arches Grand Vélín pure rag paper. Lithographed frontispiece and title; twelve full-page collotype and pochoir plates after Shahn's original watercolors; ten collotype plates after drawings of the scenes of *Had gadya*. Additional materials, each housed in a numbered and custom-labeled folder: 1) an extra set of the color plates (frontispiece, title, and full-page collotypes) on Auvergne hand-made paper; 2) a set of the full-page collotypes left uncolored on Arches Vergé paper; 3) three of the original guide-sheets and stencils; and 4) two proof states of the lithograph frontispiece. All folders tied within a custom burlap enclosure. The whole ensemble housed in a vellum folding box; title gilt on upper and lower boards and on spine; two intact silver-gilt clasps on fore-edge.

LIMITED EDITION, NUMBER L OF 16 COPIES NUMBERED K TO Z, SIGNED BY THE ARTIST ON THE FRONTISPIECE AND INTRODUCTION PAGE.

Inspired by the tradition of medieval illuminated Hebrew manuscripts, Lithuanian-born American graphic artist Ben Shahn (1898-1969) originally created eleven of the twelve full-page color plates for this Haggadah over the course of six months circa 1930. The illustrations, like those executed for his secular works, highlight the struggle against oppression, a theme central to the story of Passover. After a hiatus, in 1958, Shahn met Arnold Fawcus, a publisher of art books and facsimiles, and the two agreed to partner in seeing the Haggadah project through. Shahn completed the twelfth illustration, added drawings of the scenes of the *Had gadya* (An Only Kid) song, and designed a beautiful frontispiece and title page, while Fawcus commissioned British scholar Cecil Roth to compose an introduction and notes. Considered to be among "his finest and most original work[s]," this deluxe edition of the Haggadah is a monument to the skill of one of the twentieth century's most famous Jewish artists.

\$ 4,000-6,000

31

HAGGADAH SHEL PESAH, YAACOV AGAM, PARIS: ATELIER ARCAÏ; LONDON: CAPEPARK LTD., 1985

58 multicolor serigraphs pulled by hand on Rives 270-gsm (Arjomari-Prioux) paper (15 x 17 1/8 in.; 381 x 435 mm). Hebrew with English translation on facing waxed tissue-guard, numbered 1-57 in Hebrew characters with golden Stars of David in the lower-outer corners. Elegant original green velvet binding with brass corner pieces; gilt title within a stylized Star of David above gilt author name on upper board. Housed in a matching original green velvet folding case with brass corner pieces; gilt title within a stylized Star of David above gilt author name on upper board; gilt title and author name on spine.

LIMITED EDITION, NUMBER 24 OF 27 A.P. G.E. (GOLDEN EDITION), SIGNED BY BOTH THE ARTIST AND PRINTER ON THE INTRODUCTORY LEAF; FIRST AND LAST PRINTS ALSO SIGNED BY THE ARTIST.

A modern illustrated Haggadah by noted Israeli artist and sculptor Yaacov Agam (b. 1928). The text recounting the Exodus from Egypt comes to life here through the use of distinctly modern and brilliantly-colored designs. The geometric imagery and playful typography continue in the storied tradition of Haggadah decoration via a refreshing aesthetic unique to the artist.

\$ 4,000-6,000

THE ROTHSCHILD MISCELLANY WITH ACCOMPANYING COMMENTARY VOLUME, LONDON: FACSIMILE EDITIONS, 1989

2 volumes (approx. 8 1/4 x 6 1/8 in.; 210 x 155 mm): Vol. 1: 473 folios; Vol. 2: 256 pages.

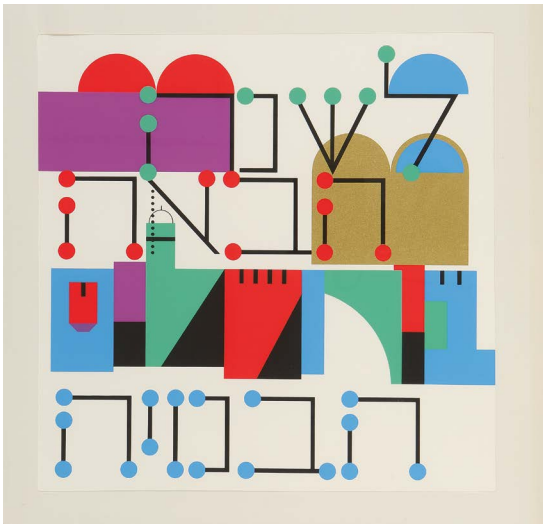
LIMITED FACSIMILE EDITION – NUMBER 150 OF 500 COPIES STAMPED AND SIGNED BY REPRESENTATIVES OF THE PUBLISHERS – OF "THE MOST LAVISH OF ALL ILLUMINATED HEBREW MANUSCRIPTS," AND LIKELY THE MOST EXQUISITE FACSIMILE OF ANY HEBREW MANUSCRIPT EVER CREATED.

Commissioned by the wealthy Cremona-based banker Moses ben Jekuthiel ha-Kohen and executed in Northern Italy between 1465 and 1478, the Rothschild Miscellany is a monument to Renaissance Jewish civilization. Consisting of thirty-seven distinct texts – a veritable all-in-one library of biblical, liturgical, historical, philosophical, halakhic, midrashic, and scientific treatises – the volume became the framework for an unprecedented program of illumination illustrating almost every aspect of daily life in a Jewish household of the period. The present facsimile edition, a bibliographic and technical masterpiece, is accompanied by a companion volume including learned essays about the Miscellany written by leading scholars of Italian Jewish history, medieval Hebrew literature, art history, paleography, and codicology.

\$ 4,000-6,000



31



31





33

33

A RARE MINIATURE TAJ (YEMENITE PENTATEUCH), [YEMEN: SECOND HALF OF THE 15TH CENTURY]

326 folios (4 7/8 x 3 5/8 in.; 125 x 92 mm).

ONE OF THE ONLY KNOWN POCKET-SIZE MEDIEVAL YEMENITE BIBLES.

Yemenite Jews have been referring to their codices of the Bible, and especially of the Pentateuch, as *tijan* (sing., *taj*; Arabic for "crown") since the High Middle Ages. The present lot is a miniature manuscript *taj* comprising almost the entire Pentateuch, lacking only approximately twenty-four folios (with four folios at the end of the volume, comprising Deut. 32:50-33:12, filled in by a nineteenth-century hand).

The main differences between *tijan* and Hebrew Bibles copied in other parts of the Jewish world concern minute details of the biblical text, its vocalization, and its accentuation. Examples include the use of the plural form *va-yihyu* (they were), rather than the singular *va-yehi*, in Gen. 9:29 (see f. 14r) and the spelling of the word *dakka* (crushed) in Deut. 23:2 with a final *alef*, rather than a *he* (see f. 305r). Another distinctive feature of *tijan* is their scrupulousness in laying out the biblical text, especially the songs, in consonance with the prescriptions of the great

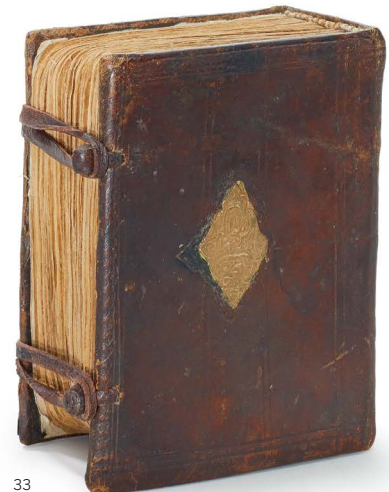
halakhist Rabbi Moses Maimonides (1138-1204). This means that the last two lines of the Song of the Sea (Ex. 15:1-19; see ff. 108r-109r) each split their text into two blocks separated by an empty space and that the Song of Moses (Deut. 32:1-43; see ff. 320v-322v) is transcribed on sixty-seven, rather than seventy, lines. Also noteworthy is the fact that the scribe of the present manuscript copied the text in columns of seventeen lines, since it is common Yemenite practice to this day to write Torah scrolls of fifty-one lines to a column, just as Maimonides himself had done. Thus, a subsequent scribe would be able to use every three pages of this model *taj* (17 x 3 = 51) as an exemplar for a single column of a new Torah scroll.

Perhaps the most unusual feature of this manuscript is its diminutive dimensions. Very few, if any, other surviving medieval Yemenite Bibles were designed to be pocket size, making the present miniature codex an extreme rarity. Moreover, though the book is unsigned, it has been noted that the script here bears a "remarkable resemblance" to that of Benayah ben Saadiah ben Zechariah (d. c. 1484), the most famous Yemenite scribe and patriarch of a family of copyists. All told, about 40% of all dated, extant Yemenite manuscripts written between 1461 and 1540 were produced by members of the Benayah clan. To this day, their books are highly regarded for both their accuracy and beauty of execution.

Written in a clear, bold hand, the present lot stands out both for its miniature format and for its staunch adherence to the Yemenite biblical manuscript tradition.

Sotheby's is grateful to Shlomo Zucker for providing information that aided in the cataloging of this manuscript.

\$ 200,000-300,000



33



34



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34

PEIRUSH MIRKEVET YEHEZKEL VE-SEFER YETSIRAH (COMMENTARY ON THE CHARIOT OF EZEKIEL AND THE BOOK OF CREATION), [RABBI JACOB BEN JACOB HA-KOHEN OF CASTILE AND OTHERS], [GERMANY: 13TH CENTURY]

14 folios (7 3/4 x 5 1/2 in.; 198 x 140 mm).

THE EARLIEST ASHKENAZIC COPIES OF SEVERAL IMPORTANT MYSTICAL TREATISES.

Rabbi Jacob ben Jacob ha-Kohen of Castile (d. ca. 1270-1280) was a thirteenth-century kabbalist who traveled extensively among the Jewish communities of Spain and Provence searching for remnants of earlier mystical writings and traditions. He was strongly influenced by the thought of the Hasidei Ashkenaz, a sect of contemporary German pietists, and maintained contact with the last members of the circle of Jewish mystics associated with *Sefer ha-iyyun* (The Book of Contemplation).

The present manuscript includes several separate, though related, works: 1. ff. 1r-13r: the complete text of Rabbi Jacob ha-Kohen's commentary on Ezekiel's visions of the Divine Chariot (Ezek. chs. 1 and 10), composed in the third quarter of the thirteenth century; 2. f. 13r-v: an anonymous exposition on the Thirty-Two Paths of Wisdom used by God to create the world, according to the very first line of *Sefer yetsirah* (The Book of Creation), an ancient Jewish mystical tract; and 3. ff. 13v-14r: a few shorter *iyyun* tracts, also commenting on the Thirty-Two Paths of Wisdom, the first of which (ff. 13v-14r) remains unpublished. Based on both the script and paper used, this manuscript has been dated to the thirteenth century, making it the oldest Ashkenazic (or oldest, period) exemplar of these texts to have come down to us.

\$ 8,000-10,000

35

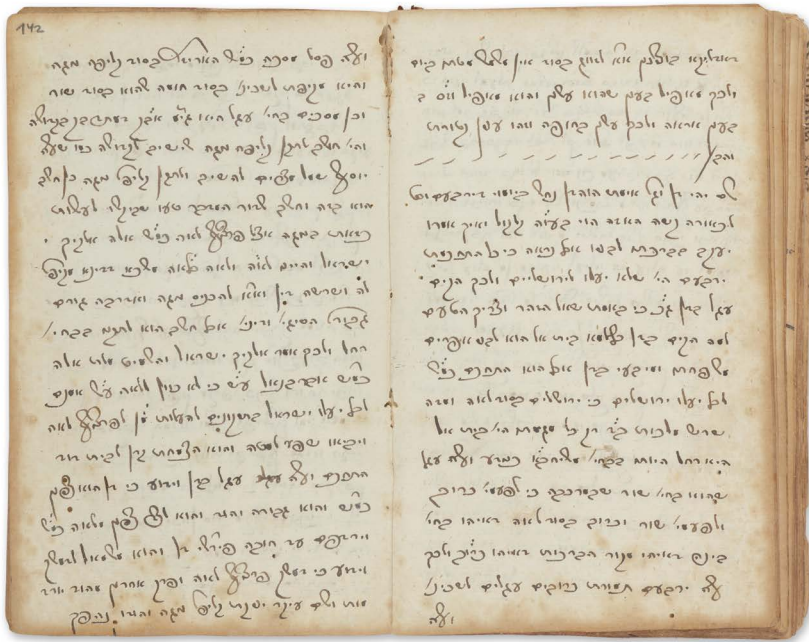
THREE KABBALISTIC WORKS FROM THE CIRCLE OF RABBIS MOSES ZACUTO AND BENJAMIN HA-KOHEN, [ITALY: 17TH CENTURY]

221 folios (7 3/4 x 5 1/2 in.; 198 x 140 mm).

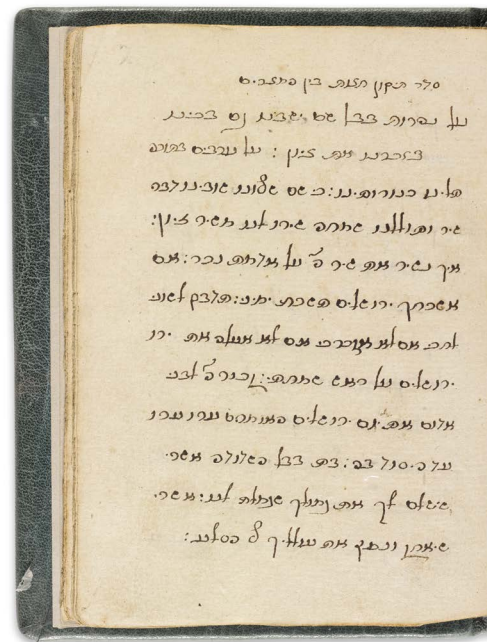
This manuscript comprises three discrete units, each of them most likely copied within the circle of Rabbi Moses Zacuto (ca. 1620-1697), one of the leading kabbalists of seventeenth-century Italy, and/or of his principal pupil, Rabbi Benjamin ha-Kohen of Reggio (1651-1730).

1. Ff. 2-191: This anonymous, alphabetically-arranged lexicon of fundamental terms emanating from the corpus of Lurianic Kabbalah is similar in form but not in content to Zacuto's *Erkhei ha-kinnuyim*. The text is nearly complete, lacking only the first few leaves (until the middle of the letter *bet*), and is apparently otherwise unknown.
2. Ff. 192-204: Rabbi Israel Sarug's (late sixteenth-early seventeenth centuries) complete commentary on Rabbi Isaac Luria's (1534-1572) *zemiro*t (liturgical hymns) for each of the three Sabbath meals.
3. Ff. 205-222: Seventy-nine principles of Kabbalah culled from the writings of Rabbi Hayyim Vital (1542-1620), Luria's chief disciple in sixteenth-century Safed. This text, which has never been published, includes Zacuto's comments copied in the margins of several pages.

\$ 6,000-8,000



36



37

36

A COMMENTARY ON THE ZOHAR FROM THE SCHOOL OF RABBI JONATHAN EIBESCHUETZ, [ASHKENAZ: SECOND HALF OF THE 18TH CENTURY]

224 folios (6 3/4 x 4 1/8 in.; 170 x 105 mm).

A NEWLY DISCOVERED SURVIVAL FROM A SECRET KABBALISTIC SECT.

Recognized in his youth as a prodigy, Rabbi Jonathan Eibeschuetz (ca. 1694-1764) would go on to become a leader of eighteenth-century European Jewry and a prolific author, composing halakhic and homiletical tracts, as well as over one hundred amulets. One of the kabbalistic treatises attributed to him early in his career was a controversial work entitled *Va-avo ha-yom el ha-ayin* ("I came today to the spring"; see Gen. 24:42), which expounded a theology deriving from the teachings of the Sabbatian messianic

sect. Professor Yehuda Liebes, an expert on Kabbalah and Sabbatianism at the Hebrew University of Jerusalem, has identified a small group of writings similar in content, style, and terminology to *Va-avo*, a number of which, he claims, were written by Eibeschuetz's son Wolf (ca. 1740-ca. 1806). The present manuscript is an unpublished, page-by-page commentary on the Zohar to parts of Genesis and Exodus, which, Liebes believes, also belongs to this cluster of *Va-avo*-influenced tracts. Further scholarly analysis may yield important information regarding the esoteric belief system of Eibeschuetz, his son, and their followers.

\$ 4,000-6,000

37

SEDER TIKKUN HATSOT (KABBALISTIC MIDNIGHT VIGIL), SCRIBE: JOSEPH ABRAHAM GIRON, CASALE MONFERRATO: 1795

18 folios (5 3/8 x 3 7/8 in.; 137 x 99 mm).

Seder tikkun hatsot, the liturgy recited at midnight to mourn the destruction of the Temple in Jerusalem and pray for its rebuilding, originated in the Middle Ages among a select group of pious Jews but gained considerable popularity with the spread of Lurianic Kabbalah and the introduction of coffee in the sixteenth and seventeenth centuries. In Italy, to which the liquid stimulant only arrived in the mid-seventeenth century, the ritual was relatively slow in overtaking the earlier practice of reciting similar texts before daybreak (as part of so-called *Shomerim la-Boker* societies). By the middle of the eighteenth century, however, it had, in some Italian cities, considerably displaced or outstripped the predawn service. The present manuscript is a beautifully-executed, pocket-size copy of these prayers that reflects the growing popularity of *Tikkun hatsot* in this period.

\$ 1,500-2,000

MINIATURE TORAH SCROLL, [ASHKENAZ: LATE 19TH CENTURY]

Scroll of 55 membranes (8 1/8 in. x approx. 78 1/4 ft.; 208 mm x approx. 23 3/4 m) made of parchment; written in Ashkenazic *Beit yosef* script in dark brown ink on 248 columns with forty-two lines per column. Mounted on modern embellished silver rollers, each surmounted by a crown; accompanied by a crimson Torah mantle with golden fringes, embroidered with Hebrew dedications below a pair of lions rampant supporting the Tablets of the Law, surmounted by a crown.

In order to fulfill the biblical ordinance enjoining every male Jew to write his own Torah scroll, people of means who are not themselves expert in the laws attaching thereto sometimes sponsor a scribe to write one on their behalf. While most communal scrolls used in synagogues for ritual purposes are large and heavy, their privately-owned cousins tend to be diminutive and portable. This allows their owners not only to store them more easily, but also to transport them from place to place. The present lot, executed in miniature, is accompanied by an undersized Torah binder and mantle. Naturally, the degree of proficiency required to produce a small scroll like this one is beyond the ability of all but the most skilled scribes. Torah scrolls of such minute dimensions are thus highly rare and greatly prized.

\$ 10,000-15,000



38

AN ITALIAN EMBROIDERED TORAH MANTLE, 1745

Gilt metallic thread on maroon velvet with silk and metallic thread fringes and a gilt ribbon (34 5/8 x 14 in.; 880 x 355 mm).

This magnificent, richly colored Torah mantle is embroidered with gilt thread forming an intricate floral design. The style of the textile, designed with a wide skirt that opens in the front and fashioned from a sumptuous fabric embellished with gilt threads, is typical of the Torah covers created for Italian Jews in the eighteenth century.

The top of the mantle contains a Hebrew dedicatory inscription recording that it was donated by Michael ben Moses Asahel Aziz in the year 5505 (1745). Members of the prominent Aziz family of Padua were known for the beauty of the Judaica objects that they commissioned, including magnificently decorated *ketubbot* and richly carved tombstones that are still extant in the Jewish cemetery of their native city.

\$ 18,000-22,000



39



40

40

SIMEON SOLOMON

1840-1905

Carrying the Torah during the Sukkot
Holiday

signed S.S. and dated 5645 (on the
prayerbook, lower right)
charcoal and pencil on paper
12 by 14 in.; 31 by 36 cm

PROVENANCE

Private collection, England

\$ 30,000-50,000

Raised in a prosperous family in London's East End, Simeon Solomon was one of the earliest artists to closely observe and portray the rituals of Jewish life.

This stirring scene is one of a small number of highly finished drawings made by Solomon which depict the interior of a Synagogue. The drawing centers on a Rabbi carrying the Torah, his eyes fixed in intense concentration. He is flanked by two other congregants carrying a Lulav and Etrog signifying that the service is taking place during Sukkot. The figure on the right is likely the Chazzan whose prayerbook is marked with Solomon's initials and the Hebrew date.

This is possibly the same young man portrayed in the magnificent oil, *Carrying the Scrolls of the Law*, sold Sotheby's, New York, December 15, 2016, lot 95.

41

EDOUARD BRANDON

1831 - 1903

Teacher and Young Student

signed *Ed. Brandon* (lower left)

oil on panel

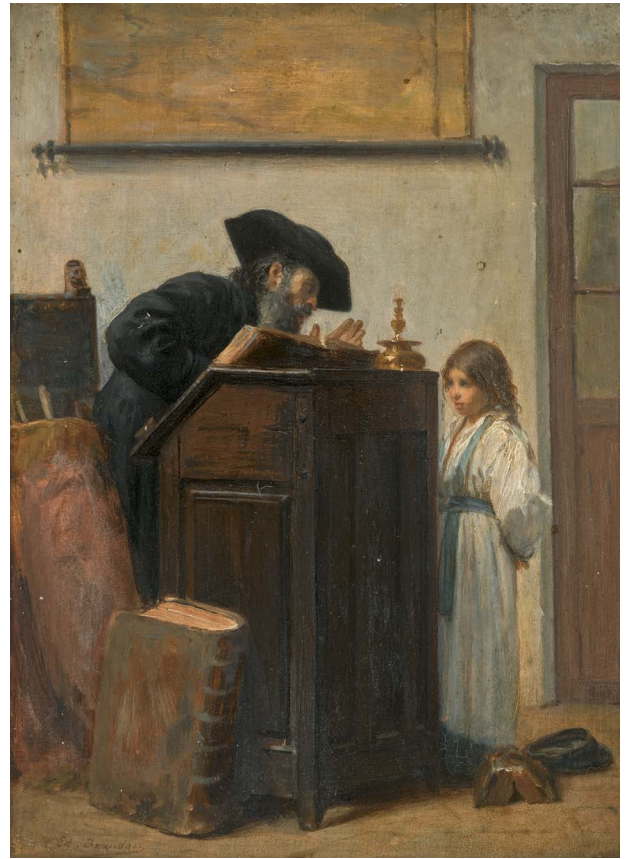
9 $\frac{1}{8}$ by 6 $\frac{7}{8}$ in.; 23.2 by 17.5 cm

PROVENANCE

Private collection, London

By descent to the present owner, *circa* 1965

\$ 8,000-12,000



41

42

**DUTCH SCHOOL,
19TH CENTURY**

The Jewish Quarter, Amsterdam

indistinctly inscribed (lower left)

oil on panel

23 $\frac{3}{8}$ by 17 $\frac{7}{8}$ in.; 57 by 45.5 cm

\$ 8,000-12,000



42

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

ISIDOR KAUFMANN

1853 - 1921

Portrait of a Rabbi with a Young Pupil

oil on panel

8¼ by 10½ in.; 21 by 26.7 cm

PROVENANCE

Private Collection, Europe

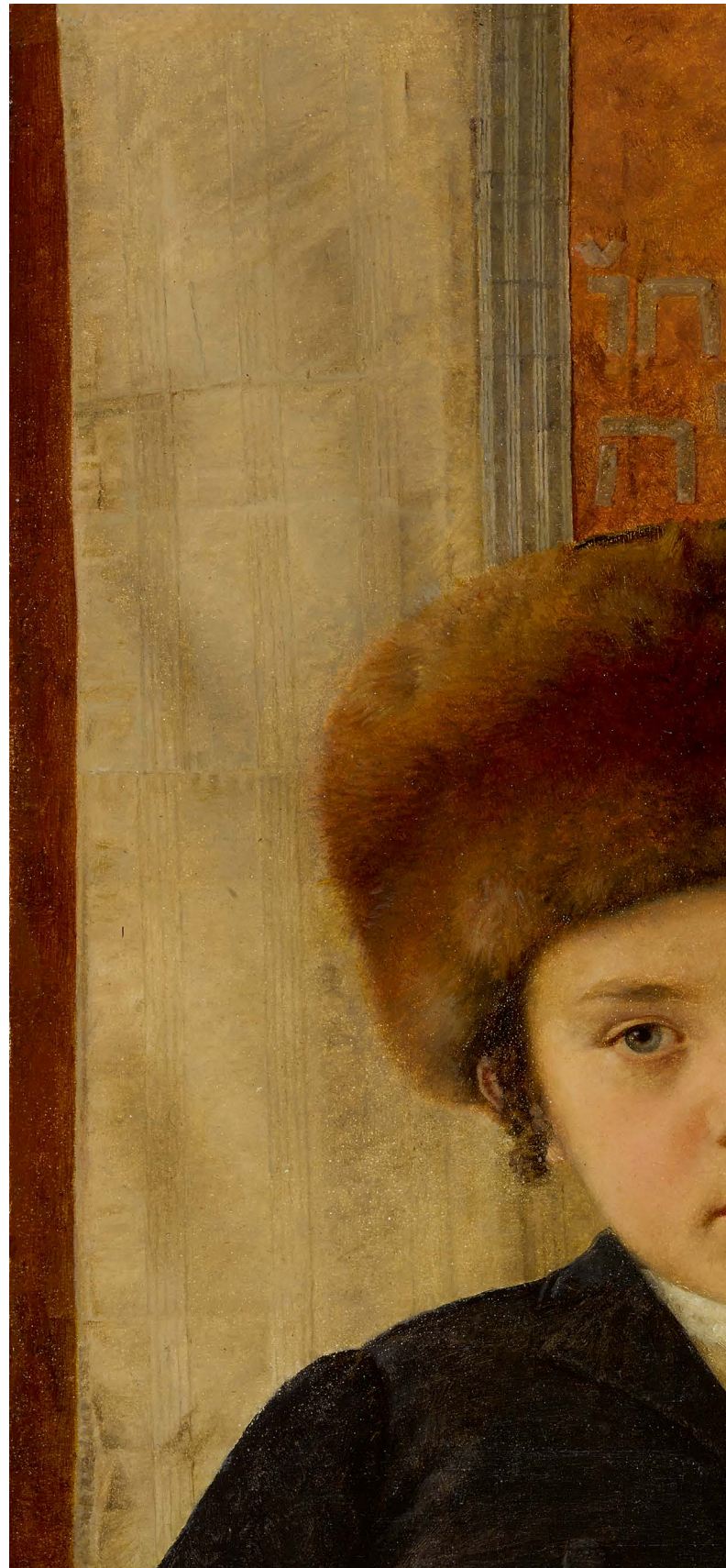
Sale: Sotheby's, New York, April 18, 2007, lot 30

The sensitive *Portrait of a Rabbi with a Young Pupil* reflects the deep respect and admiration that Isidor Kaufmann felt for Jewish life and religious figures whom he encountered during his summer visits to the shtetls in the Pale of Settlement in the early 1900s.

In the present work, a dignified young Rabbi and his pupil are posed before an embroidered Torah Ark curtain. The closeness of the two figures, the child leaning slightly in towards the older man, suggest that they are possibly a father and son. Behind them, the beige and crimson velvet curtain embroidered in silver and gold thread, envelopes the two figures in an atmosphere of intense holiness. Both the solemn Rabbi and the young child gaze downwards in a moment of intense spirituality. The embroidered letters Kaf Tav (Keter Torah, Crown of Torah) are precisely centered above the two figures, symbolizing their devotion to a life based on Jewish faith and religious practice. The luster of the painting is enhanced by the richly embroidered collar of the man's Tallit, the Atara, which stands out from the cream-colored fabric of the Tallit itself. Details such as this, as well as the exquisite portrayal of the soft skin tones, the texture of the Rabbi's dark beard, and the majestic fur shtreimels, create a remarkable sense of realism. In another second, we expect the Rabbi to lift his eyes and begin to speak.

Kaufmann was justly celebrated as one of the great portraitists in fin de siècle Vienna. Portraiture was the genre "best suited to his brilliant, subtle style" (G. Tobias Natter, *Rabbiner, Bocher, Talmudschüler, Bilder des Wiener Malers, Isidor Kaufmann, 1853-1921*, Vienna, 1995, p. 29).

\$ 300,000-500,000









THE SERQUE
COLLECTION

LOTS 44-158

THE SERQUE COLLECTION (LOTS 44-158)

AN ENGLISH SILVER TORAH SHIELD, AARON KATZ, LONDON, 1894

applied with the Tablets above a filigree compartment and a compartment for portion plaques, flanked by partly filigree columns topped by eagles and lions holding a crown, chased rococo borders of flowers and scrolls, has three pendant shields and chain
marked throughout
height 11 in.; 28 cm

\$ 2,000-3,000

A POLISH PARCEL-GILT SILVER TORAH SHIELD, WARSAW, SECOND HALF 19TH CENTURY

of cartouche form applied with a Menorah under a columned canopy with crown and lions above, the canopy applied with a stag and two lions, with chased rococo borders, hung with three cartouches with Hebrew dates [5]596 [1835-1836]
marked throughout with Polish double eagle tax mark
height 14¼ in.; 36.2 cm

PROVENANCE

Furman Collection, JAF no. 1, *Treasures of Jewish Art*, pp. 62-63

\$ 7,000-10,000

A CONTINENTAL SILVER TORAH SHIELD, POSSIBLY HUNGARIAN, CIRCA 1820

of arched rectangular form, chased with the Tablets between crowned columns below an inscribed oval with date 1822 above a vase of flowers, surrounded by trailing flowers and borders of trefoils on matted ground, with associated demi-crown chased with two lions and foliage
apparently unmarked
height 10¼ in.; 26 cm

\$ 5,000-7,000

A SILVER TORAH SHIELD, GALICIAN OR POSSIBLY SAFED, LATE 19TH CENTURY

arched rectangular, embossed in high relief with four flowers with scrolling stems, each set with a cabochon turquoise, fitted with compartment for portion plaques waved rim, has chain
apparently unmarked
height 11 in.; 28 cm

\$ 5,000-7,000

A HUNGARIAN SILVER TORAH SHIELD, FRIDERICUS BECKER SR., POZSONY-VÁRTELEK (PRESSBURG), 1820

arched panel with embossed border of alternating lozenges and cabochons on matted ground with spiraled columns in front of niches, topped by lions rampant supporting a crown, applied with a laver and basin and double eagle displayed centered by compartment for portion plaques
marked near base with maker's mark, city mark including date 1820 and date letter A=1820, city and maker's mark also on crown
height 13½ in.; 34.3 cm

The inscription at head reads: "Charity from the Holy Community of Károlyi [modern-day Carei, Romania], in the year 'You shall be established through charity' [Isa. 54:14] [=1861-1862]."

Fridericus Becker Sr., maker of table silver, is listed c. 1800-1826, see Kószeghy Elemér, *Merkzeichen der Goldschmiede Ungarns vom Mittelalter bis 1867*, no. 1853, p. 309.

\$ 10,000-15,000





45



46



47



48



49

49

THE SERQUE COLLECTION (LOTS 44-158)

A GERMAN SILVER TORAH SHIELD, JOHANN JONAS MEYER, NUREMBERG, 1777-81

arched rectangular chased with a Menorah above the Tablets and compartment for portion plaques, flanked by free-standing spiral columns topped by lions rampant supporting a crown enclosing bell, rococo borders marked on body and portion plaque compartment with maker's mark, city mark and date D for 1777-81 height 10¾ in.; 27.5 cm

The inscriptions on the right read: "(Gift of) David ben Mr. Mordechai of the Holy Community of Pflaumloch" and on the left side "Clarale bat Mr. David in the year (5) 548 (1787-88)."

Johann Jonas Meyer, worked 1774-1791. A rococo Hanukkah Lamp by him is at the Hechal Shlomo, Sir Isaac and Lady Edith Wolfson Museum, Grunt Collection, Jerusalem, no 801, a Kiddush Cup in the Jewish Historical Museum Amsterdam, JHM 142 and a Torah Shield dated 1788 in a private collection, see Karin Tebbe et al. *Nurnberger Goldschmiedekunst, 1541-1868*, no. 575, pp. 274-275. It is possible that this entry refers to the current shield.

\$ 30,000-50,000



50

50

**A GERMAN GEM-SET
PARCEL-GILT SILVER
TORAH SHIELD, EARLY
18TH CENTURY**

rectangular with separate cresting, finely chased with swirled foliage, strapwork and a baroque cartouche between spiraled columns topped by lions with red bead eyes, their tails enclosing presentation inscription, the crown set with a row of faceted gems, fitted with two plaquettes, has suspension chain

apparently unmarked, one plaquette with Hebrew date with serpent for 1726, the other for Passover/Sukkot

height 11¾ in.; 30 cm

The inscriptions read at top reads: "The gift of Mr. Moses son of Abraham(?) and his wife Mrs. Reichel daughter of Mr. Falk". The later inscription near the base reads: "Our teacher Rabbi Leib Yitcha."

\$ 20,000-30,000

51

THE SERQUE COLLECTION (LOTS 44-158)

A GERMAN SILVER-GILT TORAH SHIELD, NICOLAUS NELL(E), FRANKFURT AM MAIN, CIRCA 1730-40

rectangular, chased with an inscribed crowned cartouche supported by lions above a central inscribed baroque cartouche and open scroll inscribed in Hebrew "Moses commanded the Torah", at the base a compartment for portion plaques, the ground chased with trellis between columns entwined with grapevine topped by two-handled urns of flowers and fruit, with three pendant bells, one by Rudiger Herfurth, Frankfurt, with suspension chain and hook
marked on body near top, frame of compartment and hook with maker's mark and city mark, marked on each of the five

plaquettes with city mark
 height without bells 11¼ in.; 26 cm

The central medallion reads: "This belongs to the philanthropic nobleman, officer, supporter, and leader of the region, the esteemed Mr. Baruch ben Mr. Simeon of Arnheim [?], may the memory of the righteous be a blessing."

The five plaquettes which all have a contemporary Frankfurt city mark are as follows: Sabbath/Passover between tulips, Sukkot/Shavout, Rosh Hashanah/Yom Kippur, Shemini-Atzeret/New Moon, Parashat-Shekalim/Parashat-Parah.

The maker Nicolaus Nell(e) worked 1710-1751. For a list of pieces by this prominent maker see W. Scheffler, *Goldschmiede Hessens*, p. 259, no. 367.

\$ 20,000-30,000



51

A GERMAN PARCEL-GILT SILVER TORAH SHIELD, MARTIN CARL HANIAS GEN. DUBLON, NUREMBERG, EARLY 18TH CENTURY

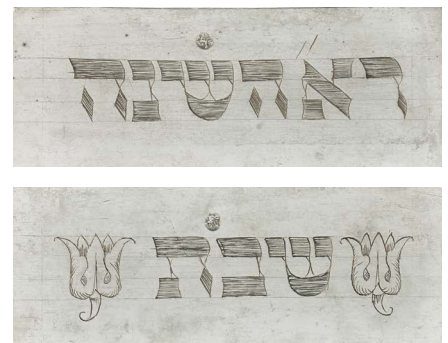
with triple arched top and chased gadroon borders, applied with double eagle below crown above portion plaque compartment, flanked by spiraled columns topped by rampant lions and with lion masks at the base, applied with colored pastes and three florettes and hung with three bells, has triple chain
marked with maker's mark and city mark near top 13 near base, the back with later inscription
 height 10¼ in.; 29 cm

Martin Carl Hantias gen. Dublon, born 1697, apprenticed with his father, entered his mark in 1719 and is listed till 1741 or 1765, prolific maker of Judaica. The catalogue of the Germanisches Nationalmuseum lists a Torah Crown in the Jewish Museum New York, a Sabbath Lamp in Historisches Museum Hannover, a Torah Shield in Congregation Emanu-el. See Karin Tebbe et al., *Nurnberger Goldschmiedekunst 1541-1868*, no. 317, pp. 156-7.

The later inscription reads, within an engraved wreath, "In commemoration of the opening of the Dalston Synagogue, Presented by Joseph Birn, 5th July 1885".

The Dalston Synagogue in Islington, North London operated from 1885-1970. The Victorian Gothic building was erected in Poet's Road in 1885 and the community became one of the leading members of the United Synagogue. The building was demolished in 1970 and replaced by a block of council flats.

\$ 60,000-80,000



51 (PLAQUES)







54

53

THE SERQUE COLLECTION (LOTS 44-158)

A GERMAN SILVER-GILT TORAH SHIELD, MARKED IR, PROBABLY FOR JOHANN JACOB RUNECKE, FÜRTH, DATE LETTER M, LATE 18TH CENTURY

rectangular with shaped top and base, chased with a Menorah above the engraved Tablets which are supported by lions rampant regardant, also above a compartment for portion plaques framed by a tasseled swag, near the base an oval cartouche with inscription, flanked by applied twisted columns topped by lions rampant flanking an applied crown, with later eagle finial,

all on reeded and matted grounds, the edge with ribbon-bound laurel, fitted with one reversible inscribed plaque, and hung with two later bells marked with town mark, maker's mark and date letter near base, on crown and on cover for portion plaque compartment height 14¾ in.; 37.5 cm

The upper medallion reads: "Sabbath" (obverse), "Passover" (reverse). The lower medallion reads: "[Donated by] the humble Mr. Jacob, may he live, and his wife, Mrs. Michale, may she live."

For more information on this maker, please see the catalogue note for lot 94.

\$ 40,000-60,000

54

A PAIR OF NORTH AFRICAN GOLD TORAH FINIALS, PROBABLY MOROCCAN, DATED 1930

the bodies engraved with lengthy Hebrew inscription and hung with pairs of bells on chains, Star of David finials, the staves with beaded borders height 8¼ in.; 21 cm

The Hebrew inscription identifies these as a gift in memory of the father and mother of Rabbi Danon (1874-1930). Born in Morocco, he served as Chief Rabbi of Jerusalem 1915-21.

\$ 15,000-25,000



55

55

THE SERQUE COLLECTION (LOTS 44-158)

**A PAIR OF MOROCCAN
PARCEL-GILT SILVER
TORAH FINIALS, CIRCA
1930**

with baluster bodies, with pierced girdles applied with birds as terminals for bells, all topped by openwork crowns with blue cold enamel and spring-loaded bells

marked in several places with ram's head control mark

height 13½ in.; 34.4 cm

PROVENANCE

Furman Collection, JAF no. 62, *Treasure of Jewish Art*, pp. 46-47

\$ 6,000-8,000

56

**A PAIR OF NEAR EASTERN
SILVER TORAH FINIALS,
CIRCA 1900**

openwork scrollwork tops with traces of enamel, each hung with two bells, the knopped staves chased with spiraled ribbons and scrolled foliage
staves marked twice with tax or quality mark
height 11 in.; 28 cm

See Jay Weinstein, *A Collector's Guide to Judaica*, no. 103, p. 95 for a similar pair, but in brass.

\$ 2,500-3,500



56



57

57

**A PAIR OF NORTH
AFRICAN SILVER AND
FILIGREE TORAH
FINIALS, LATE 19TH
CENTURY**

each formed as two openwork filigree spheres
with hexagonal spire tops with scrollwork tips and
hexagonal spacers, hung with two rows of bells,
the staves with later metal bands
heights 18 $\frac{3}{8}$ in.; 46.7 cm

\$ 10,000-15,000



58

58

**A PAIR OF NORTH
AFRICAN PARCEL-GILT
SILVER TORAH FINIALS
IN ITALIAN STYLE, LATE
19TH CENTURY**

baluster bodies chased with oval flowerheads,
hexagonal two-tier openwork tops applied with
gilt emblems including Tablets, menorahs,
priestly garments, hands of blessing, and lavers,
hung with three rows of bells
height 19 $\frac{5}{8}$ in.; 50 cm

\$ 7,000-10,000



59

59

THE SERQUE COLLECTION (LOTS 44-158)

**A PAIR OF NEAR EASTERN
PARCEL-GILT SILVER AND
FILIGREE TORAH FINIALS
SET WITH TURQUOISE
AND CORAL, CIRCA 1900**

rectangular panels chased with flowers and with filigree tops set with red paste gems, all set with rows of turquoises and hung with numerous silver pendants with coral beads
height 9¼ in.; 22.5 cm

● \$ 6,000-8,000

60

**A PAIR OF NEAR EASTERN
SILVER SMALL TORAH
FINIALS, LATE 19TH
CENTURY**

from a *tik*, of baluster form chased with scrolling foliage and borders of stiff leaves, both with Hebrew inscriptions, hung with chains for bells, banded staves
height 9 in.; 23 cm

Both finials engraved near the midpoint: "This finial was dedicated by A.B. in memory of Abu al-..."

\$ 3,000-5,000

61

**A PAIR OF NEAR EASTERN
SILVER TORAH FINIALS,
CIRCA 1900**

of tear-drop shape, one side chased with a leafy scroll border, both sides mounted under glass with vellum panels painted with Hamsas, surrounded by flowers and the Tablets of the Law within Hebrew inscriptions, plain cylindrical staves
height 9 1/8 in.; 23 cm

Both finials, at head: "The Torah of the Lord is perfect, renewing life; the decrees of the Lord are enduring, making the simple wise; the precepts of the Lord are just, rejoicing the heart; the instruction of the Lord is lucid, making the eyes light up' [Ps. 19:8-9]. Everyone, ascribe might to God and honor to the Torah. [Images of the Tablets of the Law.] 'The tablets were God's work, and the writing was God's writing' [Ex. 32:16]."

\$ 4,000-6,000



60

61



62

62

**A PAIR OF NEAR EASTERN
PARCEL-GILT SILVER
TORAH FINIALS, EARLY
20TH CENTURY**

conical form applied throughout with granulated motifs, the tops set with turquoise beads
height 15 $\frac{1}{8}$ in.; 38.2 cm

\$ 4,000-6,000



63



65



64



66

THE SERQUE COLLECTION (LOTS 44-158)

A LARGE AMERICAN SILVER TORAH CROWN, EARLY 20TH CENTURY

of typical form, with bells suspended from the mouths of winged monsters and a lower row of bells suspended from griffins, bird finial, base with a cartouche engraved with presentation inscription

marked on base band Sterling and 84
height 17¾ in.; 45 cm

The inscription reads: "This was donated by the women of the Jewish Center of Williamsburg, [5]691 [1930-1931]."

The Hebrew School and Jewish Center of Williamsburg was once located at 349 Keap Street in Brooklyn, NY.

\$ 5,000-7,000

64

A POLISH SILVER TORAH CROWN, AUGUST TEODOR WERNER, WARSAW, CIRCA 1870

the rim applied with a band of classical foliage enclosing grapevine and mounted with spreading birds between the spot-hammered ribs, the finial formed as a sphere topped by a smaller sphere with leaf calix, topped by a bird, hung with one large and eight smaller bells

marked on base border
height 11 in.; 28 cm

\$ 5,000-7,000

65

A SMALL GERMAN SILVER TORAH CROWN, MAKER'S MARK KLEIN, CIRCA 1820

the body pierced with arches and anthemion and with matching die-rolled borders, hung with four bells, openwork crown topped by a finial of a lion holding inscribed shield

marked on one stave
height 8¾ in.; 22.2 cm

\$ 2,000-3,000

66

A DUTCH SILVER TORAH CROWN, MAKER'S MARK B WITH HAMMER ABOVE, CIRCA 1900

with eight ribs applied with cabochon studs, suspending silver-gilt bells, two missing, above a band of acorns, all topped by a similar smaller crown with bud finial

marked on base rim, Gothic date letter not clear below finial
height 9¾ in.; 24.7 cm

\$ 4,000-6,000

67

A PAIR OF SMALL ITALIAN SILVER TORAH FINIALS, 20TH CENTURY

of pear form, chases with shells, strapwork, and fleur-de-lis on matted ground, hung with two bells only

height 6¾ in.; 17.2 cm

PROVENANCE

Furman Collection, JAF no. 135, *Treasures of Jewish Art*, p. 36-37

\$ 1,500-2,500



67



68

68

THE SERQUE COLLECTION (LOTS 44-158)

A PAIR OF POLISH SILVER TORAH FINIALS, S. SCKARLAT, WARSAW, 1884

baluster form pierced and chased with flowers and foliage, hung with two rows of bells, the staves engraved with presentation inscriptions height 13½ in.; 34.3 cm

First finial, at base (in Hebrew): "This was donated by Mr. Zevi Ze'ev ben Isaac to the Synagogue Hope Place [in] the year [5]645 [1884-1885]."

Second finial, at base (in English): "Presented by J. Harris to the Synagogue Hope Place [in] 5645 [1884-1885]."

The Hope Place Synagogue of the Liverpool New Hebrew Congregation was constructed in 1857.

\$ 5,000-7,000

69

A PAIR OF TALL AUSTRIAN SILVER TORAH FINIALS, MAKER'S MARK CS?, VIENNA, 1858

baluster form chased with roses and with bands of flowers and shells, openwork crown finials, hung with two rows of bells
marked on top of bases
 height 15 in.; 38 cm

\$ 4,000-6,000



69

70

A PAIR OF FRENCH SILVER TORAH FINIALS, MAURICE MAYER, PARIS, CIRCA 1870

formed as openwork foliate scroll cartouches topped by the tablets of the law which are centered by a palm tree, suspended with carnelian beads possibly replacing bells, the staves with presentation inscription and Hebrew date 5635 [1874-1875]

marked on staves, bases signed in script Maurice Mayer / 18, rue Lafayette / Paris
 height 13⅝ in.; 34.7 cm

The inscriptions reads: "Offert par Aaron Venture a l'occasion de la guerison de son petit fils Alexandre Jacob Mayer 5635."

Maurice Mayer enters his mark in 1846 and was later appointed goldsmith to Emperor Napoleon III. Similar scroll work and Tablets of the Law can be seen on the Omer Calendar by him in the Skirball Museum, see *New Beginnings*, pl. 24, p. 44.

\$ 40,000-60,000





71

71

THE SERQUE COLLECTION (LOTS 44-158)

**A PAIR OF AUSTRIAN
SILVER AND FILIGREE
LARGE TORAH FINIALS,
CIRCA 1870**

the beaks of birds, the bases with bright-cut ornament
marked on staves, maker's mark not clear
height 16¾ and 16¼ in.; 42.6 and 41.4 cm

\$ 12,000-18,000

of hexagonal tower form, the filigree pierced with windows, the crown top supported by a row of spread-wing birds, the bells suspended from

A CONTINENTAL PARCEL-GILT SILVER TORAH CROWN SET, PROBABLY POLISH, LATE 18TH/EARLY 19TH CENTURY

the base with a gilt band of lions supporting the Tablets and deer supporting a shield, the body with six rococo ribs spaced by shells, the finial formed as a crown enclosing a bell, within rococo gallery, all set with faceted ruby glass jewels
apparently unmarked
 height 10 in.; 25.4 cm

PROVENANCE

Furman Collection, JAF no. 21, *Treasures of Jewish Art*, pp. 62-63

\$ 6,000-8,000



72

A PAIR OF SILVER TORAH FINIALS, MAKER'S MARK A DEER HEAD, 20TH CENTURY

in German 18th century style, the bodies chased with a band of Vitruvian scrolls, with windowed two-tier tops and crown finials topped by lions rampant
marked under bodies with maker's mark only
 height 14 in.; 35.6 cm

These are copied from a pair of finials by Johann Jakob Runnecke of Fürth, in the Jewish Museum, New York, illustrated Rafi Grafman, *Crowning Glory: Silver Torah Ornaments of the Jewish Museum*, New York, pp. 51, 204-5.

\$ 8,000-12,000



73



74



75



67



74 (DETAIL)



75 (DETAIL)

74

THE SERQUE COLLECTION (LOTS 44-158)

**A PAIR OF ENGLISH
PARCEL-GILT SILVER
TORAH FINIALS, PETER
AND WILLIAM BATEMAN,
LONDON, 1806**

three tiers of bells in leaf-chased framework with reeded borders, the bases pierced and bright-cut with leaves within linked circles, crown finials, plain staves

marked on staves and crown finials, one stave without date letter

height 16¼ in.; 41.3 cm

The Bateman family of silversmiths has long captivated the minds of collectors. Hester Bateman 1708-1794 successfully ran the family business for 30 years following the death of her husband in 1761. With little or no formal education, in early years, she signed her name with a simple X, but in 1761 she entered her maker's mark at Goldsmiths' Hall with address of Bunville Row, just North of the city limits.

She was succeeded by her sons Peter and Jonathan and daughter-in-law Ann, and by grandson William and great-grandson William Jr. The firm specialized in neo-classical silver, often enlivened by piercing and bright-cut engraving. Using light weight silver and often with the use of blue glass liners, they produced fashionable but affordable products which appealed to a growing middle-class market.

As early as 1959 David S. Shure published a monograph, *Hester Bateman, Queen of English Silversmiths*, which found favor in the U.S., impressed by this early example of female entrepreneurship. The family produced a number of pairs of Torah Finials and Torah Pointers. A Torah pointer by Hester 1778 was sold Kestenbaum & Co., New York, June 25 2015, lot 207 and a pair of Torah Finials for the Portsmouth Synagogue, was sold Christie's Amsterdam, June 1, 1998, lot 538.

\$ 80,000-120,000

75

**A PAIR OF ENGLISH
SILVER TORAH FINIALS,
PETER, ANN, AND
WILLIAM BATEMAN,
LONDON, 1800**

openwork frames bright-cut with foliage and hung with two rows of bells, gilt crown finials, all rising from six leaf-chased ribs topping plain staves

marked on staves

height 16¾ in.; 42.5 cm

PROVENANCE

Furman Collection, JAF no. 10, *Treasures of Jewish Art*, pp. 38-39

Sotheby's London, June 18, 1987, lot 319

Arthur Grimwade records a pair of finials by Peter, Ann, and William Bateman, 1802, in the Cheetham Hill Synagogue, Manchester (*Treasures of a London Temple*, p. 19). For more on the Bateman family and Judaica, see note to previous lot.

\$ 70,000-100,000

76

**A PAIR OF DUTCH
PARCEL-GILT SILVER AND
FILIGREE TORAH FINIALS,
18TH CENTURY**

of hexagonal four-tier tower form with balustrades mounted with gilt urns at the angles and gilt bells suspended within arches, gilt crown and bud tops, staves engraved with spiraled Hebrew inscription
height 17¾ in.; 45.2 cm

Both finials engraved at base: "[Donated by] Zadok ben Ezekiel Cohen and his wife Sarah bat Isaac Levi, may their Rock and Redeemer keep them, in the year [5]546 [1785-1786]."

\$ 40,000-60,000





77

77

THE SERQUE COLLECTION (LOTS 44-158)

**A PAIR OF LARGE
DUTCH PARCEL-GILT
SILVER TORAH FINIALS,
ARNOLDUS VAN GEFFEN,
AMSTERDAM, 1757**

octagonal of four tiers with large bell surrounded by smaller bells, applied with gilt flower or foliate motifs on lambrequins and with crestings of floral cartouches alternating with shells, crown and bud finials, the staves with octagonal knobs applied with flowerhead and leaf motifs
marked under bases
height 18¾ in.; 47.8 cm

PROVENANCE

Furman Collection, JAF no. 130, *Treasures of Jewish Art*, pp. 28-9

A pair of similar Finials by Johannes Schouten, Amsterdam, 1768, is on loan to the Jewish Historical Museum, Amsterdam. See *Gifts from the Heart*, no. 25, pp. 176-77.

\$ 40,000-60,000



78

78

**A PAIR OF DUTCH
PARCEL-GILT SILVER
FILIGREE TORAH
FINIALS, EARLY 18TH
CENTURY**

of six-sided bombe tower form, hung with three rows of gilt bells in arches, gilt crown and bud finials and gilt staves with petal-form collars,

each applied with two gilt Hebrew inscription plaquettes, the filigree of formal flower and tendril pattern filled with fine scrollwork
apparently unmarked
height 16¾ in.; 42 cm

\$ 50,000-70,000

71



79

THE SERQUE COLLECTION (LOTS 44-158)

**A PAIR OF GERMAN
PARCEL-GILT SILVER
TORAH FINIALS, JURGEN
RICHEL'S, HAMBURG,
CIRCA 1688-9**

of five sided baluster form, formed of cast openwork sections, the center with lobate apertures, the top with a stylized crown rising from a gilt coronet, with grounds of different matting and fine lozengework, gilt bud finial, hung with bells, some replaced
marked on staves with maker's mark and city mark incorporating letter ?A for 1688-89 (Schliemann, no. 43 II)
height 17 in.; 43.5 cm

Jurgen Richels, son of Hinrich, trained under Steffen Sommering and Harmen Luders 1653-59, became master in 1664 and Alderman in 1681, and died in 1710. A prolific maker, he specialized in chased works, tankards, beakers and religious works, including reliquary busts in the Treasury at Paderborn. A large number of his works are in the Armory Moscow, listed in Scheffler, *Goldschmiede Niedersachsens*, p.487-8.

A pair of finials of this model by Richels, but with 19th century gilding and a crown motif between the top tier and the finial, was in the collection of Philip Salomons (see note to lot 3 in this sale). They were acquired after his death by Reuben D. Sassoon, shown in the 1887 Anglo-Jewish Historical Exhibition at the Royal Albert Hall (no. 2037), and sold from the Sassoon Family at Sotheby's, Tel Aviv, Friday, April 9, 1999, lot 15.

The first of this form is considered to be by Jan van den Velde, Amsterdam, circa 1650, formerly in the Gross Collection, Israel.

The design of these finials, which show a mixture of baroque architectural forms and the auricular fashionable in the mid 17th century, would be followed by makers such as Pieter van Hoven in Amsterdam. Compare the pair of 1705 in the Jewish Museum New York, see Rafi Grafman, *Crowning Glory: Silver Torah Ornament of the Jewish Museum, New York*, no 383 p 235. Another pair by van Hoven, also 1705, are in the Jewish Historical Museum, Amsterdam, inv.no.B0102, see *Gifts from the Heart* no.12 pp. 150-151.

A closer pair are in the Jewish Museum, London, JM102, unmarked but described as Netherlands (probably Amsterdam,) c.1695, see *Treasures of Jewish Heritage*, The Jewish Museum, London, p.77. There were strong connections between the Sephardic communities in Hamburg, Amsterdam and London.

\$ 200,000-300,000



79



80



80



80



81



82

80

THE SERQUE COLLECTION (LOTS 44-158)

THREE CONTINENTAL SILVER TORAH POINTERS

one Hungarian engraved with spiraled foliage between three spherical knobs, has chain, *by Daniel Baranyi Jr, Saint Nicholas in Liptau, circa 1840*; another of square section with punched ornament between engraved spheres, *Polish, circa 1800*; and a Dutch Pointer with rod handle, *circa 1900, the second unmarked* lengths 7¾ to 8½in.; 19 to 21.5 cm

PROVENANCE

The Dutch Pointer, Furman Collection, JAF no. 68G, *Treasures of Jewish Art*, pp. 70-71

\$ 2,000-3,000

81

TWO ENGLISH SILVER TORAH POINTERS, LONDON, 1896/1921

one with engine-turning central knob and squared top and ball finial; the second partly filigree *one with chain by Joseph Zweig, London, 1921; the second maker's mark not clear, London, 1896, both inscribed* lengths 12 and 11¼ in.; 30.4 cm; 28.4 cm

The inscription on the first reads "Presented to the Burnley Hebrew Congregation by Mr. and Mrs. E. Prinsky, April 1922 Nisan 5682" and on the second "Presented by Jacob Lipson, president of the Liverpool New Hebrew Congregation on the occasion of the Barmitzvah of his second son Arthur, February, 5th 5658".

Joseph Zweig is recorded at 32 Great Garden Street, Stepney in 1911, where in 1913 he is listed as silversmith with dining rooms at 60 Great Titchfield Street, Great Portland St, and with a private address 10 Fremont Street, South Hackney. See John Culme, *The Directory of the Gold and Silversmiths, Jewellers and Allied Traders*, vol. 1, p. 504.

\$ 2,000-3,000

82

A LARGE CONTINENTAL TORAH POINTER, PROBABLY GERMAN OR POLISH, MID 19TH CENTURY

square top with ball finial and beaded borders, baluster lower stem, applied with bands of stamped leaves and inscribed in Hebrew, has chain *apparently unmarked* length 14⅞ in.; 36 cm

\$ 1,500-2,000

83

FOUR CONTINENTAL SILVER TORAH POINTERS, LATE 19TH CENTURY

a Russian provincial Pointer with chased handle and large cuff with chain, inscribed, 1890; another with chased bands of leaves and flowers, *probably Polish*; another with large acorn-shaped finial, *Polish*; the fourth with baluster finial pricked with scalework; *the second and fourth unmarked* lengths approx. 8½ in.; 21.5 cm

\$ 2,000-3,000



83



84

84

THE SERQUE COLLECTION (LOTS 44-158)

TWO CONTINENTAL SILVER PARTLY FILIGREE TORAH POINTERS, LATE 19TH CENTURY

the first with square filigree top section and chased ball finial, inscribed in Hebrew, with chain, *Russian Provincial, circa 1890*; the second with filigree ball finial and octagonal, lower part also inscribed in Hebrew
the second unmarked
lengths 10 3/4 and 11 1/2 in.; 27.5 cm; 29 cm

\$ 2,000-3,000



85

85

A SILVER AND NIELLO TORAH POINTER, POLISH OR PROVINCIAL RUSSIAN, CIRCA 1890

with two spherical knobs decorated with niello foliage, filigree top section, the cuff with traces of a Hebrew inscription, has chain
marked on cuff
length 12 1/4 in.; 31 cm

\$ 1,500-2,500

86

AN ENGLISH SILVER TORAH POINTER, CIRCA 1800

with ruffled cuff, and two ball-form knobs with molded borders, inscribed *New Synagogue, Leadenhall Str.t*
unmarked
length 9 3/4 in.; 25 cm

The Synagogue was founded in 1761 in Leadenhall Street, and moved to Great St. Helens, Bishopsgate Street in 1837 until 1911.

\$ 1,000-1,500



86

87

87

AN ENGLISH PARCEL-GILT SILVER TORAH POINTER, LONDON, 1866

reeded, alternately polished and matted, between gilt foliate bands, gilt hand
maker's mark not clear
length 11 1/4 in.; 29 cm

\$ 1,500-2,500

88

A GALICIAN SILVER PIDYON HABEN PLATE, LVOV, 1826

oval the rim embossed with the signs of the Zodiac, the interior with the binding of Isaac
length 13 7/8 in.; 35 cm

\$ 6,000-8,000



88

89

A SILVER ETHERAL LIGHT, PROBABLY NORTH AFRICAN, LATE 19TH CENTURY

the circular frame pierced with Hebrew inscription and also engraved, the basket-form base engraved and pierced with formal foliate designs, applied with three scroll arms and hung with chains of interlaced links from a domed canopy with ring finial
apparently unmarked
 height 33 in.; 84 cm

Around the rim: "For the elevation of [the soul of] the consummate, distinguished scholar, the honorable Rabbi Shem Tov ben Margi, may his memory last for eternity [and] may his soul be bound up in the Bond of Life."

Below: "For the elevation of the soul of the consummate, distinguished scholar, the honorable Rabbi Shem Tov ibn Margi, may his memory last for eternity, [and] Berakhah Yehuda, of blessed memory, who ascended [on High] to bask in the radiance of the Divine Presence on Tuesday, 2 Av [5]672 [July 16, 1912]. May their soul be bound up in the Bond of Life."

\$ 2,000-3,000



89



90

90

THE SERQUE COLLECTION (LOTS 44-158)

A PAINTED CLOTH TORAH BINDER, EDMUND FILS DE JACOB MEYER, PROBABLY ALSACE, DATED 1883

the text enlivened with varicolored images of flowers, foliage, an ox, a *chuppah*, and an open Torah scroll, now mounted in plexiglass box on rollers
length of box 20½ in.; 52 cm

\$ 1,000-1,500

91

A GERMAN PARCEL-GILT SILVER FLASK, MAKER'S MARK G ?, AUGSBURG, 1763-5

of flattened pear shape, chased on both sides with a bouquet of flowers, chained stopper
marked on foot rim
height 3⅞ in.; 10 cm

\$ 1,000-1,500



91

92

**A LARGE ITALIAN SILVER
FILIGREE AMULET,
EARLY 18TH CENTURY**

rectangular enclosed by baluster columns and
with foliate cresting, all of fine filigree in scrolling
foliate patterns, now fitted with a glass panel,
losses
height 4¼ in.; 10.8 cm

\$ 3,000-5,000



92

93

**A GOLD AMULET, 20TH
CENTURY**

in Italian 18th century style, embossed with G-D
in rococo cartouche between two off-standing
columns and below rococo cresting
height 3¾ in.; 8.5 cm

\$ 2,000-3,000



93



Reuben D. Sassoon, cartoon by Spy from *Vanity Fair*, 1890, courtesy of the Jewish Theological Seminary.



Flora Abraham, Mrs. Solomon D. Sassoon, in 1900.

94

THE SERQUE COLLECTION (LOTS 44-158)

THE SASSOON SILVER-GILT HANGING SABBATH LAMP, MARKED IR, PROBABLY FOR JOHANN JACOB RUNECKE, FÜRTH, MID 18TH CENTURY

the multi-tiers pierced, chased and engraved with birds within scrolling foliage, at the base applied with standing figures holding Lulav and etrog (symbolic of Sukkot), spicebox for Havdallah, Matzah (Passover), Hanukah lamp, bird for Kapparot (Yom Kippur), grogger and megilla (Purim), the Decalogue (Shavuot), Shofar (Rosh Hashanah), and on upper tier with King David with harp, Solomon, Moses, and Aaron, with four detachable candle branches, the base with eight tapered spouts and with suspended drip pan with pomegranate terminal, the finial formed as a double-eagle displayed, *later gilt and with minor alterations*

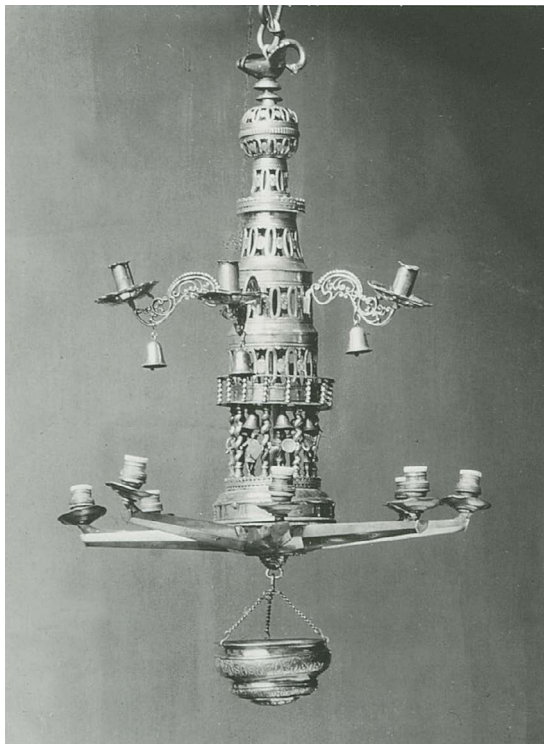
marked with maker, town, and incuse M on drip bowl, base, lowest section, lower gallery, section below upper gallery, sphere, and two drip pans of detachable branches; the suspension ring Nuremberg, maker's mark not clear, 18th century
height 33.5 in.; 85 cm

PROVENANCE

Possibly Philip Salomons
Reuben D. Sassoon, to his sister-in-law
Mrs. Solomon D. Sassoon (Flora Abraham), to
her grandson
Rabbi Solomon D. Sassoon of Letchworth, to a
Sassoon descendant until
Sold Sotheby's, Tel Aviv, April 24-25, 1997, lot
19
Private Collection, New York, sold to the
current owner circa 2000

\$ 400,000-600,000





Sabbath lamp of the same model as the Sassoon lamp, but with neoclassical-style piercing on the upper level, showing the longevity of this model.

Recorded by Theodor Harburger in the Jewish Orphanage in Fürth, established in 1763.

Courtesy of the Central Archives for the History of the Jewish People, Theodor Harburger Collections, CAHJP P160/644

IR and Fürth

The identity of this maker has not been confirmed, but a corpus of over 70 objects has been recorded. Rosenberg lists him, no. 2157, as possibly J. Rimoni, and lists two Torah Shields by him; it was under this name that his work was recorded in the mid-20th century. Rafi Grafman in *Crowning Glory, Silver Torah Ornaments of the Jewish Museum, New York*, discusses his identity p. 93, with reference to a Torah Shield no. 32. Apparently, all Judaica from Fürth is marked with this IR punch, and only Judaica is thus marked. One suggestion is that this is the (undocumented) mark of Johann Jakob Runneke, one of the founders of the Fürth silversmiths' guild in 1767. Another is that this may be a special guild punch for Judaica by any silversmith, the guild possibly not allowing individual maker's marks.

Fürth is only seven miles from Nuremberg, but unlike that town it allowed Jewish settlement. In 1670 the Jewish population was swelled by families exiled from Vienna, and in 1697 a new synagogue was built. In 1719 the community consisted of 400 families, protected by the Bishop and allowed to largely govern themselves, in return for protection payments. The prominent families of Fürth had relations with many of the local Courts and served as merchants and bankers. During the 18th century the town was a center for Jewish printing, and in 1763 a Jewish orphanage was established; the town became a center for Jewish culture. By the early 19th century almost a quarter of the inhabitants were

Jewish and the town was nicknamed "Little Jerusalem", while in neighboring Nuremberg Jews were not allowed to settle until the 1820s.

Theodor Harburger, in his inventory of Jewish art in Bavaria during the 1930s, recorded a Sabbath lamp very similar to the offered lot, see *Die Inventarisierung jüdischer Kunst- und Kulturdenkmäler in Bayern*, vol. 2, p. 210. The lamp, identified as being in the Jewish Orphanage, has the same star-shaped base above stepped oil pan (though missing the bottom finial), with a gallery of barley-twist columns with figures between and bells above, and the same scrolling candle arms with straight sconces as on the Sassoon lamp. Above this point the shaping of the spire and the orb are the same, but the piercing is less rococo and more Neoclassical, suggesting a date slightly after this lamp, but still adhering to the overall shape established by Frankfurt Sabbath lamps of circa 1700.

Sassoon Family Descent

Reuben D. Sassoon (1835-1905), the first recorded owner of this lamp, was one of the sons of David Sassoon of Bombay. The family was described as "the Rothschilds of the East", but Reuben established himself in London. He was a Victorian grandee, receiving the Royal Victorian Order and being caricatured by *Vanity Fair*, travelling with the Prince of Wales, later Edward VII, and hosting Lillie Langtry. His London residence was 1 Belgrave Square, with another house at Hove, near Brighton. He married Catherine Sassoon and they had six children.

Reuben Sassoon was a major lender to the Anglo-Jewish Historical Exhibition at the Royal Albert Hall, London, in 1887. The header to "The Sassoon Collection of Hebrew Ecclesiastical Art", numbers 2031 to 2065, notes "the bulk of this Collection was made by the late Philip Salomons, Esq.", Sassoon's neighbor in Hove. The current lamp is not listed, but Salomons was one of the first collectors of Judaica, and unusual in including historic German, Polish and Italian pieces alongside his English examples.

Much of Reuben Sassoon's Judaica collection passed to his sister-in-law (and great-niece) Flora Gubbay Sassoon (1859-1936). She married Solomon David Sassoon (1841-1894), who ran the family business in Shanghai and Hong Kong; a great philanthropist, he was also a Hebraist and Talmudist. Of Flora, family chronicler Cecil Roth wrote, "she walked like a queen, talked like a sage, and entertained like an oriental potentate." She took over the family business on her husband's death, moved to London in 1901, and established a reputation as a noted scholar and patron of Jewish causes.

Her son, David Solomon Sassoon (1880-1942) continued in the same vein, being particularly noted for his exceptional Hebrew library, while her grandson Rabbi Solomon David Sassoon (1915-1985) was an educator and philanthropist, gathering the family collections in his house in Letchworth, outside London.







95

95

THE SERQUE COLLECTION (LOTS 44-158)

**A GERMAN GOTHIC
REVIVAL GEM-SET
SILVER-GILT GAS
HANGING LAMP, MAKER'S
MARK BD, SECOND HALF
19TH CENTURY**

with eight spouts, each with valve control,
Gothic tower-form top with flying buttresses
later applied with figures of Moses, King David,

Aaron and ?Solomon, set throughout with agates,
turquoises, moonstones, garnets and opals,
chased with Gothic foliage and applied with
filigree, with matching suspended bowl
marked 13 and BD
height 18 in.; 45.7 cm

\$ 30,000-50,000



96



97



96

96

THE SERQUE COLLECTION (LOTS 44-158)

**TWO BRASS HANGING
SABBATH LAMPS, LATE
19TH/EARLY 20TH
CENTURY**

the first a Dutch brass sheet lamp with vase-shaped body above seven-spouted font with pendant drip pan, all with border of embossed flowerheads; the second in the form of a cupola with spiral columns and eight-spouted font with pendant drip pan heights 38 and 24½ in.; 96.5 and 62.4 cm

\$ 2,000-3,000

97

**A POLISH BRASS SABBATH
HANGING LAMP FOR
CANDLES OR OIL, LATE
19TH CENTURY**

with eight detachable scroll branches above an eight-spouted font with suspended drip pan below, baluster stem topped by detachable florets all below an openwork crown, *lacking one sconce and drip pan* height 23 in.; 58.5 cm

\$ 2,000-3,000

**A PAIR OF CONTINENTAL
SILVER TWO-LIGHT
SABBATH SCONCES,
PROBABLY ITALIAN,
EARLY 20TH CENTURY**

in the form of rococo cartouches with embossed Hebrew inscriptions on hammered ground, fitted with forked scroll branches with sconces, *one branch missing*, wood backs marked with a lion and 800 height 17½ in.; 44.4 cm

The inscription reads: "[For] the Holy Sabbath."

\$ 2,000-3,000



98

**A GERMAN SILVER-GILT
STANDING CUP, POSEN,
FRANKFURT AM MAIN,
CIRCA 1900**

in German 16th century style, with gourd-shaped bowl, bracketed stem, and lobed cinquefoil base with Hebrew inscription, the top with shallow bowl marked on base rim height 10⅞ in.; 27 cm

The inscription at the base reads: "I raise the cup of deliverance' [Ps. 116:13]: As a remembrance for the graces of God bestowed on the day that He saved Mr. Judah [Léon] ben Mr. Jacob [Giacomo] Tedesco, of blessed memory, and his wife Mrs. Leah Rebecca [Helene], may she live, when disaster befell them, 19 Adar II [5]657 [March 23, 1897]. From their relatives: Mr. Meier ben Mr. Aaron (cognomen: Selig) Goldschmidt, of blessed memory, and his wife Mrs. Sussa [Selma] of the Holy Community of Frankfurt am Main."

Selig Meier Goldschmidt (1828-1896) was co-founder, together with his brother Jacob Meier (1824-1864), of the prominent Frankfurt-based art and antique firm J & S Goldschmidt. Together with his wife Clementine (nee Fuld; 1837-1888), Selig Meier had six children, including Helene (1858-1942), who married Léon Tedesco of Paris (1853-1932) in 1876, and Meier Selig (1865-1922), who married Selma (nee Cramer; 1868-1945) of Fürth in 1889.

\$ 7,000-10,000



99



100

100

THE SERQUE COLLECTION (LOTS 44-158)

FOUR SILVER SAFED CUPS, MID AND LATE 19TH CENTURY

one with scenes of holy sites, another with scalework, one with foliate panels and Hebrew inscription, the last with interlaced foliage, *maker's mark a deer, all marked 12* heights from 2½ to 2¾ in.; 6.4 to 7 cm

The first with images of the following holy sites, with captions in Hebrew: "Tomb of the Patriarchs", "Western Wall", and "Graves of the Kings of the House of David".

The inscription reads: "I raise the cup of deliverance and invoke the name of the Lord" (Ps. 116:13).

\$ 1,500-2,000



101

101

FOUR POLISH SILVER CUPS, LATE 19TH CENTURY

all engraved with scenes of the Holy Land, *two by R. Hertz Szyldberg, Warsaw, one Warsaw, 1889; the last Warsaw, 1890*

heights from 2½ to 2⅞ in.; 6.2 to 7.3 cm

\$ 1,500-2,000



102

102

TWO AUSTRIAN SILVER CUPS, VIENNA, 1849? AND 1844

the first of campana-form, embossed with sections of flowers and foliage and with name Mordechai Katz, *maker's mark AK, 1849?*; the second with wide base chased with bands of running flowers and leaves, *later chased with hands of Kohen and Hebrew dedication, maker's mark Mayerhofer & Klinkosch, 1844* heights 6¾ and 4⅝ in.; 17.3 and 11.7 cm

\$ 3,000-5,000



103

104

103

THREE POLISH SILVER KIDDUSH CUPS, MID 19TH CENTURY

one engraved in crossed floral sprays, *maker's mark* IM; another with two inscribed foliate and strapwork cartouches, *maker's mark* a deer; the third with continuous band of engraved scrolling foliage, with no *maker*, marked 12
heights from 2¼ to 3½ in.; 5.7 to 8 cm

The first cup engraved with the phrase "Cup for Kiddush." The second cup engraved in one cartouche: "Remember the Sabbath day and keep it holy" (Ex. 20:8). In the other: "Therefore the Lord blessed the Sabbath day and hallowed it" (Ex. 20:11). These two verses begin and conclude the Sabbath day Kiddush, respectively.

\$ 800-1,200

104

TWO POLISH SILVER STANDING CUPS, CIRCA 1830

the first chased with tasseled drapery by *Maciej Nowakowski, Warsaw*; the other with a collar of running foliage, base rim pricked with initials S.F., marked with *maker's mark* DF script and 12
heights 6¼ and 5½ in.; 16 and 13 cm

\$ 2,000-3,000



105

THE SERQUE COLLECTION (LOTS 44-158)

TWO GERMAN SILVER KIDDUSH CUPS, CIRCA 1860 / CIRCA 1900

the first decorated with grapevine and engraved with inscription to Gabriel Guggenheim, *marked on base rim 13*; the second in Jugendstil style embossed with berried foliage and Hebrew inscription by *Wilhelm Binder, Schwäbisch Gmünd, retailed by Klein & Cie* height of taller 7 in.; 17.8 cm

PROVENANCE

Jugendstil cup: Park East Synagogue

The inscription around the rim of the first cup reads: "Who creates the fruit of the vine" (the last phrase of the blessing recited over wine).

The inscription on the second cup reads: "Dedicated to our dear second chairman, Gabriel Guggenheim, by the Malbish Arumim [Clothing the Naked] Society."

Below: "According to the wishes of the deceased, given to his grandson Maximilian on the occasion of his bar mitzvah. 17.9.1932/16. Elul 5692."

On the reverse: "On his [Gabriel's] 70th birthday, 24 May 1913."

\$ 1,500-2,500



106

AN ENGLISH SILVER-GILT MOUNTED CARVED COCONUT PRESENTATION CUP, JOHN ROBINS, LONDON, 1821

on pedestal foot with gadroon band, plain silver-gilt lip mount and liner, the coconut carved with a collar and swags of flowers surrounding reserves with Hebrew inscriptions, and Montefiore arms all above a carved acanthus border *marked under foot and inside bowl* height 7 1/8 in.; 18 cm

The inscription in the roundels reads: "A poor man's gift to my patron and master, Moses of the House of Montefiore, with a heart full of song and thanks for his bounties to me. [From] Solomon Almosnino, son of the esteemed, consummate scholar Rabbi Hayyim Hasdai, may his memory last for eternity."

The date in Hebrew: [5]582 [1821-1822].

Solomon Almosnino (1792-1877) was scion of a distinguished Sephardic family. His father Hasdai was head of the Sephardic rabbinic court of London and his grandfather Isaac (d. 1785) was chief rabbi of Gibraltar. Solomon himself served as secretary of the Bevis Marks Synagogue in London for more than half a century, managing all of its affairs and finances (his brother Isaac was the congregation's cantor). Given his position in the community, he had regular contact with Sir Moses Montefiore, the most famous Anglo-Jewish businessman and philanthropist of his era. Paul Goodman notes that "[m]en like Dr. Louis Loewe, [Montefiore's] faithful Secretary and the principal of his College, or Solomon Almosnino, the devoted Secretary of the Bevis Marks Congregation, found in him a patron whom they delighted to serve." Indeed, "As marks of personal attention he had painted the portraits of Dr. Loewe and Solomon Almosnino that are now hung in the Ramsgate College and in the Vestry Room at Bevis Marks respectively." This goblet was dedicated to Montefiore shortly after Almosnino assumed the position of synagogue secretary in 1821.

The arms are those of the Montefiore family.

Paul Goodman, *Moses Montefiore* (Philadelphia: The Jewish Publication Society of America, 1925), 217-218 with n. 56.

\$ 10,000-20,000

107

**A GERMAN SILVER
FRUIT-FORM COVERED
CUP, MAKER'S MARK
?B, ROSENBERG 3 NO. 69,
ALTENBURG, MID 19TH
CENTURY**

domed base chased with overlapping leaves, leafy
twig stem, plain bowl with gilt interior and berry
finial surrounded by spreading leaves
*marked under base with maker's mark and city
mark*
height 7 in.; 17.8 cm

\$ 1,500-2,500

108

**A GERMAN PARCEL-GILT
COIN-INSET BEAKER,
MAKER'S MARK M OR H.
I.?, BRESLAU, 1712-1721**

flatchased with strapwork and leaf motifs on
matted ground and inset with nine Swedish coins
from the reign of Charles XII dated 1661, 1664,
1666(2), 1667, 1671, 1673, 1699, 1700
marked on base
height 3½ in.; 9 cm

\$ 1,500-2,000

109

**A GERMAN SILVER
BEAKER, MAKER'S MARK
A RAMPANT STAG FOR
GEORG DANIEL DÜRSCH,
NUREMBERG, CIRCA 1670**

embossed with swags of fruit suspended from
ribbon-bows, on three ball feet
height 3¾ in.; 9.6 cm

Georg Daniel Dürsch worked 1668-1721, maker
of beakers. See Karin Tebbe et al., *Nürnberg
Goldschmiedekunst 1541-1868*, no. 179, pp.
101-102.

\$ 1,500-2,000



107



108

109



110

110

THE SERQUE COLLECTION (LOTS 44-158)

A GERMAN SILVER KIDDUSH CUP, JOSEF TOBIAS HERZEBIK, AUGSBURG, CIRCA 1760

the octagonal bowl engraved with Hebrew inscription above a chased band of alternating rococo cartouches and flower sprays, octagonal baluster stem and domed base chased with shell-fluting, traces of gilding
struck with maker's mark and city mark on bowl and foot rim
height 5 in.; 13 cm

PROVENANCE

Greenstein & Co.

The inscription around the rim reads: "Remember and observe the Sabbath day and keep it holy" (see Ex. 20:8 and Deut. 5:12).

Josef Tobias Herzevik became master in 1756, married in 1756 and died in 1788, maker of religious silver. A Kiddush Cup by him 1761-63 was sold Sotheby's Zurich, November 1979, lot 153. See Helmut Seling, *Die Augsburger Gold-und Silberschmiede*, 1529-1868, no. 2437, p. 629.

\$ 8,000-12,000



111

111

A HUNGARIAN PARCEL-GILT SILVER BEAKER, THOMAS TREPSHES JR OF BRASSO, KRONSTADT, CIRCA 1650

tall beaker with flared rim and wiggglework band above base rim, chased with lobate strapwork enclosing masks, the base with a running hound and two stags
maker's mark only on base
height 5½ in.; 14 cm

A beaker attributed to this maker, master 1632 died 1676, is illustrated in Judith K Kolba, *The Nicolas M. Salgo Collection*, no. 44, p. 66. The majority of the Salgo Collection is now at the Metropolitan Museum.

\$ 3,000-5,000

A GERMAN PARCEL-GILT
SILVER DOUBLE CUP,
PHILLIPP STENGLIN,
AUGSBURG, 1721-25

the rims engraved with strapwork, the bases
with panels of husks in strapwork, engraved for
circumcision and punctuated by flowerheads
*marked with maker and city mark on both
bases*

height closed 3½ in.; 9 cm

Phillipp Stenglin, born 1667, master in
1693, and died in 1744, was a prolific maker,
specializing in beakers. A double-beaker
of 1711-15 by him, later engraved for Hevra
Kaddisha in 1776, is at the Prague Museum
[Inv. Nr. SZM 63-624].

\$ 20,000-30,000



112



112 (OPEN)

THE SERQUE COLLECTION (LOTS 44-158)

**A GERMAN SILVER-GILT
CUP AND COVER, HANS
KELLNER, NUREMBERG,
CIRCA 1600**

the vase-shaped body embossed with grape pattern repeated on the cover, the lower body chased with lobes on matted ground, matched at domed foot, bracketed vase-shaped stem, finial as a spray of flowers topped by a bird, the rim with later Hebrew inscription
marked on body, foot and cover
height 13 in.; 33 cm

The inscription around the rim reads: "The sound of mirth and gladness, the voice of bridegroom and bride" (Jer. 33:11). This cup was presumably meant to be used at a wedding ceremony, or else presented as a gift to a newlywed couple.

Hans Kellner (1582-1609) was a prolific maker specializing in cups. See Karen Tebbe, et al., *Nuremberger Goldschmiedekunst 1541-1868*, 2007, no. 422, pp. 211-13.

\$ 20,000-30,000



A GALICIAN PARCEL-GILT SILVER FILIGREE SPICE TOWER APPLIED WITH FIGURES, 18TH CENTURY

on claw-and-ball feet, the chamber surrounded by a gallery mounted with three gilt helmeted figures holding shields (originally four) and with clock face, multi-level tower enclosing a gilt bell and topped by gilt flag
height 12 $\frac{5}{8}$ in.; 32 cm

The inscriptions on the three shields are abbreviations for the blessings recited during the Havdalah ceremony: the blessing over wine, the blessing over spices, and the Havdalah blessing itself. The last corner piece, now missing, would have had the acrostic for the blessing over the flame.

This spice tower relates to one from the Collection of the Jewish Historical Society of England, sold Kestenbaum & Co., New York, December 6, 2012, lot 5. The figures of soldiers at the corners appear to be the same castings and the shields they hold are of same shape, both pieces probably come from the same workshop.

\$ 30,000-50,000





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THE SERQUE COLLECTION (LOTS 44-158)

A GALICIAN PARCEL-GILT SILVER FILIGREE CLOCK-TOWER SPICE CONTAINER, EARLY 18TH CENTURY

of baluster form with four projecting columns topped by gilt pennants, lockable compartment with chain and key, the top with four clock faces, *lacks base*
height 11½ in.; 29.2 cm

\$ 10,000-15,000

116

TWO POLISH SILVER SPICE TOWERS, J. KELMER AND A. RIEDEL, WARSAW, 1875 AND 1881

the first of square section with floral borders and applied with lion sejant, the belfry with spread eagle flag finial; the second of reel shape on grapevine feet, the spire enclosing a bird on a swing, with lions at the angles

both marked on base rims

heights 10½ and 12½ in.; 26.6 and 31.7 cm

\$ 2,000-3,000

117

AN EASTERN EUROPEAN SILVER AND FILIGREE SPICE TOWER, MID 19TH CENTURY

square tower form, the chamber centered by flowerheads, the stem formed as four conjoined serpents, with four pennants and flag finial height 10½ in.; 26.6 cm

PROVENANCE

Furman Collection, JAF no. 138, *Treasures of Jewish Art*, pp. 118-119

\$ 1,500-2,000

118

A POLISH SILVER SPICE TOWER, CIRCA 1820

the square chamber with cast sides pierced and chased with stylized vases of flowers flanked by leaves, with spiral columns at the angles topped by flags, with lion finial, square pedestal base *marked on base rim 12* height 7 in.; 17.8 cm

\$ 3,000-5,000

119

A GALICIAN PARCEL-GILT SILVER FILIGREE SPICE TOWER, 18TH CENTURY

on four gilt claw-and-ball feet, tower of square section with gilt pennants and with a lion form flag, finial in the form of a figure blowing a horn (shofar?) height 14¾ in.; 36.5 cm

\$ 10,000-15,000

120

A POLISH LARGE SILVER FILIGREE SPICE TOWER, LATE 19TH CENTURY

of square section with pennants, dome base, wirework and ball stem, hung with four bells, filigree flag finial *one flag marked 12, otherwise apparently unmarked* height 12 in.; 30.5 cm

\$ 2,000-3,000



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THE SERQUE COLLECTION (LOTS 44-158)

A GERMAN SILVER HAVDALLAH COMPENDIUM, JOHANN LORENZ WERNBERGER, NUREMBERG, CIRCA 1730- 40

on shaped domed base, the spice compartment with drawer divided star-wise into 6 compartments, sliding scone, engraved with borders of interlaced strapwork
marked on base rim
height 7 $\frac{1}{8}$ in.; 18.4 cm

PROVENANCE

Sotheby's, New York, October 22, 2002, lot 407

Johann Lorenz Wernberger was born in 1700 and worked 1729-67. The Catalogue of the Germanisches National Museum lists a spice box by him in Jerusalem, Hechal Shlomo, Sir Isaac and Lady Edith Wolfson Museum, 950-32-10 and a Torah Shield in the Israel Museum, Jerusalem, 148/20, 18a N, 2671-6-50.

\$ 6,000-8,000

122

**A GERMAN SILVER
SPICE TOWER, JOHANN
CHRISTOPH WONECKER
II, DANZIG, CIRCA 1760**

of hexagonal tower form pierced with leaf motifs, with a belfry enclosing probably later applied emblematic figures, figural stem possibly replaced, *lacking finial marked on base of body and rim of foot, and with alderman's mark for Michael Schleich in use in 1757, 65, and 69*
height 10³/₈ in.; 26.3 cm

PROVENANCE

Furman Collection, JAF no. 119, *Treasures of Jewish Art*, pp. 120-121

Johann Christoph Wonecker II, born 1730 and died 1813, was a maker of beakers and cups. See E. V. Czihak, *Die Edelschmiedekunst Fruherer Zeiten In Preussen*, 1908, no. 495, p. 83.

\$ 7,000-10,000

123

**AN ITALIAN SILVER
SPICE BOX, ROME, 18TH
CENTURY, THE FOOT
BY LUIGI OR GIUSEPPE
VALADIER**

fluted domed base chased with a band of leaf tips on matted ground, engraved with initials A S, slender baluster stem chased with lower band of lobes and upper band of leaves, spherical chamber pierced and chased with six panels of acanthus, the finial formed as a lion rampant holding a branch, the body possibly of slightly earlier date
marked on foot rim with maker's mark of either Luigi or Giuseppe Valadier and city mark
height 9 in.; 22.8 cm

This maker's mark was used by both Luigi, died 1785 and his son Giuseppe Luigi working 1785-1817. For a full account of this maker, see Alvar Gonzalez-Palacios, *Luigi Valadier*, recently published for the exhibition *Luigi Valadier, Splendor in 18th Century Rome*, at the Frick Museum, New York, October 30, 2018 -January 20, 2019.

\$ 10,000-15,000



123

99



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THE SERQUE COLLECTION (LOTS 44-158)

AN ITALIAN SILVER BOOK BINDING, MAKER'S MARK MB WITH FIGURE HOLDING EMBLEMS BETWEEN PROBABLY FOR MARC'ANTONIO BELOTTO OF PADUA, 1776/88

both covers embossed with coats of arms in baroque cartouches under coronets on matted and trellis grounds, the hinges and clasp with corded borders
maker's mark only stamped twice on both covers, and once on both clasps, now containing a Latin text on law and war Magnus Hugo Grotius in Vitriario Parvus five Institutiones Juris Naturae et Gentium, prostat apud Georgium Lehmannum, 1726
 length 7 in.; 18 cm

The heraldic emblems are those of the Altaras (lion with sheaf of wheat) and Archivolti or Pincherele (spray of flowers) families.

\$ 10,000-15,000

125

AN ITALIAN SILVER BOOK BINDING, VENICE, 18TH CENTURY

both covers bolding embossed with armorials and initials I.G. and S.C. below coronets framed by scrolls, baskets and bouquets of flowers, on matted ground, openwork clasps
marked with lion of San Marco and Guild controller's mark B.C. fleur-de-lis between (Donaver-Dabbene no. 393/a) in use 1768-1777 on covers and spine, fitted with Hebrew text, Bragadina Press, with date 1772
 length 7¼ in.; 18.5 cm

Fitted with volume 1 of a two-volume Italian-rite prayer book for the entire year (Venice: Stamparia Bragadina, 1772). Bibliography: Vinograd, Venice 1988.

The heraldic emblems are those of the Mortara (heart) and Conegliano (squirrel with branch) families.

\$ 10,000-15,000

126

AN ITALIAN SILVER BOOK BINDING, 18TH CENTURY

each cover embossed with a panel of scrolling foliage topped by a coronet and enclosing armorials, also with chased leaf-tip borders, matching spine, with one openwork clasp, without book

unmarked except for Austrian control mark in use 1809-10
 length 7 ½ in.; 18.2 cm

The heraldic emblems are those of the Finzi (lion with two stars) and Laudi (squirrel with tree) families.

\$ 10,000-15,000



127

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THE SERQUE COLLECTION (LOTS 44-158)

A LARGE ITALIAN SILVER FESTIVAL TRAY, ANDREA STUARDI, TURIN, CIRCA 1820

the raised center applied with a medallion cast with a hand pouring a ewer into a basin, emblem of the Levites, surrounded by a circle of stiff leaves and tasseled drapery, the rim with a band of oval

frames suspended from drapery swags linked by half-flowers on trellis ground with chased foliate edge below, the rim chased with running leaves
marked on back
diameter 22¾ in.; 58 cm

Andrea Stuardi is listed in Turin 1815-24 in V. Donaver, R. Dabbene, *Argenti italiani dell'800*, no. 2670, p. 352.

\$ 20,000-30,000

128

AN ITALIAN SILVER FESTIVAL TRAY

in early 19th century style, the center with an applied disc chased with a harp, palm tree and fish, surrounded by scrolling foliage on trellis ground, the border chased with scrolling foliage including anthemia and five plain cartouches all on pounced ground, the rim chased with overlapping laurel
marked in well
diameter 17½ in.; 44.5 cm

PROVENANCE

Furman Collection, JAF no. 164, *Treasures of Jewish Art*, pp. 132-133

\$ 10,000-15,000



128

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A CONTINENTAL PEWTER PASSOVER PLATE, PROBABLY GERMAN, 17TH CENTURY AND LATER

center engraved in wrigglework with Adam and Eve, surrounded by a band of geometric design and foliage, the rim with the order of the Seder, inscribed in Yiddish, and with date 1687, engraved on the reverse with Hebrew initials
diameter 13½ in.; 34.3 cm

PROVENANCE

Furman Collection, JAF no. 39, *Treasures of Jewish Art*, pp. 140-141

The inscription reads: "This tray belongs to the noble leader Mr. Jacob ben Moses, of blessed memory, of Gamlaustamm(?), and his wife Mrs. Edel bat Mr. Baruch Shalit of Niederhofen."

\$ 2,000-3,000



129

130

A CONTINENTAL PEWTER PLATE, PROBABLY POLISH, DATED 1789

engraved in wrigglework technique with two figures in a crowned cartouche with lion supporters above hands of blessing, the rim with repeated pattern of fleur-de-lys in conjoined circles and numbered 1 to 24. Together with a German pewter basin, the rim with Hebrew inscription, *maker's mark M. Ernst, early 19th century, 2 pieces.*
diameter 15¾ in.; 40 cm

The inscription around the rim reads: "Made and completed today, Wednesday, 16 Tevet [5]549 [January 14, 1789]."

The basin with Jewish Museum label No. 17.

\$ 2,000-3,000



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THE SERQUE COLLECTION (LOTS 44-158)

A LARGE GERMAN SILVER NEOCLASSICAL SEDER COMPENDIUM

formed from a centerpiece by *George Heinrich Steffen, Berlin, 1817*, converted probably in late 19th century, the circular base with three levels for matzah, accessed by a hinged panel, mounted with a six-column temple centered by a small standing bowl, with six detachable gilt-lined shell-form dishes, the dome mounted with a cup, all decorated with pierced borders stamped with palm leaves, the dome and cup with die-rolled borders of grapevine, shells, urns and foliage, the base with Japanned wood panel on four silver leaf feet
marked with maker's mark and city mark on base rim, base of temple, and liner of cup
height 27 in.; diameter 16 in.; 68.6 cm; 33 cm

Wolfgang Scheffler in *Berliner Goldschmiede* notes that George Heinrich Steffen supplied table silver and candelabra, but also lists a Rimon Thora-Helm in the Hamburg Museum [Inv. No. 1912,172].

\$ 30,000-50,000



132

132

AN AUSTRIAN SILVER ESTHER SCROLL CASE, VINCENZ CZOKALLY, VIENNA, CIRCA 1880

with bright-cut borders and frosted surface, monogrammed CE, openwork crown finial, traces of gilding
marked throughout
length 11¾ in.; 30 cm

\$ 3,000-5,000



133

133

AN OTTOMAN SILVER-GILT FILIGREE ESTHER SCROLL CASE, LATE 19TH CENTURY

of filigree with basketweave borders, triple-tiered crown with spire and coral bead finial, no scroll
height 11⅓ in.; 28 cm

\$ 5,000-7,000



134

134

A LARGE SILVER ESTHER SCROLL CASE WITH SCROLL, BEZALEL, JERUSALEM, CIRCA 1920

etched with scenes from the story of Esther and applied with filigree, the handle etched with grapevine
signed on pull
length 15¼ in.; 38.5 cm

\$ 4,000-6,000

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137

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THE SERQUE COLLECTION (LOTS 44-158)

A POLISH BRASS HANUKAH LAMP, LATE 18TH/EARLY 19TH CENTURY

the backplate pierced with interlaced foliage below two lions supporting a crown flanked by birds, sidepieces pierced with ribbon-work and fitted with two candle sconces
length 11 in.; 28 cm

PROVENANCE

Furman Collection, JAF no. 88, *Treasures of Jewish Art*, pp. 156-157

\$ 2,000-3,000

136

A POLISH BRASS HANUKAH LAMP, 19TH CENTURY

the backplate pierced with a pair of deer and exotic birds, front fitted with a pierced gallery, sidepieces in the form of lions rampant and each fitted with a candle sconce
length 12¼ in.; 31.3 cm

PROVENANCE

Furman Collection, JAF no. 12, *Treasures of Jewish Art*, pp. 160-161

For a similar Hanukah lamp, see Weinstein, no. 159, p. 131.

\$ 2,000-3,000

137

A POLISH BRASS HANUKAH LAMP, 19TH CENTURY

the backplate pierced with a vase of flowers below a crown supported by lions, fretwork sidepieces and fitted with two candle sconces
length 11¼ in.; 28.5 cm

PROVENANCE

Furman Collection, JAF no. 20, *Treasures of Jewish Art*, pp.162-163

\$ 2,000-3,000

138

**A LARGE POLISH BRASS
HANUKAH LAMP,
18TH/19TH CENTURY**

wide dome base with multi-baluster stem applied with a lower band of detachable foliate motifs, the mount for the servant light in the form of a clenched fist, the branches applied with partly-chased flowerheads, rococo scrollwork finial height 34½ in.; 87.5 cm

\$ 10,000-15,000



138





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141

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THE SERQUE COLLECTION (LOTS 44-158)

**A MONUMENTAL BRASS
STANDING HANUKAH
MENORAH, POLISH OR
GERMAN, 18TH CENTURY
AND LATER**

molded circular base on four scroll feet mounted to openwork band, multi baluster stem rising from a hexagonal openwork cage with baluster finials fitted with tree-form branches supporting sconces and drip pans and fitted with screw-on flowerheads, all surmounted by a gallery with double-eagle displayed finial
height 49½ in.; 125.7 cm

\$ 30,000-50,000

140

**A DUTCH SHEET BRASS
HANUKAH LAMP, 19TH
CENTURY**

backplate embossed with two-handed vase of flowers and with a row of four flowers below, fitted with a plain drip pan and rack of lamps, *latter probably later*
length 11¾ in.; 30 cm

PROVENANCE

Furman Collection, JAF no. 145, *Treasures of Jewish Art*, pp. 194-95, where it is suggested that while the piece is in Dutch style, it could also be made in Morocco

\$ 2,000-3,000

141

**A DUTCH SHEET BRASS
HANUKAH LAMP, 19TH
CENTURY**

the backplate pierced and embossed with a bunch of grapes surrounded by flowerheads and punched borders, detachable rack of lamps and fixed drip pan
height 11½ in.; 29.2 cm

PROVENANCE

Furman Collection, JAF no. 107, *Treasures of Jewish Art*, pp. 192-3

\$ 2,000-3,000



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THE SERQUE COLLECTION (LOTS 44-158)

**AN ITALIAN BRASS
HANUKAH LAMP,
18TH/19TH CENTURY**

in early 17th century style, the backplate
decorated with an elaborate sculptural fountain
flanked by two lions
length 7 $\frac{7}{8}$ in.; 19.4 cm

PROVENANCE

Furman Collection, JAF no. 18, *Treasures of
Jewish Art*, pp. 180-181

For a similar example see Benjamin, no. 121, p.
158 (catalogued as 16th century).

\$ 2,000-3,000

143

**AN ITALIAN BRASS
HANUKAH LAMP, 18TH
CENTURY**

backplate pierced in scrolling strapwork design,
with suspension ring
length 8 $\frac{7}{8}$ in.; 21.8 cm

PROVENANCE

Furman Collection, JAF no. 104, *Treasures of
Jewish Art*, pp. 180-181

Similar examples illustrated in Barnett, pl.
LXXX, no. 226, and Narkiss, no. 27, pl. IX
(described as 16th century).

\$ 2,000-3,000



146

144

**AN ITALIAN BRASS
HANUKAH LAMP**

in 18th century style, the arched backplate
applied with a Menorah between two columns
height 9 $\frac{1}{2}$ in.; 24 cm

\$ 5,000-7,000

145

**AN ITALIAN CAST
BRONZE HANUKAH LAMP,
PROBABLY 18TH CENTURY**

triangular backplate pierced with a scroll design,
with later applied holder for servant light, *lacking*
length 5 $\frac{1}{4}$ in.; 14.4 cm

\$ 5,000-7,000

146

**A GERMAN SILVER
HANUKAH LAMP,
MAKER'S MARK L.S.
INCUSE, BERLIN, 1847-50**

of bench form with covered lamps, on shell and
scroll feet, the backplate chased with an urn of
flowers on trellis ground within embossed leaf
border

marked on backplate
height 7 $\frac{3}{4}$ in.; 19.7 cm

PROVENANCE

Sotheby's, New York, October 22, 2002,
lot 406

\$ 3,000-5,000



147

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THE SERQUE COLLECTION (LOTS 44-158)

**A CONTINENTAL SILVER
HANUKAH LAMP, PROBABLY
GERMAN, MID 19TH
CENTURY**

the stem formed as a palm tree with a cast lion,
matching branches and detachable servant light,
shaped domed base, *with losses*
marked on base rim with Dutch control mark and
another not clear
height 21¼ in.; 54 cm

\$ 6,000-8,000

148

**A POLISH SILVER HANUKAH
LAMP, R. HERSZ SZYLDBERG,
WARSAW, ASSAY MASTER J.
SOSNOWSKI, 1864**

the cartouche-shaped backplate embossed with lions
supporting a menorah within rococo border all below a
crown, on four paw feet
marked on front below lamps and on backplate
height 9⅞ in.; 25 cm

\$ 5,000-7,000



149



148

149

**A LARGE AUSTRO-HUNGARIAN
SILVER HANUKAH LAMP,
DATED 1877**

domed base chased with lions supporting shields, one inscribed in Hebrew, the other German, all on matted ground and surrounded by flowers, baluster stem, five-part swiveling and detachable scroll branches with chased flower borders marked on base with maker's mark J.A.S. and Imperial warrant

height 28 in.; 71 cm

The inscription records this gift of David and Beth Moser to the new Synagogue in Carlsbad, 1877.

A number of Jews began to settle in Carlsbad, now part of the Czech Republic, in the mid 19th century. The community received authorization to form a congregation in 1868, and a synagogue able to accommodate 2000 worshipers was opened in 1877.

\$ 12,000-18,000



150

150

THE SERQUE COLLECTION (LOTS 44-158)

A LARGE CONTINENTAL PARCEL-GILT SILVER HANUKAH LAMP

in Polish style, the rococo backplate topped by a crown and double-eagle and set with a faceted red paste, the base applied with a freestanding Menorah and with pierced gallery, on heavy paw feet, the sides with columns, detachable sconces and vase of flower finials
height 14¼ in.; 36.2 cm

\$ 30,000-50,000

151

A PARCEL-GILT SILVER HANUKAH LAMP

centered as a shield applied with butterfly above crossed cornucopiae, between two columns topped by parrots and a crown applied with grapevine, the lamps within box with die-rolled borders, later servant light, assembled, some parts Polish
height 10½ in.; 27 cm

\$ 15,000-20,000



151



152

152

**A CONTINENTAL
SILVER MONSTER-
FORM HANUKAH LAMP,
MAKER'S MARK C F OVER
S, ALTENBURG, SECOND
QUARTER 19TH CENTURY**

triangular base on ball feet, chased with a border of shells, scrolls, flowers, and grapes, the monster with eight heads, winged body, fish tail and webbed feet, with post for servant light, missing *marked on base with city mark and maker's mark* (Rosenberg 3 vol. 1, no. 68) height 9 $\frac{1}{8}$ in.; 23.5 cm

\$ 10,000-15,000

115



153 (DETAIL)



The similar lamp attributed to Rotger Herfurth, now in the Jewish Museum, London.

153

THE SERQUE COLLECTION (LOTS 44-158)

A LARGE GERMAN SILVER FIGURAL HANUKAH LAMP, MAKER'S MARK FR, FRANKFURT AM MAIN, CIRCA 1770

an elaborated version of the traditional Frankfurt type, the top of the backplate chased with a Menorah in crowned cartouche supported by lions rampant, the center with a flaming altar flanked by niches enclosing figures of King David and Judith, the lamp compartment with flat cover chased with rococo ornament, at the ends two warriors, standing on tall legs raised on lions rampant holding shields, all linked by an openwork rococo apron centered by an urn
maker's mark stamped on backplate and lamp cover, city mark on backplate, cover, and apron
height 13⁷/₈ in.; 35 cm

PROVENANCE

Furman Collection, JAF no. 6, *Treasures of Jewish Art*, pp. 186-187

A similar lamp attributed to Rotger Herfurth is in the collection of the Jewish Museum London, see R.D Barnett, *Catalogue of the Permanent and Loan Collections of the Jewish Museum London*, no. 240, p. 48.

\$ 100,000-200,000





154

154

THE SERQUE COLLECTION (LOTS 44-158)

A GERMAN SILVER HANUKAH LAMP, MARTIN CARL HANIAS, GEN. DUBLON, NUREMBERG, CIRCA 1730

arched backplate with molded border embossed with a rayed and convex cartouche, socles applied with figures, one of Judith with head of Holofernes, the other with an associated figure of winged putto, slide-in drip pan with leaf-form handle

marked on backplate and drip pan
length 10¾ in.; 27.3 cm

For more information on this maker, see lot 52.

\$ 30,000-50,000

155

AN ITALIAN SILVER HANUKAH LAMP, MAKER'S MARK GV, PAPAL STATES, PROBABLY MACERATA, CIRCA 1785

formed as a boldly embossed and chased baroque cartouche centered by a vase of flowers on matted and scalework grounds, fitted with eight detachable fig-shaped lamps and matching servant light, with later drip-pan, the added drip-pan Venice, late 19th century

marked with the crossed keys and papal tiara, and maker's mark G. V. cf mark of Giuseppe Vernaccini
height 13 in.; 33 cm

PROVENANCE

Christie's, New York, October 19, 2001, lot 2

LITERATURE

Jay Weinstein, *A Collector's Guide to Judaica*, London, 1985, pl.XVI, p.112

The maker's mark, double struck, is in a rounded rectangle, apparently with a pellet between the initials, whereas the mark of Vernaccini is in a rectangle with period between the initials, see Bulgari, *Argentieri Gemmari e Orafi d'Italia*, part 3, p. 161 mark no. 1861.

\$ 50,000-70,000





156

156

THE SERQUE COLLECTION (LOTS 44-158)

A TUNISIAN GOLD MINIATURE HANUKAH LAMP, CIRCA 1930

shaped backplate pierced and engraved with flowering plants and applied with a servant light, the drip pan with drawer
marked on back with maker's mark and control marks

length 4 in.; 10.2 cm

\$ 3,000-5,000



157

157

A MOROCCAN SILVER MEMORIAL LAMP, EARLY 20TH CENTURY

the arched back plate pierced and engraved with scrolling foliage and a Hebrew inscription, matching sidepieces applied with two fonts above a shaped drip pan
height 10 $\frac{1}{4}$ in.; 26 cm

PROVENANCE

Furman Collection, JAF no. 25, *Treasures of Jewish Art*, pp. 100-101

The inscription translated reads "In memory of the departed soul of the righteous woman Esther Malka T."

\$ 2,000-3,000

158

AN AMERICAN SILVER MEZUZAH, ILYA SCHOR, NEW YORK, CIRCA 1965

the sides pierced with foliage including inscribed panels, lions, and a two-handled vase, the door with a high priest, the back pierced with strapwork and a bird (Schor's symbol) above his signature, fitted with a prayer
signed in Hebrew and English
height 6 $\frac{5}{8}$ in.; 16.8 cm

\$ 10,000-15,000

End of Sale



158



158 (REVERSE)



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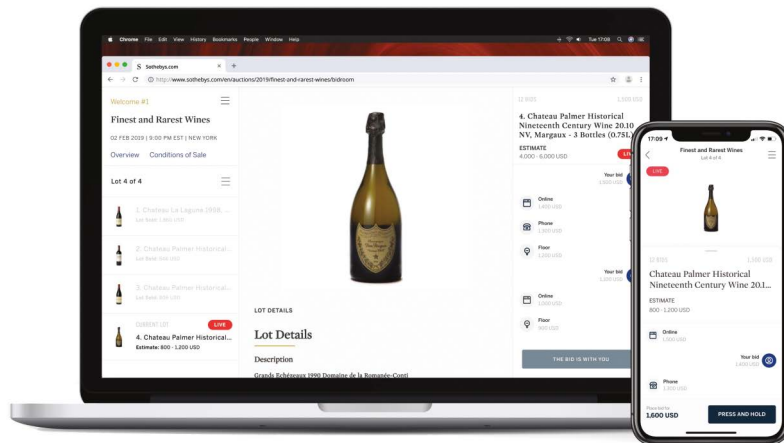
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1. SYMBOL KEY

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△ Property in which Sotheby's has an Ownership Interest

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⇒ Irrevocable Bids

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at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

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

◎ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

II Monumental

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

🗳 Premium Lot

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

2. BEFORE THE AUCTION

Bidding in advance of the live auction. If you are unable to attend an auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on Sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

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

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

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

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Salesroom notices are also posted on the Online Platform for those bidding online. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid in person, you may register for a paddle prior to the live auction through the Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Advance Bidding Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Live Online Bidding If you cannot attend the live auction, it may be possible to bid live online via the Online Platforms for selected sales. For information about registering to bid on sothebys.com or through the Sotheby's App, please see www.sothebys.com. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

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

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

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Sale results are available on Sothebys.com and on the Sotheby's App.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless other-wise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to bills@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice

Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After

Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure

of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR FURNITURE AND DECORATIONS

Louis XV Ormolu-Mounted Marquetry Commode, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

Louis XV Ormolu-Mounted Marquetry commode This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

Louis XV Style Ormolu-Mounted Marquetry Commode The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and a Saucer, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sevres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

GLOSSARY FOR CARPETS

A Tekke Rug, West Turkestan, FIRST QUARTER 20TH CENTURY This attribution and ascribed date indicate that, in our opinion, the carpet is an early 20th Century Turkmen rug with no major alteration or restoration. Please note that while every effort is made to maintain accuracy and consistency in terms of date, the dating of carpets is necessarily inexact, and often a matter of opinion. Therefore, the Terms of Guarantee only apply to the Bold Type Heading and do not apply to our statement of the age of a carpet.

A Daghestan Rug, Northeast Caucasus, CIRCA 1875 reduced in length, rewoven areas. This attribution and ascribed date indicate that, in our opinion, the carpet was woven in the Caucasian district of Daghestan around 1875. It also indicates that the carpet has been altered in length and has major reweaves. The notation of condition in catalogue descriptions is as consistent as possible. However, bidders should read the Important Notice for carpets and note that Sotheby's liability with regard to these comments is limited by the Conditions of Sale printed in the front of the catalogue.

Technical Analysis The technical analyses appearing after descriptions of tribal, village and nomadic pile carpets are provided exclusively as a service for those interested in the structure of pile weavings. Please note that all such technical analyses are qualified statements and are made subject to the Conditions of Sale and Terms of Guarantee printed in the catalogue.

The following abbreviations are employed:

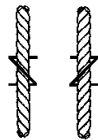
H - Horizontal

V - Vertical

S - Clockwise direction of spin

Z - Counter-clockwise direction of spin

Z2S - The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn. For a thorough description of this method of structural analysis, please refer to David Black, ed., *World Rugs and Carpets*, London, Robert Adkinson, 1985, pp. 20-21, and Irene Emery, *The Primary Structure of Fabrics*, New York, The Spiral Press, 1966.



Yarns are spun and plied in either an 'S' or a 'Z' direction

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