FROM EARTH TO FIRE

EUROPEAN CERAMICS, SILVER & OBJECTS OF VERTU

LONDON 1 NOVEMBER 2018



Sotheby's EST. 1744



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FROM EARTH TO FIRE

EUROPEAN CERAMICS, SILVER, GOLD BOXES & OBJECTS OF VERTU

AUCTION IN LONDON
1 NOVEMBER 2018
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SOTHEBY'S EUROPE

PROPERTY OF A LADY

LOTS 601–617



601



602



603

601

A German parcel-gilt silver apple-form cup and cover, Marx Merzenbach, Augsburg, 1666-69

sheet-scrollwork foliate finial and girdle, the stem with two closed leaves spreading on to a tri-form leaf base
12cm., 4¾in. wide
113gr., 3oz. 12dwt.

A similar example by the same maker, with differing finial, was sold Sotheby's, London, 4 May 2017, lot 69.

£ 4,000-6,000 € 4,500-6,800

602

A German silver-gilt wine cup, Andreas Siebenbürger, Augsburg, 1616-20

the bowl of sexafoil lobed form with panelled snakeskin ornament, above a husked moulded girdle and lobed strap-work, the stem cast as lion masks between floral swags, on a spreading lobed circular foot
18.5cm., 7¼in. high
250gr. 8oz.

£ 3,000-5,000 € 3,400-5,700

603

A German silver spice tower, J. Rimonim (Johann Jacob Rünecke), Fürth, circa 1750

modelled and tooled as a tower; central spire and gallery with four pennants and orbs, main-section pierced with an swirling orb above a hinged door, in a spreading circular lobed base embellished with rocaille
30.5cm., 12in. high
300gr., 9oz. 12dwt.

ASSOCIATED LITERATURE

Benjamin, Chaya, *The Stieglitz Collection: Masterpieces of Jewish Art*, The Israel Museum, Jerusalem, 1987

An almost identical example by the same maker is in the Stiegltz Collection at The Israel Museum, Jerusalem. Acc. No. B86.0081; 124/532

£ 4,000-6,000 € 4,500-6,800

604

A Continental gold plaquette, probably Netherlandish, circa 1620

cast and chased in very high relief with soldiers fighting on foot and horseback
4cm., 1⅝in. diameter
13.5gr., 8dwt.

£ 2,000-3,000 € 2,250-3,400



604



605



detail exterior



detail interior



606

605

A rare pair of James II Irish silver peppers, Thomas Bolton, Dublin, 1686

each of inverted baluster form with fluted upper sections above a moulded girdle, the pierced covers with gadrooned rims and mounted coral finials, the bodies engraved with a monogram below a Baron's coronet, the covers engraved with a later crest below an Earl's cornet
9.5cm., 3¾in. high
181.9gr., 5oz. 15dwt.

PROVENANCE

The later crest and coronet is for the Earl's of Milltown, probably for Joseph Leeson, 1st Viscount Russborough, the Irish peer and politician.

Thomas Bolton is widely considered to be one of the great Irish silversmiths to emerge during the flowering of Irish silverwork in the late 17th century. His work was versatile and avant garde with unique flourishes of ornament, as can be seen with the coral finials on the present peppers. He is recognised for pieces including toilet sets, of which these peppers probably originally formed part of, as well as cups, jugs, tea canisters, stands, and monteiths. After registering his first mark in 1686, the same year as these peppers, he rose to become assay master (1690) and subsequently Lord Mayor of Dublin in 1692. Bolton's contribution to the city of Dublin was considered so significant that Bolton Street, on the north side of Dublin's Liffey river was named after him.

£ 3,000-5,000 € 3,400-5,700

606

A silver-mounted star tortoise shell spice/snuff box, maker's mark only, possibly TO, a fleur-de-lys above, a mullet below, English, probably London, circa 1680

the shell fitted with a silver lining complete with tortoise head and hinged lid, the lid engraved on both sides with a vignette, the exterior with a fully dressed seated couple in a private interior below the inscription: 'PRESSEZ MOY ET IL MOVVIRAY,' the interior with a reclining naked female figure revealing her charms to Cupid, bow in hand, hovering above, with houses and trees in the distance below the inscription: 'PICQUE DENIS VOILA LE VILLAGE'
7.2cm., 2 3/4in. long

This unusual box falls into the category of 'Amatory Spiceboxes,' a phrase coined by the late Eric Delieb in his book, *Silver Boxes* (London, 1968, pp. 13 and 14). The author explores the likely origins and meanings of the engraved vignettes and mottoes which are a characteristic of such boxes, proposing that they 'were very innocent (except perhaps to the recipient). . .' In this, Mr. Delieb was surely being somewhat disingenuous; even the examples he quotes have more or less readily understood double meanings.

The motto on the lid of this present box, 'PRESSEZ MOY ET IE MOVVIRAY,' which more accurately should have been 'Pressez moi et je m'ouvrirai,' may be translated as, 'Squeeze me and I will open.' Clearly this refers to the simple mechanism which controls the opening of the lid as well as to the apparent promise vouchsafed in the engraving of the amorous couple. Similarly, the engraving of the scene and motto on the interior of the lid seems to have a double if not a triple meaning: 'PICQVE DENIS VOILA LE VILLAGE.' The fact that Cupid is here depicted with a bow but no arrow directs attention to the voluptuous subject of his attentions; the 'PIQVE DENIS' ('Pique déni) of the inscription seems to suggest arousal denied. (One of Mr. Delieb's examples, 'Arceo sed ardeo' ('I shun, but I burn') echoes this sentiment.) Meanwhile, in the distance flames (of desire) are about to engulf 'LE VILLAGE,' perhaps an allegory for 'Love all-consuming.' The obscurity of this motto, however, renders it open to a number of interpretations. As for the recumbent figure, the engraver appears to have been inspired by one or more of Titian's studies of nudes.

For the Paul Wallraf Collection of 18th and 19th century silver-mounted tortoise shell boxes, see Sotheby's, London, 8 December 1983, lots 34 to 43.

£ 4,000-6,000 € 4,500-6,800



607

607

An Anglo-Indian silver-gilt mounted mother of pearl bowl, the mounts probably English, circa 1650

shallow circular form with plain abalone panelled body, stylised acanthus rims, on a spreading circular base
10.6cm., 4¼in. diameter

See catalogue note at SOTHEBYS.COM

£ 3,000-5,000 € 3,400-5,700

608

A Dutch silver table bell, Hendrick Griste I, Amsterdam, 1742

the handle panelled inverted baluster form with coronet finial, the girdled body engraved with scrolling foliage, *14.3cm., 5 5/8in. high,* **with** a continental silver tea caddy, *probably Dutch or German, circa 1720,* rectangular with cable rims, pull-off cover and sliding base, engraved with an accolle coat-of arms
11.7cm., 4⅝in. high
584.5gr., 18oz. 15dwt.

PROVENANCE

The arms on the tea caddy are those of Gaisberg, of Silesia and Württemberg, and those of Langenau, of Silesia.

£ 3,000-5,000 € 3,400-5,700



608



detail

609

A Continental silver-gilt dish, unmarked, probably Dutch, 17th century and circa 1800

formed as an embossed and chased 17th century plaquette of Pyramus and Thisbe; in a night-time forest scene with Mulberry bush and fountain Thisby falls on her sword when she sees her dead lover, the lion runs in the background, applied to a raised centre and fluted rim, embossed and chased with scrolling foliage and flowers, plaquette and rim with assay scrapes, *scratch number 2244 SU/N/-*
31cm., 12in., diameter
755gr., 24oz. 5dwt.

£ 3,000-5,000 € 3,400-5,700



609



detail



610

610

A Continental silver gilt tazza, unmarked, probably Spanish or Spanish Netherlands, circa 1600

cast and chased, with Saul anointing David pouring liquid from a horn, Jesse sits to the right, his rejected sons stand to the left, a sacrifice behind while David plays his harp and his called by a servant to his anointing, on a stem and foot, incorporating lion masks and pendant swags, *unmarked*
15.8cm., 6 1/4in. high
797gr., 25oz. 12dwt.

LITERATURE

Ingrid Weber, *Deutsche, Niederländische und Französische Renaissanceplaketten*. Munich, 1975. pl. 77. ill. 281. cat. no. 282.
J. W. Frederiks, *Dutch Silver,* 1952, vol. I, pp.32 and 33

An identical rendering of the anointing including the overlapping leaf rim, can be found on a lead plaquette ascribed to Hans Jamnitzer, (son of Wenzel) of circa 1580 (see Weber). The scene is rendered with minor differences in silver, part of a tazza dated 1596 and hallmarked in the town of Gouda, in the Dutch Republic (see Fredericks). Both representations have been influenced by a print of circa 1550, by Hieronymus Cock after Maarten van Heenskerck (British Museum ref. 1949.0709.65). The heavy weight of the tazza and shape of the foot, suggest a Spanish or Spanish Netherlands origin for the piece

£ 8,000-12,000 € 9,000-13,500

611

A silver-mounted nautilus shell cup, maker's mark only, W incorporating two vertical lines or two arrowheads side by side in a shield-shaped punch, English, first quarter of the 17th century

on circular pedestal base with moulded border, knopped baluster stem rising to four plain straps and a lip mount with invected or leaf-shaped borders, applied at the heel of the shell with a cut-out tulip shape engraved with a coat-of-arms between two similar fronds of foliage, *the underside with pricked scratch weight: '8:oz:4d:w^{tt}:'*
18.2cm., 7⅛in. high

The coat-of-arms, a fess lozengy, is augmented with the mark of cadency (a crescent) for a second son.

£ 10,000-15,000 € 11,300-16,900



611



612

612

A Germanic parcel-gilt silver filigree spice container, probably 16th or 17th century

ball shaped, separting into two halves, the central detachable band, chased with a crown flanked by Hebrew blessing of spices on a zig-zag ground, between applied wropework bands, on a banded stem and domed foot embossed and chased with spiral gothic lobes and foliage, cast openwork finial, painted inventory number *9486, apparently unmarked*
80gr., 2oz.10dwt.
11cm., 4 1/4in .high

£ 5,000-8,000 € 5,700-9,000



613

613
reverse

613

A Continental silver-gilt Judaic amulet, probably Italian, 17th or 18th century

font-shaped, cast and chased, inscribed with a Hebrew prayer of protection below a seven-light candelabra, flanked by pillars and surmounted by the word Shaddai in Hebrew, the reverse with a seven light candelabra on a stippled ground, pierced for wall hanging, ring, *unmarked, assay scrape*
10.5cm., 4in. high
78gr., 2oz. 5dwt

£ 2,000-3,000 € 2,250-3,400



614

614

A pair of miniature silver-gilt mounted agate goblets, possibly Italian, circa 1700

each bowl banded in four sections, baluster agate stems, on silver-gilt rimmed circular bases, copper inner rims, *unmarked*
4.8cm., 1⅞in. high

£ 3,000-5,000 € 3,400-5,700

615

A rare Chinese export parcel-gilt silver coffee pot, possibly circa 1730

tapering form, the body chased with battle scenes within six elongated panels, simulated bamboo handle with leafy junctions, the spout junction embellished with a dragon mask, the sexafoil cover with Dog of Fo finial, *unmarked*
19.3cm., 7⅝in. high
472gr., 15oz. 3dwt.

Several examples of chased silver in the Chinese taste bearing the mark or attributed to David Willaume appear between the dates of 1698 and 1715. These include a coffee pot on stand (unmarked, circa 1715), a brazier (Willaume, London 1698), a two-handled bowl (Willaume, London, 1712), formerly in the collection of Sir John Noble, and a pair of small cups (Willaume, London, 1712), sold in the R.W.M. Walker Collection at Christie's in 1945.

A similar example, given to Louis XIV by ambassadors from Siam in 1686, at the Trianon of Versailles. Inv. No. V2018.8.

£ 3,000-5,000 € 3,400-5,700



615



616

617

A Swedish parcel-gilt silver and filigree beaker, Johan Friedrich Straub, Karlstad, circa 1700

the cover applied with a filigree sleeve decorated with ornate swirling flutes, centralised with a floral finial, the body with a similar filigree sleeve decorated with flower-heads and scrolling foliage
10.1cm., 4in. high
172gr., 5oz. 10dwt.

£ 2,000-3,000 € 2,250-3,400

616

A German silver-gilt roemer style beaker, maker's mark DHP conjoined, Frankenthal, circa 1600

flaring form, engraved with alternating fruiting and foliate pendant bouquets, lower body with prunts among matted strapwork and wriggle-work borders, on a rayed circular foot
8.9cm., 3½in. high
94gr., 3oz.

EXHIBITED

Probably exhibited in the "Monatsschrift des Frankenthaler Altertumsvereins", Jg. 25, 1917, S. 14

A almost identical example, possibly the present beaker's pair, is in the Bayerisches Nationalmuseum, Munich and is referenced in Skalitzky-Wagner, *Frankenthaler Goldschmiede des 16. und 17. Jahurhnderts*, 1983, pg. 118, abb. 11, no. 8.

£ 4,000-6,000 € 4,500-6,800



617

THE COLLECTION OF A NOBLE LADY

LOTS 618–631



618

An Italian maiolica small albarello, Montelupo, circa 1550

painted with peacock feathers and lozenges,
18.5cm., 7¼in. high

PROVENANCE

Anonymous sale, Sotheby's London, 9th June 1970, lot 49, sold to Montanaro.

£ 2,000-3,000 € 2,250-3,400



618

619

An Italian maiolica albarello, Montelupo, circa 1520-50

painted with the initial 'S' within a roundel on a ground of peacock feathers, diaper and lozenges, *incised marks to the underside,* with metal tag to neck,
23.8cm., 9⅜in. high

RELATED LITERATURE

Galeazzo Cora, *Storia della maiolica di Firenze e del contado, Secoli XIV e XV*, Vol. II Florence, 1973, tav. 221a and b.

Cora, *op. cit.,* illustrates a further albarello from the same apothecary series painted with a letter S. A slightly larger albarello painted in a variation of the pattern was sold at Sotheby's London, 14th April 1981, lot 15. The metal tag to the neck is embossed with partially legible script including 'S. ROMANO'. According to the literature there was an early pharmacy of the Minorite brothers at San Romano Valdarno, near Pisa.

£ 3,000-5,000 € 3,400-5,700



619

620

An Italian maiolica two-handled drug jar, Venice or Montelupo, circa 1580

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

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

£ 4,000-6,000 € 4,500-6,800

621

An Italian maiolica wet drug jar, Venice, circa 1560

of conventional form, named in gothic script, '*s. [?] bugloss*', within a scrolling banner, the ground painted in blue, green and ochre with scrolling foliage,
20.8cm., 8⅛in. high

Buglossa, or buglossum, bugloss, denoting the common Alkanet, *Anchusa officnalis,* and the family *Boraginaceae.* Leaves, flowers and root were used, and was considered to be an antivenom. The 18th century physician Robert James wrote that '...Bugloss moistens, cools, and gives Relief to melancholic Persons; it is good to dissipate the delfuxions of the Breast, and an obstinate cough.' A bottle, probably Pesaro, labelled for Buglossa is in the Metropolitan museum of Art, published by Timothy Wilson, *Maiolica Italian Renaissance Ceramics in The Metropolitan Museum of Art,* 2016, New York, pp. 100-01, no. 24.

£ 1,500-2,000 € 1,700-2,250



620



621

622

A pair of Italian maiolica armorial wet drug jars, Montelupo, circa 1560

with mythical beast handles, painted with coats of arms of two stars, fesse and a *fleur de lys*, probably those of Stepazola of Verona, among *grotteschi* within *robbiana* bands on a ground of 'Persian palmettes',
40cm., 15¾in. and 40.5cm., 16in. high

Large pharmacy jars of this type were one of the most enduring forms in production at Montelupo. Examples were included in the set for the Pharmacy of Santa Maria Novella, Florence, painted with *grotteschi* and the arms of the Dominican Order; and the Pharmacy of the Convent of San Marco, Florence, with portrait medallions of Saints, a jar from this set was sold, Sotheby's London, 21st February 1989, lot 17 and three further jars are illustrated in the Bargello collection catalogue, Museo Nazionale di Firenze, Florence 1971, nos 78, 83 and 85. A jar painted with the arms of the Cappuccini family was sold at Sotheby's Florence, 17th October 1969, lot 80; A further jar with an unidentified coat-of arms of two rampant lions and a crescent moon with similar *grotteschi* was sold at Sotheby's London, 23rd April 1974, lot 39 (both as Cafaggiolo.)
(2)

£ 15,000-25,000 € 16,900-28,100





623

623

An Italian maiolica oval salt, Central Italian, circa 1600

modelled as a dragon supporting a shallow bowl painted with a bird,
14cm., 5½in. high; 21cm., 8¼in. wide

£ 1,500-2,000 € 1,700-2,250

624

An Italian maiolica albarello, Sicilian, perhaps Caltagirone, circa 1600-20

painted with bands of fruiting leaves and scrolling foliage,
29cm., 11⅜in. high

PROVENANCE

Barresi collection, Trapani (paper label), probably Dr. Bartolomea Barresi, whose collection of Italian maiolica and hispano moresque was sold at Galleria S.A.L.G.A, Rome, June 1960.

£ 2,000-3,000 € 2,250-3,400



624



625

625

An Italian maiolica armorial two-handled syrup jar, Montelupo, circa 1550

with mythical beast handles, painted with a coat of arms within a scroll cartouche and *robbiana* band, the ground in blue with flowers,
34.5cm., 13⅝in. high

According to Théodore De Renesse's *Figures Héraldiques*, there is only one family bearing: azure (Blue) seven stars or (yellow) in this formation, which is the Has family of Holland.

£ 4,000-6,000 € 4,500-6,800



detail or reverse

626

An Italian maiolica storage jar, perhaps Calabrian, Gerace, circa 1615

painted with a portrait of a youth within a scrolling cartouche, the reverse with a panel named '*Mostarda*', '*I A(?)*', 32.5cm., 12¾in. high

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

£ 3,000-5,000 € 3,400-5,700

627

An Italian maiolica oviform jar, Venice, circa 1560-80

painted with Saint Sebastian within an oval cartouche on a ground decorated *a foglie*, 31cm., 12¼in. high

£ 3,000-5,000 € 3,400-5,700



626



627

628

An Italian maiolica albarello, Montelupo, probably the 'Lo' workshop or Lorenzo di Piero di Lorenzo Sartori, circa 1500-20

painted in yellow and blue with 'Persian palmettes', *incised marks to the underside,*
25cm., 9⅞in. high

RELATED LITERATURE

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

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

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

[1] The albarello illustrated is perhaps the example sold, Sotheby's Florence, 19th October 1970, lot 4.

[2] Thornton and Wilson, *op. cit.*, p. 199.

£ 6,000-8,000 € 6,800-9,000

629

An Italian maiolica armorial slender albarello, circa 1600

perhaps Sicilian Trapani, painted with a coat of arms within a cartouche and a *robbiana* band,
30cm., 11⅞in. high

An albarello painted with the same coat of arms was sold at Bonhams, London, 7th December 2017, lot 119. The arms have yet to be identified in the literature and may be fictitious.

£ 2,000-3,000 € 2,250-3,400

630

An Italian maiolica blue and white albarello, Central Italy, 16th/17th century

named in gothic script on a banner among scrolling foliage,
24 cm., 9⅜in. high

£ 600-800 € 700-900



628



629



630

631

A pair of Italian maiolica two-handled albarelli, Cafaggiolo, circa 1500-20

with bi-colour rope-twist handles, painted with 'Persian palmettes', signed with initials below the handle, *one with incised marks to underside,* both approximately 36cm., 14⅛in. high; 34cm., 13⅜in. across handles

PROVENANCE

Anonymous sale, Sotheby's London, 8th July 1965, lot 68, sold to Stagni.

LITERATURE

Galeazzo Cora and Angiolo Fanfani, *Storia della maiolica di Firenze e del Contado, La maiolica di Cafaggiolo*, Florence, 1982, p. 108, no. 93, one illustrated.

In 1497/98 brothers Stefano and Piero di Filippo Schiavone moved from their native Montelupo to work in the neighbouring city of Florence where they founded the Cafaggiolo workshop just north of the Tuscan capital. The workshop was located in the out buildings of the Villa owned by the Medici in the town of Barberino di mugello. Their position of favour with the Medici family enabled the workshop to produce some of the most luxurious maiolica products of the early 16th century.

The brothers began signing their works 'SP', which perhaps is a reference their initials S[tefano di Filippo] P[iero di Filippo]; it has also been suggested that the monogram may also be interpreted as the Medici motto, *Semper* [always]. Though Piero died in 1507 the mark continued to be used. The workshop has been suggested as a production site of a group of lavishly decorated armorial jugs, *boccale*: in the Victoria and Albert museum, Musée de Sevres, two formally in the Pringsheim collection and another in the Musée de Cluny. The latter example is marked 'SP' and therefore Cafaggiolo seems plausible. After the deaths of Piero, and Stefano in 1532, the direction of their workshop was taken up by their sons. In 1568 Jacopo di Stefano is mentioned in documents as sole director.[1]

A Cafaggiolo spouted drug jar similarly painted with Persian palmettes made for the Santa Maria Nuova Hospital in Florence is published by Julia Poole, *Italian Maiolica...in the Fitzwilliam Museum Cambridge,* 1995, pp. 128-129, no. 187, where the author suggests an early production date of 1508.

[1] Catherine Hess, *Italian Maiolica: Catalogue of the Collections, The J. Paul Getty Museum*, California, 1988, p. 66.

(2)

£ 20,000-30,000 € 22,500-33,700





632

A façon de Venise two-handled goblet, late 17th/early 18th century

of slight brown-tint, the body applied with a spiralling trailing band and two ribbed opaque-white loop handles, the base of the bowl with an opaque-white pincered trailing band, over a conical folded foot,
16.5cm., 6½in. high

PROVENANCE

Anonymous sale, Christie's Milan, 10th June 2002, lot 458;
acquired at the above sale.

£ 3,000-4,000 € 3,400-4,500

633

A façon de Venise large tazza, 17th century

of circular form with a slight upturned rim, decorated with a trailed blue glass chain between two milled clear glass trails, the spreading foot with a thin trailed ring and folded rim,
34.7cm., 13⅝in. diameter

PROVENANCE

Anonymous sale, Christie's Milan, 10th June 2002, lot 493;
acquired at the above sale.

£ 2,500-3,500 € 2,850-3,950

634

A Venetian or façon de Venise blue-tinted glass pail or situla, 17th century

of tapering form moulded with ribs with a folded rim, applied with two clear glass lugs supporting a wrythen loop carrying-handle, the footrim with a clear band,
approximately 20.3cm., 8in. high

PROVENANCE

Anonymous sale, Christie's Milan, 10th June 2002, lot 494;
acquired at the above sale.

Similar vessels of this type were possibly used to store Holy water. See the example Erwin Baumgartner, *Venise et Façon de Venise Verre Renaissance du Musée des Art Décoratifs,* Paris, 2003, pp. 60-61, fig. 19 where the author lists recorded examples. Smaller examples were included in a private collection of glass sold at Christie's London, 28th March 2000, lots 14-17. A clear glass beaker of this form without an affixed handle is in Museum Boijmans Van Beuningen, Rotterdam, acc. no. 95 (KN&V).

£ 3,000-5,000 € 3,400-5,700



633

632

634

635

A Venetian enamelled and gilt glass pilgrim flask, probably early 16th century

of flattened form with a bulbous lower section, the sides affixed with two gilt-glass loops, decorated with two large gilded medallions simulating lappets embellished with red, green and white enamel dots connected by a horizontal gilded strap, a gilt-scaled band edged in white enamel dots at the rim, foot and shoulder, the later with radiating flames, on a spreading foot with gilded folded rim, with a later chained metal cover,
34cm., 13⅜in. high

Pilgrim in flasks in silver provided the models for such '*inghistera fracade'*, [flattened bottle] flasks made in maiolica and glass in late 15th century Italy. The gilded decoration imitates the leather or gilt-metal strap work used to mount such flasks. Dwight P. Lanmon discusses the use of ray or flame decoration on a glass goblet in the Robert Lehman collection in the Metropolitan museum and suggests it perhaps derives from radiance typically seen in the depiction of the Mother and Child.[1]

A very similar example with only slight differences in the decoration was in the collection M. Émile Gavet, sold at galerie Georges Petit, Paris, 31st May-9th June 1897, lot 590.[2] Of the recorded examples in museum collections similar 'ray' decoration though in blue and red enamel like the Lehman goblet, is used on a pilgrim flask in the British museum, reg. no. 1880,0701.4.[3] Two flasks with close decoration of large gilded medallion of this kind are in the collections of Waddesdon manor and Musées Royaux d'Art et d'Histoire.[4] For further reading on Venetian glass pilgrim bottles see the recent paper by Rosa Barovier Mentasti, et al., 'Dating the Venetian Rovere Flask at The Corning Museum of Glass and Other Flasks', *Journal of Glass Studies,* Vol. 58, 2014, pp. 171-184.

[1] Dwight P. Lanmon, *Glass in the Robert Lehman collection, XI Glass,* The Metropolitan Museum of Art, New York, 1993, p. 14, no. 2.

[2] A photograph showing the flask is reproduced by Erwin Baumgartner, *Venise et Façon de Venise, Verres Renaissance du Musée des Arts Décoratifs,* Les Arts Décoratifs, 2003, p. 15.

[3] Hugh Tait, *The Golden Age of Venetian Glass,* British Museum, 1993, p. 32, no. 11, col. pl. 7.

[4] Sir Antony Blunt (ed.), *The James A. De Rothschild collection at Waddesdon Manor, Glass and Enamels,* Fribourg, 1977, pp. 91-93, no. 17; Anne-Marie Berryer, *La Verrerie Ancienne aux Musées Royaux d'Art et d'Histoire*, Brussels, 1957, pp. 18-19, pl. viii.

£ 20,000-30,000 € 22,500-33,700



636

A massive Renaissance style German parcel-gilt silver cup and cover, the master of the B and anchor, circa 1860

the cover finial modelled as Diana with her dog, above hunting vignettes and three applied griffin masks, the waisted body chased with further hunting and bucolic scenes among masks and ornate scrolling foliage, further vignettes applied with mermaids, the stem modelled as a Satyr seated on a rocky mound among insects, the domed circular base chased with hunting vignettes between applied griffins, with presentation inscription: 'Presented to Charles Du Cane Esq. M.P for North Essex by his Constituents and Friends on his appointment as Governor Of Tasmania, October 1868'

'PRESENTATION TO HIS EXCELLENCY THE GOVERNOR. – His Excellency Charles Du Cane, Esq., has just received from England a magnificent silver cup, being part of a testimonial presented to him by his late constituents of North Essex. . . . We had an opportunity yesterday of inspecting the cup at Government House. It is a most elegant and massive pieced of plate, weighing probably about 250 ounces, and it stands about 3 ft. 6 in. high. It is of Italian manufacture, and evidently very old workmanship, although it would difficult in the absence of proper references to fix the probably period. The design is classic and exceedingly chaste, and is evidently intended to work out a particular story, but no description has been forwarded with it. The base of the pedestal is of silver richly gilt, and surrounded by an elaborate silver fret work, divided by curious masks, beautifully moulded in gild silver. Above this are a series of silver medallions in relief, representing incidents of the chase, and these are set on a richly worked ground of gilt silver. Next comes a square pedestal of the same metal of beautiful design, and from this springs the trunk of a tree presented in gilt silver, beside which is posed a figure of Actæon, the patron of hunting, who, as our classical readers are aware, was turned into a Hart by Diana, and afterwards pursued and devoured by his own dogs. The figure is represented with the legs, hoofs and horns, of the Hart and on his head is borne the cup, a most elaborate piece of workmanship, very skillfully designed; on the base, bowl and lid of which are a series of twelve silver reliefs representing incidents of the chase, and between these on a richly embossed ground-work, are grotesque representations of mermaids, and other mythological creations, all executed in gilt-silver in full relief. Surmounting the hole is a colossal figure of Diana, the Goddess of the chase, in silver and silver-git. The figure is in accordance with the most approved representations, being gracefully posed, the right hand in the act of withdrawing an arrow from the quiver hanging at her shoulders, while in the left she holds a gentle hind by a golden chain. The whole design is extremely beautiful, and we may safely say that such a piece of plate has seldom been seen at this end of the world. Around the gilt lip of the cup is the inscription, engraved in old England characters: ''Presented to Charles Du Cane, Esq., M.P. for North Essex, by his constituents and friends, on his appointment as Governor Tasmania. October, 1868.''' (*The Mercury*, Hobart Town, Tasmania, Wednesday, 26 May 1869, p. 2d)
98cm., 38½in. high
6416gr., 206oz. 5dwt.

Sir Charles Du Cane was a conservative politician who served as Governor of Tasmania between 1868 and 1874. During his tenure the Australian island state prospered due to a combination of industrial advancement and an improvement in communication with the mainland. He returned to England in 1874, retreating to his family estate at Braxted Park, Essex, before his death in 1889.

£ 20,000-30,000 € 22,500-33,700



(Charles du Cane by Henry William Graves)



637

A Venetian or façon de Venise large latticinio dish, late 17th century

decorated in *vetro a retorti* with two layers of alternating opaque-white spiral gauze threads, the shallow form dish with a folded rim,
42.2cm., 16½in. diameter

PROVENANCE

Anonymous sale, Christie's Milan, 10th June 2002, lot 509; acquired at the above sale.

Of the few surviving dishes in this large size perhaps the closest is the example published by Dwight P. Lanmon, *Glass in the Robert Lehman collection*, *XI Glass*, The Metropolitan Museum of Art, New York, 1993, pp. 180-182, no. 65; the author lists two further dishes of a slightly different pattern arrangement in the Uměleckoprůmyslové museum Prague, and the Kunstsammlungen zu Weimar. Such dishes form part of the collection at Rosenborg castle, Denmark, which were included in the gift presented to King Frederik IV of Denmark by the City of Venice when he visited in 1709. The King built a Glass cabinet to house his collection in 1714.

£ 20,000-30,000 € 22,500-33,700



638

A German parcel-gilt silver nef, possibly Caspar Beutmuller II of Nuremberg, circa 1630

On four wheels, with blow hole, figures, rigging and stipled sail, the sides engraved with scrolling foliage
19.6cm, 7 3/4in. high
261gr., 87oz. 8dwt.

ASSOCIATED LITERATURE:

1. Karin Tebbe et. al., *Nurnberger Goldschmiedekunst 1541-1868*, vol. 1, no. 61(5)

A similar nef with almost identical engraved ornament and stippled sail, but with broken off and missing wheels, marked Caspar Beutmuller II, Nuremberg, circa 1625, was sold Christie's, London, 2 March 1972, lot 77. Another Beutmuller nef on four wheels with drinking spout is in the Kremlin museum, Moscow[1]; another with domed foot was illustrated in *Weltkunst* in May 1968

£ 15,000-20,000 € 16,900-22,500



639

A large German parcel-gilt silver fruit-shaped cup and cover, Jeremias Vogel, Augsburg, 1612-16

the gourd-shaped body and cover chased with fruiting garlands among scrolling foliate strap-work, the finial modelled as a two-handled urn with a sheet-scroll floral bouquet, the openwork scrolling tri-form stem capped with dolphin masks, between sheet-scroll work, on a domed circular base with lobed border
38.5cm., 15⅛in. high
580gr., 18oz. 12dwt.

£ 15,000-25,000 € 16,900-28,100





640

640

A pair of Dutch Delft polychrome candlesticks, late 18th century

the drip pans modelled as overlapping leaves, supported on stems moulded in the form of tree trunks painted with bands of flowering branches, upon mounded bases applied with flowers and painted with shells, *HB monogram marks in iron-red for Hugo Brouwer, of De Drie Porceleynes Fles* (The Three porcelain bottles) *factory,*
27.7cm., 10⅞in. high

PROVENANCE

Dr. Jan Boyazoglu collection, sold Sotheby's New York, 28th January 1986, lot 93.

LITERATURE

Jan Boyazoglu and Louis de Neuville, *Les faïences de Delft*, Paris, 1980, p. 74, no. 87.

This highly unusual form was categorised by Henry-Pierre Fourest as '*particulières ou exceptionnelles',* in *Les faïences de Delft,* Paris, 1957, p. 35, fig.3-3; a second pair, marked for *De Klaauw* (The Claw) factory, is in the collection of the Sèvres Musée national de Céramique, published by Fourest, *Delftware, Faience production at Delft*, London, 1980, p. 148, no. 145.
(2)

£ 2,000-3,000 € 2,250-3,400

641

PROPERTY FROM MALMESBURY HOUSE, SALISBURY.

A Meissen porcelain cane handle, circa 1735-40

of curved form terminating in a bridled horse head, the base painted with a continuous harbour scene of merchants in conversation, above a gilt diaper panelled band reserved with cartouches of landscapes in *purpurmalerei,* on a gold-mounted tasselled Malacca,
the handle approximately 6cm., 2⅜in. long, overall 125cm., 49¼in. long

PROVENANCE

Anonymous sale, Christie's London, 30th March 1987, lot 83.

For footnote see Sothebys.com

£ 1,000-1,500 € 1,150-1,700



641



642

642

Two German pale-green tinted glass bottles, Kuttrolf, 17th century

of standard form, the slightly flaring rim set on a neck formed of four twisting tubes around a central tube, with a globular wyrthen moulded body,
each approximately 27cm., 10⅝in. high

A smaller green-tinted example of the form was sold at Christie's London, Property of the Wunsch Foundation, 30th October 2012, lot 190. An amber-tinted *Kuttrolf* of a similar size was sold at Sotheby's London, 24th November 1986, lot 179.
(2)

£ 2,500-3,500 € 2,850-3,950

643

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A Swedish parcel-gilt silver beurrier/butter box, Johan Lund, Stockholm, 1704

modelled as a butter churn, the cover with scrolling swing-handle and chain attached locking pin, *the cover engraved C.G. 1746*
12cm., 4¾in. diameter
360.4gr., 11oz. 10dwt

PROVENANCE

Bukowskis Stockholm, Internationella Höstauktion, 26 November 1997, Lot 722.

‡ £ 5,000-8,000 € 5,700-9,000



643

644

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A pair of Swedish silver candlesticks, Johann Fagerberg, Stockholm, 1775

knopped baluster form, chased throughout with swirling flutes, detachable scalloped nozzles, initialled *J.J.S* to each base
25.4cm., 10in. high
829gr., 26oz. 12dwt.

PROVENANCE

Bukowskis Stockholm, Internationella Höstauktion, 30 October - 1st November 1990, Lot 609

‡ £ 4,000-6,000 € 4,500-6,800



644

645

A French silvered bronze bust of Maria de' Medici, Mathurin Moreau for E. Lohse, Paris, circa 1880

realistically modelled in period dress, signed *M. Moreau Sculpt.*
49.5cm., 19½in. high

£ 2,000-3,000 € 2,250-3,400



645



646

646

A German parcel-gilt silver tankard, Cornelius Poppe, Augsburg, 1707-11

embossed with profile panels depicting three Caesars between ribbon-tied foliate garlands, the cover similar embossed with orb finial, beaded hollow scroll handle with bifurcated thumb-piece, on three orb feet, later engraved coat-of-arms
18.1cm., 7⅛in. high
504gr., 16oz. 4dwt.

£ 2,500-3,500 € 2,850-3,950

647

A German parcel-gilt silver tankard, Peter Rohde, Danzig, circa 1690

the body chased with a bucolic scene depicting a serenaded courting couple at a feast, the cover chased with putto within a husk and vine border, ornate scrolling handle, on a stepped circular foot
20cm., 7⅞in. high
977.5gr., 31oz. 8dwt.

£ 3,000-5,000 € 3,400-5,700



647



648

648

A German parcel-gilt silver tankard, Nathaneal Schlaubitz, Danzig, circa 1690

cylindrical form, the body chased with scenes from the life of Moses, the flat-dome cover chased with a band of foliate strap-work, orb finial, ornate scroll handle, on a spreading circular base, later monogrammed *MJ*
20cm., 7⅞in. high
967gr., 31oz.

£ 3,000-5,000 € 3,400-5,700



649

649

Royal. A pair of German seven-light silver candelabra, Moritz August Fickert, Dresden, circa 1870

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

Engraved with the crowned monogram for George, King of Saxony (1902-1904).

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

£ 10,000-15,000 € 11,300-16,900

650

A pair of large Austrian silver footed jardinières/dessert stands, Franz Schiffer & Sohn, Vienna, 1860

the strongly modelled baluster stands heavily chased with scrolling foliage and rocaille, the bowls detachable, on three scrolling outswept feet, *stamped with Imperial warrant*
60cm., 23⅝in. high
6977gr., 224oz. 6dwt.

£ 6,000-8,000 € 6,800-9,000



650










From left to right:
Anny, Lion and Rebecca in 1948.
Anny and behind vitrine Rebecca in 1957.
Joseph M. Morpurgo and employees in front of his shop, Nieuwe Hoogstraat 7, circa 1915.
Rokin 108, the new premises opened by Louis Morpurgo in 1929.
Joseph M. Morpurgo exhibition stand at Oude Kunst en Antiekbeurs, Delft, 1951, showing Delft, Glass and Chinese Works of Art.
Joseph M. Morpurgo exhibition stand at Oude Kunst en Antiekbeurs, Delft, 1952.

IN SEARCH OF QUALITY SINCE 1869:
EUROPEAN CERAMICS, GLASS, AND DUTCH SILVER FROM THE JOSEPH M. MORPURGO COLLECTION

LOTS 651-699

This Collection was formed thanks to four successive generations of the Amsterdam Morpurgo family. The first, Joseph Morpurgo, started with no experience of the world of antiques and collecting. Thereafter, each generation sought to improve the breadth of their expertise and also the quality of the works they were acquiring.

Over the centuries the family name of Marburg was adapted as they migrated first from Marburg which is an ancient town in Germany north of Frankfurt to Northern Italy, where it became italianised before they and many other Morpurgos moved during the 19th Century to Amsterdam.

The chosen subject of Joseph Morpurgo (1849-1926) was silver which in those days was priced by the ounce in shops, as it was at Sotheby's auctions which easily caused great confusion for strangers. He was a young man in a hurry and inevitably in those early days he knew very little about silver or the antique market, but he was highly intelligent and learnt on the job very quickly. In 1869, aged 20, he made the bold decision to open his first shop. Around 1897 Joseph's son Louis, who was very artistic, joined the business and together they bought collections *en bloc*. By 1915 Joseph had moved his business to *Nieuwe Hoogstraat* 7 and by then he had a fully stocked shop and nine mostly young employees. The family was very closely knit and in 1915 Lion (1900-1957) joined his grandfather and father in the business. He was then only fifteen years old and an artist.

Joseph died in 1926 and three years later Louis moved the business to new premises at Rokin 108 where it remained for seventy years. Louis was an artist who painted in the style of *Hondecoeter*, but having been working beside his father he had developed a broad expertise in the European Decorative Arts and also Chinese porcelain. Louis worked together with his son Lion very successfully developing the business, travelling widely and always increasing their expertise and reputation. By the late 1930s it was clear that war was coming and in 1939 they managed to ship the best of their stock to England where it was first stored at the shipper's warehouse in London but as the bombing increased it was decided to move it to a store in the country where it was safe and they were able to retrieve it, all in good condition, after the war.

For a time after the invasion of the Netherlands the family escaped arrest but in June 1943 Lion, his wife Rebecca Morpurgo-Natkiel and daughter Anny were captured in a widespread razzia and transported to *Theresienstadt* via the Dutch transit camp at Westerbork. They survived thanks to their ability to restore paintings and also to paint high standard copies. The broader family did not escape without loss as Lion's father, Louis, his mother and uncle were all killed at the Sobibór extermination camp in Poland.

In the years immediately following the war Lion Morpurgo focussed his main efforts in resuscitating the Art market in The Netherlands by freeing up the regulations for the import and export of Works of Art and he was a leading figure in launching the Antique fairs in Delft which started in 1949 and became a huge success. He also worked tirelessly for the restitution of works of art lost to Jews as well as to Dutch museums during the Nazi occupation.

Possibly as a result of his period in the concentration camp, Lion's health was not at all good but he pursued his interests with great energy and in the 50s was accompanied by his daughter Anny (1931-), until his death in 1957. Thereafter the business passed to his wife Rebecca, and Anny Wafelman-Morpurgo then had an important influence over the Collection. After her mother passed away (1993), Anny retained the gallery in the Rokin until 2000 but since then has worked from home in a low-key way fully recognizing that to sell good pieces is fairly easy but to replace them with pieces of comparable quality is quite another matter. Her children have chosen different professions and so she is the fourth and final generation of a proud dynasty of Amsterdam antique dealers. She very much hopes that you will get as much pleasure out of these pieces from the Joseph M. Morpurgo Collection as she has had over the years.

Other property from the collection will be included in a forthcoming Sotheby's Online sale.

651

A façon de Venise or Venetian wine glass, 17th century

the wide conical bowl set on a merese, upon a tapering hollow spiral ribbed stem with five knops, the wide foot with folded rim,
18.5cm., 7¼in. high

Wines glasses with similar moulded stems are published by W. B. Honey, Vic*toria and Albert museum, Glass,* London, 1946, pl. 34b; Hugh Tait, *The Golden Age of Venetian Glass*, British Museum, 1979, pp. 52-53, no. 53, and Anna-Elisabeth Theuerkauff-Liederwald, *Venezianisches Glas der Veste Coburg,* Coburg, 1994, p. 294, no. 281.

£ 1,500-2,000 € 1,700-2,250

652

A façon de Venise green-tinted winged wine glass, 17th century

the conical conical bowl supported on a merese, over an entwined ropework rod stem, flanked by pincered wings on each side, on a short plain section of stem, plain foot,
19.2cm, 7½in. high

Glasses of this type tinted green are uncommon. A wine glass of this type is in the British museum collection, reg. no. S.719, published by Hugh Tait, *The Golden Age of Venetian Glass,* London, 1979, p. 112, no. 185; a further glass of pale-green tint was sold at Christie's London, 4th June 1991, lot 143.

£ 2,000-3,000 € 2,250-3,400



652

651



653

653

A Dutch silver beaker, Paulus Sakes, Dokkum, 1651

flaring form, engraved with the Allegories of Faith, Hope and Charity below a band of foliate strap-work, initialed *W.T.I.I.W* below shields
12cm., 4¾in. high
181gr., 5oz. 16dwt.

£ 2,000-3,000 € 2,250-3,400

654

A large Dutch silver beaker, maker's mark a lion, probably Dordrecht, 1635 or 1658

engraved with cherubs and strapwork
19cm., 7½in. high
463.2gr., 14oz. 16dwt.

£ 3,000-5,000 € 3,400-5,700



654



655

655

A Dutch silver tankard, Johannes Dronrijp, Groningen, 1694-95

plain cylindrical, the flat-dome cover engraved *1695* below two shields initialed *HE* and *JE* beneath a Baron's coronet, the hollow-scroll handle with scrolling thumb-piece, on a spreading domed circular foot
12.2cm., 4¾in. high
336gr., 10oz. 16dwt.

£ 2,000-3,000 € 2,250-3,400

656

A Dutch Delft blue and manganese footed tazza and two plates, circa 1680

each painted in Chinese 'transitional' style with a central medallion of a chinoiserie figure in a garden, with borders of further figures among prunus and bamboo, the tazza with flowers to underside and stiff leaf band to foot, the plates reverses with concentric circles in blue and manganese respectively, *blue and manganese SVE marks for Samuel van Eenhoorn, owner of De Grieksche A* (The Greek A) *factory from 1678-1685,*
the tazza 26cm, 10¼in. diameter, 6.8cm., 2⅝in. high; the plates 21.8cm., 8⅝in. diameter
(3)

£ 1,200-1,800 € 1,350-2,050

657

A Dutch Delft blue and white 'musical' pancake plate, third quarter 18th century

painted with a musical score titled *'de valsche munters',* surmounted with a crown and musical trophies below, with a *lambrequin* border at the brown-edged rim, the reverse with three concentric circles in blue, *dotted P mark in blue for Jan Pennis of De Porceleyne Schotel* (The Porcelain Dish) *factory,*
22.5cm., 8⅞in. diameter

'De Valsche Munters' translated literally as 'The false coin makers', appears to have been the title of an 18th century piece of Dutch folk music.

£ 1,000-1,500 € 1,150-1,700

658

A Dutch Delft blue and white heart-shaped dish, circa 1690-1700

painted in transitional style with chinoiserie lady and two attendants in a fenced garden, the border painted with cartouches of flowering plants, *AK mark in blue for Adrianus Kocx owner of the De Grieksche A* (The Greek A) *factory from 1687-1701,*
30.5cm., 12in. long

£ 600-800 € 700-900

659

Two Dutch Delft polychrome small obelisks, circa 1710

of typical form and painted in the 'cashmire' palette with *lambrequins*, flowering branches and scrolls, the pedestal bases painted with chinoiserie waterscapes, on bun feet edged in black enamel,
20.2cm., 8in. and 17.5cm., 6⅞in. high
(2)

£ 1,200-1,800 € 1,350-2,050

660

A Dutch Delft blue and white footed dish, 18th century

painted with an interior conversation scene of six figures drinking tea, within blue band borders, *blue star / DB monogram/ II mark, perhaps for Dirk Van den Berg of the De Witte Ster* (The White Star) *factory,*
26.5cm., 10½in. diameter

Four similar scenes feature on the large plaque or tea tray attributed to the De Witte Ster factory, centered with a coat-of-arms, perhaps those of Francina van Eijck the owner of the factory, is in the Rijksmuseum, obj. no. BK-1963-44, published by Jan Daniël van Dam, *Delffse Porceleyne, Dutch delftware 1620-1850*, Amsterdam, 2004, pp. 140-141, pl. 88. The figure of a kneeling gentleman kissing the hand of a lady appears on the Delft jug in the Victoria and Albert museum, London, mus. no. 1004-1853, published by Henry-Pierre Fourest, *Delftware, Faience production at Delft*, London, 1980, p. 77, no. 63.

£ 1,000-1,500 € 1,150-1,700

661

Three Dutch Delft blue and white and polychrome plates, mid-18th century

one painted with a figure in blue inscribed *'Le Roy' 'de Maroc', 'no 18'*, floral scroll border; a pancake plate with a figure picked out in yellow, inscribed *'Larc(?)' 'glois', 'no 4'*, *lambrequin* border, *both with blue PAK marks for Pieter Adriaensz Kocx, owner of the De Grieksche A* (The Greek A) *factory*; the third plate painted with a portrait of William IV, Prince of Orange, inscribed *'VIVAT', 'ORANGE', 'AN..W.KH.F..P.V.O.R..NO.', 'E.S.H.D.', 'K.G.R.A.R',* and dated 1750,
22cm., 8⅝in. to 23.7cm., 9⅜in. diameter

PROVENANCE

The Larc glois plate, Armin Brand Allen collection (paper label);
sold Sotheby's New York, 11th October 1995, lot 266.

A number of dishes of this type have survived in collections of French museums. Four dishes from a series numbered and titled '*Scaramouche*', *'La Comedienne Itielienne', 'Le vendeur de Melon',* and *'Capitaine François'* are published by Christine Lahaussois, *Faïences de Delft,* Paris, 1998, p. 48, cat. nos. 264-267. *For extended catalogue note see Sothebys.com*
(3)

£ 3,000-4,000 € 3,400-4,500



659



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662

A Dutch silver pyx, maker's mark a crown, probably Tijmen Schormont, Utrecht, 1652

cylindrical form on three ball feet
17cm., 6¾in. high
307.7gr., 9oz. 18dwt.

£ 2,500-3,500 € 2,850-3,950



663

663

A Dutch silver beaker, probably Paulus Sakes, Dokkum, 1645

engraved with Biblical scenes, the underside engraved with blank accolé shields
15.7cm., 6¼in. high
297gr., 9oz. 10dwt.

£ 2,000-3,000 € 2,250-3,400



664

664

A large Dutch silver beaker, Johan van Sgravenweert, Gorinchem, 1687

engraved with Faith, Hope and Charity within chimera holding clusters of fruits
20cm., 7⅞in. high
511gr., 16oz. 8dwt.

EXHIBITED

Gorcums Zilver, Museum 'Dit is in Bethlehem', Gorinchem, 1992-1993.

LITERATURE

Gorcums Zilver, exhibition catalogue, Gorinchem, 1992, p. 17, fig. C.

Johan van Sgravenweert was born in Gameren before 1644 and buried in Gorinchem in 1712. He became master in 1674 and seems to have had various occupations, such as dean, judge, deacon and civilian captain.

£ 5,000-8,000 € 5,700-9,000

665

A Dutch Delft blue and white oval plaque, late 17th century

painted with a pastoral landscape of two figures in the foreground under a tree with further figures and a city sky line in the distance, within a broad border of moulded flowers reserving four raised medallions painted with birds and sprigs, with integral pierced support for hanging,
24.5cm., 9⅝in. wide

The style of painting can be associated with Frederik van Frijtom, though the hand is more similar to that seen on a pair square-shaped plaques in the Rijksmuseum, Amsterdam which are attributed to painter Pieter Waelpot, (obj. nos. BK-1998-44-A and B.); and a pair of flower bricks, marked AK for Adrianus Kocx of the Greek A factory (obj. no. BK-KOG-1533.)

A plaque of this form dated 1684 painted with a riverscape was sold at Sotheby's New York, 26th April 2017, lot 135; a further plaque also dated 1684 is with Aronson, Amsterdam. The ornate moulded frame is similar to the square plaque attributed to Frijtom, sold in these rooms, The Joseph M. Morpurgo collection, 10th May 2016, lot 93.

£ 3,000-5,000 € 3,400-5,700



665



666

667

A Dutch Delft blue and white octagonal maritime plaque, mid-18th century

painted with three sailing ships at sea with further ships in the distance, to the right a figure stands on a quayside, the raised moulded frame painted with flowering branches and diaper panels, pierced twice for hanging,
28cm., 11in. wide

The painters of maritime subjects in Dutch Delftware would use contemporary prints and engravings as their source, such as those produced by engraver Adolf van der Laan (1690-1745). As is sometimes the case in maiolica painting, elements from several print sources were often combined, making identification of vessels difficult. For further plaques and wares decorated with this theme see Robert D. Aronson and Birte Abraham, *In the Eye of the Beholder, Perspectives on Dutch Delftware*, Amsterdam, 2011, pp. 72-81, nos. 40-44.

£ 1,200-1,800 € 1,350-2,050

666

A Dutch Delft polychrome cartouche-shaped plaque, circa 1740

painted with a bouquet of flowers in a vase, flanked by a pair of flower baskets supported by grotesque masks, joined by a scroll-edged diaper-filled pedestal, the blue-edged moulded frame painted with flowering scrolls affixed with four shells, pierced twice for hanging,
35cm., 13¾in. x 35.5cm., 14in.

A second plaque of this design is published by Henry-Pierre Fourest, *Delftware, Faience production at Delft*, London, 1980, p. 172, no. 171.

£ 3,000-5,000 € 3,400-5,700



667



668

668

Three Dutch Delft blue and manganese vases, circa 1680

each painted in Chinese 'transitional' style with continuous scenes of figures in landscapes, comprising a baluster vase with tall trumpet neck; an octagonal double gourd vase, *blue cross mark*; and a pear-shaped example painted with an additional figure of a soldier, *manganese SVE mark for Samuel van Eenhoorn, owner of De Grieksche A* (The Greek A) *factory from 1678-1685, over numeral 3,*
20.8cm., 8⅛in. to 22.2cm., 8¾in. high

A vase with similar high trumpet neck and of a similar height, marked for Samuel van Eenhoorn, is in the Rijksmuseum, Amsterdam, inv. 14 344, published by Henri-Pierre Fourest, *Delftware, Faience Production at Delft,* London, 1980, pp. 34-35, no. 16. The unusual form of the vase is similar to a slightly larger vase also in the Rijksmuseum, published Jan Daniël van Dam, *Delffse Porceleyne, Dutch delftware 1620-1850*, Amsterdam, 2004, p. 75, pl. 33.
(3)

£ 2,000-3,000 € 2,250-3,400

669

A parcel-gilt silver Christening tazza bowl, unmarked, probably German, circa 1640

engraved with a Christening of an adult warrior, inscribed: *en Tauff der Krieger Held empfangt wornach de gleubig ist daselber leicht erlangt*
12.2cm., 4¾in. diameter
56.4gr., 1oz. 16dwt.

The inscription could be translated as: *'The heroic soldier is christened, and after that he believes that he can easily master this very challenge.'*

£ 1,500-2,000 € 1,700-2,250



669



670

670

A pair of Dutch Delft polychrome octagonal double gourd vases, circa 1700

attributed to the *De Paauw* (The Peacock) factory, painted in blue, yellow and green with dragons among foliage, with *lambrequin* and stiff leaf borders; and a small pear-shaped vase in the same palette with flowering plants,
21.8cm., 8⅝in. and 13.4cm., 5¼in. high

Whilst it is difficult to attribute the vases to a factory on the basis of the colour palette, this minimal colour scheme is recorded on pieces marked for the *De Paauw* (Peacock) factory; including a three vase garniture in the musée national de l'Hôtel Sandelin, Saint-Omer, published by Christine Lahaussois, *Delft - Faïence*, Paris, 2008, p. 69, fig. 3. A plate marked for the De Paauw factory, and a bottle vase decorated in this palette are illustrated by Robert D. Aronson and Eveline Brouwers, *Dutch Delftware, Timeless Elegance*, Amsterdam, 2012, pp. 36-39, nos. 22-24.

£ 1,000-1,500 € 1,150-1,700



671

671

A group of eight Dutch Delft polychrome figures, 18th century

comprising a soldier with baton, a pair of young boys seated on fluted column pedestals, a chinoiserie figure holding a tray of melons, a pagoda figure seated on the back of a goat or horse, a pair of chinoiserie female figures in blue robes, and a chinoiserie figure seated on a hexagonal base,
6.5cm., 2½in. to 12.6cm., 5in. high

PROVENANCE

the chinoiserie figure on hexagonal base, Sotheby's Amsterdam, 19th September 2000, lot 536.

A further model showing two oriental figures on an hexagonal base was offered in these rooms, 7th April 2004, lot 11.
(8)

£ 2,500-3,500 € 2,850-3,950

672

Two pairs of Dutch Delft shoes, mid-18th century

modelled as mules, one pair in blue and white, painted with birds perched in flowering prunus branches, and further prunus to the heels; the other pair in polychrome, with flowers on an iron-red dotted ground, with green heels and brown soles,
the largest, 14.5cm., 5¾in. long
(4)

£ 1,500-2,000 € 1,700-2,250

673

A pair of Dutch Delft polychrome shoes, circa 1745

of moulded form with a manganese strap to the front, with a yellow ground painted with flowering prunus, the backs similarly decorated on a manganese dotted ground,
14cm., 5½in. long, 7.2cm., 2⅞in. high

Further shoes of this type from the Joseph M. Morpurgo collection were sold in these rooms, 10th May 2016, lots 85 and 86.
(2)

£ 1,000-1,500 € 1,150-1,700



672

673

672

674

A group of five Dutch or German green-tinted glass small roemers, second-half 17th/early 18th century

four with a cup-shape bowl, another of pale-green glass with a broad shallow bowl, set on a hollow stem applied with six or eight raspberry prunts, below an engrailed band, over a spun foot, kick-in base,
9.9cm., 3⅞in. to 14.5cm., 5¾in. high

Similar low Roemers are illustrated by Pieter van Eck and Henrica Zijlstra-Zweens, *Glass in the Rijksmuseum,* Zwolle, Vol. I, 1993, pp. 144-148, nos. 204-213.
(5)

£ 2,000-3,000 € 2,250-3,400

675

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

of slender form, the ovoid bowl on a hollow stem applied with two rows of four raspberry prunts, below an engrailed band, over a spun foot, kick-in base,
18cm., 7⅛in. high

£ 1,000-1,500 € 1,150-1,700



674

675

676

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

the broad shallow bowl on a hollow stem applied with three rows of four raspberry prunts, below an engrailed band, over a spun foot, high kick-in base,
20.3cm., 8in. high

£ 1,500-2,000 € 1,700-2,250

677

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

the broad shallow bowl on a hollow stem applied with four rows of five raspberry prunts, below an engrailed band over a spun foot, high kick-in base,
27.5cm, 10⅞in. high

For another Roemer of this form and size see the example also from the Joseph M. Morpurgo collection, sold in these rooms, 1st May 2018, lot 201; a further example was sold at Sotheby's New York, The Otto Naumann collection, 25th January 2007, lot 138.

£ 4,000-6,000 € 4,500-6,800



676

677



678

678

Two Dutch silver mounted braziers, the first, maker's mark rubbed, Amsterdam, 1764, the second, maker's mark a lily, Rotterdam, circa 1770

first, scalloped circular with foliate scroll embellished rim. pierced lattice and foliate border, on three out-swept scrolling feet, *15.2cm., 6in. wide;* second, shaped circular with foliate and shell embellished rim, the border pierced with scrolls and foliage, on three out-swept scroll feet, both with copper liners on turned wood bases, one on three ivory feet
16.2cm., 6⅜in. diameter
449gr., 14oz. 8dwt. excluding liners and bases

◉ **£ 1,200-1,800 € 1,350-2,050**

679

Three Dutch Delft polychrome tea caddies and covers, circa 1710

two of square section painted in the 'cashmire' palette with cartouches of flowering prunus branches, one with *iron-red LVE monogram mark over IK and numeral 80 for Lambertus van Eenhoorn, owner of the De Metaale Pot* (The Metal Pot) *factory*; the third, Dutch Delft doré, painted with parrots perching on rings in a fenced garden, *iron-red PAK mark for Pieter Adriaensz Kocx, owner of the De Grieksche A* (The Greek A) *factory,* each with screw moulded covers,
10.4cm., 4⅛in. to 10.8cm., 4¼in. high
(6)

£ 2,000-3,000 € 2,250-3,400



679



680

680

A Dutch silver écuelle and cover, Jacques Tuillier, The Hague, 1706

plain with twin scroll handles, the cover with banded orb finial, on a spreading circular foot
22.2cm., 8¾in. over handles
653.8gr., 21oz. 2dwt.

£ 2,000-3,000 € 2,250-3,400



681

681

A large Dutch silver basket, Diedrick Bloom, Amsterdam, 1769

oval with undulating scroll-work rim, the body pierced with geometric designs, on a scrolling foot embellished with rocaille ornament
33.6cm., 13¼in. long
1219gr., 39oz. 4dwt.

£ 6,000-8,000 € 6,800-9,000

682

A Dutch filigree and parcel-gilt silver tobacco box, Isacq Samuel Busard, The Hague, 1741

square with canted corners and panelled sides, applied all-over with ornate silver-gilt filigree ornament, the bun finial with central applied filigree flowerhead
13.3cm., 5¼in. wide
661.5gr., 21oz. 5dwt.



682

PROVENANCE

Sotheby's, Paris, 10 April 2008, lot 122

Isaac Samuel Busard, of French Huguenot origin, was born in 1706 and became a master of the Hague silversmiths' guild in 1731. J.W. Frederiks described his work as 'unsurpassed. [Busard was] endowed with a fine taste for ornament.' J.W. Fredericks, *Dutch Silver*, vol. 2, The Hague, 1958, p. 173.

£ 5,000-8,000 € 5,700-9,000

683

A Dutch silver two-handle serving tray, Barend Swierinck, Amsterdam, 1787

rectangular form with beaded rim, slat-pierced gallery, raised on four Empire style paw feet
43.8cm., 17¼in. long
1704.2gr., 54oz. 15dwt.



683

£ 4,000-6,000 € 4,500-6,800



684

685

A Dutch silver tobacco box, Hendrik Fortman, Leyden, 1767

square form with shaped canted corners, each side chased with anthemion's and panels of floral and shell garlands, the upswept cover with baluster knopped finial
14cm., 5½in. high
488.5gr. 15oz. 14dwt.

£ 2,000-3,000 € 2,250-3,400



686

687

A Dutch silver tobacco box, Leendert Brouwer, The Hague, 1766

shaped circular, the upswept-dome cover embellished with acanthus, swirling rocaille finial, on a rocaille and scroll-work foot
16.5cm., 6½in. high
648gr., 20oz. 16dwt.

£ 3,000-5,000 € 3,400-5,700

684

A Dutch silver tobacco box, Philippus Prié, Middelburg, 1772

shaped circular with flaring panelled sides, the knopped incurved domed cover embellished with blossoming flowers, on an ornate foliate scrollwork galleried foot
15.3cm., 6in. high
562gr., 18oz. 1dwt.

£ 2,500-3,500 € 2,850-3,950



685

686

A Dutch silver tobacco box, Johannes or Cornelius de Haan, The Hague, 1769

circular bellied form, chased with swirling flutes, the upswept cover terminating with an openwork four-leaf finial, on a scrolling foliate foot, *1795 Dutch control mark*
15.5cm., 6⅛in. high
580gr., 18oz. 12dwt.

£ 2,000-3,000 € 2,250-3,400



687

688

A pair of Dutch silver candlesticks, Hans Rinckens, Amsterdam, 1765

Rococo form; the circular bases richly cast and chased with swirling flutes and leaves, the stems in the form of an 'S', the sconces and drip-pans in the form of flowers and leaves
23.3cm., 9⅛in. high
1105.5gr., 35oz. 10dwt.

£ 6,000-8,000 € 6,800-9,000



688

689

A pair of Dutch silver two-handle sauce tureens and covers, Rudolph Sondag, Rotterdam, 1803

neo-classical navette form with beaded rims, high loop handles with acanthus junctions, the incurved dome covers with elongated stylised acorn finials
26.2cm., 10¼in. over handles
1275.3gr., 41oz. 1dwt.

PROVENANCE

Acquired in 1949.

EXHIBITED

Zilverscatten: Drie eewen Rotterdams zilver, Historisch Museum der Stadt Rotterdam, 1991.

LITERATURE

N.I. Schadee, *Zilverscatten: Drie eewen Rotterdams zilver*, exhibition catalogue, 1991, no. 350. pg. 180

£ 3,000-5,000 € 3,400-5,700



689

690

A pair of Dutch silver salvers, Jacobus Sickesz or Jacobus Sas I, Amsterdam, 1744

shaped square with moulded rims, each on a circular spreading collet foot, engraved with accolé coat of arms below a Ducal coronet
18.1cm., 7⅛in. wide
527gr., 16oz. 18dwt.

PROVENANCE

The arms are those of Glummer of Guelders, and those of Lange of Ámsterdam.

£ 2,000-3,000 € 2,250-3,400



690



691

691

A pair of Dutch hexagonal silver salvers, Jan van Giffen, Groningen, 1774-75

the moulded rims with rocaille embellished corners, on three bracket feet
31.5cm., 12⅜in. diameter
1258gr., 40oz.

£ 2,000-3,000 € 2,250-3,400

692

A pair of Dutch silver candlesticks, probably Bartholomeus van der Tooren, Rotterdam, 1768

banded waisted sconces, octagonal panelled knopped baluster columns, on welled canted square bases
19.8cm., 7¾in. high
810gr., 26oz. 1dwt.

£ 3,000-5,000 € 3,400-5,700



692



693

693

A Dutch silver melon teapot and milk jug, Christoffel Radijs, The Hague, 1768

fluted, naturalistically leaf modelled feet, cover, and finial, *later Dutch control mark, later wood handles*
15cm., 3⅞in. and 17.8cm., 7in. high
691.2gr., 22oz. 4dwt. all in

£ 1,500-2,000 € 1,700-2,250

694

A pair of Dutch silver salvers, Bastiaan Havelaar, The Hague, 1735

shaped square, the moulded rims with scalloped canted corners, each on a waisted circular collet foot
26.4cm., 10⅜in diameter
1306.5gr., 42oz.

£ 4,000-6,000 € 4,500-6,800



694



695

695

A pair of Dutch silver candlesticks, Bernardus Blencke, Groningen, 1732-33

octagonal waisted sconces on capped panelled baluster stems, the welled square bases with incurved sides and corners
19cm., 7½in. high
731.5gr., 23oz. 10dwt.

£ 4,000-6,000 € 4,500-6,800

696

A Dutch silver two-handled marriage basket, Hendrik Dauw, Leeuwarden, 1779

with central climbing eight-leaf flower, the lattice-work basket with rocaille and foliate embellished rim and handles, on four floral bracket feet
18.5cm., 7¼in. high
368.4gr., 11oz. 16dwt.

£ 2,500-3,500 € 2,850-3,950



696





697

697

Two Continental silver Plaquettes, unmarked, probably Netherlandish, early-17th century

chased in relief with The Adoration of the Shepherds' and 'The Resurrection'
17.5cm., 6 7/8in. diameter
346gr., 10oz. 2dwt.

£ 5,000-7,000 € 5,700-7,900

698

Attributed to Paulus van Vianen (1570-1614) and workshop Southern German or Bohemian, Prague, early 17th century

THE METAMORPHOSIS OF THE HELIADES

lead
20.3cm., 8in. diameter

LITERATURE

J. W. Frederiks, *Dutch Silver vol. IV: Embossed Ecclesiastical and Secular Plate from the Renaissance until the End of the Eighteenth Century*, The Hague, 1961, no. 81, pl. 95 (as Vertumnus and Pomona);
I. Weber, *Deutsche, Niederländische und Französische Renaissanceplaketten, 1500-1650, Modelle für Reliefs an Kult-, Prunk- und Gebrauchsgegenständen*, Munich, 1975, p. 384, no. 948,8

This roundel with a scene from Ovid's *Metamorphoses* is part of a larger set of mythological roundels published by Ingrid Weber as workshop or circle of Paulus van Vianen (*op. cit.* no. 948,8). This attribution is enforced by a comparable series of mythological roundels in the Ashmolean Museum, which are similarly given to 'Paulus van Vianen and workshop' (Warren, *op. cit.* nos. 476-481).

RELATED LITERATURE

J. Warren, *Medieval and Renaissance Sculpture: A Catalogue of the Collection in the Ashmolean Museum, Oxford, Volume 3 - Plaquettes,* Oxford, 2014, nos. 476-481

£ 1,500-2,000 € 1,700-2,250



698



699

699

Attributed to the workshop of Paulus van Vianen (1570-1614) Southern German or Bohemian, Prague, first quarter 17th century

PLAQUETTE WITH THE HOLY FAMILY AND THE INFANT SAINT JOHN THE BAPTIST

lead alloy
14.5 by 11.7cm., 5¾ by 4⅝in.

LITERATURE

I. Weber, *Deutsche, Niederländische und Französische Renaissanceplaketten, 1500-1650, Modelle für Reliefs an Kult-, Prunk und Gebrauchsgegenständen,* Munich, 1975, no. 938 (not illustrated)

£ 700-1,000 € 800-1,150

700

OTHER PROPERTIES

A fine Netherlandish silver plaquette, unmarked, possibly the van Vianen family, circa 1600

embossed and chased with Horatius Cockles, holding the Pons Sublicius in Rome against the army of Clusium, while the bridge is destroyed behind him, warriors and horsemen struggle in the river below, overlapping leaf rim, *unmarked, assay scrapes,* later velvet lined case
18.2cm. 7in. diameter
178gr., 5oz. 15dwt.

PROVENANCE

Joseph M. Morpurgo, Amsterdam, 1953
Kunsthandel J. Polak, Amsterdam, 1983
Private Dutch Collection

LITERATURE

Ingrid Weber, *Deutsche, niederländische und französische Renaissanceplaketten, 1500-1650*, Munich, 1975, no. A21, p. 418
JR ter Molen, doctoral thesis, *Van Vianen*, University of Leiden, 1984, vol II, no. 175

Ingrid Weber tentatively attributes the plaquette to Paulus van Vianen, but was unable to inspect it.

JR ter Molen believes it unlikely, to be from the hand of Paulus, but attributes it to a follower of his brother, Adam. He cites various similarities between this plaquette and the work of Adam van Vianen.

£ 25,000-35,000 € 28,100-39,400





701

701

A pair of 18th century silver circular dishes

chased in mid-17th century Dutch style with the fables of the Fox and Stork and Wolf and Crane, fruit, shells, flowers interrupted by lobate ornament at the rim, reverses engraved, *35..5 pr, one with maker's mark of Thomas Powell, London, 1771, the other with Amsterdam town mark and date letter X, both with maker's mark TR struck several times*
38cm., 15in. diameter
1089gr., 35oz.

£ 10,000-15,000 € 11,300-16,900

702

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

A William III silver molinet/ chocolate mill, Anthony Nelme, London, circa 1700

the eight serpentine blades each pierced with beaded and scrolling foliage, lightly turned wood handle, *the stem with scratch weight 7-5-0, maker's mark struck twice only*
36.2cm., 14¼in. long

PROVENANCE

Sotheby's, New York, 16 October 1996, lot 103

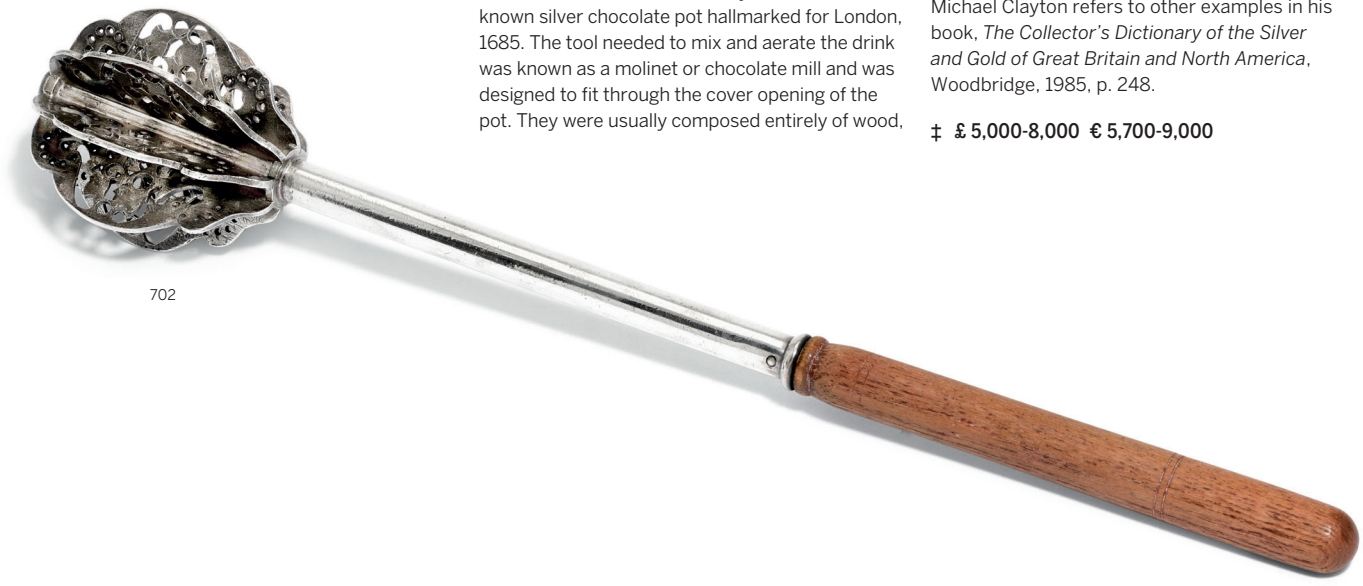
Drinking chocolate was introduced into England in the middle of the 17th century, with the earliest known silver chocolate pot hallmarked for London, 1685. The tool needed to mix and aerate the drink was known as a molinet or chocolate mill and was designed to fit through the cover opening of the pot. They were usually composed entirely of wood, or green bottle glass, although examples in silver are known, they are very scarce

The beverage as prepared in the 17th and 18th centuries was boiled with claret and mixed with eggs, milk, sugar, vanilla and spices. Thick with cocoa butter, the mixture had to then be milled, whirled between the hands, to produce a liquid of uniform consistency and desired froth.

The technique is described in John Worlidge's, *Vinetum Britannicum*, published in 1676: '...be sure whilst it is boyling, keep it stirring, and when it is off the fire, whirr it with your hand mill... and the rough end in the liquor, causes an equal mixture of the liquor with your chocolatte and raises a head or froth over it...'

Michael Clayton refers to other examples in his book, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, Woodbridge, 1985, p. 248.

‡ £ 5,000-8,000 € 5,700-9,000



702

703

A Russian silver soup tureen and cover, Karl Fabergé, Moscow, 1908-1917

circular with tapering body and domed lid, the sides and spreading foot applied with interlaced reeds, the front and rear applied with a coat of arms, stylised branch handles, the finial cast with a pumpkin and pineapple with foliage, *struck K. Fabergé in Cyrillic with Imperial Warrant, 91 standard, later French import marks*, in original Fabergé wood case
35.5cm., 14in. wide over handles

The arms are those of Maksheev, possibly for Major-General Feodor Andreevich Maksheev (1855-1932), a military writer. After serving in the Russo-Turkish War of 1877-1878, he became a lecturer and an author of various academic publications on military strategy and history; he wrote the text for the illustrated album 'For Faith, Tsar and the Motherland,' commemorating the centenary of the Napoleonic Wars, published by I.S. Lapin in Paris in 1912. Members of the Maksheev family served the Russian throne and were granted fiefdoms by the tsars as early as 1677.

‡ £ 14,000-18,000 € 15,800-20,300



703

704

A pair of French silver two-handled vegetable dishes and covers, Francois Diose, Paris, circa 1830

the handles ornately cast as winged maidens, the covers with ornate cast foliate scrollwork finials, covers and bodies applied with a princely coat-of-arms, *1819-1838 1st standard mark*
27cm., 10⅝in. over handles
2240gr. 72oz.

The arms of those of Csartoryski of Poland and Lithuania, probably for Prince Adam Jerzy Czartoryski (1770-1861), Russian foreign minister under Alexander I.

£ 4,000-6,000 € 4,500-6,800



704

705

A George II silver two-handled cup and cover, John Le Sage, London, 1732

the bell-shaped body and domed detachable cover applied with Regence strapwork, engraved one one side with a coat-of-arms and on the lid with a crest, *scratch weight: '95.5'*
31.5cm., 12⅜in. high
2929.9gr, 94oz 2dwt

PROVENANCE

Edward Steinkopff (1838?-1906), German born entrepreneur and art collector, sold Christie's, London, 10 July 1935, lot 115 (purchased by Crichton Brothers, £202 8sh. 5d.)

Thomas Geoffrey Blackwell (1884-1943), deputy-chairman of Crosse & Blackwell Ltd., sauce &c. manufacturers and art collector, sold by order of Miss Mary Blackwell and John Geoffrey Blackwell Esq., Christie's, London, 29 June 1955, lot 135 (purchased by Garrard & Co. Ltd., £680)

The arms are those of Conolly impaling Wentworth for the Rt. Hon. William James Conolly (d. 1754), who was elected to the Irish House of Commons for Ballyshannon in 1727.

£ 6,000-8,000 € 6,800-9,000

706

A George II silver cup and cover, Simon Pantin, London, 1731

typical bell form with leaf-capped scroll handles and applied girdle, applied with classical profile and ornate foliate intermittent strap-work bands, on matted ground, the cover applied with similar strap-work below a knopped baluster finial, on a spreading circular foot with foliate husk and shell border, engraved with a coat-of-arms and later Baron's coronet, the cover engraved a crest
33.6cm., 13¼in. high
3232gr., 103oz. 18dwt.

The arms are those of Jolliffe with Mitchell in pretence for John Jolliffe of the Inner Temple, London, who was married to his first wife, Catherine Mitchell on 30 march 1731 at St. Christopher Le Stocks, London. She, who was daughter and heir of Robert Mitchell (d. 1739) of Petersfield, died within three months of their marriage.

The later Baron's coronet is most probably for Sir William Jolliffe, 1st Baron Hylton, and the great-grandson of John Jolliffe. Sir William was a British soldier and Conservative politician who notably took part in the Peterloo Massacre of 1819.

£ 6,000-8,000 € 6,800-9,000

707

Royal. A George I silver-gilt two-handled cup and cover, David Willaume I, London, 1716

engraved on one side with the royal arms as borne by Edward VIII the other with a coat-of-arms, the cover engraved with the cypher of Edward VIII
25.5cm., 10in. high
1,529gr., 50oz.

The arms are those of Dickinson impaling Appleyard.

£ 5,000-7,000 € 5,700-7,900



705



706



707



708

708

Royal. A George II silver ewer, David Willaume, London, 1740

on cast gadroon-bordered circular foot with chased stiff foliage and straps below the helmet-shaped body applied with alternating foliate and scrolled panels, further engraved with the royal coat-of-arms and mark of cadence within the Garter motto surmounted by a royal crown, the handle in the form of a stylised swan, ribbon-tied at the ankles, the underside with scratch weight: '20=0'
22.3cm., 8¾in. high
637gr., 20oz. 9dwt.

The arms are those of Frederick, Prince of Wales (1707-1751).

£ 10,000-15,000 € 11,300-16,900



detail

709

PROPERTY FROM A PRIVATE COLLECTION

A Berlin (K.P.M) porcelain rectangular plaque, Charles I of England, 19th century

after the painting by Sir Anthony van Dyck, wearing the order of the garter, *signed F. Lapf./ Dresden, impressed sceptre over KPM mark, letter H, incised numerals 15-13, retailer's stamp mark in iron-red ERNST ARNOLD/ Kunst-Handlung/ DRESDEN/ Schloss strasße(?) Ecke der Sporergasse,* with contemporary gilt-wood frame, the plaque approximately 39.3cm., 15½in. x 34.2cm., 13½in., overall 62cm., 24⅜in. x 55cm., 21⅝in.

PROVENANCE

With Ernst Arnold Kunst-handlung, Dresden (stamp mark.)

After the painting dated 1637, now in the collection of the Gemäldegalerie, Dresden which had been in the private collection of August III, Elector of Saxony and King of Poland (published by S. Barnes et al., *Van Dyck*, Yale University 2004, p. 475, cat. no. IV.58.)

£ 3,000-5,000 € 3,400-5,700



709





710 (image excluding frame)

710

A pair of micromosaic plaques, Rome, second half 19th century

rectangular, the first with a view of St Peter's Square, the other with a view of the Forum Romanum, showing the ruins of the temple of Vespasian and Titus between the arch of Septimius Severus and the temple of Saturn, *each with modern olive-green plush mounts and gilded wood frame*
each 11 cm., 4¼in. wide
(2)

£ 6,000-8,000 € 6,800-9,000

711

A framed Wedgwood blue jasperware rectangular plaque, circa 1860

after the design by Camillo Pacetti, of a pale-blue solid jasper body, sprigged in white relief depicting Thetis delivering Achilles to the Centaur and Achilles on the back of the Centaur hunting the lion, *impressed uppercase WEDGWOOD mark,* the plaque 19cm., 7½in. x 51.4cm., 20¼in.; overall 32.8cm., 12⅞in. x 65cm., 25⅝in.

For the use of Achilles as a design subject at Wedgwood, see Carol Macht, *Classical Wedgwood Designs*, London, 1957, pp. 19-31. Pacetti was engaged by Josiah Wedgwood in Rome from 1787/88 under the supervision of John Flaxman, to model six tablets illustrating the life of Achilles. A pen and wash drawing by Pacetti of Achilles on the back of Centaur hunting a Lion is in the Wedgwood Museum, Barlaston - it is copied from a similar image on a classical marble, the Luna Disc of c800-400 BC in the Capitoline Museum.

£ 3,000-5,000 € 3,400-5,700



711

712

A pair of Baccarat acid-etched and gilt pink cameo coolers, circa 1867

of ovoid form with two loop handles and everted rim, decorated with classical figure between palmettes, within anthemion and scrollwork around the handles,
25.2cm., 9⅞in. high

Decoration of this type was exhibited for the first time by *Cristallerie de Baccarat* in 1867 at the Paris *Exposition Universelle,* when an acid-blue punch service was included on their stand. The service is now in the collection of the Corning Museum of Glass, Corning, illustrated by Jane Shadel Spillman, *Glass from the World's Fairs – 1851-1904*, Corning Museum of Glass, exh. cat., 1986, p. 23, fig. 8. It is particularly rare to find coolers in pink, a near pair of coolers in blue was offered at Sotheby's Olympia, 17th December 2003, lot 64.
(2)

£ 10,000-15,000 € 11,300-16,900





713

A pair of George III silver figural candlesticks, Thomas Heming, London, 1770

the stems each formed as a standing partially robed female figure with one arm raised supporting the vase-shaped sconce and detachable nozzle, the sconce cast and chased with foliage, the nozzle in the form of a leaf, on shaped triangular bases cast and chased with foliage and trailing husk scrolls, engraved with a coat-of-arms
36cm., 14⅛in. high
2897gr., 93oz.

PROVENANCE

Henry Arundell, 8th Baron Arundell of Wardour (1740-1808)

Sotheby's, London, 3 December 1964, lot 157 (£1,500 to Rayman), as a set of four
Christie's, London, 12 June 2006, lot 113, as a pair
The arms are those of Arundell quartering others with Conquest quartering others in pretence, for Henry, 8th Baron Arundell (1740-1808) and his wife Mary (d.1813), daughter and heiress of Benedict Conquest of Irnham Hall, co. Lincoln, whom he married in 1763.

LITERATURE

V. Brett, *The Sotheby's Directory of Silver 1600-1940*, London, p. 222, no. 984.

The candlesticks, originally from a set of four, would have been commissioned from Thomas Heming, the Principal Goldsmith to the King, for Lord Arundell's new country house Wardour Castle, Wilshire, which was being built to the design of the architect James Paine (1717-1789) between 1770 and 1776.

The columns of the present candlesticks are each formed as the figure of Flora, the festive goddess of fertility, flowers and Spring. She is depicted as a caryatid enslaved by love, bearing a cornucopia, which forms the upper stem and supports the drip-pan and socket. The candlesticks also reflect the antique 'columbarium' (vase chamber) fashion introduced in the 1760s by the Rome-trained architects William Chambers (d. 1796) and Robert Adam (d. 1792). Their festive krater urns are enwreathed by laurels and palms, while Apollonian laurels also entwine their tazze, serpentined in cornucopiae horns-of-plenty from palm-branches, as well as their tripod wave-scrolled plinths. Although uncommon, almost identical examples were also produced in ormolu (see Christies London, 10 December 2009, Lot 771).

£ 8,000-12,000 € 9,000-13,500

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION.

A pair of St. James (Charles Gouyn factory) white porcelain figures of a Hurdy-Gurdy player and a dancing girl, circa 1750

standing before tree stumps, he wearing a feathered hat, his hair *en-queue,* holding the instrument in both hands, she in dancing pose holding up the corners of her apron, her skirt with a fringed hem, upon small rectangular bases, he 15.5cm., 6⅛in. high, she 14.7cm., 5¾in. high

PROVENANCE

With Winifred Williams, London by 1972;
A Private collection, Melbourne, sold Christie's London, 7th June 1994, lot 63;
Acquired at the above sale by the present owner.

EXHIBITED

London, Winifred Williams, *Eighteenth Century European White Porcelain,* June 1975, no. 28;
Melbourne, National Gallery of Victoria, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69,* November 1984 - February 1985, no. 194.

LITERATURE

Notable Works of Art Now on the market: Supplement, The Burlington Magazine, Vol. 114, No. 831, June 1972, pl. LVII;
Apollo, the Magazine of the Arts, June 1975, p. 108;
Winifred Williams, *Eighteenth Century European White Porcelain*, exh. cat., London, 1975, p. 28;
Peter Bradshaw, *18th century English porcelain figures 1745-1795*, Suffolk, 1981, p. 131, pl. 53;
Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69,* exh. cat., National Gallery of Victoria, Melbourne, 1984, p. 84, no. 194

RELATED LITERATURE

Aileen Dawson, *Rare and Documentary 18th Century English Porcelain from the British Museum*, London, International Ceramics Fair and Seminar, 1987;
Errol Manners 'A Documentary 'Girl-in-a-Swing' Seal and other considerations on the porcelain of Charles Gouyn's factory', *English Ceramic Circle Transactions*, Vol. 18, Part 3, 2004.

Porcelain figures of this distinctive naive modelling were traditionally catalogued under the collective term 'Girl-in-a-Swing', named so after the well-known figure gifted by Lt.-Col. K. Dingwall in the Victoria and Albert museum, London (mus. no. C.587-1922). Porcelain scholars had long suspected the group was linked to the French Huguenot Charles Gouyn, and this was finally confirmed through the paper read by Bernard Dragesco 'English Ceramics in French Archives - the writings of Jean Helliot, the adventures of Jacques Louis Brolliet and the Identification of the 'Girl-in-a-Swing' factory', London, June 1993.

Gouyn was a born in Dieppe and by 1736 was established in London as a jeweller in Bennet Street, St. James. He was briefly involved with Nicholas Sprimont's porcelain factory at Chelsea though he parted ways in about 1747/48 to begin his rival enterprise in St. James, where porcelain production seems likely to have lasted until about 1760. Contemporary models of a hurdy-gurdy player and a dancing girl were produced at the Chelsea factory during the red-anchor period after Meissen originals.[1] Early St. James figure are exceptionally rare, one other pair of these figures in the white, also gifted by Lt.-Col. K. Dingwall, is in the Victoria and Albert Museum, London;[2] a pair painted in enamels in the Wallace Elliot Bequest is in the British Museum, London;[3] and a further example of the Dancing girl in enamels, from the Property of Mrs. Doris Roper was sold in these rooms, 7th May 1968, lot 171.

[1] See Errol Manners, *op. cit.,* pp. 399-401.

[2] mus. nos. C.328-1919 and 1920, William King, *Chelsea Porcelain,* London, 1922, pl. 11, fig. 2.

[3] mus. nos. 1938,0314.89 and 90 CR, Wallace Elliot, 'Worcester Porcelain Figures', *E.C.C. Trans.,* Vol. 2, 1934, pl. XVII; Arthur Lane, *English Porcelain Figures of the 18th Century,* London, 1961, pl. 31B; Elizabeth Adams, *Chelsea Porcelain,* London, 2001, p. 43, fig. 51.

(2)

‡ £ 20,000-30,000 € 22,500-33,700





716

715

THE PROPERTY FROM A PRIVATE GERMAN COLLECTION.

A Meissen porcelain tureen, cover and a charger from the Möllendorf service, circa 1761

of *'preußisch-musikalischen'* design, moulded with panels of musical, floral and military trophies within scrollwork cartouches, the lobed tureen with two floral scroll branches the cover surmounted with a nymph holding fruit, reserved within an iron-red scale-ground edged in a gilt-dentil border, the charger with an iron-red flowering branch at the center, *crossed swords marks in underglaze-blue, impressed numeral 36, incised //// to charger,*
the charger 38.5cm., 15⅛in. diam., the tureen 33.5cm., 13¼in across handles, 26.2cm., 10¾in. high

PROVENANCE

With Ulrich Gronert Kunsthandel, Berlin;
acquired from the above in the late 1990s.

RELATED LITERATURE

Dr. Samuel Witter, 'Interior Decoration and War Trophies - the Porcelain Table Services of Frederick the Great of Prussia', *The International Ceramics Fair and Seminar handbook,* London, 2009, pp. 38-39;
Dr. Samuel Wittwer, 'hat der König von Preußen die schleunige Verferttigung verschiedener Bestellungen ernstlich begehret - Friedrich der Große und das Meißner Porzellan', *Keramos 208,* 2010, taf. no. 46.

For catalogue note see sothebys.com

(3)

£ 8,000-12,000 € 9,000-13,500

716

THE PROPERTY OF A GENTLEMAN.

A group of eight Meissen porcelain monkey band figures, third quarter 18th century

modelled by J. J. Kändler and Peter Reinicke, comprising a cellist, two bagpipers, a flautist, a drum beater, a female singer, a violinist, and an organist, each painted in muted tones of pale yellow, pink and green upon bases edged in gilded scrollwork, *crossed swords mark in underglaze-blue to underside,* and a further female singer, probably 19th century, the largest 12.5cm., 4⅞in. high

PROVENANCE

the bagpiper with dark puce frock coat and the female singer with pale-yellow dress, Anonymous sale, Bonhams London, 25th May 2011, lot 202, 204.
(9)

£ 15,000-20,000 € 16,900-22,500



715



717

717

THE PROPERTY OF A GENTLEMAN.

A pair Meissen porcelain figures of Scaramouche and Columbine from the Duke of Weissenfels series, circa 1745, with gilt-bronze mounts

modelled by J. J. Kändler and Peter Reinicke, surrounded by *tôle peinte* branches applied with French porcelain flowers, flanked by gilt-bronze candle sconces and supported on scrollwork bases,
13.5cm., 5¼in. high

PROVENANCE

Anonymous sale, Bonham's London, 16th November 2005, lot 66.
(2)

£ 7,000-10,000 € 7,900-11,300

718

PROPERTY FROM A PRIVATE COLLECTION.

A Meissen porcelain clock case and stand, circa 1760

of gilt-edged scrolling form, the case surmounted with the figure of Ceres holding a basket of flowers, to the side is a putto above the winged head of Father Time, supported on a similarly formed pedestal base painted with a scene of putti among clouds, a further putti sits at the side of the base, encrusted with flowering branches, *crossed swords mark in underglaze-blue,* set with a contemporary watch movement, Arlander Dobson, London,
43.2cm., 17in. high

Dobson was active from the 1744 in Covent Garden. He died in 1772.

£ 3,000-5,000 € 3,400-5,700



718



719

719

THE PROPERTY OF A SWISS PRIVATE COLLECTOR.

A Meissen porcelain plate from the ‘Christie-Miller’ service, circa 1740

painted at the centre with figures on horseback beneath a cluster of trees with a palace on the opposite riverbank, within a gilt diaper border reserving four puce *camaïeu* landscape quatrelobe medallions, the rim with a rich gilded border of foliate scrollwork reserving four polychrome quatrelobe landscapes, *crossed swords mark in underglaze-blue, impressed 22,* 23cm., 9in. diameter

PROVENANCE

The Property of The Trustees of the late S.R. Christie-Miller, Esq., sold Sotheby’s London, 7th July 1970, lot 34 (part);
Private Collection, Switzerland, Sotheby’s Geneva, 14th November 1989, lot 12;
Acquired at the above sale by the present owner.

Sixty-one pieces from this service were included in the 1970 sale at Sotheby’s. The service had been in the possession of the Christie-Miller family from about 1840 when it was bought, according to family tradition, in Paris from a member of the Orleans family. It was acquired by Samuel, M.P. for Newcastle-under-Lyme, 1847-1859. The 18th century provenance of the service still remains unclear. The sumptuous quality of the decoration has led to the suggestion that the service may have been a gift to the French court by Augustus III of Poland. His daughter Maria Josepha would later marry the Dauphin Louis Ferdinand in 1747.

For extended catalogue note see Sothebys.com

‡ £ 10,000-15,000 € 11,300-16,900



720



721

720

THE PROPERTY OF A SWISS PRIVATE COLLECTOR.

A Meissen porcelain 'Augustus Rex' vase, 1730-35

of ovoid form with a knopped and flared neck, painted in the Kakiemon palette *in the manner Johann Ehrenfried Stadler,* with a vignette of three chinoiserie figures, flanked by two flowering shrubs with a parrot perched on one branch, with insects and another bird in flight, *AR mark in underglaze-blue, impressed Dreher's mark of four dots, incised / or numeral 7,*
18.8cm., 7⅜in. high

PROVENANCE

Private Collection, Switzerland, Sotheby's Geneva, 14th November 1989, lot 2;
Acquired at the above sale by the present owner.

‡ £ 3,000-5,000 € 3,400-5,700

721

PROPERTY FROM A PRIVATE COLLECTION.

A collection of nineteen Meissen porcelain figures of Cupid in disguise, mostly mid-18th century

dressed scantily clad in an array of costumes including, musicians, artisans, and figures from the *commedia dell'arte, most with crossed swords marks in underglaze-blue*, with a Berlin (Wegely) figure of a Cupid in disguise as a violinist, *W mark in underglaze-blue to rear of base, impressed numeral I(?) 90 34*,
the tallest 11cm., 4¼in. high
(20)

£ 5,000-7,000 € 5,700-7,900

722

PROPERTY FROM A PRIVATE COLLECTION.

A Meissen porcelain mythological figure group, 'The Parcae', 19th century

after the 1774 model by J.J. Kändler, elaborately conceived with five figures standing upon a rockwork ledge, upon a spreading neo-classical moulded foot, formed of two sections, *crossed swords marks in underglaze-blue, incised marks 'No 33.', painter's mark '16.' in iron-red,*
37cm., 14½in. high

This model was originally conceived in 1774 and was delivered to Russia as part of a large order for Catherine the Great. Here Saturn, represents Time and restrains Atropos from cutting the thread of life, the putto brings flax so that the life of the Empress may be lengthened.

£ 4,000-6,000 € 4,500-6,800



722

723

THE PROPERTY OF A GENTLEMAN.

A Frankenthal white porcelain mythological figure group, The three Fates, 1770

modelled by Franz Konrad Linck, Clotho, Lachesis and Atropos, seated among clouds measuring the thread of life, with three putti at the base, *crowned CT monogram in underglaze-blue over numeral 70*
24cm., 9½in. high

At least two other examples of this rare model are recorded, both painted in enamels, one is in the Metropolitan museum of Art, New York gifted by R. Thornton Wilson, acc. no. 52.2.5; the other is published by Friedrich H. Hofmann, *Frankenthaler Porzellan*, Band I, Munich, 1911, taf. 71, no. 304, as being in the collection of Schloss Bamberg. Linck modelled a group of the Three Graces, which was likely the pendant to the present model, see Hofmann, *ibid.,* taf. 71, no. 303.

£ 3,000-4,000 € 3,400-4,500

724

THE PROPERTY OF A GENTLEMAN.

A Frankenthal white porcelain mythological figure group, Daphne and Apollo, 1774

modelled by Franz Konrad Linck, after Gian Lorenzo Bernini, upon a rockwork base, *crowned CT mark in underglaze-blue over numeral 74,*
34cm., 13⅜in. high

A second example in the white is illustrated by Barbara Beaucamp-Markowsky, *Frankenthaler Porzellan Band II - Die Plastik*, Munich, 2008 pp. 442-446, kat. 244. A painted example of the model is published by Friedrich H. Hofmann, *Frankenthaler Porzellan*, Band I, Munich, 1911, taf. 72, no. 306.

£ 2,500-3,000 € 2,850-3,400

723

724

THE PROPERTY OF A GENTLEMAN.

A Frankenthal porcelain model of a Chinese pavilion, circa 1770

modelled by Karl Gottlieb von Lück, formed of a central raised pavilion with four fruit pickers climbing curving stairs, supported on a grassy rockwork base applied with yellow melons, *crowned CT monogram in underglaze-blue,* 39cm., 15⅜in. high

PROVENANCE

With Gerhard Röbbig, Munich (paper label inscribed 49.)

Three examples of this model are recorded in museum collections; one is in the Munich Residenz, which reputedly was produced for Carl Theodor, Prince-Elector and Count of the Palatine, patron of the Frankenthal factory, published by Friedrich H. Hofmann, *Frankenthaler Porzellan*, Band II, Munich, 1911, taf. 115, no. 469; a second from the Jack and Belle Linsky collection is in the Metropolitan museum, New York, acc. no. 1982.60.294, published in the collection catalogue, New York, 1984, pp. 286-287, no. 229; a third slightly varying example is in the Schlossmuseum, Mannheim. A fourth example was sold at Christie's Geneva, 12th November 1976, lot 228. Another equally ambitious model of a pavilion was conceived by Lück, see the example sold in these rooms, the Property of Henry Jacob, Esq. (by order of the Executors), 1st June 1951, lot 87; and that in the Reiss-Engelhorn-Museum in Mannheim.

£ 10,000-15,000 € 11,300-16,900





726



726

Two George III matching silver-gilt cups and covers, one Abraham Portal, the other James Young, London, respectively 1775 and 1790

each on lobed and fluted pedestal bases, the similar baluster bodies engraved on one side with a coat-of-arms, crest, motto and supporters within a bright-cut drapery cartouche, the crested covers with wrythen finials, *the undersides engraved respectively: 'No. 2 57 11' and 'No. 3 60 3'*
36cm., 14⅛in. high

PROVENANCE

The property of the Rt. Hon. The Earl of Harewood, Christie's, London, 30 June 1965, lot 87. This sale included a number of other pieces engraved with the same arms within similar bright-cut cartouches, among which was lot 96, a large salver, Peter Archambo, London, 1745. Further examples engraved with the same arms and bright-cut cartouches were sold by H.R.H. The Princess Royal and the Earl of Harewood, Christie's, London, 13 March 1957, including lot 87, a basket, Archambo & Meure, London, 1749.

The arms are those of Lascelles impaling Colman for Edwin Lascelles, Baron Harewood (baptised 1713, died 1795), eldest son of Henry Lascelles (1690-1753) and his first wife, Mary, daughter and co-heir of Edwin Carter of Barbados.

£ 10,000-15,000 € 11,300-16,900



727



728

727

A George III silver-gilt two-handled cup and cover, Parker & Wakelin, London, 1775

the trumpet-shaped base, body and detachable cover decorated with chased and matted acanthus foliage, the body also applied laurel festoons and a vacant circular cartouche on either side, rams' head and double snake handles
38.5cm., 15⅛in. high
2721.2gr., 87oz. 10dwt.

£ 4,000-6,000 € 4,500-6,800

728

Two matching Victorian silver ewers on stands, one Stephen Smith & Son, the other Edward Barnard & Sons, 1864 and 1875

one, with *bas*-relief hunting scenes flanking cherubs at the body, handle rising from a fox head cast in the round, the other, with *bas*-relief depictions of Neptune and Venus flanking cherubs at the body, handle rising from a dolphin head cast in the round, the detachable stands with rearing horse and triton supporters, on leafy scrollwork bases, one engraved with a coat-of-arms, motto, supporters, crest and an earl's coronet, also inscribed
the taller, 52.7cm., 20¾in. high
9054gr., 291oz.

ASSOCIATED LITERATURE

John Culme, *The Dictionary of Gold and Silversmiths*, The Antique Collectors' Club, Woodbridge, 1987, p. 208.
Vanessa Brett, *The Sotheby's Directory of Silver 1600-1940*, London, 1986, figs. 1387 and 1388

The arms are those of Boyle, Earls of Shannon.

The inscription reads: 'To the Earl and Countess of Shannon, From the members of The United Hunt Club, in grateful remembrance of the Earl's Mastership, 1875.'

£ 12,000-18,000 € 13,500-20,300

729

A pair of George IV silver wine coolers, Benjamin Smith, London, 1821

on tall openwork rococo bases, chased with roses on matted grounds, matching rims, heraldic lion rampant handles, engraved on each side with original arms, detachable silver liners
24.3cm., 9⅝in. high
7,562gr., 242oz.

Engraved with the arms of Lewis of The Van, Glamorganshire impaling Viney of Hollefield and Maidstone, Kent.

£ 30,000-50,000 € 33,700-56,500





730

730

An Irish silver epergne/cruet, Robert Breading, Dublin, 1795

octagonal pierced gallery tray bright-cut engraved and crested, four scroll branches each supporting an octagonal dish with a larger octagonal central dish similarly engraved twice with a coat-of-arms, with fourteen various sized silver-mounted glass bottles and jars, ten engraved with matching crest, *the majority Fenton Creswick and Co., Sheffield, circa 1796*, together with eight silver condiment labels variously inscribed, *the underside of the base engraved with scratch weight*
the tray 50.2cm., 19¾in. long
4386gr., 141oz. 7dwt.

The arms are those of Hopson with another in pretence.

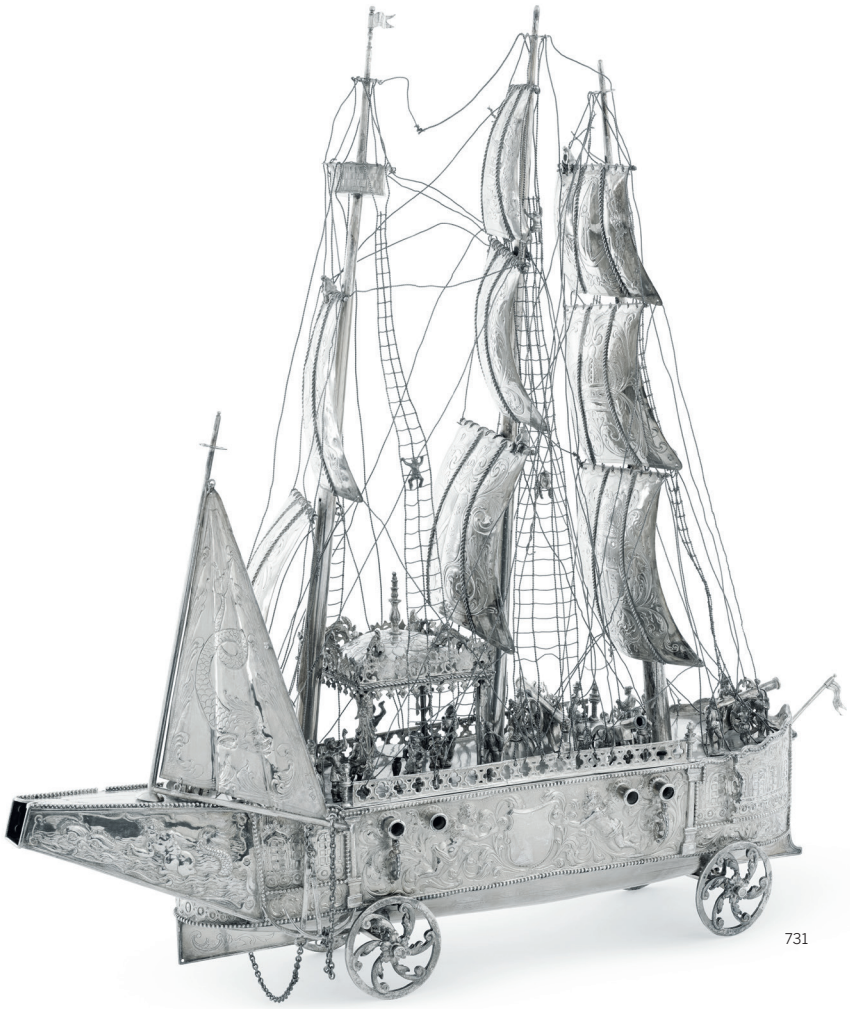
£ 10,000-15,000 € 11,300-16,900

731

A large German silver nef, Neresheimer & Söhne, Hanau, import marked, Martin Sugar, London, 1893

the three masts fully manned and rigged with sailor figures, on scroll pierced wheels
68cm., 26¾in. wide overall
4527gr., 145oz. 10 dwt.

£ 5,000-8,000 € 5,700-9,000



731



732

733

A matched set of twelve silver dinner plates, eleven Henry Nutting, 1810, one Cornelius Joshua Vander, London, 1903

reed-tied borders, engraved with a crest, the undersides engraved with numbers and scratch weights
24.6cm., 9¾in. diameter
7322gr., 235oz. 8dwt.

PROVENANCE

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

£ 4,000-6,000 € 4,500-6,800



734

735

A set of twelve George III dinner plates, Henry Nutting, London, 1806

reed and ribbon rims, crested
24cm., 9¾in. diameter
7418gr., 238oz. 9dwt.

PROVENANCE

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

£ 4,000-6,000 € 4,500-6,800

732

A set of twelve George III silver dinner plates, John Mewburn, London, 1815

reed-tied borders, engraved with a crest, the undersides engraved with numbers and scratch weights
25.1cm., 9⅞in. diameter
6509.5gr., 209oz. 6dwt.

PROVENANCE

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

£ 4,000-6,000 € 4,500-6,800



733

734

A set of twelve George III silver dinner plates, Nutting & Hennell, London, 1808

reed-tied borders, engraved with a crest, the undersides engraved with numbers and scratch weights
24cm., 9¾in. diameter
7497gr., 241oz.

PROVENANCE

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

£ 4,000-6,000 € 4,500-6,800



735



736

736

A set of six graduated George IV silver meat dishes, Paul Storr for Storr & Mortimer, London, 1826

oval form with ribbon-tied reeded rims, later crest, in two sizes; two, *41cm., 16 1/8 in. long*; four, *31cm., 12in. long*
5773gr., 185oz. 12dwt.

PROVENANCE

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

£ 4,000-6,000 € 4,500-6,800

737

A set of four George III silver strawberry dishes, William Grundy, London, 1764

circular scalloped form with swirling borders and beaded rims, each centre engraved with a coat-of-arms, engraved scratch weights to undersides
21.6cm., 8½in. diameter
2130gr., 68oz. 8dwt.

PROVENANCE

The arms are those of Howard impaling Trevor for Henry Howard, 12th Earl of Suffolk and 5th Earl of Berkshire (1739-1779).

£ 3,000-5,000 € 3,400-5,700

738

A set of twenty-four George III silver dinner plates, Benjamin Laver, London, 1783

shaped circular with gadrooned rims, crested
24.6cm., 9¾in. diameter
12,300gr., 395oz. 8dwt.

PROVENANCE

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

£ 8,000-12,000 € 9,000-13,500



737



738



739

739

A Danish silver ‘Acanthus’ pattern canteen of flatware, Georg Jensen, Copenhagen, post-1945

placing’s for twelve, comprising: table forks, table spoons, table knives, dessert forks, dessert spoons, dessert knives, fish knives, fish forks, bouillon spoons, butter knives, pastry forks, sundae spoons, coffee spoons, in a fitted four-drawer cabinet
(156)
5057.6gr., 162oz. 12dwt. excluding steel knives

£ 8,000-12,000 € 9,000-13,500

740

A Danish silver six-piece tea and coffee service, George Jensen, Copenhagen, 1925-32

lightly hammered organic form, the junctions with beaded rims, comprising; coffee pot, tea pot, large cream/hot milk jug, small cream jug, sugar bowl, and cup; the majority with ebonised wood handles/finials, all stamped 1/1A; together with an associated oval tray with beaded rim, *unmarked*
coffee pot 15.2cm., 6in. high
1961gr., 63oz. total

£ 3,000-5,000 € 3,400-5,700

741

Danish silver ‘Pyramid’ pattern flatware, Georg Jensen, Copenhagen, 1925-31

comprising: six fruit knives, six fruit forks, six fruit spoons, with four further fruit knives and forks
(26)
847gr., 27oz. 4dwt.

£ 800-1,200 € 900-1,350



741



740



742

742

A composite King's pattern silver flatware service, predominantly Mappin & Webb, London and Sheffield, 1904-2010

comprising: 12 table forks, 12 table spoons, 12 table knives, with steel blades, 24 dessert forks, 12 dessert spoons, 12 dessert knives, with steel blades, 12 teaspoons, two sauce ladles, two pairs of sugar tong, in sizes, a butter spreader, a sifter spoon, a mustard spoon, and an electroplated stilton scoop, some pieces crested, in a fitted two drawer oak cabinet
(104)
4811gr., 154oz. 12dwt. excluding knives

£ 3,000-5,000 € 3,400-5,700

743

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

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

£ 1,500-2,000 € 1,700-2,250



743



744

744

PROPERTY FROM MALMESBURY HOUSE, SALISBURY.

A Nantgarw porcelain oval footed centre-dish, circa 1818-20

of Duke of Cambridge service type, London decorated with a central flower spray within a border of medallions of exotic birds, buildings in landscapes and still-lifes of fruit, reserved within rich-red drapery, the exterior with the same border, *impressed NANT-GARW/ CW mark,*
35.6cm., 14in. wide

The present centrepiece is probably from the service gifted by the Prince Regent to his brother Prince Adolphus, Duke of Cambridge (1774–1850) on the occasion of his wedding to his second cousin Princess Augusta of Hesse-Kassel (1797–1889) in 1818. The couple were first married at Kassel on 7th May of that year then again at Buckingham Palace on 1st June. The Duke and his new wife lived mostly in Hanover where he served as Viceroy of the Kingdom of Hanover from 1816 until the accession of Queen Victoria. *For extended catalogue note see Sothebys.com*

£ 2,000-3,000 € 2,250-3,400

745

A pair of William IV silver two-light candelabra, Paul Storr for Storr & Mortimer, London, 1835

the fluted shafts rising from triform bases cast and chased with rocaille ornament and flowers below engraved armorials and crests, detachable scroll branches and rocaille-decorated sconces with detachable crested nozzles
64.5cm., 25⅜in. high
7355gr., 236oz.

PROVENANCE

The arms those of Hartopp quartering Craddock for Sir Edmund Hartopp-Cradock of Freathby, co. Leicester, who succeeded his father as second baronet on 10th June 1833. The crests are those of Hartopp-Cradock.

The Hartopp-Cradock baronetcy came about as follows: with the death of Sir Edmund Hartopp in 1762, the Hartopp baronetcy expired, and his estate was inherited by his daughter Anne. She married Joseph Hurlock, a director of The East India Company, and was succeeded in turn by a daughter, also Anne. This second Anne was a double heiress, both to her parents and to the Fleetwood property in the county of Norfolk, which she received by bequest. She married in 1777 Edmund Bunney, Esq., whose mother's maiden name was Cradock and who was created a baronet, assuming by authority both surnames (Burke's Peerage, *Baronatage and Knightage*, London, 1841, p. 510).

£ 30,000-50,000 € 33,700-56,500





746

746

A George III silver presentation two-handled tray, Paul Storr of Storr & Co. for Rundell, Bridge & Rundell, London, 1818

shaped oval, on four shell, scroll and grapevine bracket feet, the border cast with shells and foliate scrolls, and with two foliate scroll handles, the field finely engraved with a central scene of Cupid unveiling a coat-of-arms before a reclining female figure and a phoenix rising from flames emblematic of the trade and agriculture of the Isle of Mauritius enclosed by extensive views of the island's Grand Port and Port Louis, further engraved with a presentation inscription, *the underside stamped:596*
81cm., 31⅞in. over handles
8,464gr., 271oz.

PROVENANCE

Sir Robert Townsend-Farquhar. 1st Bt. (1776-1830) and then by descent to
Horace Farquhar, 1st and last Earl Farquhar (1844-1923), most of whose possessions he bequeathed to members of the British royal family (including the bulk of his silver to Princess Arthur of Connaught (1891-1959)); sold with the remaining contents of the Earl's London house, 7 Grosvenor Square by Curtis & Henson, May 1924, 'A silver tea tray, engraved with a naval subject by Paul Storr, 1818. . . £220' (*Aberdeen Press and Journal, Aberdeen*, Friday, 16 May 1924, p. 8d).
From the Collection at Parham Park, West Sussex (largely acquired by the Hon. Clive Pearson (1887-1965) and his wife following their purchase of Parham in 1922), sold at Christie's, London, 15 June 2004, lot 31, together with a companion two-handled tray (lot 32), Paul Storr, London, 1818.
Property from the Estate of Benjamin F. Edwards III, sold at Christie's, New York, 19 October 2012, lot 135.
Private Collection

The inscription reads: 'À SON EXCELLENCE / Robert Townshend [sic] Farquhar. / L'ILE MAURICE RECONNOISSANTE, /1818.' ('The Isle of Mauritius expresses gratitude to His Excellency Robert Townshend [sic] Farquhar, 1818.')

The arms are those of Farquhar impaling de Lautour for Robert Farquhar (later Richard Townsend Farquhar who formerly assumed by sign-manual dated 19 July 1824 the additional surname of Townsend), second son of Sir Walter Farquhar, 1st. Bt. (1738-1819), who was physician to George Augustus Frederick, Prince of Wales, later George IV. He was born on 14 October 1776 and married on 10 January 1809 Maria Frances Geslip (later Mrs. Thomas Hamilton, d. 1875), fourth daughter and co-heiress of Joseph Francis Louis de Lautour (1730-1808) of Madras and Hexton House, Hertfordshire.

Following his education at Westminster School, Robert Townsend Farquhar travelled to India where in 1793 he obtained a position in the East India Company at Madras. He subsequently served as Lieutenant Governor of Panang and in 1810 he became Governor and Commander-in-Chief of Mauritius. A dedicated opponent of the slave trade, Farquhar promoted the production of sugar, including the building of mills and roads and the encouragement of international trade. He was created a baronet in 1821, the announcement of which was made in *The London Gazette* of 28 July that year (p. 1555).

Although Farquhar resigned as Governor of Mauritius in 1823, he took a leave of absence between 1817 and 1820, which is when he probably received this tray. Returning to England permanently in 1823 he was elected M.P. for Newton, Lancashire, and for Hythe, Kent from 1826 until his death at his London house in Richmond Terrace, Whitehall on 16 March 1830.

£ 30,000-50,000 € 33,700-56,500



747

747

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

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

£ 10,000-15,000 € 11,300-16,900

748

A pair of French silver-gilt mounted cut-glass claret jugs, Maison Aucoc, Paris, circa 1880

flat moon-shaped glass bodies, the mounts with husk, diaper-work and gadrooned borders, ornate leaf-capped husk embellished handles, on spreading oval bases with guilloche borders, *undersides stamped AUCOC*
26.7cm., 10½in. high

£ 2,000-3,000 € 2,250-3,400



748



749

749

A large George V silver two-handled rose bowl, Charles Boyton & Son, London, 1922

stylised dragon handles, the undulating rim embellished with ornate scrolling foliage, the body applied with *Regence* style strap-work between hanging pendant garlands and satyr masks, on a spreading circular base
54cm., 21¼in. over handles
3903gr., 125oz. 10dwt.

A similar example was sold Sotheby's, London, 2 November 2011, lot 397

The strapwork on the present rose bowl is after a design found on a two-handled cup and cover, Paul de Lamerie, London, 1739, given by John Gawler Bridge (1787-1849), of Rundell, Bridge & Rundell, to the Goldsmith's company during his tenure as Prime Warden in 1839.

£ 4,000-6,000 € 4,500-6,800

750

An extensive German silver-gilt table centrepiece/dessert suite, the master of the B and anchor, circa 1860

the majority ornately pierced and decorated in the historismus style with masks among scrolling foliage, comprising: a large two-tier figural centrepiece, the stem as a maiden leaning against fruiting vines, cut-glass bowl, terminating in a trumpet; two pierced footed baskets; four further basket frames; five embossed and pierced tazza dishes, with screw attachments; six circular salts and spoons, the spoons in two designs; six cast figures on domed bases; one larger example; four additional figures, and sixteen various sheet scrollwork elements
the centrepiece: 86cm., 33⅞in. high
18,272gr., 587oz. 9dwt.

£ 6,000-8,000 € 6,800-9,000



750



751

751

A pair of Dutch silver five-light candelabra, Bonnebakker & Zoon, Amsterdam, circa 1900

Corinthian columns on out-swept square pedestal bases chased with panels of husked swags, the leaf-capped reeded branches supporting similar swag embellished sconces, wooden bases, *830 standard*
52cm., 20½in. high
2987gr., 96oz.

£ 3,000-5,000 € 3,400-5,700



752

▵ 752

Royal. A German silver figural centrepiece, Robert Haertel, Weimar, circa 1873

the circular bowl cast with a frieze of hunting and farming vignettes above acanthus decoration, detachable inner bowl, all supported by four cast female figures depicting the four seasons, the octagonal base embellished with twin cartouches; one the cypher *'CAP'* in mirrored monogram, the other with the date *26th August 1873, signed R.HAERTEL fecit' to base*
37.5cm, 14¾in. high
7703.2gr., 247oz 10dwt.

PROVENANCE

Most probably a gift to the Hereditary Grand Duke Charles Augustus and Duchess Pauline of Saxe-Weimar-Eisenach at their wedding on 26th August 1873.

The sculptor Robert Carl August Haertal (Hartel) was born in Weimar in 1831. His work includes a triptych, entitled Hermann's battle *(Hermannsschlacht)*, owned by The Weimar Museum, as well as monuments of Albrecht Durer and Michelangelo, in Wroclaw, where he died in 1894.

£ 6,000-8,000 € 6,800-9,000



753

753

A large South American silver casket, unmarked, probably Peruvian, late-19th century

cartouche form, the domed cover embossed in relief with a putto mask among rocaille and scrollwork, below intermittent plain and foliate lobbing, the front similarly embossed with two crowned lions flanking a central cartouche, between ornate panels of scrolling foliage, central lock-plate, on four winged lion mask and paw feet, padded red velvet interior
38cm., 15in. long
3710.8gr., 119oz. 5dwt.

£ 4,000-6,000 € 4,500-6,800





754

754

A large pair of Edwardian silver-gilt five-light candelabra, R.&S. Garrard & Co., London, 1903

in *Regence* style; square bases with incurved angles, applied with winged cherub masks, octagonal baluster stems chased with panels of strapwork below profile busts, detachable scroll branches draped with laurel swags, octagonal drip pans decorated with female masks, borders of guilloche, detachable nozzles
67cm., 26⅜in. high
11,233.5gr., 361oz. 2dwt.

£ 20,000-30,000 € 22,500-33,700



755

755

A large George IV silver cup and cover, John Bridge for Rundell, Bridge & Rundell, London, 1828

amphora form with egg and dart rim, the domed cover with inverted baluster foliate finial, upper section with embossed oak leaf and acorn girdle, bifurcated handles with stylised heart-shaped rocaille junctions, above and below engraved neo-classical designs, on a spreading circular gadrooned foot below a foliate junction, base rim stamped RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS LONDINI
55.2cm., 21¾in. high
4244gr., 136oz. 8dwt.

£ 4,000-6,000 € 4,500-6,800



757



756

756

A Victorian silver seven-light candelabrum/table centrepiece, John Samuel Hunt for Hunt & Roskell, London, 1856

fluted column, alternating foliate pierced basket with cut-glass bowl, and flame interchangeable attachments on a leaf-embellished shaped triangular foot, engraved with a coat-of-arms, a monogram, and a presentation inscription: 'PRESENTED TO SIR ROBERT SHEFFIELD ESQ. BY A LARGE BODY OF SUBSCRIBERS IN ACKNOLEDGEMENT OF HIS VALUABLE AND LONG CONTINUED PUBLIC SERVICES IN PROMOTING THE PEACE, COMFORT AND THE WELLBEING OF THE INHABITANTS OF THE NORTHERN PART OF THE COUNTY OF LINCOLN. 1857'
85cm., 33½in. high
8796gr., 282oz. 14dwt.

£ 6,000-8,000 € 6,800-9,000

757

A pair of George V silver five-light candelabra, Walker & Hall Ltd., Sheffield, 1911

in the rococo style; the baluster bodies profusely decorated with swirling scrolling foliage, the branches with ornate scrolling detachable arms supporting waisted sconces, *the bases loaded, the branches solid*
55.2cm., 21¾in. high
branches 5952gr., 191oz. 6dwt.

£ 4,000-6,000 € 4,500-6,800



758

758

A fine George III silver epergne, John Robins, London, 1796

the frame on four tapering and reeded feet, with a cast oak leaf apron, supporting a central frame with laurel garland and fluted central basket, with four leaf-capped scroll arms, each supporting a conforming oval basket, the frame with four additional detachable baskets, each engraved with a crest
46.4cm., 8.25in. high
4,705gr., 151oz.

PROVENANCE

Christie's, London, 24 April 1968, lot 84
with S.J. Shrubsole
Christie's, New York, 19 October 2004, lot 1023

The crest is probably for Eglington, Earls of Montgomerie, Eglington Castle, Irvine.

£ 30,000-50,000 € 33,700-56,500



759

759

A George II silver swing-handled cake basket, John Jacobs, London, 1753

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

PROVENANCE

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

The arms on the handle are those of Darby with Grant in pretence, probably for Francis Darby (1753-1850) of Sunnyside House, Coalbrookdale.

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

£ 5,000-8,000 € 5,700-9,000



760

760

A monumental German silver model of a stallion, pseudo marks, probably Hanau, circa 1900

realistically modelled and tooled, on a green velvet covered wooded stand
horse 69cm., 27⅛in. long
15,716.5gr., 505oz. 5dwt.

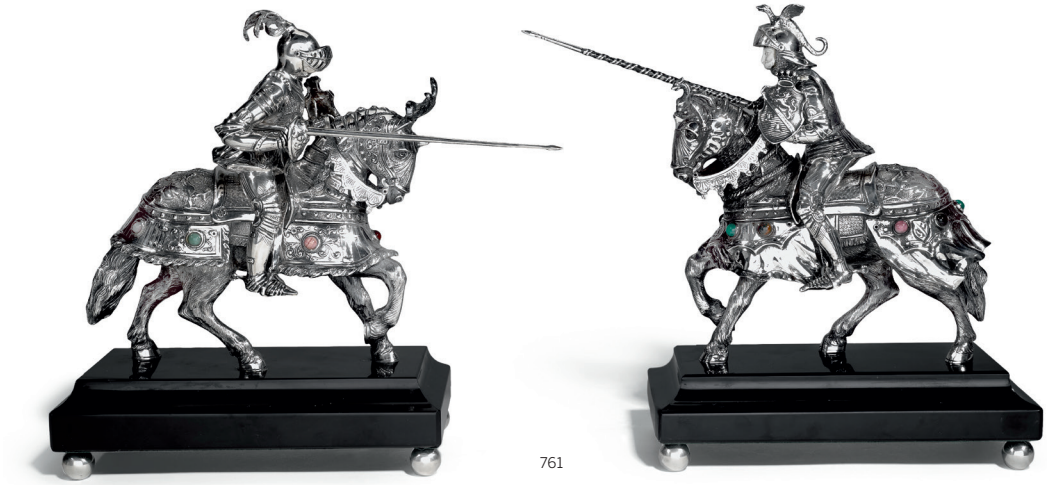
£ 15,000-20,000 € 16,900-22,500

761

A pair of Belgian gem-set silver jousting knights, probably Brussels, mid-20th century

realistically modelled and tooled mid-stride, the skirt inset with semi-precious stones, knights with ivorine faces and hinged visors, primed with supporting detachable jousts, the black marble bases on four orb feet, *post-1942 835 standard mark, Dutch control marks*
29.2cm., 11½in. high

£ 4,000-6,000 € 4,500-6,800



761

762

THE PROPERTY OF A GENTLEMAN.

A Meissen white porcelain large model of a Cockerel, late 19th/20th century

Paduaner Hahn (Haubenhahn), after the model by J. J. Kändler, naturalistically posed crowing, perched upon a bundle of wheat, grasping grains in his claws, *crossed swords mark in underglaze-blue, impressed 43, incised B144 to rear of base, incised B 144 to underside,*
78cm., 30¾in. high

The model was originally conceived J. J. Kändler in 1732 for the menagerie of porcelain animals at the Japanese Palace in Dresden, where two still exist in the porcelain collection. See Samuel Wittwer, *The Gallery of Meissen Animals,* Munich, 2006, pp. 183-184, 333. where the author notes that the amended version of the model was reintroduced by modeller Erich Oehme in 1921.

£ 4,000-6,000 € 4,500-6,800





763

A Victorian novelty silver-mounted cow seal claret jug, Alexander Crichton, the design registered by Henry Lewis, London, 1881

the hinged head/cover with glass eyes
32.3cm., 12¾in. long

An almost idental silver-mounted seal claret jug, same maker and date, is in The Kent Collection of claret jugs, no. 976, while another example was sold Sotheby's, London, 2 November 2011, lot 415.

◉ **£ 7,000-10,000 € 7,900-11,300**



764

A rare Victorian silver mounted crackle-glass Walrus claret jug,, maker's mark of Samson Mordan & Co. probably overstriking that of Alexander Crichton, London, 1883

realistically modelled and tooled with hinged cover, glass eyes and ivory tusks, the underside of the yellow crackle-glazed glass body engraved with the Patent Office Design Registry mark for 22nd September 1881, parcel no. 10, *with Austrian control mark*
38cm., 15in. long

£ 6,000-8,000 € 6,800-9,000

765 no lot



766

766
A monumental Italian silver seven-light candelabra, Brandimarte, Florence, circa 1970

the six scale-work scrolling branches issuing from bifurcated mask junctions, the sconces decorated with rams masks between beaded swags, the central column cast with three swans attacking putti supporting garland swags, knopped and baluster sections, the inverted baluster acanthus stem spreading on to a triangular base embellished with rams masks below pendant bouquets, on three acanthus paw feet, on an incurved triangular wooden pedestal stand, *800 standard, drilled for electricity*
178cm., 77in. high total
approximately 57,000gr. including base

For almost identical examples see Sotheby's Paris, 26 April 2017, Lot 58, and (a pair) Sotheby's Paris, 12 April 2018, Lot 64.

W **£ 20,000-30,000 € 22,500-33,700**

767

A monumental Italian silver ‘marine’ standing lamp, Guiseppe de Luca, Palermo, mid-20th century

realistically modelled as two open giant clam shells supported on an elongated openwork column modelled as reeds, coral and sea plants, interspersed with seahorses, crabs, angel fish, clams, and various other marine life and crustaceans, on a stylised rocky dome base supporting a large fish swimming among three open shells, *800 standard*
167.5cm., 66in. high
11,100gr., 356oz. 10dwt.

W **£ 8,000-12,000 € 9,000-13,500**



767

768

A massive Victorian Scottish silver mounted ram's horn snuff mull, Mackay & Chisholm, Edinburgh, 1889

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

£ 6,000-8,000 € 6,800-9,000



768



769

769

An Australian silver-mounted emu egg centrepiece/inkstand, J.M. Wendt, Adelaide, circa 1870

the egg mounted with fern palms and flanked by bronze Aboriginal figures, the central cameo recess pierced with a kangaroo and ostrich among foliage, resting on a rocky base adorned with foliage, the cover surmounted by an eagle resting on a fern branch, all on an oval wooden pedestal
23.3cm., 9⅛in. long

See catalogue note at SOTHEBYS.COM

£ 4,000-6,000 € 4,500-6,800



770

770

A Japanese silver Meji-period two-handled tray, unmarked, circa 1890

double-skinned tray with high relief chrysanthemum border and stippled flat surface
63cm., 24.8in. over handles
4,760gr., 153oz. 1dwt.

£ 3,000-5,000 € 3,400-5,700

771

A tortoiseshell, ivory and silver casket in Japanese taste, J. & R. Fleming Ltd., London, 1919

oval, the lid imitating a three-dimensional pond applied with a dragonfly, its front legs reaching towards an ivory and silver-gilt water lily next to a surfacing frog between chased silver water lily leaves and other insects, further inset with silver stars, silver hinges and thumbpiece, crimson velvet-lined interior, *fully hallmarked*
21.6cm., 8½in. wide

The construction of this tortoiseshell casket, with its characteristic hinges and mounts, is typical of such items made during the 1920s. Illustrated in advertisements in The Bystander, The Sketch and other fashionable magazines, these boxes were often fitted with manicure sets for sale by retailers such as The Goldsmiths' & Silversmiths' Co. Ltd. of Regent Street. The unusual decoration of the lid of the present casket, with insects and a dragonfly – the latter's wings celebrated for their iridescence in the Art Nouveau period - can be understood in the context of the early 20th century revival of Japonisme. This extensive interest in Japanese art was also reflected in furniture during the mid 1920s: red and black lacquered desks, gramophone cabinets and other exotically decorated items available from the best shops. At this period Japanese art also inspired the design of objects of vertu, including smoking accessories and vanity cases, made by jewellers like Cartier, using lacquer, mother of pearl, ivory, carved corals and jade. One of the key figures in this 20th century revival of both Japonisme and the Aesthetic Movement was the furniture designer and architect, Eileen Gray (1878 –1976). Later a pioneer of the Modern Movement, she had opened a lacquer workshop in Paris in 1910, where fine quality lacquer furniture and objets d'art were made on commission for wealthy clients whose sensibilities inclined towards the refinement of Japanese taste.

◉ **£ 5,000-7,000 € 5,700-7,900**



771



772



773



774

772

A Bohemian ruby-stained goblet and cover, circa 1850

of hexagonal form, the cup-shaped bowl with a raised front panel finely engraved with a two stags and a doe resting in a forest, the reverse engraved with grapevine centered with a viewing lens, the spreading foot with a scrollwork band, the cover with further grapevine,
47.4cm., 18⅝in. high
(2)

£ 3,000-5,000 € 3,400-5,700

773

A Bohemian blue overlay cut and engraved beaker goblet and cover, circa 1860

perhaps by Franz Paul Zach, Munich, of tapering form cased in cobalt blue, engraved with a putto as Bacchus seated within dense grapevine, on a spreading foot cut with facets, star cut base, the cover similarly cut,
24.7cm., 9¾in. high

The decoration can be compared to an overlay blue glass goblet included in the 1855 Paris *Exposition Universelle* engraved with bacchanal figures, signed 'F P Zach', now in the Victoria and Albert Museum, London, mus. no. 2672&A-1856, published by Paul von Lichtenberg, *Glasgravuren des Biedermeier*, Regensburg, 2004, p. 173, abb. 338. A further goblet by Zach with a similar reclining Bacchic figure eating grapes was sold in these rooms, *Masterpieces of European Glass 1500-1900, A selection from the Hida Takayama Museum of Art,* 19th December 2002, lot 20. For a beaker with similar grapevine engraving see Günter Irmscher, *Glas, Glasmuseum Rheinbach*, Cologne, 1988, pp. 154-5, no. 156.
(2)

£ 2,000-3,000 € 2,250-3,400

774

A Stourbridge gilt and silvered turquoise-blue opaline glass vase, circa 1880

possibly by Jules Barbe for Thomas Webb and Sons, of ovoid form with a short neck and foot, decorated in Japanese style with three heron under a flowering branch issuing from rockwork,
21.6cm., 8½in. high

The highly intricate gilding would suggest an attribution to the artist Jules Barbe. Barbe was born in Paris where he trained as a decorative artist. Following his wife's death during the siege of Paris in the Franco-Prussian War, Barbe brought his family and twenty-six other French craftsmen to London. Barbe settled in Stourbridge where he went to work at Thomas Webb and Sons. He worked exclusively for Webb's until 1901 working closely with the master cameo artist George Woodall. Barbe then set up as a freelance decorator working alongside Stuart and Sons. A silvered and gilded vase attributed to Barbe depicting carp in a pond was sold in these rooms, 9th February 1993, lot 106. Ray and Lee Grover illustrate a further vase by Barbe decorated in the Japanese taste, *English Cameo Glass*, New York, 1980, p. 287, C268.

£ 4,000-6,000 € 4,500-6,800





775
actual size

775

An unusual three-colour gold and enamel snuff box, Guidon Gide & Blondet Fils, Geneva, circa 1801-1804

rectangular with cut corners, the lid inset with an enamel plaque painted in the manner of J.F.V. Dupont with *The Landlord's Family,* framed by coloured gold rosettes and scrolls, the sides enamelled in translucent blue over wavy engine-turning below *taille d'épargne* gothick arches, the corners with pharaoh busts, the base decorated in layers of translucent enamel over engine-turning to form a central scarlet rectangle containing a spray of flowers within a light blue frame, flanked by dark blue enamel matching that on the sides, the interior of the lid engraved probably contemporaneously with a faithful hound lying beside a sun dial below the motto: *Time passes Friendship remains, interior of base with maker's mark*
8.9cm., 3½in. wide

The Landlord's Family was engraved by Charles Knight in 1792, after the painting by Thomas Stothard. The rendering in enamel is slightly different as it has been altered to accommodate a 'landscape' view rather than the original 'portrait' view.

The present box is unusual in several ways. Firstly it combines different styles fashionable at the time, combining gothick ornament with the Egyptian decoration made popular after Napoleon's Egyptian expedition in 1799. The layered enamelling on the base, which must have been extraordinarily difficult to produce, is also rare to find. It is also interesting that the box was engraved in English with a charming dedication of friendship which matches the cosy domestic subject.

£ 6,000-8,000 € 6,800-9,000

776

A gold and enamel snuff box, Hanau, circa 1810

rectangular with cut corners, the lid inset with a contemporary Geneva enamel plaque painted with an artist and his assistant, the ground of translucent blue enamel over engine-turning within black and gold leaf and scroll borders, *maker's mark GT incuse above a crowned lion rampant and between two rubbed French prestige marks*
9.2 cm., 3⅝in. wide

£ 5,000-7,000 € 5,700-7,900



776
actual size

777

A pearl-set gold and enamel bonbonnière, Hanau or Geneva, circa 1790

the lid with an oval enamel panel painted *en grisaille* on blue with a young man presenting a letter to a lady, within a pearl frame, on translucent blue enamel over sunray engine-turning, framed by a pale blue and dusty pink *paillon* border, the sides and base similarly decorated, *maker's mark crowned R incuse, the rim further struck '38' and 'M3', possibly later Swedish import date letter for 1818, later French control marks*
6.8cm., 2 5/8. in. diam.

£ 3,000-5,000 € 3,400-5,700



778

779

OTHER PROPERTY

A gold and enamel snuff box, German, circa 1810

rectangular with rounded corners, the lid inset with a Geneva enamel plaque painted with children by a lake playing 'Thread the Needle', after William Hamilton, blue and gold enamel border, the sides and base chased with scrolling foliage, urns and caryatids on a matted ground, *maker's mark S&C in an oval, a flowerhead and French prestige 'grosse garantie' for 1798-1809*
9cm., 3½in. wide

‡ **£ 15,000-20,000 € 16,900-22,500**



780



777

778

A gold and enamel snuff box, Hanau, circa 1785

rectangular with cut corners, the lid applied with an oval enamel plaque painted with a classical mythological subject within a gold frame with enamelled leaves, the ground of translucent orange enamel over engine-turning, framed by a border of alternating white beads and interlaced green enamel, the sides and base similarly decorated within rope twist borders, F*rench prestige marks including rubbed crowned F mark, the rim with Hanau 18 ct 'shell' mark, further struck three times with the initials GP in an oval*
7.7cm., 3 in. wide

£ 3,000-5,000 € 3,400-5,700



779

780

A small two-colour gold and enamel pill box, late 19th/early 20th century

oval, in 18th century taste, the lid centred with a gold-mounted diamond on translucent blue enamel over wavy sunray engine-turning, within a leafy gold border between white enamel rims to either side, blue enamel sides, plain gold base, *apparently unmarked*
5.2cm., 2 in. wide

£ 1,500-2,000 € 1,700-2,250



782

detail

781

A George IV travelling toilet service, with silver-gilt fittings, various makers, London, mostly 1823-1827 and circa, probably retailed by Storr & Mortimer

the interior with a number of fittings, mostly silver-gilt, engraved in gothic script 'Janet' below a baron's coronet, comprising: a small tapering cylindrical mug, die-stamped surface of hops and leaves against a matted ground, *Paul Storr for Storr & Mortimer, 1826, 8cm., 3 1/8in. high*; a cut-glass travelling inkwell, the mounts flat-chased with flowers, foliage and shells, *John Douglas, 1813*; a pierced, engraved and flat-chased box lid and mount (cut-glass box missing), *John & Archibald Douglas, 1822*; six oblong or rectangular cut-glass boxes with mounts and detachable flat-chased lids, two pierced, *Thomas Whitehead, 1823*; seven circular or rectangular cut-glass pots or boxes and a similar triangular box with mounts and detachable flat-chased lids, *Mary & Charles Reily, 1826/27*; ten cut-glass bottles of various sizes with screw-on lids, *unmarked, circa 1823-1827*; a single-struck teaspoon in mid 18th century style, the terminal with bearded face, an awl and a button hook, *P. Storr, 1826 and circa*; a mounted steel corkscrew, *the mount with no maker's mark, 1826*; a green-glass scent flask and stopper with richly chased and pierced mount, the sides and hinged lid set with small turquoises, *unmarked, circa 1823-1827, 8cm., 3 1/8in. high*; the following, mostly silver-gilt, some with steel blades, &c.: a small perfume funnel, a pair of scissors (*the blades etched 'LONDON'*), a bodkin, a pair of tweezers/ear scoop, a tongue scraper, *unmarked, circa 1823-1827*; the following with die-stamped handles: two knives with steel blades and a desk seal, also a small columnar gadget with sliding member and a mounted and turquoise-set etched steel bookmark, *1819-1838, Paris 'petite guarantee' mark*, together with a contemporary etched steel rule, *20.3cm., 8in. long*; an engine-turned rectangular vinaigrette, *Thomas Parker, Birmingham, 1824, 2.7cm., 1 1/8in. wide*; a gilt-metal paper knife with rococo pattern mounted and carved mother of pearl handle, *unmarked, circa 1823-1827, 21cm., 8 1/4in. long*; a small almost cylindrical chased and turquoise-set collar; and the following gold items: an engine-turned pencil holder, with turquoise-set slider and a rococo pattern dip pen with gilt-metal nib fitting, *unmarked, English, circa 1823-1827*; and two rectangular pill boxes with cut corners, the hinged lids richly chased with foliage around a central cartouche engraved with the initials JV below a European nobleman's coronet (for the former Jane Elizabeth 'Janet,' Countess of Ellenborough while she was married, 1832 to 1842, to Baron Karl Theodore Herbert von Venningen Üllner (1806-1874) of Bavaria), *unmarked, 4.3cm., 1 5/8in. wide; in a rectangular hardwood case with green velvet and silk lining, brass handles, the hinged lid inset in brass with the entwined initials E J, respectively engraved 'LLENBOROUGH' and 'ANET' below a baron's coronet*
the case 52cm., 20½in. long

PROVENANCE

Countess Jane Elizabeth 'Janet' Ellenborough (1807-1881)

The original owner of this dressing case was Countess Jane Elizabeth 'Janet' Ellenborough (1807-1881), second wife of the politician and sometime Governor-General of India, Edward Law, 1st Earl of Ellenborough (1790-1871).

£ 5,000-8,000 € 5,700-9,000

782

James Holmes

Burslem 1777 - 1860 London

PORTRAIT OF JANE ELIZABETH DIGBY, COUNTESS OF ELLENBOROUGH (1807-1881)

Watercolour and bodycolour on ivory, gilt-metal mount, set into a red leather case;
signed lower left: *J. Holmes / 1828*
127 by 181 mm.

£ 3,000-5,000 € 3,400-5,700



782

783

A gold, pinchbeck and hardstone chatelaine, London, circa 1765

the etui of quiver form, chased on the front with Poseidon and melusines below a flaming sun centred by the rose diamond thumbpiece, the reverse with the standing figure of Fame, the lid and gilt-metal backed belt clip chased with putti amid scrollwork, hung with two small agate fobs, one formed as a basket, the other circular with enamelled motto: *fidelle en absence,* the interior of the etui complete with implements, *apparently unmarked*
etui 10cm., 4 in., high; 19cm., 7½in. overall

£ 6,000-8,000 € 6,800-9,000



783

784

A gold snuff box, Joseph Lejeune, London, 1776

of elongated oval form, the lid and base engraved with musical trophies on a sunray ground further ornamented with wreaths of flowers within interlaced, acanthus and scalloped borders, the sides engraved with swags on a finely reeded ground, later paler gold rims, *fully marked on the interior of the base*
7.5cm., 3 in. wide

£ 1,500-2,000 € 1,700-2,250



784



785



Heinrich August Georg Schiøtt (1823-1895), Frederik VII of Denmark

785

A jewelled three-colour gold and enamel presentation snuff box, Charles Collins & Söhne, Hanau, circa 1860

rectangular with rounded corners, the lid inset with a blue enamel plaque with the rose diamond-set cypher of Frederick VII, King of Denmark, framed by silver-mounted rose diamonds surrounded by chased c-scrolls and floral foliage on a *sablé* ground, the sides and base with rose gold engine-turned panels within yellow gold chased scrolls, further framed by a leaf and bead border, *maker's mark, rubbed CK mark*
9cm., 3½in. wide

'The people's love, my strength' – this was the motto of Frederick VII of Denmark, which particularly referred to his appearance as 'the national leader' and a war hero during the First War of Schleswig against Germany between 1848 and 1851. Born in Amalienborg Palace to Christian VIII of Denmark and Duchess Charlotte Frederica of Mecklenburg-Schwerin, his infancy and youth were marked by various scandals, making him the *enfant terrible* of the Danish Royal family. He was, however, the ruler who abolished absolutism and established the Danish Constitution in 1849, just one year after his succession to the throne. After two failed marriages, the first to his second cousin Princess Vilhelmine Marie of Denmark, which was ended in 1837, and the second to Duchess Caroline Charlotte Mariane of Mecklenburg-Strelitz, whom he also divorced in 1846, he morganatically married the former ballet dancer Louisa Christina Rasmussen, which caused disdain among the nobility. Since he did not have a direct heir, the King's sudden death in Glücksburg Castle in 1863 signified the extinction of the older Royal branch of the House of Oldenburg. His uncle Prince Christian of Glücksburg and 8th cousin of his father Christian VIII had been chosen as the heir-presumptive in 1852 and succeeded Frederick VII in 1863, changing the reigning lineage to the House of Schleswig-Holstein-Sonderburg-Glücksburg, which provides the monarchs of Denmark and Norway to this day.

£ 6,000-8,000 € 6,800-9,000

786

Royal. A Victorian silver-gilt table bell, Mortimer & Hunt, London, 1839

ornate cast foliate closed scroll handle, the body engraved with the cypher of Frederick William IV of Prussia above oak band and within palm and below laurel wreaths, chased with a bouquet of roses, thistles and shamrock
12.5cm., 4⅞in. high
240gr. 7oz. 14dwt.

The roses, thistles shamrock and oak, symbols of England, Scotland, Ireland and Germany suggest this bell supplied by Mortimer & Hunt, jewellers and goldsmiths to the royal family, was a gift from a member of British royalty to Frederick William IV (1795-1861) whose cypher is engraved on it and who had become king of Prussia in 1840. Frederick William was senior royal sponsor (godparent) at the Christening of Queen Victoria's son Albert Edward (Edward VII) at St George's Chapel, Windsor, in 1842.

£ 2,000-3,000 € 2,250-3,400



786



787

787

A jewelled three colour gold imperial portrait presentation snuff box, J. Wagner & Sohn, Berlin, circa 1890

rectangular with rounded corners, the lid applied with a portrait miniature on ivory of Emperor William II (1871–1888) in the style of Johann Zehngraf, below the Imperial crown, frame and olive branches set with rose diamonds and sapphires on a *faux bois* ground within a border of chased gold scrollwork and flowers, the sides elaborately engraved with scrollwork, each corner applied with a flower bouquet, the base engraved with a flower-filled urn within foliage, *maker's mark, imperial crown in a circle, further struck: 585 and numbered: 3768 in the fitted silk-lined red velvet original case stamped with the Imperial crown, the lining of the lid with gold lettering 'J. Wagner & Sohn/Kgl.Hofjuweliere/Berlin/Unter den Linden No 30'*
9.1cm., 3½in. wide
(2)

The firm of Johann Wagner & Sohn was founded in Berlin by the engraver and jeweller Jean (Johann) Adam Wagner (1761-1840) who had been appointed court jeweller to the Prussian court before 1818. Jean Adam Wagner was trained as an engraver and jeweller and in 1789 had married Jeanne Chrétienne Boehringer from Hanau. They had four sons, with two sons continuing their father's tradition: the second son, Johann Carl Eduard (1798-1873), trained as a jeweller with his father and submitted a gold box as his masterpiece at the end of his apprenticeship; the third son, Carl Ludwig (Charles Louis) Wagner (1799-1841), received a similar education, became master goldsmith in 1823, and subsequently moved to Paris, where he promoted the revival of old medieval metal-working techniques, such as niello (see footnote to lot 788).

In 1824 Johann Carl Eduard, who had remained in Berlin, married Jeanne Auguste Devrient and became an assay master in 1825. On his father's death, however, he took over the firm, styled 'Königliche Hofjuweliere Johann Wagner und Söhne', that supplied the court of King Frederick William III (1798-1840), as well as royalty and nobility throughout Europe. When Carl Eduard died in 1873, his son Emile August Albert Wagner (born 1826), took over and went into partnership with François Louis Jérémie Sy (1827-81) in the company 'Sy & Wagner'. In 1855, Albert Wagner was appointed court jeweller to the Prussian court, which once again led to success for this old family firm of jewellers. In 1859, Albert Wagner also took over the firm of the renowned goldsmith Johann George Hossauer. From 1824, the firm is recorded in Jägerstrasse 52 in Berlin until in 1869, when they opened new premises at the prestigious address 'Unter den Linden 30' in Berlin, where they manufactured and retailed objects of vertu, jewellery and silver, some of which were shown at the World Exhibitions. Frederick William of Hohenzollern ascended to the throne as the last German Emperor and King of Prussia on 15 June 1888, and Johann Wagner & Sohn continued to supply his court with orders, jewellery and presentation pieces such as the tabatière in the present lot.

ASSOCIATED LITERATURE

Wolfgang Scheffler, *Berliner Golschmiede. Daten, Werke, Zeichen*, Berlin, 1968, nr. 1353 and 1819;
Silke Hellmuth, *Jules Wièse und sein Atelier. Goldschmiedekunst des 19. Jahrhunderts in Paris*, Berlin, 2010;
Kaiserliches Gold und Silber. Schätze der Hohenzollern aus dem Schloss Huis Doorn, Berlin, 1986

£ 15,000-20,000 € 16,900-22,500



detail of top



788

A parcel-gilt silver and niello tazza, Charles Louis Wagner, Paris, circa 1834

the shallow bowl with nielloed mythological figures within arabesque and floral designs, centered by a gold portrait coin inscribed 'Maso Finiguera', the nielloed inverted baluster stem with a gilt cast node with three animal heads, *apparently unmarked*
9.8cm., 3 7/8in. high

Charles Louis Wagner (1799-1841) was a key figure in reviving old goldsmith and silversmiths' techniques. The son of Johann (Jean) Adam Wagner of Berlin, jeweller to the Prussian court (see note on lot 787), was apprenticed to his father and learned distinctive techniques of working metal surfaces which contributed to his success after moving to Paris in the 1820s. Wagner was very keen on reviving old techniques, notably niello, repoussé silver, and enamelling, and he is seen as one of the trailblazers for Historismus designs. In 1822 the firm had first registered a patent for fine machine stamping of metal for niellowork. Wagner also significantly benefited from connections made in Berlin, such as with the Prussian statesmen Christian Peter Beuth, who was one of the main movers in Prussia's industrial renewal. In his function as president of the trade association, Beuth promoted technological and industrial innovations in the arts and had a strong interest in lost techniques, as demonstrated by his purchases of artworks for his private art collection and for the Gewerbeinstitut in Berlin. When Wagner's Prussian patent for stamped silver expired in 1828, his relocation to Paris brought him huge success, mainly due to the great demand for stamped metal for 'tabatières russes', niello snuff boxes in Russian taste, for which he registered a French patent in 1829. It was this technique, as well as the niello work in medieval manuscripts and Renaissance niello, particularly seen in the work of Benvenuto Cellini and Maso Finiguerra, that Beuth discussed in his essay 'Über das Niello und das Niellieren' ('About niello and nielloing') in the 1824 yearbook of the trade association.

The gold coin centring the bowl of the tazza in the present lot bears the portrait of the Italian renaissance niellist and goldsmith Maso Finiguerra (1426–1464), referring to both the appreciation of the medieval niello technique, as well as its 19th century revival, initiated by new niello techniques. The invention of using steel matrices stamping the designs onto the metal, rather than hand-engraving, allowed the production of a larger number of objects and led to sharper outlines of the design, which granted Wagner and his new business partner, the stone cutter Augustin-Médard Mention, a gold medal in 1832.

An almost identical niello tazza by Carl Wagner from the private collection of Christian Peter Wilhelm Beuth was mentioned in a letter from Beuth to Wagner, dated 1837, and is now located in the Kunstgewerbemuseum in Berlin (inv. no. 1975.35), see Silke Hellmuth, *Jules Wièse und sein Atelier*, Berlin, 2014, p.36). In the same year, Wagner had also won another gold medal for the mechanically-engraved objects of finest quality which he displayed at the Exhibition of Industrial Art in Paris.

ASSOCIATED LITERATURE

Silke Hellmuth, *Jules Wièse und sein Atelier. Goldschmiedekunst des 19. Jahrhunderts in Paris*, Berlin, 2010
John Culme, *Nineteenth Century Silver*, London, 1977

£ 6,000-8,000 € 6,800-9,000



detail of top

789

A hardstone, parcel-gilt and enamel tazza, Frédéric-Jules Rudolphi, circa 1850

the fluted shallow bowl centred by a circular plaque with an engraved mountain goat against a pale blue taille d'épargne background, the rim with silver vine tendrils against a blue enamel ground, the silver-gilt underside and foot with mauresque decoration in striking blue and white enamel, the foot, baluster stem and rim further applied with vine branches of silver and garnet grape clusters with translucent green enamel leaves, *maker's mark, French control mark*
11.9cm., 4¾in. high

After the sudden tragic death of the famous jeweller Charles Louis Wagner, resulting from a shooting accident at his chateau in Saussaye in 1841, his *chef d'atelier* Frédéric Jules Rudolphi (1808-1876) continued the business of his former partner, bringing 'to London in 1851 a wide range of work from jewellery to silver and gold eggcups and a chased silver paperweight, 'St George and the Dragon' set in rubies, pearls, emeralds, lapis lazuli etc.' (John Culme, *Nineteenth Century Silver*, p. 203). The Copenhagen-born goldsmith succeeded Mention & Wagner, the partnership which Charles Louis Wagner and Augustin-Médard Mention had formed in 1829 (see note on lot 788). In 1842, Rudolphi replaced the letters of the maker's mark of Mention & Wagner with his own initials F&R, whilst the feather and the wheel in the lozenge remained. A few years later, he won the Council Medal at the Great Exhibition in 1851, but the majority of the objects still very much resembled the style of his master Charles Louis Wagner, who was influential for a whole generation of goldsmiths. Just like him, Rudolphi was interested in the combination of different materials and techniques, and the striking blue enamel on the underside of the bowl of the tazza in the present lot closely resembles decorated surfaces on tazze, cups and bowls from the hand of Wagner. With his interest in niello and enamel, Wagner had found a suitable partner in the renowned enameller Louis-Hippolyte-Auguste Lefournier (1802-1859), with whom he developed an alloy of silver and platinum in 1839, which highly improved the adhesion of the enamel on the surface and was also less expensive than the previously used pure silver, and was hence soon used by most artists of the time. Examples of Rudolphi's extraordinary *objets d'art* combining renaissance, gothick or oriental styles with gold, silver, enamel and jewels, can be found in the most important private collections and museums worldwide, such as the musée du Louvre and the Victoria and Albert Museum. The latter purchased a chased parcel-gilt and oxidised silver perfume bottle by Rudolphi (inv. nr. 919-1844) at the Exhibition of Industrial Art in Paris in 1844 as one of their earliest acquisitions. Following the early influence of Charles-Louis Wagner, Rudolphi became a jeweller and goldsmith in his own right, recognised and admired by his contemporaries, as well as by European royalty and nobility, among them Prince Frederick Carl of Prussia (1801-1883), who commissioned Rudolphi to make a jewelled clock.

ASSOCIATED LITERATURE

Silke Hellmuth, *Jules Wièse und sein Atelier. Goldschmiedekunst des 19. Jahrhunderts in Paris*, Berlin, 2010
John Culme, *Nineteenth Century Silver*, London, 1977

‡ £ 10,000-15,000 € 11,300-16,900



790



791



793



792

790

A gold and enamel bonbonnière, Hanau, circa 1790

decorated with translucent blue enamel over sunray engine-turning within *paillon* leaf, fine white enamel and plain gold borders, *the rim struck only: 1617 and 89*
6.7cm., 2⅝in. diameter

£ 2,000-3,000 € 2,250-3,400

791

A rectangular gold, enamel and ivory boite à mouches, probably German, mid to late 19th century

in 18th century taste, rectangular, double-opening, decorated in translucent blue enamel within fine double gold borders, the interior fitted with two small compartments, their lids of blue enamel, each applied with a small almond-shaped miniature of a putto painted *en grisaille* on ivory, *rubbed prestige marks including 18 and K in script*
5.9cm., 2⅜in. wide

◉ **£ 2,000-3,000 € 2,250-3,400**

792

A gold and enamel snuff box, Ambroise-Grégoire Retoré, Paris, 1783-1784

of elongated oblong form, the lid, sides and bases with alternating gold *paillon* stars and pellets on translucent blue enamel over wavy engine-turning, framed by a braided gold border within two white enamel rims, *maker's mark, charge and discharge marks of Henri Clavel, Paris date letter*
9.8cm., 3⅞in. wide

£ 3,000-5,000 € 3,400-5,700

793

A gold and enamel bodkin case, Geneva, circa 1795

of slightly tapering form, with translucent blue and opaque white enamel panels decorated with *paillon* borders, engraved gold sides, *apparently unmarked*
11.1cm., 4½in. high

£ 2,000-3,000 € 2,250-3,400

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR



794

794

A gold and enamel portrait snuff box, probably German, second half 19th century

rectangular, in Historismus taste, the lid applied with an oval enamel miniature of Frederick Augustus, Elector of Saxony, by Josias Barbette, within gold and green enamel laurel wreath borders, the ground of red enamel over chequered engine-turning, the sides and base similarly decorated, *French prestige marks, comprising maker's marks SB below a Maltese cross, second charge mark of Henri Clavel and date letter K, in lid and base,* in modern case
8cm., 3⅛in. wide
(2)

Josias Barbette fled from Strasbourg to Copenhagen in 1685 and he was appointed court painter to King Christian V in 1691. A similar miniature was exhibited at the Brussels exhibition of 1912 (see the exhibition catalogue, plate LXII), no. 274).

PROVENANCE

Henry Nyburg collection, sale 7 November 1975, Sotheby's Zurich, lot 62

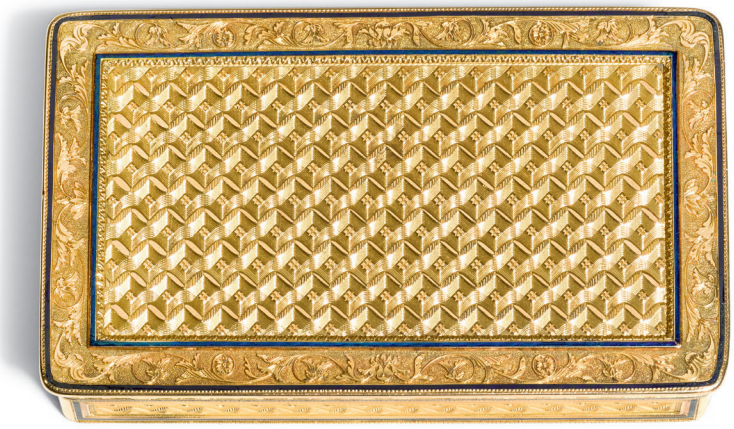
£ 8,000-12,000 € 9,000-13,500

795

A gold and enamel snuff box, Victoire Boizot (veuve Blerzy), Paris, circa 1810

rectangular with rounded corners, the lid and base with stylised honeycomb engine turning, within a double blue enamel rim and chased floral borders on a *sablé* ground, the sides and base similarly decorated, *maker's mark, French baby's head 2ème titre, the right rim numbered: 221,* in modern case
9cm., 3½in. wide
(2)

£ 2,500-3,500 € 2,850-3,950



795



796 actual size

796

A gold and enamel souvenir, Geneva, circa 1790

of slightly tapering rectangular form, the interior with ivory slips and gold-topped pencil, the front with an oval enamel plaque representing two Muses, within floral *paillon* borders and white enamel frames, the lid inscribed 'Souvenir/d'Amitié', the reverse with an oval enamel panel painted with a putto *en grisaille* on translucent blue enamel, engraved borders and sides, *apparently unmarked,* in mid 19th century morocco leather case
8.9 cm., 3½in. high
(2)

PROVENANCE

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

£ 5,000-7,000 € 5,700-7,900



797

797

An 18 ct two-colour gold and turquoise vinaigrette, John Northam, London, 1822

rectangular with rounded corners, the lid centred by a gold-mounted turquoise, within engine-turning and a chased acorn and oak leaf border, the pierced grille engraved with scrollwork and flowers, plain suspension loop, *fully marked*
3.6cm., 1⅜in. high
gold, turqoise

£ 1,200-1,800 € 1,350-2,050



798

798

A three-colour gold and enamel snuff box, probably 19th century in earlier taste

oval, the lid applied with an enamel plaque representing an allegory of *pintura*, flanked by a putto, within a chased floral frame and diaper pattern engine turning, within a white and blue enamel garland border between roses on a *sablé* ground, repeated on the sides and base, *French prestige marks, including maker's mark purporting to be that of Pierre Pleyard, charge and export discharge of Jean Baptiste Fouache, date letter L,* in a later green leather case
6.7cm., 2⅝in. wide
(2)

This snuff box was formerly in the collection of the Canadian-born entrepreneur and businessman Frank Harris Fulford (1868-1943). Born in 1868, Fulford was educated in Leipzig and began a career as a music dealer in Brockville in Eastern Ontario. In 1902, he moved to Leeds, the adopted home of his younger brother Charles, who had founded C. E. Fulford Limited in 1899, a company specialising in patent medicines. After the sudden death of Charles in 1906, Frank Fulford took over the business. He was one of the founding members of the Leeds Arts Collection Fund and collected chamber music manuscripts, as well as gold boxes and rare Chinese jade. In 1939, he donated large parts of this magnificent collection to Temple Newsam House in Leeds.

PROVENANCE

With a label inscribed 'The Fulford collection, nr. B.85'

£ 5,000-7,000 € 5,700-7,900

799

A varicolour gold snuff box, Hanau, circa 1765-1770

of elongated oval form, the lid, sides and base with chased coloured gold symbols and tools of harvest and flower bouquets on sunray-patterned reeded ground within engraved scrollwork and stylised columns, illegible, with a modern black Cartier black leather case, *illegible French prestige marks*
7cm., 2¾in. wide
(2)

£ 4,000-6,000 € 4,500-6,800



799



800

800

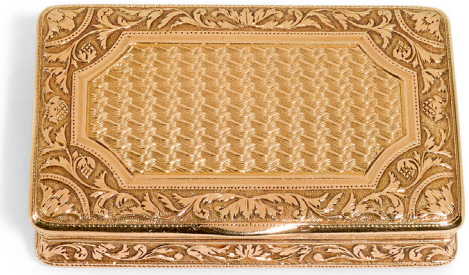
A four-colour gold snuff box, Pierre Chaubert, Paris, 1775

oval, the lid with an oval swag-hung four-colour gold medallion chased with a parrot perched on a spade, a straw hat and a basket in landscape on a *sablé* ground, surrounded by diaper-pattern engine turning, framed by a twisted leaf border, the sides and base similarly decorated, *maker's mark, charge and discharge marks of J. B. Fouache, date letter,* in a later green leather case
6.9cm., 2¾in. wide
(2)

£ 4,000-6,000 € 4,500-6,800



801



802

801

A rare set of straw marquetry counter boxes, French, mid 18th century

rectangular,each decorated in pink, yellow green and natural straw, in the manner of Mariaval le jeune, the outer case with an orange tree in its tub above the motto: *Ie promets et ie tiens,* within flowers, strapwork and scrolls, the interior striped and fitted with four cut-cornered rectangular counter boxes each decorated with symbols and mottos with scrolled ornament, now containing 12 straw work beads, a bracelet and fragments of a linked watch chain
case 18cm., 7 in. wide, boxes 8.2cm., 3⅛in. wide

Luxurious counter boxes for various card games such as quadrille were popular accessories for the wealthy in 18th century France. The four colours used in their decoration represented the four suits: green for diamonds, red for spades, yellow for clubs and white for hearts. Most commonly to be found in ivory, many are inscribed with the name of their maker Mariaval le jeune, either *à Paris* or *à Rouen*. Although decorated straw work linings to tortoiseshell snuff boxes are known, it is extremely uncommon to find a complete counter set.

£ 3,000-5,000 € 3,400-5,700

802

A small gold snuff-box, Louis-François Tronquoy, Paris, 1827-1838

of rectangular form, the lid and base chased with leafy borders on a *sablé* ground, framing the central panel of engine-turned wavy pattern, the slightly concave sides with chased scrollwork, *maker's mark, Paris 3ème titre and garantie 1819-1838*
6cm., 2⅜in. wide

£ 2,000-3,000 € 2,250-3,400

803

A gold enamel and velvet book cover, probably Alexander James Strachan, London, containing an almanac for 1833

10.8cm., 4¼in. high
(1)

rectangular, the crimson velvet applied with brightly openwork enamelled birds, monkeys and squirrels within partially enamelled c-scrolls and flowers, containing Peacock's Historical Almanach for 1833, one page with a pencil drawing of Bushy House, possibly by George Hayter, *unmarked*

Among the notes and drawings on the plain pages of the almanac is a sketch signed 'A R fecit', possibly referring to Queen Adelaide (Adelaide Regina). Adelaide of Saxe-Meiningen (1792 –1849) was the daughter of George I, Duke of Saxe-Meiningen, and Luise Eleonore of Hohenlohe-Langenburg. In 1818, she married William Henry (1765 - 1837), later William IV, at Kew Palace, so becoming queen consort between 1830 and 1837.

Another page of the present almanac has a pencil drawing of Bushy House. Bushy House was built in 1663 and was the official residence of King William IV and Queen Adelaide until the king's death in 1837, after which she continued living there as dowager queen until 1849. The drawing is also signed 'George Hayter', referring to the English painter who had studied at the Royal Academy School. Having spent his time between Italy and London, George Hayter (1792 – 1871) was close to the British monarchs. All of the aforementioned facts allow the suggestion that this almanac might stem from the circle around Queen Adelaide, and indeed may possibly have belonged to her.

£ 3,000-5,000 € 3,400-5,700



803



804

804

A gold and enamel zarf, probably Geneva, circa 1830

the pierced cup-holder applied with green enamel vine leaves and white seed pearl grapes, the wavy rim and the pierced foot with turquoise, dark blue, white and green enamel scrolls, *apparently unmarked*
5.6cm., 2¼in. high

£ 2,000-3,000 € 2,250-3,400



805

805

A gold-mounted rose quartz egg in the style of Fabergé, circa 1960

the banded rose quartz within floral gold cagework applied with rubies, emeralds, sapphires and turquoises, horizontally supported by three gold feet, *stamped: Kt 18*
7.3cm., 2⅞in. wide

£ 3,000-5,000 € 3,400-5,700

806

A gold-mounted agate egg in the style of Fabergé, circa 1960

the upright green agate egg hung with chased gold leafy garlands and ribbons, applied with turquoise cabochons, with a gold stand with turquoise-set flowers and scrollwork, on four scrolling legs
9cm., 3½in. high (incl. stand)
(2)

£ 3,000-5,000 € 3,400-5,700



806



807

807

A hardstone and silver-gilt heron, Etablissements Bois-Rousseau, Paris, 20th century

the carved chalcedony heron with gold-mounted ruby eyes, standing on a rectangular aventurine quartz base, silver-gilt legs, *maker's mark, French boar's head control mark*
8cm., 3¼in. high

Both Cartier and Fabergé made small carved hardstone animals like the one in the present lot, especially of gracious and balanced animals like the heron. Carl Fabergé (1846-1920) was very well-known for his ornithological studies of both domestic and exotic birds. A marabou stork figure of carved agate and gold with rose diamond eyes, by the workmaster Henrik Wigström, can be found in the Royal Collection, RCIN 40463.

£ 3,000-5,000 € 3,400-5,700

808

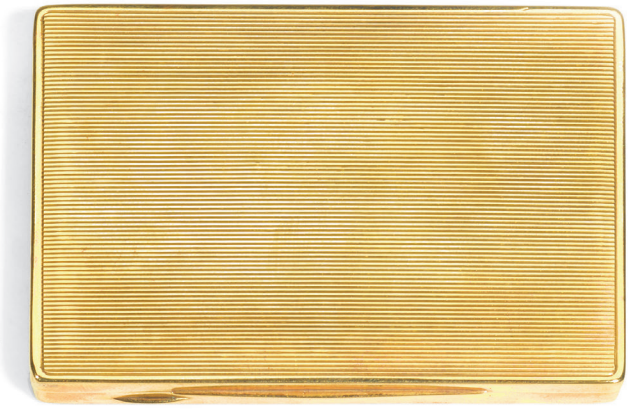
A rose diamond-set Art Deco gold and enamel cigarette case, probably French, circa 1920

rectangular with canted corners, the black lacquer panels applied with a rose diamond-set geometric ornament and borders, the ends of green enamel, jewelled thumbpiece, the gold-lined interior fitted with a pierced cigarette holder to each side, *struck with a hexagonal control mark only*
8.5cm., 3⅜in. wide

£ 1,800-2,200 € 2,050-2,500



808



809

809

A gold cigarette case, French, circa 1920

rectangular, reeded surface with a slim thumbpiece, the inside of the lid engraved with a European family coat of arms, in a fitted black leather case stamped 'A. Förster/Wien/ Kohlmarkt 5', *maker's mark J. D. with a flower in between in a horizontal lozenge, French eagle head control mark*
7.5cm., 3 in. wide

£ 2,000-3,000 € 2,250-3,400



810

A jewelled gold, enamel and hardstone vanity case, Strauss, Allard & Meyer, possibly retailed by van Cleef & Arpels, Paris, circa 1930

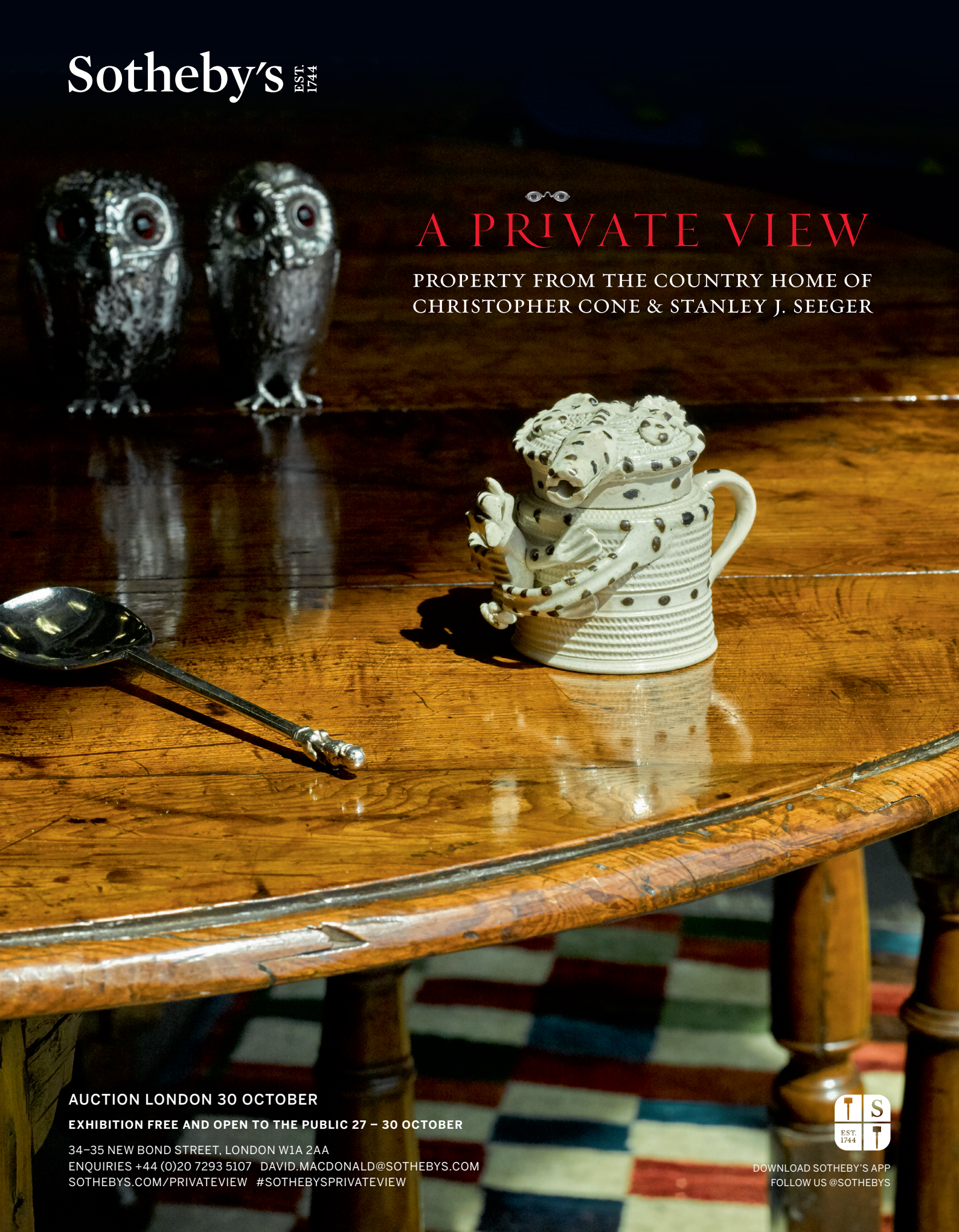
rectangular with rounded corners, the black onyx top and base with a gold and black zig zag border continuing to the sides, the rose diamond-bordered central panel applied with sugarloaf cabochon emeralds and rubies, chased gold flower garlands with diamond-set stars to both sides, small pear-shaped ruby cabochons within an ogee shaped rose diamond border, the ruby-set sides centred by a small emerald, one as a thumbpiece, the interior fitted with a mirror, two powder compartments and a lipstick holder, *maker's mark, post 1919 eagle head standard mark, the inside of the lid with the serial number: 28774, the rims of each lid of the powder compartments and the base of the lipstick container struck with the serial number: 7246,* associated leather case
8.9cm., 3½in. wide, 332.6 g
(2)

'For many years I have been anticipating the jewel needs of smart women, because as you probably realise, jewels follow fashions just as clothes... I often wondered why women accepted the evening bag – a shapeless, impractical object which often destroyed the effect of their gowns,... a bag shaped like plum-pudding. This creation is one of the most successful I have ever presented - the minaudière. Women wear it from 5 pm to 5 am. For smart teas, cocktails, little dinners, it adds just that quietly luxurious note', explained Alfred van Cleef in 1935 (*The Tatler, no.* 1768, 15 May, 1935). In the same year, the minaudière was patented by van Cleef & Arpels, founded in 1896 in Paris by Alfred van Cleef and his father-in-law, Salomon Arpels. Allegedly, the source of its name was Estelle, van Arpel's wife, whose 'minauderies' (French for 'mannerisms') enchanted everyone. Other jewellers, however, such as Cartier and Boucheron, had naturally realised the demand for vanity cases, such as the present lot, at the same time. Jewelled vanity cases of precious materials had in fact been created since the 1920s, parallel to the broader proliferation of cosmetics such as powder and lipstick. These very elegant vanity cases and powder compacts from the 1920s and 1930s reflect the fashions of the period, combining geometric Art Deco forms with Japanese, Indian or Oriental ornaments. Created in gold, diamonds and hardstones, with 'exotic' materials such as jade, corals and lacquer, all were carefully composed as exquisite portable small objects of vertu 'which smart women like'. Despite its rather small size - compared to the ideal size of a minaudière, which according to Alfred van Arpels measured 5 inches by 4 ½ inches - it is possible that the vanity case in the present lot was retailed by van Cleef & Arpels. A very similar vanity case, also with the maker's mark of Strauss, Allard & Meyer, signed 'van Cleef & Arpels Paris' on the left side of the rim, was sold at Christie's Geneva, 13 November 2017, lot 81. That example was of similar size and was engraved with the van Cleef & Arpels serial number: *7240* on the underside of the lipstick holder, while the present vanity case is engraved with the serial number: *7246* in the same font in the identical place. The signed example was also struck with the Strauss, Allard and Meyer serial number: *28937* on the top right side of the lid, while the one in the present lot is stamped: *28774*.

£ 10,000-15,000 € 11,300-16,900

END OF SALE

Sotheby's EST. 1744



A PRIVATE VIEW

PROPERTY FROM THE COUNTRY HOME OF CHRISTOPHER CONE & STANLEY J. SEEGER

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Sotheby's EST. 1744



A Danish silver 'African Girl' ewer,
Henning Koppel for Georg Jensen,
Copenhagen, 1945-77
Estimate £12,000–18,000

Collections

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A Pontremoli needlework carpet
England, circa 1924–1926
Signed with initials JMP
Estimate £25,000–40,000

Rugs & Carpets

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The Collection of
Anne H. and Frederick Vogel III



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AUCTION NEW YORK JANUARY 2019

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Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18302 | **Sale Title** FROM EARTH TO FIRE | **Sale Date** 1 NOVEMBER 2018

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

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE | FIRST NAME | LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE | COUNTRY

DAYTIME PHONE | MOBILE PHONE | FAX

EMAIL

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

Telephone number during the sale (telephone bids only)

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

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

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

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POSTAL CODE | COUNTRY

❑ I will collect in person ❑ I authorise you to release my purchased property to my agent/shipper (provide name)

❑ Send me a shipping quotation for purchases in this sale only

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

SIGNATURE

PRINT NAME | DATE

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12/16 NBS_BIDSLIP

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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

General

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

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

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

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

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

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

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

Completing This Form

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

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

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

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

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

New Clients

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

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

Conditions of Absentee & Telephone Bidding

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

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

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

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

Payment

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

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

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

BUYING AT AUCTION

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

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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

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

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

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

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

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

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

2. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3. AFTER THE AUCTION

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

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

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

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

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

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

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

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

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

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

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss

or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

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For assistance please contact:
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Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

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

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

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

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

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

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

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

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

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

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

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

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

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

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

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

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

prior to the sale to discuss any specific shipping requirements.

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

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

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

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

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

Proof of export required

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

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

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

7. SALES AND USE TAXES

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is

registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

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

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

1. INTRODUCTION

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

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

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

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

2. COMMON TERMS

In these Conditions of Business:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

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

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

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

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

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

5. BIDDING AT AUCTION

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

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

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

6. CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and advance the bidding at levels and in

increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

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

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

7. PAYMENT AND COLLECTION

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

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

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

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

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

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

8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

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

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

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

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

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

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

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

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

9. FAILURE TO COLLECT PURCHASES

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

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

10. EXPORT AND PERMITS

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

11. GENERAL

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

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

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

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

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

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

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

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

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

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

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

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

13. LAW AND JURISDICTION

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

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

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile

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

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms).

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History "section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between theses Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE_TERMS

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

COLLECTION FROM NEW BOND STREET

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

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

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

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

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

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

STORAGE CHARGES

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

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

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

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

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE

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

SOTHEBY'S AUTHENTICITY GUARANTEE

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

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description

of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

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

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

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

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

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

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.123

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you.

Thank you for your co-operation.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

REMOVAL OF FURNITURE TO SOTHEBY'S GREENFORD PARK

Purchasers wishing to clear items of Furniture from Bond Street on the day of the sale should contact the department administrator as soon as possible.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.'

CLOCKS

Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case, dial, pendulum, separate base(s) or dome. All dimensions are approximate.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date but, rather cast after the model by that artist.

10/15 NBS_NOTICE_FURNITURE €

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 LOUIS XV CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY
This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

2 LOUIS XV CHEST OF DRAWERS
This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

3 LOUIS XV STYLE CHEST OF DRAWERS
The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

4 STAMPED....'/ 'SIGNED....'/ 'INSCRIBED....'/ 'DATED....'
in our opinion the stamp/ signature/ inscription/ date is by the maker.

5 'BEARING THE STAMP...' /'BEARING THE SIGNATURE...'/ 'BEARING THE INSCRIPTION.....'/ 'BEARING THE DATE.....'
in our opinion the stamp/ signature/ inscription/ date is not by the maker. This does not imply that the piece itself is not by the maker to whom the stamp and the signature refers.

10/01 NBS_GLOS_CONT FURN

In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.

Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

THE MIDAS TOUCH
17 October 2018
London

COLLECTIONS
31 October 2018
London

A PRIVATE VIEW. PROPERTY FROM THE COUNTRY HOME OF CHRISTOPHER CONE & STANLEY J. SEEGER
30 October 2018
London

MOBILIER, SCULPTURES ET ORFÈVRERIE EUROPÉENNE
27 November 2018
London

THE HISTORY OF NOW: THE COLLECTION OF DAVID TEIGER
January 2019
London

THE COLLECTION OF ANNE H. AND FREDERICK VOGEL III
January 2019
New York

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