The Pleasure of Objects

THE IAN & CAROLINA IRVING COLLECTION

Remy Renzullo

The Pleasure of Objects: never has there been a more fitting or appropriate title for a sale than that of the extraordinary and deeply personal collection of Ian and Carolina Irving. Two individuals linked in life and in taste, who have spent decades assembling this astounding kunstkammer, Ian, an unquestioned master in the complex and arcane field of antique silver, is more than just a scholar — what makes him unique, but more than that, extraordinary — is his exceptional and wide-ranging taste. Taste that is wholly natural, yet informed by the cast of eccentrics who have populated his adult life — Andy Warhol, Kenny Lane and Chrissie Gibbs, to name just a few. Conversely, Carolina, famous the world over for possessing some of the most exceptional taste ever gifted to an individual, is also a true scholar. Having studied colonial art earlier in life, she has always been and always will be an autodidact — her knowledge constantly increasing, a result of her innate and sweeping curiosity.

Returning to their collection: the result of two individuals with a lifelong passion for the unusual; a never-ending quest for beauty. But it is not beauty alone imbued within the objects in this sale — for that would be too obvious. Beautiful these objects may be, they are also some of the finest of their kind — which is not to say the most ‘important’ (though, in many cases they are) but instead the most interesting, the most stylish. Many before have assembled great collections, but few can lay claim to as confident and unusual an assemblage as this — the result of both scholarship and taste.

What lifts Ian and Carolina’s collection into the sublime, however, is the way in which they lived with it — because live, they did. The pieces that follow in this catalogue were not tucked away on a high shelf or veiled behind heavy curtains lest anyone think to touch them; they were lovingly used and adored, as they would have been in the courts of old. Few possess Ian and Carolina’s taste, fewer still their joie de vivre. Hopefully in parting with their collection, they will impart a bit of both on those who come next.

It is also a collection with provenances filled with exalted names from the past, that conjure up a lost world, when great fortunes still begat great collections — names intertwined with the glamour of the twentieth century like Mellon and Patino; mixed with pieces from their aristocratic forebears of time past: Rosebery, Cholmondeley, Tollemache. And not one, but many bear the hallmark of the Royal houses of Great Britain and Hanover.
When considering the greatest rooms of the last decades, at the top would be what was Ian and Carolina’s Upper East Side apartment. Indeed, one would have to have been living under a literal rock to have not seen its divinity rightly splashed across the pages of every famed interiors publication. A layered and rich mise-en-scène that somehow managed to evince such disparate but wildly stylish homes as those of Grace Dudley and Harry Blackmer. Yet, nothing was precious or ‘decorated’ — which is not to say that they weren’t carefully considered — and therein lies its brilliance. As two people equally consumed by their love of ‘stuff’ the home abounded in undone brilliance, like some Silk Road caravan transported to Lexington Avenue. Take for example the casual insouciance of a celadon glazed silver-gilt mounted flask, likely from the Brighton Pavilion (lot 26, shown right) on top of a piece of faded ikat seemingly plucked from the bottom of a great steamer trunk. It is this nonchalance, but by no means indifferent, that has struck a cord with the legions of acolytes who have seen their homes, in person and in photos.

Before I met Ian, I considered antique silver the realm of some dowager great aunt, preserved in aspic and withering away in some dusty Locust Valley pile. How ignorant I was. Ian, whom I consider both a dear friend and a mentor, reshaped my understanding of this rarefied art form. He showed me the grotesque and the beautiful, transfigured through a godly level of craftsmanship, into objects of pure joy and whimsy. Silver and silver-gilt shells, flowers, pineapples all from the great workshops of Nuremberg and Augsburg (lots 80-85) adorned every surface of his houses, often sharing space with their real-life counterparts plucked from evening excursions to the beach or gardens. Ian demystified antique silver for me, making it feel approachable and enjoyable — there is no greater praise I could offer than this, nor is there a greater service that he could make to this fascinating but currently diminishing field.

Inevitably, having spent much time with these objects, I have personal favorites. Chief among them is lot 97, the exquisite beadwork games table by the deft and distinctive hand of Johan Michael van Selow. Once the property of George II, it was purchased directly from Ernest August of Hanover, by Ian, and is now offered for sale publicly for the first time in its many-centuries long history. The grandeur of the provenance aside, for me it recalls many an evening spent in Ian’s cozy book-lined study; cards and claret atop its bejeweled surface. Equally, lot 31, a 17th century silver-gilt mounted Narwhal tusk has induced irrational fits of envy in me — it is a true star of the collection.

To see a collection dispersed, and certainly one as exceptional as this, elicits a mix of emotions. To be a collector is to live with great things, but also to learn how to part with them. Acquiring these treasures brought Ian and Carolina so much joy, but these objects will live on, and undoubtably bring as much joy to those who acquire them next. Ian once told me that in order to experience the sensation of buying something wonderful it has to hurt a little — I have no doubt many will be experiencing a bit of pleasurable pain during the sale when these objects find their way into the great collections of tomorrow.
1 A MONUMENTAL AGATEWARE POTTERY POTPOURRI VASE AND TWO-HANDED RETICULATED COVER, PROBABLY FRENCH 19TH CENTURY

The cover of circular section with two high angular handles, pierced with a band of interlocked rings, the rim applied with a band of white flower heads, the vase of square tapering form, applied with white garlands hanging from florets and rings, over a slightly domed square foot applied with a ring of flowerheads. Height 39 5/8 in. 100 cm $ 4,000-6,000

2 JEAN-GUILLAUME MOITTE (1746 – 1810), PRESENTATION DRAWING OF A POT A OILLE ON STAND, DECORATED WITH BACCHANTES AND A PUTTO

Pen and black ink, and gray and orange wash, over traces of pencil; framed; signed in brown ink, lower right: Auguste fils a Paris. 22 1/4 by 23 1/2 in.; 565 by 595 mm. This design relates to a silver-gilt tureen executed by Henri Auguste for Prince Vladimir and his wife, Countess Natalie Chernyshev, whose father was ambassador to France. The tureen was formerly in the Puiforcat collection and bears the marks of 1789-90. An almost identical tureen is in the collection of the Musée de la Malmaison. It also bears the marks of 1789-90 and was part of a large service of 425 pieces, ordered by Napoleon and given to his wife Josephine on the occasion of his crowning as Emperor in 1804. It is interesting to note for a commission of such importance that Auguste was satisfied to use a tureen that he already had in his workshop and simply added the Imperial arms.

PROVENANCE
Henri Auguste, until 1810
J.B.C. Odéot, Paris, bears studio stamp in red ink and numbering: 173
Sale, Monaco, Sotheby’s, 22 February 1986, lot 179

EXHIBITED
Odéot, Hôtel George V, Paris 1975, fig. 18

$ 8,000-12,000
4

MENTMORE. A PAIR OF VENETIAN GILT-COPPER SALVERS ON FOOT, CIRCA 1710
conventional form, the feet screwing on, the tops engraved with the arms of Giovanni Cornaro, Doge of Venice from 1709-1722
diameter 14 in.; 35.5 cm

Giovanni Cornaro, Venetian nobleman and statesman, served as Doge of Venice from May 22, 1709 until his death in 1722. He led Venice in the last war against the Ottoman Empire, culminating in the significance of the Treaty of Passarowitz in 1718 whereby Venice lost the Morea and her last possessions in the Aegean Sea.

PROVENANCE
Giovanni Cornaro (1647-1722)
Earls of Roseberry, Mentmore Towers, Buckinghamshire
Sotheby’s, Mentmore, 20 May 1977, lot 1085

$ 20,000-30,000

3

AN ITALIAN SILVER-GILT NAUTILUS-FORM CUP, MAKER’S MARK DB, VENICE, LATE 17TH CENTURY
the base formed as four scallop shells, with cast dolphin stem, the nautilus-form bowl chased with a dolphin in an auricular style, marked on the base, stem and bowl, maker’s mark Piero Pazzi no.135, Assay Master Luanae Collini
12 3/4 oz; 396 g
height 8 1/4 in.; 21 cm

PROVENANCE
Sotheby’s, Geneva, 12 November 1980, lot 284
Stanley J. Seeger Collection, Sotheby’s, London, 5 March 2014, lot 129

$ 12,000-18,000
A LARGE DOGTOOTH SPAR STALACTITE
height 47 in.; width 9 in.; depth 9 in.
119 cm; 22.9 cm; 22.9 cm
A large calcite stalactite, with numerous spires emanating
from one end, formed from the mineral precipitation of
calcium carbonate over many years.

PROVENANCE
Christie’s, South Kensington, 13 December 2001, lot 335
$ 2,000-3,000

A FRENCH BUST OF AMERICA, 18TH CENTURY
marble
height 34 in.; 86.36 cm.

For centuries, allegorical figures of the continents proved
a popular subject for European artists. Various attributes
of the continents, typically depicted as female, became
standardized following the publication of the Iconologia
in 1593. Written by Cesare Ripa, this book provides an overview
of both classical and contemporary symbolism and proved
enormously influential for artists looking to imbue their
works with allegorical significance.

The present work relies heavily on Ripa’s stipulations for the
depiction of America, the only continent that he believed
should be represented without a bodice. The sculptor has also
followed Ripa’s direction in adding a feathered headdress,
although her pearl necklace is more commonly observed on
figures of Africa. In both her headwear and facial structure,
this bust can be compared with the full-length statue of
America executed by Gilles Guerin as part of the grande
commande, an enormous 1674 commission issued by Louis
XIV to provide statues for the gardens of Versailles.

RELATED LITERATURE:
F. Spira, “Allegories of the Four Continents.” in Heilbrunn
Timeline of Art History. New York: The Metropolitan Museum
of Art, 2000–

PROVENANCE
St Lucian Property of Lord Glenconner, Bonhams London,
28 September 2011, lot 82.
$ 8,000-12,000

AN ITALIAN CIPOLLINO MARBLE COLUMN ON A
SQUARE BASE
height 48 3/8 in.; 122.9 cm

PROVENANCE
Sotheby’s New York, 31 January 2013, lot 378
$ 2,500-3,500
8
AN AMERICAN SILVER “AMERICAN INDIAN” SERVING FORK AND SPOON. GORHAM MFG. CO., PROVIDENCE, RI, CIRCA 1885-90
in a rustic design influenced by American Indian crafts, engraved with Indian figures, a peace pipe, and a steer’s head on matted ground, the spoon stem twisted, the fork stem with bindings, marked on the stems
7 1/2 oz; 233 g
length 10 1/4 in.; 27.5 cm
Tiffany and Gorham both looked to American Indian culture as a source, mostly adding Indian scenes or motifs to conventional European forms. Gorham provided a series of match safes and souvenir spoons with Indian figure or bust finials (Carpenter Gorham Silver, p.191) but few pieces reach the imaginative structure of the current examples. Later Gorham were to produce the bronzes of Indian subjects by Cyrus Dallin, (1861-1944), exhibited Paris Salon 1890 and Chicago 1893, He won a gold medal for ‘The Medicine Man’ at the 1900 Paris Exposition.
$ 8,000-12,000

9
A SHEFFIELD PLATE VERRIÈRE, CIRCA 1780
oval form, with acanthus leaves rising up the reeded body and two ram masks with drop-ring handles,
length 11 in.; 28 cm
$ 2,500-3,500

AN AMERICAN SILVER “AMERICAN INDIAN” SERVING FORK AND SPOON. GORHAM MFG. CO., PROVIDENCE, RI, CIRCA 1885-90
in a rustic design influenced by American Indian crafts, engraved with Indian figures, a peace pipe, and a steer’s head on matted ground, the spoon stem twisted, the fork stem with bindings, marked on the stems
7 1/2 oz; 233 g
length 10 1/4 in.; 27.5 cm
Tiffany and Gorham both looked to American Indian culture as a source, mostly adding Indian scenes or motifs to conventional European forms. Gorham provided a series of match safes and souvenir spoons with Indian figure or bust finials (Carpenter Gorham Silver, p.191) but few pieces reach the imaginative structure of the current examples. Later Gorham were to produce the bronzes of Indian subjects by Cyrus Dallin, (1861-1944), exhibited Paris Salon 1890 and Chicago 1893, He won a gold medal for ‘The Medicine Man’ at the 1900 Paris Exposition.
$ 8,000-12,000

A GEORGE II SILVER COVERED JUG AND STAND. JACOB MARSH, LONDON, 1746
the baluster form jug with leaf-capped scroll handle and pinecone finial, shell-fluted spout, the salver on four scroll feet, with shell and scroll border, both engraved with the contemporary arms of Tucker, marked on bases and lid of jug
94 3/4 oz; 2947 g
diameter 14 1/2 in.; 37 cm
Jacob Marsh, son of George Marsh of Abbey Milton (Milton Abbas) in Dorset, clerk, was apprenticed to William Lukin in 1726 and turned over to Gabriel Sleath in 1731, made free 1740, and entered his mark as Largeworker 24 April 1744, with address of a “Swithings Lane, Lombar[r] Street.” He moved to Unicorn in Cornhill, circa 1760.
$ 6,000-8,000

COMPLETE CATALOGUING AVAILABLE AT SOTHEBY’S.COM/N13343
A PAIR OF CONTINENTAL GILTWOOD SIDE CHAIRS, 19TH CENTURY
height 39 in.
99 cm
It has been suggested this pair is of Italian origin, possibly Sicilian, and similar scale carving and snake or dragon heads appear on a pair of gilded wood curule stools, possibly Tuscan, formerly in the collection of Mrs Charles W. Engelhard, sold Christie’s New York, 18 March 2005, lot 344. These have been compared to an X-frame armchair said to be Tuscan—formerly in the collection of Luigia Balzani-Mobili, illustrated in G. Minardi, Il Mobili Neoclassici Italiani, Milan 1995, fig. CCIV. Related snake-like carving also appears on a pair of daybeds from the private collection of the celebrated Paris antiques dealer Madeleine Castaing, sold Sotheby’s Paris, 10 September-1 October 2004, lot 202. These have traditionally been described as Northern European, and a pair of armchairs of identical design, called Russian and presumably part of the same original suite, was sold Lempertz, Cologne 25 May 2020, lot 946.

$ 5,000-8,000

A NORTH EUROPEAN SCHOOL, 17TH OR 18TH CENTURY
STILL LIFE WITH ASSORTED SHELLS ON A TABLE
oil on canvas, framed
14 1/3 by 22 3/8 in.; 37.8 by 57.5 cm.
This varied assortment of exotic seashells—including a nautilus, conches, and cone shells—witnesses the distant lands from which they were imported to northern Europe. The costly, tropical specimens, harvested in the Pacific and Indian Oceans, were highly sought after during the seventeenth and eighteenth centuries, a time of widening European colonialism in Asia. Indeed, both the rarified objects and the painting itself would have been understood as luxury collectibles. Within the vanitas still-life tradition, molluscan imagery alluded to worldly transience, thereby inviting spectators to meditate on their own mortality.

$ 10,000-15,000

The highly distinctive back design of intertwined serpents interestingly appears on numerous surviving plank stools (brettstühle), a type of country seat furniture widely produced in southern German-speaking regions including the Black Forest, Switzerland and the Tyrol. See for example a ‘snake chair’ (schlangenstuhl) sold at the Dorotheum, Vienna, 7 December 2021, lot 259.

PROVENANCE
Michele Cassandro, Via Monserrato, Rome
Juan Portela Antiques, New York
Saul and Gayfryd Steinberg, 740 Park Avenue, New York

$ 5,000-8,000

The highly distinctive back design of intertwined serpents interestingly appears on numerous surviving plank stools (brettstühle), a type of country seat furniture widely produced in southern German-speaking regions including the Black Forest, Switzerland and the Tyrol. See for example a ‘snake chair’ (schlangenstuhl) sold at the Dorotheum, Vienna, 7 December 2021, lot 259.

PROVENANCE
Michele Cassandro, Via Monserrato, Rome
Juan Portela Antiques, New York
Saul and Gayfryd Steinberg, 740 Park Avenue, New York

$ 5,000-8,000

The highly distinctive back design of intertwined serpents interestingly appears on numerous surviving plank stools (brettstühle), a type of country seat furniture widely produced in southern German-speaking regions including the Black Forest, Switzerland and the Tyrol. See for example a ‘snake chair’ (schlangenstuhl) sold at the Dorotheum, Vienna, 7 December 2021, lot 259.

PROVENANCE
Michele Cassandro, Via Monserrato, Rome
Juan Portela Antiques, New York
Saul and Gayfryd Steinberg, 740 Park Avenue, New York

$ 5,000-8,000
SPANISH OR MEXICAN SCHOOL, CIRCA 1810

PORTRAIT OF DOÑA ISIDORA NAVARRO


oil on canvas

66 by 40 ½ in.; 167.7 by 102.9 cm.

Painted in the first decade of the 19th Century, this Portrait of Doña Isidora Navarro is emblematic of neoclassical portraiture in the Spanish speaking world. The young Isidora, aged about 10 to 12 years, stands, clutching her dog to her side. A doll, a reminder of her still tender years, is posed on the table to her left. She is dressed in a fashionable, high-wasted white "empire"-style gown, trimmed with gold fringe at the bottom, over which she wears a red jubón, a type of doublet or jacket. Her hair is also fashionably dressed, with flowers as well as a spray of braids, reminiscent of portraits of upper-class women painted by Francisco Goya in these years.1

When the current owner acquired the present painting, it was thought to be by a Mexican artist, and the sitter’s family name was not understood. But the inscription, which appears to have been added slightly later, identifies her as a member of the Navarro family, with the fourth quarter likely to be that of the Alcaraz family.2 The inscription suggests she had been married to a member of the Daza family as well. Whether executed in Spain or in the New World, the painting reflects the latest artistic and fashion trends and confirms Doña Isidora as an elite member of society.

1 The unfinished painting of Queen María Isabel de Braganza y Botón in the Meadows Museum, Dallas (dateable to 1816–18, inv. MM.67.24) as well as the Portraits of María Francisca Baruso Valdés and Lorenzo Valdés de Baruso, both dated 1803 (Sold Christie’s, New York, 25 January, 2023, lot 130) all depict hairstyles dressed with fresh flowers, and the Venus Countess of Chinchón of 1800 (Prado, Madrid, inv. P07607) is shown with sprays of wheat in her hair.

2 The Navarro were a large family with branches all over Spain and the New World. But these arms are closest to those from Murcia in the south (see A. and A García Carraffa, Enciclopedia heraldica y genealogica hispano-americana, vol. 3, 1921, p. 190, illus, fig. 827). The Alcaraz family had different branches but their original arms are described as "En campo de oro, un manzano de sinople frutado de manzanos, de gules, y dos orsos de sable empinados, al tronco y afrontados, como para alcanzar el fruto." (see A. and A García Carraffa, Enciclopedia heraldica y genealogica hispano-americana, vol. 3, 1921, p. 190, illus, fig. 827).

PROVENANCE
Private collection, Toulouse
Private collection, New York
With H.M. Luther, Inc., New York
From whom acquired by Laurence Steigrad Fine Arts, 2007

$40,000–60,000
A LARGE PAIR OF GEORGE III SILVER CANDLESTICKS, FREDERICK KANDLER. LONDON, 1777

The circular bases with palmette borders around fluted wells, the acanthus leaf stems leading to goat mask knops, with urn nozzles and removable crested drip-pans, marked on bases and drip-pans
66 1/2 oz., 2068 g
height 12 1/2 in.; 12.5 cm

The design of these candlesticks bears strong similarities to those of Jean-Charles Delafosse (1734-1789), in particular a candlestick with goat masks linked by swags, depicted on plate 1 of his 27th “Cahier de 12 flambeaux et chandeliers de table,” (shown right) published as part of the IIe Volume de l’Oeuvre de J. Ch. Delafosse, Paris, 1771. His designs span the heavy goût grec style and later move into a more delicate neoclassicism. Born in Paris, Delafosse served an apprenticeship in a sculptor’s workshop, later developing interests in architecture and ornament design. His collection of decorations, Nouvelle Iconologie Historique had a great influence in France and beyond following its publication in 1768.

A pair of two-light candelabra with similar stems are marked for Thomas Heming, 1774; they were a Royal gift from George III to the Earl of Jersey (see Royal Provenance, S.J. Shrubsole, New York, 2003).

$ 7,000-10,000
15
A GEORGE II SILVER BASKET, EDWARD WAKELIN, LONDON, 1754
oval, modelled as a wickerwork basket, the handle rising from ribbon bows, marked on the base rim
38 3/4 oz; 1192 g
length 13 1/4 in.; 34 cm
$ 6,000-9,000

16
THE SPITZER COLLECTION. TWO SETS OF WORKS PERTAINING TO THIS ICONIC COLLECTION. PARIS: 1890-1891; 1893
Lot includes:
La Collection Spitzer. Paris and London: Maison Quaintin, Librairie Centrale, and MM. Davis, 1890-1891
6 portfolio volumes (lacking atlas volume, as usual), folio (503 x 360 mm). Number 113 of 600 copies, titles printed in red and black, text leaves ruled in red, with approximately 342 photogravure or chromolithographed plates, some heightened with gold, numerous wood-engraved illustrations, neat contemporary pencil annotations recording prices realized; some closed marginal tears, offsetting, and browning, primarily to text leaves. Housed in original green cloth card-backed folding portfolios, covers and spines gilt-lettered, some rubbing to extremities, with some loss to ties.
(And)
Catalogue des Objets d’Art...Collection Spitzer. Paris: Paul Chevallier and Charles Mannheim, 1893
4 volumes (two text and two plate), folio (from 395 x 300 mm, to 585 x 415 mm). In-text illustrations, price list laid in; some foxing and browning. Uniformly bound in grey-green cloth, gilt-lettered labels to spines; extremities rubbed with some staining.
Sold as a collection of plates—not subject to return.

Frederic Spitzer was born in Vienna in 1815. Following his military career, he returned home and purchased his first artwork: an engraving by Albrecht Dürer, which he later sold in Paris for a significant profit. In 1852, he settled in Paris and became one of Europe's leading art dealers, renowned for his passion for medieval and Renaissance material. Upon his death in 1890, his personal collection was one of the largest and most coveted in all of Europe.

PROVENANCE
Sir Rowand Anderson (Incorporation of Architects in Scotland, Sir Rowand Anderson Bequest bookplates to front pastedowns of Catalogue des Objets d’Art...). — “DBI” (Brand Inglis monogrammed bookplate to front pastedowns)

Christie’s, Geneva, 15 May 1985, lot 91.
$ 5,000-10,000

17
A GEORGE I SILVER-GILT SALVER, DAVID WILLAUME, LONDON, 1715
circular, on four scroll feet (applied circa 1730), with a gadroon and acanthus border with an inner band of scrolls and fleurs-de-lis, the center with an applied disc chased with a coat of arms, the underside with cut-card work where there would once have been a screw-on central foot, marked on the base
73 oz; 2270 g
diameter 13 3/4 in.; 34 cm
The arms are those of Theophilus Hastings, 9th Earl of Huntington (1696-1746) who succeeded to the earldom after the early death by fever of his half-brother George in 1705. He went on the Grand Tour in 1724 and married Lady Shirley Selina, daughter of 2nd Earl Ferrers in 1728. The couple lived at Donnington Hall, Leicestershire.

PROVENANCE
Sir Rowand Anderson (Incorporation of Architects in Scotland, Sir Rowand Anderson Bequest bookplates to front pastedowns of Catalogue des Objets d’Art...). — “DBI” (Brand Inglis monogrammed bookplate to front pastedowns)

Christie’s, Geneva, 15 May 1985, lot 91.
$ 5,000-10,000

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N11343
$ 1,000-2,000

Theophilus Hastings, 9th Earl of Huntingdon; mezzotint after Godfrey Kneller
STOKE PARK: A VICTORIAN SILVER-GILT EQUESTRIAN COMMEMORATIVE INKSTAND. JOHN MORTIMER & JOHN SAMUEL HUNT. LONDON, 1842

hourglass form, with a ribbon-tied needed border and a cartouche either side engraved with arms and crest, on four shell and scroll feet, fitted with two horse hoof inkwells either side of a pedestal form wafer/seat box set with two Waterloo Medals, one side engraved “Old George,” the other with a memorial in Latin (see below), the top of the pedestal supporting a lead bullet, fully marked, the base stamped HS
Stann and Mortimer 122 3/4 oz: 3682 g all-in length 19 1/4 in.; 49 cm

The arms are those of Gomm, Clerkenwell, Middlesex, for Sir William Maynard Gomm (1784-1875), Field Marshal, G.C.B. Gomm was just nine years old when he joined the 9th Regiment of Foot in 1794. He was in seven battles during the Napoleonic wars including the Battle of Copenhagen and the Battle of Salamanca. He was promoted to Commander-in-Chief in India and in 1863 became Colonel-in-Chief of the Coldstream Guards in succession to Lord Clyde. He was further promoted to field marshal in 1868.

The Latin inscription on the seal box translates as: 'In memory of an excellent war horse, who in his best years, at the Battle of Waterloo received a grave wound, the witness of which is this lead bullet extracted after his death and placed between two of his hoofs. In his old age he was settled in the meadows at Stoke Park in the county of Buckinghamshire where he was most warmly received and in the greatest happiness on his final day. He died on 28 December 1840 at the age of 33. He lies with full honours in that welcoming field which he loved most.'

Stoke Park was owned by John Perce, the uncle of Gomm’s wife, Sophia. Old George’s gravestone can still be seen there today. The house was designed by James Wyatt in 1786, with grounds design by Capability Brown and the house was designed by James Wyatt in 1786, with grounds design by Capability Brown and the house was designed by James Wyatt in 1786, with grounds design by Capability Brown.

PROVENANCE

Sotheby’s, New York, The Victor Niederhoffer Collection of Trophy and Presentation Silver, 15 December 1998, lot 251

$ 8,000-12,000

STOKE PARK: A VICTORIAN SILVER-GILT EQUESTRIAN COMMEMORATIVE INKSTAND. JOHN MORTIMER & JOHN SAMUEL HUNT. LONDON, 1842

hourglass form, with a ribbon-tied needed border and a cartouche either side engraved with arms and crest, on four shell and scroll feet, fitted with two horse hoof inkwells either side of a pedestal form wafer/seat box set with two Waterloo Medals, one side engraved “Old George,” the other with a memorial in Latin (see below), the top of the pedestal supporting a lead bullet, fully marked, the base stamped HS
Stann and Mortimer 122 3/4 oz: 3682 g all-in length 19 1/4 in.; 49 cm

The arms are those of Gomm, Clerkenwell, Middlesex, for Sir William Maynard Gomm (1784-1875), Field Marshal, G.C.B. Gomm was just nine years old when he joined the 9th Regiment of Foot in 1794. He was in seven battles during the Napoleonic wars including the Battle of Copenhagen and the Battle of Salamanca. He was promoted to Commander-in-Chief in India and in 1863 became Colonel-in-Chief of the Coldstream Guards in succession to Lord Clyde. He was further promoted to field marshal in 1868.

The Latin inscription on the seal box translates as: 'In memory of an excellent war horse, who in his best years, at the Battle of Waterloo received a grave wound, the witness of which is this lead bullet extracted after his death and placed between two of his hoofs. In his old age he was settled in the meadows at Stoke Park in the county of Buckinghamshire where he was most warmly received and in the greatest happiness on his final day. He died on 28 December 1840 at the age of 33. He lies with full honours in that welcoming field which he loved most.'

Stoke Park was owned by John Perce, the uncle of Gomm’s wife, Sophia. Old George’s gravestone can still be seen there today. The house was designed by James Wyatt in 1786, with grounds design by Capability Brown and the house was designed by James Wyatt in 1786, with grounds design by Capability Brown.

PROVENANCE

Sotheby’s, New York, The Victor Niederhoffer Collection of Trophy and Presentation Silver, 15 December 1998, lot 251

$ 8,000-12,000

A VERY RARE VICTORIAN PARCEL-GILT SILVER AND ENAMEL THREE-PIECE TEA SERVICE WITH SHAKESPEARE SCENES, CHARLES EDWARDS, LONDON, 1883

louvering form, each of three pieces with besse-taille enamel scenes from Shakespeare’s ‘Timon of Athens’ and engraved with the act and scene numbers on the underside, surrounded by engraved foliage, the teapot with wood handle and finial, hallmarked on the base and base pot lid 35 oz: 1088 g height of teapot 6 in.; 15 cm

The enameled scenes and figures on this tea service are after illustrations by Sir John Gilbert RA (1837-1897) which were created for the 1866 edition of Charles and Mary Lamb’s Tales from Shakespeare, intended ‘for the use of young persons.’

The presence of scenes from a Shakespeare play on a tea service, together with the large cartouches for engraved inscriptions on the opposite sides of the three pieces would suggest it was intended for an actor or the owner of a theatre. There is, however, no inscription and no sign of one having been removed; this, combined with the relative obscurity of Timon of Athens (nothing similar with scenes from other plays is known), has resulted in a mystery over why the set was made and for whom.

Timon of Athens is Shakespeare’s least familiar play. Indeed, there was no mainstream revival of it in London between 1856 at Sadler’s Wells, when Samuel Phelps (1804-1870) assumed the title role, and 1904 when J.H. Leigh (1859-1934) played Timon at the Court Theatre for just 13 performances. The tragedy was, however, included in the repertoire of the largely touring English actor-manager, Charles Dillon (1829-1881), when he gave a number of performances of it during May 1867 at the Theatre Royal, Birmingham, and it was staged by F. R. Benson at Stratford-upon-Avon in 1892.

Charles Edwards (Charles Edward Edwards) was born in the Shoreditch area of London about 1839, one of the children of Thomas Edwards (1809-1887), a silver chaser, and his wife, Mary Ann (née Gresham, b. 1805). Described as a silver chaser, he was married at St. Mary le Strand on 2 March 1861 to Lucy Ann, daughter of Frederick Stephenson, a printer. Edwards was long established as a working silversmith in Northampton Square in London’s manufacturing district of Clerkenwell. Although Edwards died in retirement on 10 August 1923, the business had been taken over by Charles Albert Eldridge (1889-1968).

PROVENANCE

Sotheby’s, Geneva, 12 November 1980, lot 98
Peter Zervudachi collection, sold Sotheby’s, London, 10 June 1998, lot 601

$ 15,000-25,000
A PAIR OF WILLIAM AND MARY SILVER WALL SCONCES, BENJAMIN BATHURST, LONDON, 1692

The backs of oval cartouche shape with embossed gadroon borders flanked by openwork husk pendants, engraved with contemporary arms within matching husk pendants, each with a faceted scroll arm holding drip-pans embossed with oval and roundels below leaf-chased sconces, the backs engraved ‘T G. M.‘, one fully marked on back, the other maker’s mark struck four times, its branch with lion passant 32 oz, 997 g.

Height 10 in, 25.5 cm

The arms are those of Treby impaling Brinley for Sir George Treby (the judge) 1664-1700, and his fourth and last wife Mary, married 6 January 1692, who reportedly brought a dowry of 10,000 pounds. Sir George, of Plympton co. Devon and Fleet Street, London, was Lord Chief Justice of the Court of Common Pleas and six times M.P. for the Borough of Plympton, Eyre, co. Devon. With the accession of William III, in 1689 he was named Solicitor General for England and Wales, and Attorney General. In Parliament, he helped draft the 1689 Bill of Rights.

He started building Plympton House, Devon, which was completed by his son George, M.P. (1664-1742) between 1715-20. His son became one of Paul de Lamerie’s most important patrons, acquiring a two-handled cup, a pair of 1720 salvers on foot, and the well-known 1724 Treby Toilet Service of 28 pieces, which cost £377.13.10 (Ashmolean Museum).

Benjamin Bathurst entered his BB cypher mark with the Goldsmiths’ Company in 1677. An elegant engraved gilt beaker by him, c. 1680-85 and sitting in a cagework frame, was part of the Edith and Stuart Cary Welch collection, sold Sotheby’s London, 25 October 2023, lot 98. In addition to marked tankards, casters, candlesticks, and toilet mirrors, particularly of the early 1690s, the great silver wine cistern of 1695 at Osterley House, with the arms of Queen Anne, has been attributed to Bathurst.

LITERATURE
Apollo Magazine, June 1966

PROVENANCE
S. J. Phillips, Grosvenor House Antique Dealers’ Fair, 1966

$ 30,000-50,000
A SILVER-GILT MODEL OF A HORSE, PROBABLY EAST GERMAN, LATE 17TH CENTURY

realistically modelled as a leaping equine, with pull-off head, the base chased with frogs, turtles, snakes and a salamander, the saddle with pricked decoration, marked on the base HM and 12, the neck with early initials FM

10 oz; 310 g
length 5 1/2 in.; 14 cm

For a very similar model of a horse, marked for Christoph Mueller, Breslau, circa 1700, see Christie’s, New York, 19 October 2012, lot 73.

$ 8,000-12,000

A LARGE NORTHERN EUROPEAN CREAMWARE TWO-HANDLED POTPOURRI VASE AND RETICULATED COVER, 19TH CENTURY

of oval form, the cover pierced with rosettes of rings, the base applied with two shell-form handles and garlands of beads hanging from flowerheads, painted with small bunches of flowers, the rims applied with bands of anthemion against a blue-ground, upon a cylindrical foot over a square blue-marbled base

height 27 1/4 in.
69.2 cm

$ 3,000-5,000

A LOUIS XV CARVED AND PARCEL GILT GREY PAINTED TABLE À GIBIER, SOUTH OF FRANCE, MID-18TH CENTURY

with an early 19th century double-moulded grey-veined white marble top; painting refreshed

height 32 1/4 in.; width 56 in.; depth 27 1/4 in.
82.5 cm; 142 cm; 70.5 cm

Constructed by the architect Louis-François Trouard in 1775 on the northwest side of the Place Louis XV (now Place de la Concorde), behind a façade designed by Ange-Jacques Gabriel identical to that of the adjacent L’Hôtel de la Marine, what is now the L’Hôtel de Crillon [fig.1] was first inhabited by the Duc d’Aumont (1709-82), the Intendant des Menus Plaisirs du Roi, who stored his celebrated collection of gilt-bronze mounted vases and objects in the salons designed by the neoclassical architect Pierre-Adrien Pâris. In 1788 the building was sold to Félix de Berton des Balbes de Crillon, Comte de Crillon (1748-1820), and following its confiscation during the French Revolution was restored to the Comte de Crillon in 1802 and would later be inherited by his granddaughter Amélie de Crillon [fig.2]. In 1842 married Jules Armand, Duc de Polignac. The Duchesse resided in the house until her death, after which the property was sold to be converted into a luxury hotel. A set of painted and parcel gilt wall paneling with arabesque decoration designed by Pierre-Adrien Pâris for one of the Hôtel de Crillon’s boudoirs is now in the Metropolitan Museum, New York.

PROVENANCE
Marie Louise Amélie Berton des Balbes de Crillon, Duchesse de Polignac (1823-1904), Hotel Crillon, Paris; thence by descent
Christie’s Paris, 4-5 May 2011, lot 286

$ 5,000-8,000

A SILVER-GILT MODEL OF A HORSE, PROBABLY EAST GERMAN, LATE 17TH CENTURY

realistically modelled as a leaping equine, with pull-off head, the base chased with frogs, turtles, snakes and a salamander, the saddle with pricked decoration, marked on the base HM and 12, the neck with early initials FM

10 oz; 310 g
length 5 1/2 in.; 14 cm

For a very similar model of a horse, marked for Christoph Mueller, Breslau, circa 1700, see Christie’s, New York, 19 October 2012, lot 73.

$ 8,000-12,000
A CONTINENTAL GILT-METAL AND CORAL TABLE ORNAMENT, 17TH CENTURY AND LATER

the stem chased with strap-work and foliage, mounted with a red coral growth,
height 12 1/2 in.; 32 cm.

$ 6,000-10,000

TWO INDO-PORTUGUESE MOTHER-OF-PEARL DISHES, GUJARAT, 17TH CENTURY

slight difference in diameter
1 1/4 x 8 in. and 1 3/8 x 7 7/8 in.
2.8 x 20.3 cm and 3.5 x 19.8 cm

Mother-of-Pearl objects created in the northeast Indian region of Gujarat are known to have reached Europe through Portuguese traders already in the first half of the 16th century and immediately became prized treasures of scholarly collections and princely kunstkammern. The earliest documented example is a rosewater ewer and large basin with elaborate Nuremberg silver gilt mounts of circa 1540 in the Dresden Green Vaults, first recorded in an inventory of 1586 (Seipel 2000, cat. no. 67 p.160-41). A pair of small dishes of comparable size and design to the offered lot are in the Victoria & Albert Museum, London, where they form part of an ensemble with a pair of ewers of identical form to lot 124 in this sale (Jaffer 2002, cat. no.11 p.38-39). The V & A collection also has a further dish of this model not accompanied by a ewer and with English silver gift mounts marked London 1621-22 (Jaffer 2000, cat. no.13 p.42). The larger number of small dishes of this form that have survived relative to other type of Gujarati ware suggests they were acquired both individually and as part of sets with ewers or other vessels, and were already well in circulation on the European market by the early 1600s. A single Gujarat dish of very similar form in a private Portuguese collection is inscribed with the date 1568 in the centre (Jaffer 2002, p.119 n.102). The model is constructed of a thin wood carcass, probably teak, veneered with a mosaic of mother of pearl plaques on both sides secured with minute brass or silver pins and raised on a circular metal foot. The design of the central bowl typically resembles a flower, possibly a lotus, inspired by Hindu and Buddhist iconography and also Yuan and Ming dynasty coraline plates.

Other dishes of this type in public collections include one in the Metropolitan Museum, New York, and another in National Museum of Asian Art, Washington (fig. 1, 2). Two similar dishes are in a European private collection, illustrated in The Heritage of Rauluchantim, nos.13 and 14, and further examples have appeared at auction in the past fifteen years, among them Christie’s London 16 July 2010, lot 201; Christie’s Paris 17 November 2020, lot 358; Christie’s London 2 December 2014, lot 72; and most recently Bonham’s London, 7 June 2023, lot 36. The latter was reputedly a gift from Anne Boleyn, second wife of King Henry VIII, to Sir John Bostrom, and illustrates the high esteem with which mother-of-pearl objects were already held in Tudor England, as Thomas Cromwell reportedly presented Henry VIII with a gold-mounted mother-of-pearl ewer as a New Year’s gift in 1534, and in 1585 Queen Elizabeth I was said to have received a gold-mounted mother-of-pearl ewer and basin from Lord Burghley (Jaffer 2002, p.39).

LITERATURE

Jaffer, Amin, Luxury Goods from India. The Art of the Indian Cabinetmaker. London 2002
Museu de Sao Roque, Lisbon, The Heritage of Rauluchantim, exhibition catalogue, 1996

$ 15,000-25,000
Thomas Hamlet, Goldsmith to the King

Thomas Hamlet is said to have been one of the illegitimate children of the notorious Francis Dashwood, 11th Baron le Despencer (1708-1781), a claim apparently first published in 1833 by William Chaffers (1811-1892), a well-known authority on silver and ceramics. According to Chaffers, Hamlet’s rise began as one of the assistants of ‘Mr. Clark, a shopkeeper goldsmith, Hamlet was the victim of his own enthusiasms and overreaching ambitions.

Ultimately, after an exciting, even extraordinary, career as a shopkeeper goldsmith, Hamlet was the victim of his own enthusiasms and overreaching ambitions.
27. **A PARCEL-GILT SILVER PAX, DATED 1593**

The front embossed and chased with the Pieta surrounded by angels and winged angel masks amongst scrolls, the back engraved with arabesque foliage below a fortified building, possibly a monastery and the inscription ‘Clmi. D. Dominici - Sub regimine - De Molino 1593’, with a scrolling handle, apparently unmarked.

15 1/2 oz; 482 g
Height 7 in.; 17.5 cm

**PROVENANCE**
Otto Pick Collection, Sotheby’s, New York, 9 April 2008, lot 60.

$ 10,000-20,000

28. **A SILVER-GILT-MOUNTED COCONUT CUP, PROBABLY GERMAN, EARLY 17TH CENTURY**

The foot engraved with strapwork, the cast baluster stem leading to the coconut held by three separated bands, the lip engraved with foliage, initials MP and 1654 date and a boy in a tub, apparently unmarked except for an 1809 Prussian tax mark.

Height 5 3/4 in.; 15 cm

The form and decoration of the current lot bears similarities to coconut cups with London hallmarks of the same period; with the interconnectivity of goldsmiths at the time it is difficult to say whether such cups were made by English goldsmiths copying German forms or made by German goldsmiths working in England. There is also the possibility that such cups were imported from Germany and marked by London retailers.

$ 2,000-3,000

29. **TWO SILVER-MOUNTED COCONUT CUPS, PROBABLY ENGLISH, MID-17TH CENTURY**

The lip of the larger cup with ‘R’ mark and engraved foliate decoration, the foot engraved with a coat-of-arms, marked on lip and foot; the other cup with ‘SE’ mark and similar foliate ornament, the coconut carved with the arms of the City of London along with two other heraldic devices and crossed cannon and mortar, the interior with a silver Tudor Rose, the silver with monogram W I*A, marked on the lip and foot.

Height of the taller 6 1/4 in.; 17 cm

The arms on the first cup are those of Dacres impaling another.

The arms on the other are those of the City of London.

$ 3,000-5,000
30
MEIFFREN CONTE
STILL LIFE WITH HERCULES CANDLESTICK AND OTHER OBJETS DE VERTU
Meiffren Conte
Marseille 1628 or 1632 - 1705
oil on canvas
36 ⅜ by 56 ¾ in.; 92.4 by 144.3 cm.

The French seventeenth-century painter Meiffren Conte specialized in elaborate still lifes abundant with objets de luxe. According to the collector, connoisseur, and taste-maker Pierre-Jean Mariette, Conte excelled in illustrating “carpets, armor, and gold or silver, which he painted with great veracity.”1 Conte’s skill is abundantly apparent in his depiction of ornate pieces of silver- and gold-plate ware in the present work. Anchoring the composition at left stands a monumental candlestick featuring a statuette of Hercules holding his club and sitting astride the Arcadian stag. The splendid object closely resembles one of the dozen candlesticks depicting the labors of Hercules designed by Charles Le Brun. Delivered to the goldsmiths Viocourt, Cousenel, Merlin, and Durel in 1669, the candlesticks appear in several of Conte’s compositions (see for instance fig. 1), suggesting that the painter encountered the objects during his Parisian sojourn in the early 1670s. Indeed, when King Louis XIV hosted his soirees d’appartement at Versailles, eight of the twelve candlesticks lined the silver balustrade in the Salon de Mercure. While the objects themselves were melted down in 1689 (with the rest of the royal silver), their depiction by Conte endures as a rare pictorial testament to the visual splendor that defined Versailles court life.

Conversely, the large silver charger emblazoned with a coat of arms at right and the grand ewer depicting a procession of figures (a monarch and cardinal among them) do not match with extant examples of Louis XIV’s plate. Instead, they bear striking similarities to Lavazzo Tavarone’s Lomellini Ewer and Basin, produced in Genoa in the early 1620s by the Flemish goldsmith Giovanni Aelbosca Belga and preserved in the Victoria & Albert Museum (fig. 2). Unlike the Hercules candlestick, Conte likely encountered such objects not in Paris, but in either Aix-en-Provence or Marseilles, where he spent most of his career (and was appointed master painter of King Louis XIV’s galleys in 1675). Conte’s inclusion of such a range of objects highlights the international visual exchange enjoyed among artists working across media in the seventeenth century.


LITERATURE
“Meiffren Conte réapparaît,” in Connaissance des Arts 216 (February 1970), p. 37, illustrated

PROVENANCE
Galerie Heim-Gairac, Paris, by 1969
Dr. Claus Virch (1927-2012), New York, 1970
Private sale, Sotheby’s, New York, 2015

EXHIBITED

$ 15,000-20,000

Fig. 1 Meiffren Conte, Still Life with Hercules candlestick and two ewers, Château de Versailles, inv. no. MV 8919.

Fig. 2 Giovanni Aelbosca Belga, after a design by Lavazo Tavarone, Lomellini Ewer and Basin, London, Victoria & Albert Museum, inv. no. M.34A-1974.
A VERY RARE GERMAN SILVER-GILT-MOUNTED NARWHAL TUSK, MAKER’S MARK PROBABLY HGO, MUNICH, CIRCA 1670

The silver gilt end chased and embossed with a stag, a doe and a boar hiding amongst foliage, the base engraved with the arms of Törring, Bavaria, within plumes of foliage, marked on the rim, with maker’s mark and city mark.

Length 85 1/2 in.; 217 cm

The arms are probably those of a member of the Torring de Gronsfeld family of Bavaria and Wurttemberg, being impaled by another.

Believed to be imbued with magical and curative powers, the tusk of the narwhal was thought to be that of a unicorn until the 1600s, and was highly prized. On the death of Lorenzo de Medici in 1492, his “unicorn horn” was valued at 6,000 florins. Queen Elizabeth paid 10,000 pounds for one, the value of a castle, and another forms part of the Royal Sceptre. In 1615 a narwhal horn was used for the sceptre in the Austrian Crown Jewels.

By the beginning of the 17th century, naturalists familiar with marine life were able to correctly identify the horn as that of “the unicorn of the arctic seas,” the narwhal. However, when the Coronation Chair of the Kings of Denmark was created between 1669 and 1671, thus contemporary with the mounting on this example, it was still described as being made of “unicorn horn.” The chair is preserved in the collections at Rosenberg Castle.

The silver maker’s mark is not clear but may be for a member of the Oxner family of Munich, of whom Franz Oxner, master 1647-1688 (Rosenberg 3 no.3504) made secular and religious silver. Johann Georg Oxner I (Rosenberg 3 no. 3516), master 1677-1712, also produced secular and church silver. Both were court goldsmiths to the Electors of Bavaria in Munich.

$ 50,000-80,000

COMPLETE CATALOGUING AVAILABLE AT SOTHEBY’S.COM/N11343
**33**

**A PAIR OF HOWARD & SONS GRAFTON MODEL WALNUT AND UPHOLSTERED EASY ARMCHAIRS, CIRCA 1900**

The castors stamped HOWARD & SONS LTD LONDON; one back foot on one stamped 11668 6238 HOWARD & SONS LTD. BERNERS ST. and one back foot on other stamped 11668 6273 HOWARD & SONS LTD. BERNERS ST.; covered in Carolina Irving rose/blue Kandyli linen. Height 29 in.; depth 41 in. 73.5 cm; 104 cm

Howard & Sons was founded in London by the Essex-born upholsterer John Tudor Howard in c.1820. By the mid-19th century the workshops were established in Berners Street and quickly gained a reputation for sturdy and comfortable seat furniture, though the company also produced case pieces. They collaborated with several large furniture sellers and manufacturers of the Victorian era such as Gillows and Maples, and participated in many of the great International Exhibitions of the 19th century including London in 1851 and 1862, Philadelphia in 1876, New York in 1877 and Paris in 1878. In 1935 the firm was acquired by Lenygon & Morant and was listed at 31 Old Burlington Street, and it continues trading today at Lyme Street in Camden.

**PROVENANCE**

Westenholz, Pimlico Rd, London, April 1987

$ 5,000-10,000

---

**32**

**LEONOR FINI**

1908 - 1996

**SYLVAN DEITY**

Leonor Fini

1908 - 1996

Sylvan Deity

Watercolor, pen and ink on paper

13 1/2 by 10 5/8 in.

34.5 by 27cm

Executed circa 1948.

The authenticity of this work has been confirmed by Richard Overstreet.

**PROVENANCE**

Edward James, West Dean, West Sussex (acquired directly from the artist)

Mayor Gallery, London

Private Collection (acquired in July 2000)

Sotheby’s, London, 12 November 2013, lot 165

Acquired from the above by the present owner

$ 12,000-18,000
A DIRECTOIRE BRASS-INLAID MAHOGANY AND PARCEL GILT EBNIZED WOOD GUERIDON with a moulded grey fossil marble top, possibly associated; the legs joined by a circular gilt bronze and white and grey marble undertier height 28 1/2 in.; diameter 38 in. 72.5 cm; 96.5 cm

$ 4,000-6,000

AN EGYPTIAN PORPHYRY URN WITH CARVED WITH LION’S MASKS. PROBABLY LATE 17TH CENTURY height 9 in. 23 cm

$ 5,000-8,000

A GROUP OF SIX ASSORTED EGYPTIAN PORPHYRY FRAGMENTS possibly Roman
Largest fragment height 9 in.; width 14 in.; depth 7 1/2 in.
Smallest fragment height 2 1/4 in.; width 9 3/4 in.; depth 2 1/2 in.

Porphyry quarried during the Ancient Roman era from the Red Sea Hills in the eastern desert of Egypt, known as the Mons Porphyrites, was referred to as Imperial Porphyry, as the mines officially belonged to the Emperor; and the stone was used as building material for architecture and a medium for prestigious sculpture and monuments throughout the Empire. It was associated with royalty and particularly prized for its deep purple colour, and the name derives from the Greek word for purple. As the exact location of the quarry became lost around the fifth century A.D. and was only re-discovered in the early 19th century, lapidary workers had to rely on existing stocks and often re-used or re-worked ancient Roman items, particularly when porphyry enjoyed a revival in the late Renaissance and Baroque periods, with Rome again the principal centre of production.

PROVENANCE
Gérard Monluc, Paris

$ 8,000-12,000

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N13343
37 A GEORGE II SILVER TRIANGULAR KETTLE STAND, CHARLES FREDERICK KANDLER I, LONDON, CIRCA 1738 on three scroll and pad feet, the cast shaped and molded rim with leaf-flanked shells centered by a flowerhead at intervals, flat-chased with strapwork border on diaper and matted grounds enclosing flower sprays at the angles, engraved with the same arms as the kettle (following lot), maker’s mark only struck four times on back 25 oz, 777 g length 10 in, 25.5 cm $ 4,000-6,000

38 A GEORGE II SILVER TEA KETTLE ON LAMPSTAND, CHARLES FREDERICK KANDLER I, LONDON, 1738 of spherical form the shoulders chased with rococo ornament, raffia-covered swing handle, engraved with armorials, the stand with three dragon-form supports linked by pierced aprons centered by Apollo masks on sun-ray ground, fixed lamp engraved with crest and motto, marked on base of kettle 57 oz gross 1,772 g height 13 ¾ in, 35 cm $ 3,000-5,000

39 AN ITALIAN SILVER TWO-HANDED TRAY, MARKED LOZ AND AN ANCHOR, CIRCA 1760-70 deep shaped-oval form, with a molded border, marked on the underside with makers mark, town mark and another, probably assay master 74 ½ oz, 2317 g length 24 ½ in, 63 cm $ 4,000-8,000

40 A REGENCY SILVER-GILT DISH, MAKER’S MARK TC, LONDON, 1812 oval form, with a gadroon border and an inner band of chased water leaves, the rim engraved with a coat of arms, marked on the underside 53 oz, 1648 g length 17 ¼ in, 44 cm The arms are possibly those of Edwards. $ 3,000-5,000

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N11343
41
A PAIR OF FRENCH EMPIRE STYLE MARBLE AND GILT BRONZE CANDLESTICKS, 19TH CENTURY
now mounted as lamps
PROVENANCE
Property from the Collection of Mrs Paul Mellon: Interiors, Sotheby’s New York, 21 November 2014, lot 348 (part lot)
$ 2,500-3,500

42
A FRANCO-FLEMISH BAROQUE STYLE OAK SQUARE TABLE, COMPRISING 17TH CENTURY ELEMENTS
with a moulded grey fossil marble top
height 30 in., width 32 1/2 in.
76 cm; 82.5 cm
PROVENANCE
Sotheby’s New York, Property from the Estate of Glenn Bernbaum, 11 June 1999, lot 146
$ 3,000-5,000

43
EMILIO TERRY
1890 - 1969
AN ORNATE FOUNTAIN WITH SHELL AND ROCAILLE
pen and brown ink and wash over pencil; framed inscribed and dated in brown ink, lower right: ROCO 13.9.39
24 1/2 by 19 1/4 in; 620 by 505 mm.
PROVENANCE
The Collection of Prince and Princess Henri de la Tour d’Auvergne Lauraguais
Their sale and others, London, Sotheby’s, 3 May 2012, lot 126
$ 6,000-8,000
44

A DANISH NEOCLASSICAL WALNUT ARMCHAIR, DESIGNED BY GEORG CHRISTIAN HILKE, COPENHAGEN, SECOND QUARTER 19TH CENTURY
height 44 in; 112 cm

The Danish artist Georg Christian Hilke (1807-1875) was an important figure in the Danish Golden Age, who trained at the Danish Royal Academy and spent a year studying in Rome and Naples. He often collaborated with his fellow painter Constantin Hansen (1804-1880) and received numerous important commissions including decorative schemes at the Thorvaldsen Museum, the University of Copenhagen and the Christiansborg and Amalienborg Palaces, working primarily in a Neo-Pompeian and later Neo-Renaissance style. A portrait of Hilke by his compatriot Christen Købke is in the Statens Museum for Kunst, Copenhagen.

Like several of his fellow neoclassical painters both in Denmark and abroad such as Jacques-Louis David, Hilke also occasionally provided furniture designs inspired by Ancient Greek and Roman prototypes, and an undated drawing by Hilke with three chairs designs including one that corresponds almost exactly to the present lot is in the collection of the Danish Royal Academy, illustrated in Mirjam Gelfer-Jørgensen, The Dream of a Golden Age: Danish Neo-Classical Furniture, 1790-1850 (Humlebæk 2004), fig.273, and another chair of this model in a private collection is illustrated (fig.277, p.281). Interestingly, one of Hilke’s professors at the Royal Academy, the sculptor Hermann Ernst Freund (1786-1840) designed a very similar form of armchair, an example of which is in the Kunstindustrimuseet, Copenhagen, and another pair was sold Bruun Rasmussen, Copenhagen, 29 September 2016, lot 1252.

PROVENANCE
Christie’s London, 15 November 2001, lot 152
Christie’s London, 27 April 2006, lot 172

$ 2,000-3,000

45

A CONTINENTAL ALABASTER AND SILVERED METAL CASSET, 19TH CENTURY
height 6 in; width 10 in; depth 7 in
15 cm; 25.5 cm; 18 cm

$ 4,000-6,000
**48**

A GERMAN SILVER-GILT BALUSTER TANKARD, ATTRIBUTED TO JOBST BÄHR (BEER), LEIPZIG, CIRCA 1650-1652

Baluster form, embossed and chased with pendant fruit in auriculée cartouches, cast stylised mask handle and stag finial; marked on front rim with city, maker’s mark, and date letter incuse A, also with post 1806 Lemberg and 1806/10 Austro-Hungarian provisional tax cancellations; 20 oz; 622 g

**LITERATURE**

**PROVENANCE**
Dr Heller’s Lexicon, Sotheby’s, London, 4 December 2012, lot 150

$ 8,000-12,000

**50**

A GERMAN PARCEL-GILT SILVER COVERED BEAKER, JOHANN CHRISTOPH PFEIFFELMANN, AUGSBURG, CIRCA 1700

On three ball feet, the body chased and embossed with three cartouches enclosing busts in profile, one wearing a turban, separated by cornucopias and dot-prick engraved buildings, the cover embossed with fruit, marked on cover and base: 15 oz; 432 g

**Johann Christoph Pfeiffermann was born in Strasbourg, became master in 1695, and died in 1710. He specialized in beakers.**

**PROVENANCE**
Sotheby’s, Geneva, 19 May 1997, lot 42

$ 3,000-5,000

**49**

A GERMAN PARCEL-GILT SILVER TANKARD, UNMARKED, DATED 1665

The body, foot and lid all boldly embossed with flowers, with a scroll handle and bifurcated thumb-piece, unmarked but with later Austrian control marks for Klagenfurt 1806-7: 22 oz; 664 g

**PROVENANCE**
COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N12343

$ 6,000-9,000

**51**

A GERMAN SILVER-GILT TANKARD, CIRCA 1600

The body chased with putti representing cultivation, abundance, and death, surrounded by scroll-work and foliage, caryatid handle with bird-claw bracket, infant Bacchus thumbpiece and a female Indian figure finial; the inside of the lid set with plaque engraved with scratch weights in Cyrillic, apparently unmarked: 21 oz; 653 g

**Johann Christoph Pfeiffermann was born in Strasbourg, became master in 1695, and died in 1710. He specialized in beakers.**

**PROVENANCE**
Sotheby’s, Geneva, 10 May 1997, lot 42

$ 3,000-5,000
ROYAL: A PAIR OF GERMAN SILVER LARGE FLOWER VASES, JOHANN ADOLFF LAMBRECHT, HAMBURG, CIRCA 1670

Baluster form, the bodies embossed and chased with drapery swags, with caryatid scroll handles and beading around the feet stems, engraved with the initials FW for Johan Frederick Duke of Brunswick-Lüneburg, in Calenberg, the undersides numbered and with scratchweights as follows: No 3. and No 3 W 8M 13Lot, marked on the bases
14 oz; 430.5 g
height 14 1/4 in.; 36 cm

The present vases were once a set of four: the current two marked for Johann Adolff Lambrecht and the other two for Johann Sulssen, both from Hamburg. In the 1747 inventory of silver of the Royal Court of Hanover they are described as 4 Blumen Töpfe (four flower vases). They appear with the same description and weight in the 1880 inventory.\(^1\)

Johann Adolff Lambrecht (fl. 1665-1703) was apprenticed to his father from 1653-57. He seems to have had not only a business relationship with Johann Sulssen, who made the second pair of vases mentioned above, but also a personal one. He was godfather to two of Sulssen’s children, and Sulssen was Lambrecht’s guarantor when he became a citizen. The vases were the only pieces by these makers from the Sotheby’s Hanover sale in 2005.

Notes
\(^1\) Niedersächsisches Landesarchiv-Hauptstaatsarchiv Hannover, Dep. 103, XXI, Nr. 711, Bd. I

PROVENANCE
Works of Art From The Royal House of Hanover, Schloß Marienburg, Sotheby’s, 7 October 2005, lot 166.

$ 20,000-30,000

53

A PAIR OF NEOCLASSICAL STYLE GILTWOOD BRACKETS, LATE 19TH/20TH CENTURY
height 9 1/2 in.; width 9 in.
24 cm; 23 cm
$ 1,500-2,500

54

A PAIR OF NEOCLASSICAL STYLE GILTWOOD BRACKETS, LATE 19TH/20TH CENTURY
height 13 in.; width 10 1/4 in.; depth 10 1/2 in.
33 cm; 26 cm; 26.5 cm
$ 1,500-2,500

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N11343

62

63
A LATE LOUIS XV WHITE-PAINTED TALL BACK FAUTEUIL À LA REINE, PROBABLY BY DELION, CIRCA 1765
indistinctly stamped under the front seat rail...ION, probably DELION
height 47 in.; width 23 1/4 in.
119.5 cm; 59 cm
Jean Delion, maître 1757, or his son Louis-Hyacinthe Delion (1721-1793), maître 1766
$ 1,200-1,800

A PAIR OF PALE BLUE AND IVORY PAINTED WOOD JARDINIERES IN THE MANNER OF MADELEINE CASTAING, 20TH CENTURY
height 14 1/2 in; diameter 15 1/2 in.
37 cm; 39.5 cm
PROVENANCE
John and Susan Gutfreund, Paris, supplied by Henri Samuel
Appartement parisien de M et Mme John Gutfreund,
Christie’s Paris, 28 June 2012, lot 298
$ 2,000-3,000

“Ian and Carolina’s magical place on the upper east side of Manhattan, was a veritable smorgasbord of delights. They had knocked three rooms into one, dividing them into convivial areas separated by half height bookcases, crowned with shelves filled with splendid porcelain. So there was a feeling of light everywhere, and a wonderful place of welcome for guests.”
— Hamish Bowles
**ALTERNATE VIEW**

**FIGURE OF CINCI Newton ITALIAN, AFTER THE ANTIQUE, CIRCA 1722**

Terracotta
height 28 1/2 in.; 72.39 cm.

The only terracotta sculpture known to have been in the esteemed collection of Earls of Macclesfield, the present Cincinnatus was most likely purchased during the documented Grand Tour of George Parker (circa 1720-22), the son of the 1st Earl, Thomas Parker (1666 -1732), Lord Chancellor. The young Parker joined the influx of wealthy foreign travelers in Italy in part to purchase works of art for the castle at Shirburn, Oxfordshire which his father had just purchased.

Lucius Quinctius Cincinnatus (b. 519 circa BCE) was a Roman general and statesman who became famous for his service in defense of the Republic. While in retirement on his farm, Cincinnatus received news that he had been nominated by the Senate to serve as an emergency leader of the Republic, as a Roman army was surrounded by the forces of a neighboring tribe and in dire need of help. Without hesitation, Cincinnatus organized a relief expedition and defeated the enemy forces, then voluntarily relinquished power and returned to his crops.

As an exemplar of civic virtue, Cincinnatus remained a popular figure into the modern era. When a Roman statue dating back to the 2nd century AD was rediscovered during the 16th century, the figure – a man stopping to adjust his sandals – was assumed to be Cincinnatus putting on his shoes as he prepared to save Rome in her time of need. In fact, this work has now been given the title Hermas Fastening His Sandals and is believed to be a copy of a Greek bronze depicting the daily from the 4th century BCE. After being rediscovered, this statue remained out of the public eye until being transferred to the Louvre in 1792, but this composition was widely known in the intervening centuries thanks to a 1594 print that misidentified the work as a sculpture of Cincinnatus.

This print is the likely basis for the present work, which dates to the first half of the 18th century. Modeled in terracotta, this figure captures the determined expression and musculature of ‘Cincinnatus’ with accuracy and refinement.

**RELATED LITERATURE**


**LITERATURE**


**PROVENANCE**

Almost certainly acquired by Thomas, 1st Earl of Macclesfield, through the offices of his son, Lord Parker, during the latter’s Grand Tour, 1720-22. Thence by descent at Shirburn Castle.


$40,000-60,000
58
A RARE SHEFFIELD PLATE PASTILLE BURNER, CIRCA 1775
urn form with flower finial, the burner stand with three scroll feet;
height 10 1/2 in.; 27 cm
Perfume burners are found in English silver from the mid-18th century. Perhaps the most splendid is the example in Chatsworth, probably by Philip Rollos, circa 1700.

Matthew Boulton and John Fothergill made a tripod version, Birmingham 1779 which is at Temple Newsam, cat. no. 95, while Faggelberg and Gilbert made one with flower top in 1785. Ilkka Vaino Pratt, Sotheby’s Directory of Silver, p. 232, no. 10.30.

The current lot is probably based on a French model, an example of similar form but with a finial of carnations by Daniel-Jean Joubert, Paris 1750 is in the Musée des Arts Décoratifs, Ilu. Les Grands Orfevres de Louis XII à Charles X, p. 134, p. 3.

$ 1,000-2,000

59
A GEORGE II SILVER BOWL, CHRISTIAN HILAN, LONDON, CIRCA 1738
on three asymmetrical rococo feet, the sides with applied swags and masks, marked on the underside;
10 oz; 331 g
diameter 4 1/4 in.; 11 cm
Christian Hilan, thought to be Scandinavian in origin, entered his mark in 1736 with address of Bishop’s Court Durham Yard, 2nd mark 1739 Great End Street 1736, Sir Ambrose Heal gives his address as Crown and Ball Compton Street, Soho.

Similar auricular masks above the feet appear in creamers by Paul de Lamerie 1738 and 1742, Munro Collection, at Huntington Museum. See British Silver in the Huntington Collection, 1978, cat. nos. 129 and 139.

$ 1,500-2,000

60
A LARGE ITALIAN SILVER TAZZA, MAKER’S MARK AC, PROBABLY FOR ANDREA CALIFANO, NAPLES, 1716, ASSAY MASTER NICOLA D’AJELLO
lobed circular form, the surface engraved with an elaborate scrollwork around a contemporary coat-of-arms and fleur-de-lis around the border, with a screw-on knopped base, marked on the rim and foot with mark of maker, assay master, and city
19 3/4 oz; 614 g
diameter 11 1/2 in.; 29 cm

The arms are those of de Raho, probably for Don Domenico de Raho, Baron of Cassineto, who married Donna Marianna Lubelli whose family were Barons di Magliee San Cassiano.

A Neapolitan tazza, marked for Gaetano Starace, 1708, with virtually identical engraved decoration is illustrated in Catello, E. E. C., Argenti Napoletani dal XVI al XIX Secolo, 1973, Tav. XXX.

$ 5,000-8,000

61
A SILVER FILIGREE CASKET, PROBABLY BATAVIAN, LATE 18TH-EARLY 19TH CENTURY
sarcophagus form, on four lion paw feet, with swing handles at either side, apparently unmarked
20 3/4 oz; 616 g
length 6 1/4 in.; 17 cm

$ 4,000-6,000
A CONTINENTAL DIRECTOIRE MAHOGANY AND EBONISED WOOD GUÉRIDON, CIRCA 1800
with a bleu turquin marble top
height 26 1/2 in.; diameter 32 in.
67.5 cm; 81.5 cm

The Cistercian abbey of Royaumont, approximately 30 km north of Paris, was built between 1228 and 1235. In 1781, Louis XVI’s chaplain, Henri Éleuther de Le Comte de Bavière, was appointed Abbot, and commissioned Louis Le Masson, a pupil of the neoclassical architect Claude Nicolas Ledoux, to build a new abbatial residence in the form of a Palladian villa inspired by the Petit Trianon.

The abbey was nationalised and partially demolished during the French Revolution, but the Abbot’s pavilion survived and was acquired in 1923 by Baron Eugène Fould (1876–1929) and his wife Marie-Cécile von Springer (1886-1978). They restored the property and furnished it with their extensive collection of fine and decorative arts, later inherited by their youngest daughter Liliane (1916-2003), who had married Baron Élie de Rothschild in 1942.

PROVENANCE
Baron and Baroness Fould-Springer, Palais Abbatial de Royaumont, Val d’Oise, France
By descent to Baron Michel Nathaniel de Rothschild (b.1946)
Christie’s Paris, 19-21 September 2011, lot 669

$ 2,000-3,000

A PAIR OF NAPOLEON III TURNED AND EBONISED WOOD SIDE CHAIRS, SECOND HALF 19TH CENTURY
covered in leopard pattern velvet
height 32 in.
81.5 cm

$ 600-800

HENRI LEYS
1815 - 1869
STUDY OF THREE SKULLS
Henri Leys
Antwerp 1815 - 1869
signed in monogram lower left
oil on paper, laid down on panel
20 ⅜ by 16 in.; 51.1 by 40.6 cm.

Baron Henri Leys began his training at the Academy in Antwerp. The ambitious artist traveled to Paris in 1835 and then to Holland, where he studied the works of the seventeenth-century masters, and to England where he took particular interest in the works of Holbein and Dürer. Leys won a gold medal at the Exposition Universelle in Paris for his historical painting, ‘The Mass of Berthal de Haze’ (now in the Royal Museum of Fine Arts, Brussels), and he was made a baron in 1862. At the time of his death, Leys was working on a monumental fresco cycle to decorate the Town Hall depicting the history of Antwerp, a commission that testifies to his artistic reputation and esteemed career.

A hand-written nineteenth-century label on the reverse of the present panel indicates that this painting was included in the “Vente Leys,” a sale of property from the artist’s estate which took place in Antwerp from December 19 to 23, 1893. Though this work is described in detail, it was likely included in one of the numerous group lots (see Provenance) and later mounted on the present panel by a subsequent owner.

PROVENANCE
Collection of the artist’s studio (Atelier Leys) upon his death (according to a label on the reverse)
By whom sold, Antwerp, Le Roy, 19 December 18931
Anonymous sale, New York, Sotheby’s, 31 January 2013, lot 209
Where acquired by the present collector

1 The present work was probably sold as a work on paper within a portfolio and was later mounted on its panel support. Based on the catalogue descriptions, it was most likely one of the following: lot 92 (“trois études de têtes”), lot 93 (“huit études de têtes”), lot 95 (“études de figures et têtes”), or lot 98 (“études diverses”).

$ 10,000-15,000

$ 2,000-3,000

$ 600-800
ROYAL: A PAIR OF GERMAN SILVER CANDLESTICKS, ONE CONRAD HERMANN MUNDT, THE OTHER ALEXANDER HEINRICH DIESTER, BOTH HANOVER 1726

of octagonal baluster form with incurved angles, the wells engraved with contemporary arms within crossed plumes and below an Electoral Bonnet, flanked by initials GLC, both marked on base rims, numbered on underside 20 (Mundt) and 54 (Diestler), 32 1/2 oz; 1014 g
height 6 3/5 in.; 16.5 cm

The arms are those of George Louis, Elector of Hanover (1660-1727) and from 1714 King of England. These candlesticks formed part of the Second Service of the Hanoverian Court, as recorded in the 1728 inventory. This service was engraved with palm leaves enclosing the armorials used between 1692, when George I’s father was created first Elector of Hanover, and 1708, when George himself was introduced to the College of Electors. The initials, GLC, stand for George Louis Churfürst.

Although out of date, these arms were engraved on new pieces added to the Second service after October, 1724, when George I ordered it and the first service extended. The whole order took several years to deliver, came to 12,200 Taler and was divided between the Court Goldsmiths Diester and Mundt, with the engraving done by Eland and Esau.

Called Service E in the 1745 inventory, these pieces were evacuated with the rest of the Hanoverian silver during the Napoleonic Wars. When Victoria succeeded to the throne of Great Britain, they passed with the Hanoverian treasures to her uncle, Ernest Augustus, Duke of Cumberland, now King of Hanover. When Bismark forced the Hanoverian Royal Family into exile in 1866, the silver followed them to Austria. In 1923, part of the silver, including these candlesticks, was sold through the Vienna dealer Glückseig.

Eight candlesticks matching these, by Mundt (6) and Diester (2), are in the Museum of Fine Arts, Boston. Another piece, also by Mundt (8) and Diester (4), were sold Sotheby’s, Geneva, 16 November 1992, lot 231. These were numbered up to 59, suggesting a total group of at least 60 candlesticks.

LITERATURE

PROVENANCE
George Louis, Elector of Hanover (1660-1727) and from 1714 King of England, thence by descent to Ernest Augustus, Crown Prince of Hanover, 3rd duke of Cumberland and Teviotdale, sold in 1923 to J. Glückseig und Sohn 1923, purchased by Lionel Alfred Crofton (Crofton Brothers), 22 Old Bond Street, London, sold in 1924
Gordon Cliff Horton (1918-1963) Florence Horton, bequeathed in 1975 to Davidson College, North Carolina
Sotheby’s, New York, 4 April 2007, lot 529

$ 18,000-25,000
A PAIR OF GEORGE II SILVER CANDLESTICKS, CHARLES FREDERICK KANDLER I, LONDON, 1730
of heavy gauge, the shaped-square bases with ovolo borders and chased with rosebuds on strapwork, the knopped quadrangular stems with lion masks and shell ornament and further marked on bases and drip pans, strapwork on matted ground, the latter by William Cafe, circa 1750
57 1/2 oz; 1780 g
height 9 1/4 in.; 23 cm
These candlesticks share the same design of the bases as a pair by Kandler, also 1730, but with openwork shoulders, Sotheby’s, London, 14 November 1954, lot 349. Ilias Varassa Brett, The Sotheby’s Directory of Silver, 1986, no.830, p.196.
$ 4,000-6,000

A PAIR OF SICILIAN SILVER CANDLESTICKS, ASSAY MASTER’S MARK OF GIUSEPPE PALUMBO; PALERMO, 1717
the square bases with canted corners and gadrooned and fluted borders, the knopped stems with matching decoration, engraved with the Valseca arms, marked on the sconces
29 3/4 oz; 925 g.
height 6 1/4 in.; 16 cm
The Sicilian family of Valseca originated in Catalonia, Spain, and arrived on the island during the time of the Emperor Charlemagne. The first recorded Valseca to settle in Sicily was Perotto Valseca in the 16th century. He held various positions of administration and royal government, including that of first judge of the royal court. His son, Lodovico, held the office of lieutenant-governor of the province of Ragusa on several occasions. They were subsequently Baron of Castelmeli.
Don Andrea Valseca, Lord of Castelmeli married Donna Caterina circa 1595. He acquired from Luigi Enriquez da Cabrera, Duke of Medina of Riosecco, Count di Modica etc., the old lordship of Castelmeli in the region of Ragusa (29 October 1596). Their son Bernardo, married on 16 June 1617, in Modica (south of Ragusa) Agata Celeste (Celesti) lady of Pediligeri and Statella.
The ancient Sicilian Celeste family were spread across different towns in Sicily, such as Noto, Modica, Catania and Palermo. Family tradition has it that they came from France at the time of Frederick III of Aragon. Positions held by the family include Regent of the Supreme Council of Italy in 1597, and first Marquis of Santa-Croce in 1650. Pietro Celeste was knight of Saint Giammo della Spada, deputy of the kingdom, curator of royal property, prior of the city of Palermo, and in 1622 minister-governor of the noble company of Charity. He was the first Baron of Atia in 1635, Giambattista, Marquis Celeste, was governor of the Banchi company in 1637, and of the Montefalco Piella of Palermo 1643.
$ 4,000-6,000

A PAIR OF SPANISH SILVER CANDLESTICKS, JUAN FARQUET, MADRID, 1778
shaped-circular bases, with knopped stems and removable drip pans, engraved with a crest of a heron holding an eel in its beak, marked on the undersides, the interiors and on the mustard pot and cover 37 oz; 1181 g
diameter of salts 3 1/4 in.; 8 cm
Jean Farquet, originally from France, is listed in Madrid 1744-1772. The style of his mark relates to French marks.
$ 4,000-6,000

A SET OF FOUR GEORGE III SILVER SALTS AND MUSTARD POT, HENRY NUTTING, LONDON, CIRCA 1806
pronounced lobed form, the salts with gilt interiors, engraved with a crest of a heron holding an eel in its beak, marked on the undersides, the interiors and on the mustard pot and cover 37 oz; 1150 g
diameter of salts 3 1/4 in.; 8 cm
The design of these salts is based on examples from the early 18th century; similar salts have been seen with the marks of Simon Pantin and David Willaume. The design became fashionable again in the early 19th century with examples made by Robert Garrard amongst others.
$ 2,000-3,000
70

A LOUIS-PHILIPPE MAHOGANY EXTENDING DINING TABLE, CIRCA 1840
with drop-leaf ends and four leaves
height 28 ½ in.; width fully extended 88 in.
72.5 cm; 223.5 cm

$ 1,200-1,800

71

A SET OF SIX REGENCY CARVED MAHOGANY SIDE CHAIRS, CIRCA 1815
height 34 ½ in.; width 20 in.
87.5 cm; 51 cm

PROVENANCE
Sotheby’s New York, 1-2 November 1985, lot 259

$ 3,000-5,000

AN EARLY GEORGE III SILVER NATURALISTIC EPERGNE, THOMAS HEMING, LONDON, 1764
oval form, the base formed a network of embossed scrolls, shells and flowers, on four scroll feet, supporting the central bowl with the same decoration, surrounded by four branches, the bowls modelled as overlapping leaves, engraved with a crest and arms, marked on bases, bows and branches
72 ⅝ oz; 2262 g
height 9 ⅞ in.; 25 cm

Thomas Heming, son of Richard Heming of Ludlow, c. Salop., was apprenticed in 1738 to Edmund Boddington and turned over to Peter Archambo the same day. He entered his mark as largeworker in 1745, adding a crown over his initials presumably when he was appointed Principal Goldsmith to the King in 1760, which position he held until 1782. Arthur Grinevade notes “some of his earlier surviving pieces in the Royal Collection show a French delicacy of taste and refinement of execution which is unquestionably inherited from his master Archambo” (London Goldsmiths 1697-1837) pp.542-3). The present epergne departs form the standard trellis or lattice designs of the time into a more solid, naturalistic design which showcases the talent of the chaser.

A very similar epergne, Thomas Heming, London, 1765 was sold in S. J. Phillips: A Bond Street Legacy, Sotheby’s, London, 18 October 2017, lot 246.

PROVENANCE
Private collection in Jacksonville, Florida
Charleston Hall, West Columbia, South Carolina, 16 June 2012, lot 94

$ 20,000-30,000
ROYAL: A SET OF EIGHTEEN GEORGE III SILVER-GILT DESSERT SPOONS AND EIGHTEEN FORKS. LONDON, 1804/07/08/09
Fiddle & Thread pattern engraved with the Royal Badge and with script initials E A Fs, the spoons by Eley, Fearn and Chawner, 1807/08/09, the forks by Christopher Barker and Thomas W. Barker, 1804. 36 pieces
57 oz, 1772 g
All engraved with the Royal Badge and with E A Fs for the entailed estate of Ernest Augustus, King of Hanover and Duke of Brunswick-Luneburg, 1st Duke of Cumberland and Teviotdale K.G., K.P., G.G.H., Field Marshal, b. 1771, d. 1851, m. 1815 Frederica Sophia Charlotte Alexandrina, 3rd daughter of Charles Louis Frederick, Grand Duke of Mecklenburg-Strelitz and widow of Prince Frederick Louis Charles of Prussia and 2nd of Prince Frederick William of Salm-Bruchsal. He succeeded to the crown of Hanover and the Duchy of Brunswick on the death of his brother William IV in 1837.
Thomas Wilkes Barker, son of Christopher Barker of Pemberton Row, Gough Square London, silversmith, was apprenticed in 1787 to William Fearn, spoonmaker of Paternoster Row, entered his first mark in partnership with his father as spoonmakers October 1800 at 9 Cross Street, Hatton Garden. He entered further marks, his fifth in 1819.
PROVENANCE
Ernest Augustus, King of Hanover (d. 1851)
Probably by descent with the Royal Hanoverian Silver until at least 1924
$ 4,000-6,000
75
A FRENCH EMPIRE SILVER-GILT DESSERT SERVICE FOR TWENTY-FOUR, L.N. ALBAN AND F.C. GAVET. PARIS, CIRCA 1815
Fiddle & Thread pattern, engraved with crest and script monogram M B, comprising:
twenty-four dessert spoons, twenty-three dessert forks, eight teaspoons unmarked, and twenty-four dessert knives with mother-of-pearl handles, by F. C. Gavet, in a fitted red leather case with gilt borders and brass fittings
79 pieces
82 1/2 oz, excluding knives; 2565 g
$ 5,000-7,000
6 tablespoons and 6 table forks engraved with arms with lion supporters under a duke’s coronet, consisting of three spoons and three forks, maker’s mark I G, circa 1780, and three spoons and three forks, maker’s mark G A G, with crowned O, circa 1780. Together with: 18 pistol-handled table knives with scrolled tips and steel blades, nine with maker’s mark HF conjoined in oval, town mark a key perhaps Louvain, and nine maker’s mark not clear, town mark an incuse key, circa 1770. 54 pieces
100 1/2 oz, excluding knives; 3125 g
$ 6,000-8,000
A LOUIS XV AND XVI SILVER ARMORIAL TABLE SERVICE FOR EIGHTEEN, PARIS AND VERSAILLES, CIRCA 1750-85
Fiddle & Thread pattern, comprising:
6 tablespoons and 6 table forks engraved with arms with lion supporters under a duke’s coronet, consisting of five spoons and six forks by Nicolas Gontier, Paris, 1772, one spoon by another, Paris 1776. 6 tablespoons and 6 forks engraved with accoutrements under coat’s coat, consisting of two spoons and two forks by Jacques Chambert, Versailles, circa 1785, one spoon and one fork by Philippe Rousseau, Paris, circa 1775, others Paris 1749.
A PAIR OF GEORGE I SILVER SERVING DISHES,
PAUL DE LAMERIE, LONDON, 1725, BRITANNIA
STANDARD
circular with gadroon and rosette-ovolo borders
60 1/4 oz; 1873 g
diameter 11 in.; 28 cm
Similar French Régence-style borders can be seen on a
snuffers stand of 1727 (P.A.S. Phillips, Paul de Lamerie,
1938, pl. LV) and from later in Lamerie’s career on a pair
of 1746 meat dishes with the Sneyd crest (Goldsmiths’
Company exhibition, 1990, no. 118).

$ 4,000-6,000

A PAIR OF LOUIS XV SILVER ENTRÉE DISHES,
EDMÉ-PIERRE BALZAC, PARIS, 1771
shaped-rectangular form, with reeded rims and engraved
with a coat-of-arms, marked on undersides and rims
56 oz; 1741 g
length 10 3/4 in.; 27.5 cm
Edme-Pierre Balzac (1705-1786) was one of the leading
Parisian silversmiths of the 18th century. He became
“privileged goldsmith of the Court” in 1739 and continued
working until 1781. Some of his most famous works are
pieces in the Penthièvre-Orléans Service. The service,
including works by Thomas Germain in the 1720s, acquired
fourteen additions by Balzac from 1757-61. It was inherited
in 1821 by Louis-Philippe, Duc d’Orléans, and is regarded as
the only royal French silver service to survive. A soup tureen
by Balzac belonging to the service is in the Metropolitan

$ 4,000-6,000

A LARGE LOUIS XV PROVINCIAL SILVER RAGOUT
DISH, JEAN-FRANÇOIS DEROSTERS, VITRY-LE-
FRANÇOIS, 1751-1753
deep, circular with scalloped molded rim, engraved later with
a count’s arms, marked on base
4 oz; 146 g
diameter 15 in.; 38.2 cm

$ 2,500-3,500

A LOUIS XV SILVER DISH (JATTE), PARIS, 1743
circular with scalloped molded rim, engraved with
contemporary cypher and coronet, maker’s mark unclear
diameter: 10 ⅜ in, 26.3 cm
19.5 oz; 606 g

$ 2,000-3,000

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N11343
A GERMAN PARCEL-GILT SILVER TULIP CUP, SIGMUND BIERFRIEND, NUREMBERG, CIRCA 1661-1664

The base and cup chased and embossed with tulips, the cup interior chased with a daffodil, the stem in the form of a tulip, marked on base and bowl

5 1/4 oz; 178 g

Height 8 in.; 20.5 cm

The maker’s mark SB over F has been attributed to the Sigmund Bierfrind (fl. 1654-1702) who was born in the east of Prussia in 1619/20. He seems to have specialised in this unusual form of tulip-shaped cup (Tulpenpokal) which were made in the second half of the 17th century. Indeed, Rosenberg, who did not know the identity of the maker’s mark referred to him as ‘Meister der Tulpenkuppen’ and recorded no fewer than ten cups in this form to which can be added at least four more noted since. Eleven are listed in Karin Tebbe et al, Nuremberger Goldschmiedekunst, 1542-2002, pp.60-62; the author describes Bierfreund’s cups as having a ‘...bizarre, compelling charm’ in Silver Studies: The Journal of The Silver Society, No. 16, 2004, p.56.

Notes
1 Exh. Cat. Wenzel Jamnitzer und die Nürnberg Goldschmiedekunst 1500-1700, Nuremberg, 1988, no 182

PROVENANCE
Sotheby’s, Paris, 8 November 2012, lot 289

$ 10,000-15,000
A GERMAN PARCEL-GILT SILVER AND ENAMEL TULIP CUP AND COVER, SIGMUND BIERFREUND, NUREMBERG, CIRCA 1680

the foot embossed and chased with flowers, the cold enameled stem modelled as Nike holding a palm branch and plaque engraved with a coat-of-arms, the cup formed as a tulip flower, the cover likewise and with a cold enamel tulip finial

12 1/4 oz; 396 g
height 15 in.; 38 cm

The cold enameling is an uncommon addition to the present lot; one other with such decoration is illustrated in Wenzel Jamnitzer und die Nürnberger Goldschmiedekunst 1500 - 1700, image 454.

It should be noted that a tulip cup was chosen for the back cover of Karin Tieble et al., Nürnberger Goldschmiedekunst 1542-1868, the 2007 catalogue of the two Germanisches Museum.

$ 30,000-50,000

A GERMAN PARCEL-GILT SILVER TULIP CUP AND COVER, CHRISTIAN WERCKMEISTER, NUREMBERG, CIRCA 1670

the foot embossed and chased with flowers, the stem modelled as a tulip stem, the bowl, cover and finial formed as tulip flowers, marked on base, cup and cover

17 3/4 oz; 552 g
height 16 1/2 in.; 42 cm

The mark of Christian Werkmeister (fl. 1661-1686) is recorded on one further tulip cup, now in the Hermitage collection.1

At Werkmeister’s wedding in 1662 his wife was punished for falling foul of sumptuary rules by wearing too many jewels and lavish clothes.

Notes
1. E 1624. r3 4261a - Logato, M. N., Nemetskoye khudozhestvennoye serebro v ermitazhe / German Silver from the Hermitage, Nr. Ng 97-98, Abb.

$ 30,000-50,000

“Often, as midnight neared, we’d still be engrossed in conversation, clustered around an array of sparkling 17th-century German silver-gilt stemmed cups, as if around a campfire. In those moments, I realized I was receiving an education, an introduction to a world far beyond my upbringing in the Philippines.”

Daniel Romualdez
A GERMAN PARCEL-GILT SILVER SHELL-FORM CUP, SIMON LANG, NUREMBERG, CIRCA 1660

the foot with wavy border and chased with scrolls and fruit, the stem formed as Nike with wreath and palm branch, supporting the shell-form bowl engraved with flowers, the finial formed as a putto holding a wreath, marked on the foot and bowl

14 oz; 415 g
height 39 cm

Simon Lang (fl. 1645-71) was the son of Gabriel Lang, a Nuremberg jeweller. He specialised in shell-form cups or muschelbechel, six are recorded in Tabke, K., Nürnberger Goldschmiedekunst 1541-1868, 2007, and an almost identical cup by Lang was sold at Cambi Casa d’Aste, 12 December 2022, lot 104.

PROVENANCE
Collections of the Margraves and Grand Dukes of Baden, Sotheby’s, Baden Baden 5-October 1995, lot 353

$ 15,000-25,000
A GERMAN SILVER-GILT CUP AND COVER, JEREMIAS FLICKER II, AUGSBURG, CIRCA 1615
heart-shaped, the foot, body and cover with diamond faceting, scratch-weight on the base, marked on base, body and cover
12 1/2 oz; 388 g
height 11 1/4 in.; 28.5 cm
Diamond pattern designs appear in the 1560s, in the engraved work of Erasmus Hornick, chamber goldsmith to Emperor Rudolph II. The geometric treatment may have been suggested by cut crystal or turned ivory pieces. Some examples from the 1570s are known by Nuremberg goldsmith Jacob Peltz. Jeremias Flicker II became a master goldsmith in Augsburg in 1610 and was perhaps the first to specialize there in diamond pattern decoration, as seen on this and the following lot. For two further examples of heart-shaped diamond pattern cups by Flicker II see Seling, H., Die Kunst der Augsburger Goldschmiede 1529-1868, Band II, Munich 1980, no. 122, and Sotheby’s, London, 4 May 2017, lot 11.
A generation later, the design would become even more widespread among Augsburg makers of the 1640s and 1650s.

$ 20,000-40,000

A GERMAN SILVER-GILT TANKARD, JEREMIAS FLICKER II, AUGSBURG, CIRCA 1610-12
slightly tapering form with a diamond pattern on the body and lid, with a bifurcated thumb-piece and turned finial, engraved on the underside with initials and date S/ EAFUR/1710, marked on the base and lid
18 1/2 oz; 575 g
height 6 1/4 in.; 17 cm
Please see preceding lot for note on diamond pattern and Jeremias Flicker II. Two very similar diamond-pattern tankards by Flicker II are in the Metropolitan Museum of Art (attributed), no. 12.35.4, and the Victoria and Albert Museum, M.564-1911.
PROVENANCE
Galerie Neuse, Bremen.

$ 20,000-30,000
Anthon Waldbott von Bassenheim was Provost (abbot) of St. Albans (Ritterstifts Sankt Alban) in Bodenheim 1604-1629. (Mog is short for Moguntiae, the Latin name for Mainz).

Bassenheim is in Rhineland-Palatinate, near Koblenz. The arms are those of Anthon Waldbott von Bassenheim, Provost, 1604-1629, from an illustrious family whose ancestor, Henry Waldblott von Bassenheim, was first Grand Master of the Teutonic Order. The castle became a ruin in the 19th century but the family sold the Abbey Church, with its cloister and library, to the kingdom of Bavaria in 1916, and the remaining contents, including liturgical items and paintings, to the Ottobeuren Monastery in 1925.

A GERMAN SMALL SILVER-GILT MOUNTED AGATE STANDING CUP, DATED 1627

The oval body with wide silver-gilt rim engraved with contemporary arms centering a hunting scene of two hounds chasing a hare and stag, the rounded bowl of lightly red veined and mottled translucent white agate, the oval base with matching agate panel, the octagonal baluster stem topped with three beaded scroll brackets, the base rim engraved underneath with contemporary inscription under height 4 3/4 in., 11 cm

The inscription reads: ANTHON WALPOT A BASSENHEIM CANT MOG S ALBA FF 1627

$ 10,000-15,000

A GERMAN SILVER-GILT TANKARD, MAKER’S MARK DG, PROBABLY LUNEBERG, CIRCA 1650

The body and lid chased and embossed with auricular scroll decoration suggestive of dolphin heads, the cast handle in the same style topped by a stylized dolphin head, marked on lid and base with mark a rampant lion and maker’s mark DG mold below in heart

18 3/4 oz; 583 g

height 6 1/4 in.; 16 cm

$ 6,000-8,000

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N11343
A NORTH GERMAN ROCOCO BEADWORK AND PAINTED PINE TEA TABLE BY JOHANN MICHAEL VAN SELOW, BRUNSWICK, THE TOP CIRCA 1760

Painted surfaces re-decorated
the base possibly later
height 29 1/2 in.; width 28 in.; depth 18 1/4 in.
75 cm; 71 cm; 46.5 cm

The beadwork workshop (Korallenfabrik) established by the Amsterdam-born Johann Michael van Selow in Brunswick, under the protection of Charles I, Duke of Brunswick-Wolfenbüttel (1713-1718), was an unusual but important contribution of Brunswick design to German furniture history (H. Kreisel, Die Kunst des deutschen Möbels. Spätbarock und Rokoko, Munich 1970, p.262). Only in operation from 1755-1772, the factory produced small metal objects and larger items of furniture, predominantly tabletops, decorated with mosaics of glass beads, supplied to clients throughout Germany and other European countries. The design motifs ranged from the standard repertory of rococo ornament including scrollwork, flowers, fruit and birds to architectural and garden scenes, and the nature of glass meant that the colours remained vivid and never faded unlike furniture decorated in marquetry of various woods.

This table is noteworthy in that its aesthetic effect relies heavily on the chromatic contrast between the darker blue outer border and lighter red and pale blue interior ground. The scrollwork, flowerheads and rocaille motifs are treated in a simplified, semi-abstract manner that almost suggests the rococo style has reached the limits of its development on the eve of the neoclassical era. A few similar examples of this highly particular style have been recorded, such as a centre table from the John and Susan Gutfreund Collection sold Christie’s New York, 27 January 2021, lot 242.

LITERATURE
Dr. Henriette Graf, Die Braunschweiger Korallenfabrik des Johann Michael van Selow, Brunswick 2023, cat. no. 2.1.

PROVENANCE
Christie’s Amsterdam, 27 June 2006, lot 147

$ 3,000-5,000

A NORTHERN ITALIAN ROCOCO GILTWOOD WALL VITRINE, POSSIBLY GENOA, MID 18TH-CENTURY

Height 43 1/2 in.; width 26 in.; depth 7 in
110.5 cm; 66 cm; 17.7 cm

$ 3,000-5,000
ROYAL: A PAIR OF GERMAN SILVER DISH COVERS AND MATCHED DISHES FROM THE GEORGE III SERVICE. THE COVERS FRANTZ PETER OR JOHANN DANIEL BUNSDEN, HANOVER, CIRCA 1794; THE DISHES FRANZ ANTON HANS NÜBELL, HANOVER, CIRCA 1820

shaped oval form, the dishes with ribbon-tied reeded borders, the covers with fluting below a laurel wreath band, the knopped finial with acanthus leaf brackets, all pieces engraved with the monogram of George III of Great Britain and Ireland, Elector and later King of Hanover, marked on dishes and covers
229 oz, 7,121 g
length 18 1/2 in., 47 cm

The silver service of which these dishes and covers are a part was commissioned by George III in the 1770s for use at his palaces in Hanover, and to represent his majesty in his absence. The intention had been to order the service from the Hanoverian court silversmith Frantz-Peter Bunsden (1725-1795), and in October 1771 the king approved the project with the stipulation that he received design drawings first. Two years later Bunsden was no longer considered for the undertaking, and while the reason for this is not known for certain, it’s possible that his designs did not meet the approval of the king. He was certainly capable of completing such a large order because he would later be asked to supply a significant proportion of the service using Auguste’s designs. With Bunsden no longer in the running, the Chamberlain at Hanover began to look further afield and invited the Wurth family of silversmiths in Vienna and Luigi Valadier in Rome to present their drawings for the service. Ultimately, these came to nought, and after a gap of four years the commission was awarded to Robert-Joseph Auguste. George III may have been familiar with the Parisian silversmith’s work from his friendship with Simon, 1st Earl Harcourt (1714-1777), who was an enthusiastic patron. Indeed Harcourt’s wine coolers by Auguste are clearly the inspiration for a pair in the Hanover service.

The first delivery was received in Hanover in 1777 and the last in 1786, sixteen years after the initial idea was conceived. Further additions, copying Auguste’s designs, continued to be made to the service by Ignaz Sebastian Worth in Vienna and Johann Daniel Bunsden and Franz Anton Hans Nübell of Hanover. While George III did not get the opportunity to use the service in Hanover he did see it when it was brought over to England following the invasion of Hanover by Napoleon’s armies in 1803. The decision had been made to evacuate the silver by sea, and after arriving in 70 crates at Custom House Quay in London, it was sent up the Thames to Windsor where it was used as decoration in a Royal Fete in Windsor in February 1805 along with other silver items from Hanover.

LITERATURE

PROVENANCE
King George III of Great Britain and Ireland, Elector and the King of Hanover (1760-1820) and then by descent to The Royal House of Hanover; The dishes Sotheby’s, Schloss Marienburg, Hanover, 5-15 October 2005, lots 1192-1194 (part)

$ 20,000-30,000
91
A SILVER-GILT AND ROCK CRYSTAL CUP, THE ROCK CRYSTAL CIRCA 1600, THE SILVER FRENCH, EARLY 19TH CENTURY
the octagonal cup etched with insects and foliage and supported by a winged naked putto, the foot with chained borders and engraved running foliage
height 6 in.; 15 cm
$ 4,000-6,000

92
A SILVER-GILT-MOUNTED GLASS CASTER, UNMARKED, PROBABLY ENGLISH OR FRENCH, 1ST HALF OF THE 18TH CENTURY
the baluster glass body held by three openwork bands and the strapwork base, the bayonet cover pierced with flowers
height 7 1/2 in.; 19 cm
$ 2,000-3,000

93
A CHINESE PORCELAIN COVERED EWER WITH RÉGENCE SILVER MOUNTS, THE PORCELAIN KANG XI CIRCA 1700, THE MOUNTS WITH PARIS MARKS FOR 1717-1722
baluster form, the caramel-colored body with floral and foliate decoration, the cover with a lion finial, the silver mounts with a scroll thumb-piece, marked twice fleur-de-lis discharge mark
height 5 1/4 in.; 13 cm
$ 5,000-10,000

94
AN EARLY ROCK CRYSTAL CUP WITH RENAISSANCE REVIVAL SILVER-GILT BASE, EARLY 17TH CENTURY AND R. & S. GARRARD & CO., LONDON, 1838
the oval bowl carved at one end with spreading foliage and engraved with birds perched on ribbon-hung swags of fruit, the short rock crystal stem carved with leaves and mounted on a baluster stem applied with three scroll brackets topped by grotesque masks, the base set with a rock crystal panel carved with tendrils in silver-gilt frame chased with classical leaves and shells and applied with two salamanders and three frogs, marked on base rim and stem, the bowl early 17th century, probably German
height 6 in., 15 cm
Length of bowl: 4 1/4 in., 12 cm
Garrard’s was one of early 19th century London’s leading manufacturing and retail jewellery and silversmith businesses, second only to Rundell, Bridge & Rundell. Commercially descended from George Wickes (1698-1761), goldsmith to Frederick, Prince of Wales (1729-1751), the firm’s eclectic stock included antique plate and mounted and unmounted works of art as well as silver and silver gilt inspired by or copied from historical examples. Although far from unique at the time, the contents of their second hand department rivaled that of Rundell’s and the growing number of curiosity dealers, all catering to the expanding call among wealthy customers for quaint, unusual even out-of-style pieces reminiscent of objects in the noble treasure vaults of previous centuries. Customers wishing to lend the flavour of an old-fashioned ‘Kunstkammer’ to their collections were naturally drawn to gold and silver cups, vases, &c., set with precious and semi-precious stones and enamels or hardstone or ceramic objects enhanced with gold, silver or silver-gilt mounts. A collector who especially favoured the latter was William Beckford (1760-1844) of Fonthill Abbey. On one occasion he conveyed his delight to a friend upon acquiring in 1819 from the dealer Edward Baldock a magnificent gold and enamelled smoky quartz cup (now known as ‘The Fonthill Ewer’), which he believed to have been created by Benvenuto Cellini (1500-1571). Modern scholarship attriutes the carved quartz bowl to the Prague workshop of Ferdinand Eusebio Miseroni (active 1565–84), and the enamelled mounts to an early 19th century workshop.
$ 6,000-9,000
A FRENCH SILVER-GILT MIRROR, 1ST STANDARD
PARIS MARKS FOR 1819-1838
rectangular, applied with a cast repeating openwork border of serpents entwined with grapevine with rosettes at intervals, all enclosed by a molded and beaded border, wood-backed, hinges/hanging loop, marked on sides, apparently no maker’s mark
height 23 1/4 in.; 59 cm
PROVENANCE
Sotheby's, Paris, 26 June 2013, lot 164
$ 6,000-9,000

FOUR LOUIS XV CARVED AND GILT-WOOD CHAISES À LA REINE BY BRIZARD, CIRCA 1760
Four Louis XV Carved and Gilt-Wood Chaises à la Reine, Circa 1765
stamped S.BRIZARD
height 35 1/2 in.; width 20 in.
90 cm; 51 cm
Sulpice Brizard (1733-c.1796), maître 1762
PROVENANCE
Sotheby's New York, 22 May 2001, lot 316
EXHIBITED
El arte de vivir en Francia del siglo XVIII en las colecciones argentinas, 24 September - 4 November 1968, Museo Nacional de Arte Decorativo, Buenos Aires, Argentina
$ 3,000-5,000
ROYAL: A NORTH GERMAN ROCOCO BEADWORK AND STAINED WALNUT GAMES TABLE BY JOHANN MICHAEL VAN SELOW, BRUNSWICK, CIRCA 1755
height 30 in.; width 35 in.
76 cm; 88.5 cm
Although beadwork decoration and objects were produced in several European countries in the 18th century, by far the best known and most accomplished centre was the factory established in Brunswick by Johann Michael van Selow (b.1704 or 1705). Thought to originate from Amsterdam, van Selow was recorded in Brunswick by 1755, where he is described as a Muschelarbeiter (‘shell worker’), and during the city’s trade fair in February 1756 he placed an advertisement in the Braunschweigische Anzeigen newspaper for wares made of corallen (small glass beads), which were described as a new invention. The workshop was under the patronage of the enlightened Charles I, Duke of Brunswick-Wolfenbüttel (1713-1718), who had transferred the residence of his principality from Wolfenbüttel to Brunswick in 1753 and actively promoted the economic and artisanal development of his domain, founding the nearby Fürstenberg porcelain manufactory in 1747 and the Stobwasser lacquer workshops in 1763 (see lot 137 in this auction).

The technique consisted of laying strings of small glass beads joined by linen thread on to a wooden surface primed with a plaster composition, creating designs derived from contemporary rococo motifs such as scrolls, shellwork, birds, fruit and floral sprays as well as architectural and garden vignettes. Some of the compositions may have been designed by the local painter Conrad Rudolph Pfeiffer. Unlike furniture with inlaid wooden marquetry, corallen wares never fade as the glass beads retain their original vibrant colour. The technique is best suited to flat surfaces and although a few more ambitious works survive, like the monumental covered urn on stand now in the Victoria & Albert Museum, London (W.451-1936), the majority of van Selow’s output consisted of smaller tea caddies and boxes and especially table tops. Despite the favourable reception of Brunswick bead tables among wealthy buyers throughout northern Germany, the enterprise was never a financial success, and in 1767 the direction of the factory was transferred to the joiner Thiele Heinrich Eggeling, before it closed definitively in 1772.

An almost identical games table to the present lot, presenting the same foliate and scrollwork border but with the inclusion of four trompe-l’oeil playing cards, was sold Sotheby’s Amsterdam, 27 March 2007, lot 449 (fig. 1). Another similar tabletop is in Städtisches Museum Braunschweig (Illustrated in Graf 2023, cat. no. 5.2), which like the Amsterdam and Irving/Hanover examples also eschews colourful fruit and leaf elements and employs a more restrained palette to achieve a more naturalistic effect. A further tea table with comparable decoration and colour scheme was sold Bonhams’s London, 29 July 2020, lot 123.

SCHLOSS MARIENBURG
Conceived as a birthday gift by King George V of Hanover (reigned 1861-1866) to his wife Marie of Saxe-Altenburg (1818-1907), the Gothic revival Marienburg Castle, 30 kilometers south of Hanover, was designed by the architect Conrad Wilhelm Hase. Building work commenced in 1858 and was still unfinished when Hanover was annexed by Prussia in 1866 and the royal family forced into exile in Austria. After World War II it became the principal seat of the Princes of Hanover. In October 2005 a four-day auction of works of art from the family collections was held on the premises by Sotheby’s Germany, including another tea table with a top by van Selow, lot 1455.

LITERATURE
Dr Henrietta Graf, Die Braunschweiger Korallenfabrik des Johann Michael van Selow, Brunswick 2023, cat. no. 5.2a

PROVENANCE
Probably collection of George II, King of Great Britain and Ireland and Elector of Hanover (1683-1760) at Herrenhausen, thence by descent in the House of Guelph collections to the Princess of Hanover, Schloss Marienburg, Lower Saxony, Germany; Acquired directly from Prince Ernst August of Hanover (b.1954) in 2000

$ 10,000-15,000

COMPLETE CATALOGUING AVAILABLE AT SOTHEBY'S.COM/N11343
A DANISH SILVER “SWAN” PITCHER, NO. 1052, DESIGNED BY HENNING KOPPEL, GEORG JENSEN SILVERSMITHY, COPENHAGEN, 2002

of asymmetrical baluster form with upswept loop handle, marked on base
65 oz 10 dwt
2040 g
height 16 1/4 in.
42 cm

Designed by Henning Koppel in 1956, this became one of the Jensen’s iconic post-war forms. It was featured in the 2018 Art Institute of Chicago exhibition Georg Jensen: Scandinavian Design for Living, cat. no. 111, fig. 98, pp. 184-85.

$ 10,000-15,000

A DANISH SILVER “PREGNANT DUCK” PITCHER, NO. 992, DESIGNED BY HENNING KOPPEL, GEORG JENSEN SILVERSMITHY, COPENHAGEN, 2001

of asymmetrical baluster form with upswept loop handle, marked on base
45 oz
1399.5 g
height 12 1/4 in.
28.6 cm

Designed by Henning Koppel about 1952, the original design is preserved in the Georg Jensen archive and was reproduced in Georg Jensen: Scandinavian Design for Living, Art Institute of Chicago, 2018, p. 102, which also showed an executed pitcher, cat. no. 109, fig. 86, pp. 170-71. The Georg Jensen website notes of this model, “today, Koppel’s precise curves are considered among this century’s best silver works.”

$ 5,000-8,000
101

THE WAHUP CUP, A GEORGE II SILVER-GILT CUP AND COVER, AFTER DESIGNS BY WILLIAM KENT, ELIZABETH GODFREY, LONDON, 1747

campana form, the neck applied with ears of wheat above a band of interlacing foliage, the foot with acanthus leaf ornament, the body with two acanthus-leaf capped handles, the cover with a pine cone finial and applied foliate decoration, engraved on one side ‘The Legacy of Mrs Sarah Wahup’, marked on the base and cover 64 oz; 1990 g

height 10 3/4 in. 27cm.

Sarah Wahup (1690-1747) was a wealthy spinster – sufficiently wealthy to be listed in 1742 in (the probably unreliable) A Mabber Key to the Rich Ladies Treasury as having a fortune of £20,000. She lived in London but had strong family ties to Ireland, in particular to steeple there, and to the Wauchope family in Scotland; the two surnames are linked. The bequests in her will shows that she had a wide circle of friends and numerous cousins with whom she kept in touch. Of her personally we know little except that she was musical – she subscribed to printed versions of Handel’s operas – and was generous to her servants and to charitable causes. The source of her fortune is unproven, but the cup would have been acquired with funds from one of her many beneficaries, the main candidates being Andrew Wauchope of Niddrie, near Edinburgh, and the Rev. Dr. John Taylour who were both left substantial sums.

Sarah Wahup’s will was proved in London on 9 September 1747. Among the list of more than 60 beneficaries are relatives, friends, servants and a number of charitable causes. Money, mostly between five guineas and £50 was allocated for mourning rings, including £50 for a ring to the above-mentioned John Maxwell Essq. of Little Green, Dublin, who she described as ‘my very much esteemed friend and Cousin.’ 20 guineas each to Samuel Hutchinson (d. 1780), then Dean of Dromore, later Bishop of Kilks and Achonry, and his wife (Miss Wahup’s cousin), Sophia, daughter of the Rev. James Hutchinson of Ballagran, £50 to John Robartes, 4th Earl of Radnor (1686-1757), ‘my good friend and old acquaintance of my father’; £50 each to Robert Montagu, 3rd Duke of Manchester (1707-1762) and his wife, Harriot (d. 1765), a niece of John Churchill, 1st Duke of Marlborough, and ‘my much honoured friend’; £50 to Julianne (Nosei), Countess Dowager of Burlington (1672-1755), ‘my much Honoured friend’. The outstanding amount of £100 for a ring was allocated to Mrs. Ann Arbuthnot, 2 ‘my much Honoured friend. The outstanding amount of £100

Marlborough, and ‘my much honoured friend’; and £50 to

The cup and its design

The present lot shares design elements with a gold cup designed for Col. James Pelham (1663-1756) by William Kent (pl. 16), published in 1744 by John Vardy in Some Designs of Mr. Inigo Jones and Mr. William Kent (pl. 20), most noticeably the use of vertical wheat ears. An exact version of the cup (pl. 29), most noticeably

designed for Col. James Pelham (1683-1761) by William Kent (fig.1), published in 1744 by John Vardy in Some Designs of Mr. Inigo Jones and Mr. William Kent (fig.1), published in 1744 by John Vardy in Some Designs of Mr. Inigo Jones and Mr. William Kent (1735), the Scottish physician and polymath.


PROVENANCE

Sir Henry Bedingfeld, Bart. (1830-1902) of Oxburgh Hall, Norfolk. The following lot after the cup in the was a silver-gilt salver with the same wheat ear decoration, also marked for Godfrey, 1747. The whereabouts of this salver are unknown.

Oxburgh Hall has been the home of the Bedingfeld family for 500 years. It is now a National Trust property, open to the public. Sir Henry Richard Paston - Bedingfeld, 6th bart., married in 1826 Margaret Anne, the only child and heir of Edward Paston of Paston, owner of the famous Paston Treasure painting.

Notes

1. Will with three codicils signed on 30 June 1746, 13 July 1747 and 17 August 1747 (National Archives, Kew, PROB 11/757/20).

2. Ann Arbuthnot may have been related to Dr. John Arbuthnot (1667-1714), the Scottish physician and polymath.


LITERATURE


PROVENANCE

Sir Henry Bedingfeld, Bart. (1830-1902) of Oxburgh Hall, Norfolk. Christie’s, London, 14 May 1902, lot 34

Sotheby’s, New York, 24 October 2000, lot 329

$ 40,000-60,000
Six of the prints are from the artist’s elaborately titled second series, “Ladies, very elegantly attired in the fashion, and in the most agreeable attitudes.” Frye captures various female subjects adorned in handsome gowns and opulent jewelry, suggesting his interest in costume and luxury. Together, the portraits offer a glance into the grandeur of 18th century portraiture and Frye’s tact as an engraver.

He came to London as a portrait painter when aged around 20 and invented and patented a recipe for the making of porcelain and established the Bow Porcelain Factory producing the first porcelain in England. However, after some fifteen years at the factory, the toxic fumes made him ill, forcing him to retire and return to portraiture and the publication of his prints. An exhibition of ‘Thomas Frye’s Fancy Heads’, published in two series in 1760 and 1761, was held at the National Portrait Gallery in 2007. Reading the curator’s introduction we learn that Frye was a true entrepreneur, advertising his series of prints in the London newspapers as elegant decoration for a room, ‘they were very high quality, were expensive and sold as a limited edition’. They were aimed directly at the top-end of the market for ‘fancy’ prints.

LITERATURE
John Chaloner Smith, British Mezzotinto Portraits, Being a Descriptive Catalogue of these Engravings from the Introduction of the Art to the Early Part of the Present Century, London 1884, pp. 538-552, nos. 6, 9-14, 16, 17, 19, 20-25

$ 25,000 - 35,000
A CASED SET OF 48 HANDBLOWN PROSTHETIC GLASS EYES, PROBABLY GERMAN, EARLY 20TH CENTURY

*case size 10 1/2 x 8 in.
26.5 x 20.5 cm

A similar case of glass eyes was sold Emma Hawkins: A Natural World, Sotheby’s London, 10 January 2023, lot 72.

$ 800-1,200

An almost identical casket, most likely from the same workshop was formerly with Daniel Katz, London and now with Coulborn & Sons, Sutton Coldfield. The distinctive zoomorphic inlay of stylised leaping hounds, foxes, deer, wild boar, rabbits, birds and other fauna is based on hunting scenes by the Nuremberg printmaker Virgil Solis (1514-1562), which were used as design sources for engraved and inlaid ornament on caskets, games boards, powder flasks, parade shields and hunting horns [fig.1]. Similar animal decoration appears along the borders of an Augsburg game board in the Victoria & Albert Museum, London (567-1899; see Nick Humphrey, ’Printed Sources for a South German Games Board’, V&A Online Journal, Issue No. 7 Summer 2015), and also on a small rectangular casket sold Sotheby’s London, 2 December 2008, lot 56.

◇

$ 12,000-18,000

A SOUTH GERMAN IVORY-INLAID EBONY CASKET, PROBABLY AUGSBURG, LATE 16TH CENTURY

The interior with red silk lining
height 12 ½ in.; width 20 ¾ in.; depth 10 ¾ in.
31.5 cm; 52.5 cm; 27.5 cm

The Southern German city of Augsburg became a major centre of the European luxury market in the 16th and 17th centuries, with artists specialising in silver and silver gift works, clocks and automata, and cabinets and small boxes manufactured with imported tropical woods and inlaid with exotic precious materials like ivory, tortoiseshell and mother of pearl by the over 200 master cabinetmakers (Kunstschreiner) recorded in the city in 1590.

◇

$ 12,000-18,000

A WILLIAM IV EBONISED AND PAINTED CIRCULAR TILT-TOP TABLE, CIRCA 1830

decorated to simulate marble; the underside bearing a fragmentary inventory label
height 29 in.; diameter 22 ½ in.
73.5 cm; 57 cm

PROVENANCE
Cove Landing, New York

$ 1,200-1,800

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N11343
106 A LARGE PORTUGUESE SILVER DISH, MAKER’S
MARK ARC, LISBON, EARLY 18TH CENTURY
lobed circular form, richly chased and embossed with
flowers and animals, the center with a scene of a monkey
riding a hobby horse, engraved with later English crests,
marked on the underside, with city mark (Vidal no.20), and
maker’s mark
31 3/4 oz; 987 g
diameter 17 in.; 43 cm
An unmarked silver gilt dish of similar size and decoration
has been noted with the same coat and hat-wearing
creature in the central boss, in this example fishing at a lake:
Sotheby’s, London, 18 January 2023, lot 35.

$ 10,000-15,000

107 A SPANISH SILVER SPONGE BOX, F. GOVEA,
MADRID, CIRCA 1820
spherical form, the hinged lid pierced with stars and crosses
and with an acorn finial, marked on the foot with maker and
city mark
8 oz; 248 g
height 4 1/2 in.; 12 cm
PROVENANCE
Sotheby’s, London, 4 April 2002, lot 208

$ 1,000-1,500

108 A MEXICAN SILVER INCENSE BOAT, MARKED WITH
A CROWNED F, MEXICO CITY, CIRCA 1600-1620
conventional form, with chased strapwork, marked on foot,
body and lid, with city mark and a crowned F
9 3/4 oz; 303 g
length 5 1/2 in.; 14 cm
For the Crowned F mark see Cristina Estepar Martin, Marcas
de Platería Hispanoamericana Siglos XVI-XVII, Ediciones Tuero
1992, p. 10-17. Martin notes this mark on another naveta
(incense boat) in a private collection in Mexico, as well as on
chalices and ecclesiastic silver of circa 1600.

$ 3,000-5,000
A LARGE PARCEL-GILT SILVER DISH, PROBABLY MEXICAN, CIRCA 1600

shaped-decagonal form, with gilt rim and center, the border deeply chased with scrolls on a matted ground, the centre chased with concentric strap-work rings, engraved on the back FRACO: PEREZ MO, apparently unmarked
25 1/4 oz; 785 g
Diameter 14 in.; 35.5 cm

With an appreciation from Cristina Esteras Martín, who notes the Flemish origin of the star 12-sided form, and cites a Valladolid example as early as 1520, *Enciclopedia de la Plata Española y Virreinal Americana*, no 1355, p. 420, adding that the form travels to the Spanish Colonies thereafter. She praises its aesthetic quality, (translated from Spanish as “an exquisite piece that comes to enrich this unknown chapter of secular silverwork”).

$ 40,000-60,000

A GUATEMALAN SILVER DISH, MIGUEL GUERRA, CIRCA 1770

circular, with fluted sides, the center lightly chased and engraved with a pair of birds surrounded by flowering foliage, engraved on the underside “Da Mercedes Nagera,” marked in the center with city mark and Guerra in script, and crown tax mark
21 oz; 653 g
Diameter 11 1/2 in.; 29 cm

A basket by the same maker and with the same inscription (Da Mercedes Nagera) was exhibited at “Silver from Viceroyal Mexico,” at the International Museum of Art and Science, McAllen, Texas, 2007.

$ 6,000-9,000
111

A SILVER-MOUNTED CHINESE PORCELAIN EWER, THE PORCELAIN MID-17TH CENTURY, TRANSITIONAL PERIOD, THE MOUNTS POSSIBLY FLEMISH OR DUTCH
the silver lid with bifurcated thumb-piece, the blue and white porcelain body with figures in a landscape, marked twice on the inside of the lid with a mark possibly a flower height 10 1/4 in.; 27.5 cm

$ 6,000-8,000

112

A ROMAN NEOCLASSICAL GILTWOOD SIDE TABLE, CIRCA 1785
with later Egyptian porphyry-veneered top height 36 1/2 in.; width 49 in.; depth 20 1/2 in. 93 cm; 124.5 cm; 52 cm
This table is very similar in inspiration to a console table in the Galleria Borghese, Rome, described as Roman and inspired by the architect Asprucci with similar fluted tapering legs, frieze carved with bellflowers and a Greek theatrical mask with rings.
illustrated G. Morazzoni, Il Mobile Neoclassico, Milan 1955, plate XIII, fig. B.

PROVENANCE
With Lazzaro Vivioli e Figli, Genoa
Sotheby’s London, 12 June 2002, lot 362

$ 8,000-12,000
AN IMPORTANT GERMAN SILVER-GILT BASIN, 
HIERONYMOUS SAILER, AUGSBURG, 1613-1615
shaped-oval form, the border chased and embossed with eight panels of fruit garlands framed by scrolls and separated by alternating flowers and shells and cast putto heads, the well formed as four recesses framed by winged half-bodies with cast putto heads, the centre with a raised guilloche cartouche, marked on the underside and engraved with monogram AM VR
98 1/2 oz.; 3063 g; length 25 1/2 in.; 65.5cm
Another basin (with accompanying ewer) by Hieronymous Sailer (fl. 1593 - circa 1620) is illustrated in Seling, H., Die Kunst der Augsburger Goldschmiede 1529-1864, Band II, Munich 2000, Abb. 355.
Identical or near identical cast putto heads have been noted on two further Augsburg basins: one marked for Elias Drentwett I, 1620-25 (Seling, Band II, Abb. 346) and one marked for Christoph Wild, 1616-1620 (Sotheby’s, London, 14 April 2011, lot 5).
LITERATURE
Seling, H., Die Kunst der Augsburger Goldschmiede 1529-1864, Supplement zu Band III, Munich, 1994, Nr. 1036
PROVENANCE
By family tradition, Sir Philipp Sassoon (1888-1939), by descent to
David Cholmondeley, 7th Marquess of Cholmondeley
$ 50,000-80,000
AN INDO-PORTUGUESE BRASS AND MOTHER-OF-PEARL EWER, GUJARAT, EARLY 17TH CENTURY

Height 10 5/8 in.; width 8 5/8 in.; diameter of foot 4 1/2 in.

PEARL EWER, GUJARAT, EARLY 17TH CENTURY

An almost identical ewer to the offered lot is a silver-gilt mounted mother-of-pearl pouring vessel (Seipel 2000, p.163). An almost identical ewer to the offered lot is a silver-gilt mounted mother-of-pearl pouring vessel (Seipel 2000, p.163). An almost identical ewer to the offered lot is a silver-gilt mounted mother-of-pearl pouring vessel (Seipel 2000, p.163). An almost identical ewer to the offered lot is a silver-gilt mounted mother-of-pearl pouring vessel (Seipel 2000, p.163).

114

The Three Voyages of Vasco da Gama

The Three Voyages of Vasco da Gama (London 1869, p.306).

Functional objects such as caskets, chargers, candelabra and drinking vessels were crafted from brass or wooden substrates veneered with a mosaic of mother of pearl affixed with silver pins, creating exotic and luxurious works of art destined for export via European trading companies.

Gujarati works were particularly prized by Central European princes and scholarly collectors. Archival records of the Green Vaults in Dresden document the presence of such works in the collection of the Electors of Saxony as early as the second quarter of the 16th century, and a 1598 inventory of the Wittelsbach-kunstkammer in Munich lists a silver gilt-mounted mother-of-pearl pouring vessel (Seipel 2000, p.363). Among the closest resemblance to the offered lot is in the Kunsthistorisches Museum, Vienna, formerly in the Collections of the Electors of Saxony as early as the second quarter of the 16th century. The earliest recorded example, bearing the arms of Sir Edward Seymour (d. 1568) and dated 1532-3, is now in the Ashmolean Museum, Oxford (Schroder 2009, no. 213 p.574)[fig.2]. It is possible an English silver vessel served as the prototype for this type of Gujarati ewer, and the model was first produced a few decades later than has traditionally been assumed.

In addition to the Habsburg ewer in Vienna, other examples of virtually identical Gujarati mother-of-pearl ewers include a pair with accompanying basins in the Victoria & Albert Museum, London (Jaffer, p. 38), a further pair in the British Museum (fig.3), and a ewer with basin in a Lisbon private collection (K. Erotica 2002, no. 26 p.123). A similar ewer with replaced handle in gilt metal, formerly in the collections of Lord Curzon of Kedleston, Viceroy of India (d. 1925), was sold Lyon and Turnbull, Edinburgh, 23 October 2013 lot 515 (£70,850).

LITERATURE


PROVENANCE

Kunstkammer Georg Laue, Munich, acquired at TEFAF Maastricht 2013

$ 40,000-60,000
INDO-PORTUGUESE MOTHER-OF-PEARL CIRCULAR POWDER FLASK, GUJARAT, 17TH/18TH CENTURY
lacking stopper
height 7 in.; width 6 in.
7.8 cm; 5.3 cm
A similar circular Gujarat powder flask is in the Metropolitan Museum of Art, New York (2018.231.5) [fig. 1].

$3,000-5,000

Gujarat wares are generally thought to have been first introduced to Europe by Portuguese traders in the 16th century, and contemporary royal inventories both on the Continent and in England attest to the presence of mother of pearl items with silver and silver gilt mounts in princely collections, although it is not always clear if such pieces were of Indian manufacture, nor how the works arrived. It is possible some were also sold through intermediaries in various European centres such as Paris, where the Scottish merchant John Clerk of Penicuik was recorded buying mother-of-pearl dishes and plates in the 1640s.

LITERATURE
Jaffer, Amin, Luxury Goods from India. The Art of the Indian Cabinetmaker, London 2002
Museu de São Roque, Lisbon, The Heritage of Rauluchantim, exhibition catalogue, 1996

$15,000-25,000

TWO INDO-PORTUGUESE MOTHER-OF-PEARL DISHES, GUJARAT, 17TH CENTURY
slight difference in diameter
1 1/4 x 7 3/4 in.; 1 1/4 x 7 7/8 in.
3.2 x 19.8 cm; 3.2 x 20 cm
Please also see note to lot 25 in this sale.
A pair of small dishes of comparable size and design to the offered lot are in the Victoria & Albert Museum, London, where they form part of an ensemble with a pair of ewers of identical form to lot 114 in this sale (Jaffer 2002, cat. no.11, p.38-39). When this set was acquired by the Museum in 1857, it was described as Italian, reflecting the current scholarship that viewed the Western shapes of Gujarat mother-of-pearl items as evidence of European origin, a situation further complicated by numerous copies of Gujarat work by seventeenth- and eighteenth-century Continental goldsmiths.

A pair of small dishes of comparable size and design to the offered lot are in the Victoria & Albert Museum, London, where they form part of an ensemble with a pair of ewers of identical form to lot 25 in this sale. When this set was acquired by the Museum in 1857, it was described as Italian, reflecting the current scholarship that viewed the Western shapes of Gujarat mother-of-pearl items as evidence of European origin, a situation further complicated by numerous copies of Gujarat work by seventeenth- and eighteenth-century Continental goldsmiths.

LITERATURE
Jaffer, Amin, Luxury Goods from India. The Art of the Indian Cabinetmaker, London 2002
Museu de São Roque, Lisbon, The Heritage of Rauluchantim, exhibition catalogue, 1996

$15,000-25,000

AN INDO-PORTUGUESE MOTHER-OF-PEARL POWDER HORN, GUJARAT, 17TH/18TH CENTURY
with later turned wooden nozzle
6 in. x 5 1/2 in.
15.2 x 14 cm
Prior to the development of the modern bullet in the 19th century, gunpowder was an essential component of firearm ammunition and was generally carried in powder horns, often in the form of animal horns, which could be decorated with ornate metal mounts. Gujarat artists created horns using turbo shells with mother of pearl and metal mounts, seen for example on a pair of powder horns sold Christie’s London, 7 October 2008, lot 262. They also produced as here horns made of wooden carcases in the form of shells and veneered with mother-of-pearl plaques attached with pins, the same technique used for ewers, dishes and other plate vessels.

An identical powder horn from the Krishna Riboud Collection, Paris, is illustrated in La Route des Indes, Bordeaux, Musée des Arts Décoratifs, 1998, fig. 32 p.106 (fig. 1).

PROVENANCE
La Suite Subastas, Barcelona, 23 February 2017, lot 61

$4,000-6,000

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N11343
A LOUIS XVI CARVED AND IVORY PAINTED LIT DE REPOS, LATE 18TH CENTURY
alterations; slightly extended in width
height 59 in.; width 75 in.; depth 40 in.
150 cm; 190.5 cm; 101.5 cm

PROVENANCE
Château de Duplessis, Touraine, according to a note from
Nicole Altéro
Galerie Nicole Altéro, Paris

$ 5,000-8,000
119
A GILT-METAL-MOUNTED FIGURE OF AN OSTRICH, 17TH CENTURY
modelled as the animal with ostrich egg body, holding a horseshoe in its beak, standing on a naturalistic ground
Height 16 in.; 41 cm
Pliny the Elder (23-79 AD) discussed the ostrich in his Natural History and wrote than it had the ability to digest anything. In 1599 Ulisse Aldrovandi, in his Ornithologiae hoc est de avibus historiae libri XII, repeated Pliny’s words but explained that he had observed the ostrich eat iron but when excreted it had not been digested. Nevertheless, Aldrovandi chose to illustrate the bird with a horseshoe in its mouth. This became a popular symbol in the 17th century, and used heraldically, being the crest of several families including Digby. Later a crest of an ostrich head with horseshoe was granted to Sir Richard Wallace (Wallace Collection) in 1872 when he was created a baronet; a silver cup formed as an ostrich with a horseshoe by Elias Zorer, Augsburg, circa 1600, is preserved in the Wallace Collection.
A similar gilt-bronze ostrich from the Heinrich Neuerburg Collection was sold Lempertz, November 15, 2013, lot 870.

PROVENANCE
With M. Turpin Antiques, London
Sotheby’s New York, 23 October 1998, lot 401

LITERATURE
Die Silberkammer des Landgrafen von Hessen-Kassel, 2003, no.33 (comparable piece)

$ 8,000-12,000

121
A GILT-METAL-MOUNTED FIGURE OF AN OSTRICH, 17TH CENTURY
modelled as the animal with ostrich egg body, holding a horseshoe in its beak, standing on a naturalistic ground
Height 16 in.; 41 cm
Pliny the Elder (23-79 AD) discussed the ostrich in his Natural History and wrote than it had the ability to digest anything. In 1599 Ulisse Aldrovandi, in his Ornithologiae hoc est de avibus historiae libri XII, repeated Pliny’s words but explained that he had observed the ostrich eat iron but when excreted it had not been digested. Nevertheless, Aldrovandi chose to illustrate the bird with a horseshoe in its mouth. This became a popular symbol in the 17th century, and used heraldically, being the crest of several families including Digby. Later a crest of an ostrich head with horseshoe was granted to Sir Richard Wallace (Wallace Collection) in 1872 when he was created a baronet; a silver cup formed as an ostrich with a horseshoe by Elias Zorer, Augsburg, circa 1600, is preserved in the Wallace Collection.
A similar gilt-bronze ostrich from the Heinrich Neuerburg Collection was sold Lempertz, November 15, 2013, lot 870.

PROVENANCE
With M. Turpin Antiques, London
Sotheby’s New York, 23 October 1998, lot 401

LITERATURE
Die Silberkammer des Landgrafen von Hessen-Kassel, 2003, no.33 (comparable piece)

$ 8,000-12,000
122

A PORTUGUESE SILVER DISH, EARLY 17TH CENTURY

Circular, chased with strap-work and scrolls, the rim with a projecting cast shell border, the center with a flowerhead within raised wreath, on rim foot, apparently unmarked

20 oz.; 562 g

diameter 12 1/4 in.; 31 cm

$ 15,000-20,000

123

A SPANISH COLONIAL SILVER DISH, PROBABLY ALTO PERU, CIRCA 1700

The center engraved with a hunter and dog, surrounded by flutes and medallions chased with lions and birds, wide border of foliage and flutes, apparently unmarked

23 1/4 oz.; 723 g

diameter 12 1/4 in.; 32.5 cm

$ 5,000-8,000

124

A GUATEMALAN SILVER-GILT CHALICE, CHIAPAS, 18TH CENTURY

The base embossed and chased with foliage and with eight small feet around the edge, the knopped stem chased with scrolls, marked on the bowl rim, with city mark and crown bar mark, also marked on bowl and foot with Dutch control mark for foreign work, post 1905

14 1/2 oz.; 415 g

Height 8 3/4 in.; 22.5 cm

Chiapas, associated with Guatemala in Colonial times, was integrated into the Federation of the Mexican Republic on 14 September 1824.

$ 6,000-8,000

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N13343
125

A PAIR OF SPANISH SILVER TWO-LIGHT CANDELABRA, ANTONIO DIAS, CADIZ, 1780

The shaped-circular bases with applied flower heads, the screw-in fluted stems with laurel swags, the spiraling branches separated by a flaming urn, marked on the bases

89 oz; 2768 g

Height 14 1/4 in.; 36.5 cm

$ 10,000-20,000

126

A LATE LOUIS XVI GILT BRONZE AND BRASS MOUNTED MAHOGANY AND ACAJOU Moucheté Commode, Circa 1790

With an associated Breccia di Seravezza top

Height 36 in.; width 49 1/2 in.; depth 25 in.

91.5 cm; 125.5 cm; 63.5 cm

$ 3,000-5,000

127

A DONEGAL CARPET, KILLYBEGS, IRELAND, EARLY 20TH CENTURY

Bearing a retailer’s label Maple and Co. London and Smyrna

Approximately 144 1/4 x 304 1/4 in.; 368 x 772 cm

The previous owner of this carpet inherited it from his father, an antique restorer, who some 40-odd years ago was commissioned to work on some damaged library panelling for a client. In the course of the restoration he discovered a sealed room in which the carpet had been stored, probably for at least 50 years, which explains its exceptional condition with an extraordinary full pile. Ian Irving has had it professionally cleaned by S. Francis, London.

PROVENANCE

Sotheby’s London, 30 March 2022, lot 170

$ 5,000-7,000
A LOUIS-PHILIPPE MAHOGANY CIRCULAR CENTRE TABLE, CIRCA 1830
with a moulded Campan vert marble top
height 28 in.; diameter 39 in.
71 cm; 99 cm
$ 3,000-5,000

A PAIR OF QUEEN ANNE STYLE MIRRORS
possibly incorporating earlier elements; losses to silvering
height 25 1/4 in.; width 15 in.
65.5 cm; 38 cm
$ 2,500-3,500

A PAIR OF TWO-FOLD BAMBOO, HARDWOOD AND GLASS FOLDING SCREENS WITH PRESSED FERNS AND BUTTERFLIES, 20TH CENTURY
height 62 1/4 in.; max. width of each panel 23 1/4 in.
158 cm; 60.5 cm
PROVENANCE
Madeleine Castang, 30 Rue Jacob, Paris
$ 1,200-1,800

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N13343
131

131

MARTELÉ: A LARGE AMERICAN SILVER PITCHER,
GORHAM MFG. CO., PROVIDENCE, RI, CIRCA 1897

the neck chased with peacock feathers above a band of stylized feathers, the everted handle modelled as a feather, with a gilt interior, the base engraved Thayer, marked on the base and coded 8623

126 oz; 3919 g

height 17 ¼ in.; 45 cm

According to Gorham’s records, this piece is listed as a claret, but also called a pitcher. This is apparently one of two of this form with this number. The current lot was completed on 9 November 1897 with a weight of 126.5 oz. It took 96 hours to make, 75 hours to chase, and its net factory price was $310. This piece was made in 1897, the first full year of Martelé production, and the completion date suggests that it was finished to be part of the initial public viewing of the Martelé line, at the Waldorf-Astoria Hotel in New York on 25 November 1897. Larry Pristo writes that this “collection of about 300 pieces” would have included essentially every piece of Martelé made to this point, approximately 311 items excluding flatware (op. cit., p. 28).

The Thayer name is probably for John Borland Thayer II (1862-1912), Director and Second Vice President of the Pennsylvania Railroad. He married in 1892 Marian Morris, and the couple lived on an estate, “Redwood”, in Haverford, PA. In 1912 they and their son were returning from Europe as first-class passengers on the Titanic; John Thayer was lost in the disaster, Mrs. Thayer and her maid survived, and Jack Thayer jumped from the sinking ship and was rescued, clinging to an overturned lifeboat.

LITERATURE

$ 12,000-18,000

132

AN AMERICAN PARCEL-GILT SILVER “NATURALISTIC” FISH SLICE, WOOD & HUGHES,
NEW YORK, CIRCA 1880

the handle modelled as a bison’s leg, the blade acid-etched and chased with a heron among bulrushes below clouds, marked on the side of the handle

8 ¾ oz; 722 g

11 ½ in.; 29 cm

$ 4,000-6,000

133

AN AMERICAN SILVER OLIVE DISH AND TONGS,
GORHAM MFG. CO., PROVIDENCE, RI, 1892

the dish modelled as an olive, with gilt interior, the tongs modelled as fruiting olive branches, marked on tongs and dish, the tongs stamped 515

5 ¾ oz; 178 g

length 6 in.; 15 cm

$ 2,000-3,000

The Thayer name is probably for John Borland Thayer II (1862-1912), Director and Second Vice President of the Pennsylvania Railroad. He married in 1892 Marian Morris, and the couple lived on an estate, “Redwood”, in Haverford, PA. In 1912 they and their son were returning from Europe as first-class passengers on the Titanic; John Thayer was lost in the disaster, Mrs. Thayer and her maid survived, and Jack Thayer jumped from the sinking ship and was rescued, clinging to an overturned lifeboat.

LITERATURE

$ 12,000-18,000

134

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N12343
ROYAL: A GERMAN SILVER-GILT FOUR PIECE TEA AND COFFEE SERVICE, PROBABLY DRESDEN, CIRCA 1780

comprising: teapot, coffee pot, creamer, and covered sugar bowl, the bases with chased acanthus leaves and beaded borders, the bodies with acanthus sleeves and pinned scrolling foliage, the pots with wood handles, stamped with crowned FA monogram and engraved with monograms, apparently unmarked, possibly by the Schrödel family
97 oz; 2923 g
height of the taller pot 9 1/2 in.; 24 cm

During the 7-years war (1756-63) Saxony borrowed against its store of silver which had been sent in 46 chests, for safekeeping to Warsaw. Much of the silver was melted as a result, and it was not until two years after the death of Elector Friedrich Augustus II in 1765 during the minority of his grandson Friedrich August III that new orders were planned. These orders, which were given impetus by the latter’s marriage in 1769 to Amalie Auguste of Pfalz-Zweibrücken, were awarded to the Dresden silversmith Carl David Schrödel (1712-73). Subsequent orders were fulfilled by his widow and his twin sons Carl Christian and Friedrich Christian, who had the same dates 1745-1810.

In the inventories of the Saxon court mention is made of silver services ‘mit FA im Schilde gezeichnet’ (drawn in a shield) to be distinguished from another white silver service of the same period described as FA und Churhuth, which is without the shield. (See: Sotheby’s, Zurich, The Distinguished Collection of a Lady, Zurich 1997 lots: 329 and 331).

LITERATURE
Friedrich August Freiherr von O’Byrn, Die Hof-Silberkammer und de Hof-Kellerei zu Dresden, Dresden, 1880. p. 147

PROVENANCE
Friedrich August III, (1750-1827) Elector of Saxony, who became Friedrich August I, King of Saxony in 1806

$ 15,000-25,000

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N13343
A PAIR OF SILVER-GILT BASKETS, PROBABLY DRESDEN, CIRCA 1780
oval, the body formed of twisted wire and strips, the handles as acanthus leaves, apparently unmarked
32 1/4 oz; 916 g
13 1/2 in.; 34 cm
These delicate gilt baskets are quite similar to the previous lot, suggesting an attribution to Dresden and possibly to the Schrödel family. However, they do not have the royal monogram seen on the tea service.
$ 6,000-9,000

SIR ROBERT WALPOLE: A GEORGE II SILVER CRUET SET, BENJAMIN GODFREY, LONDON, CIRCA 1730
pierced octagonal form, engraved with masks and the Walpole crest, with two silver-mounted cut-glass bottles, marked on base with maker’s mark and a crown mark (ounce 19 oz, 590 g)
Height 8 1/8 in., 21 cm
The crown marks in addition to the maker’s marks were an attempt to avoid duty which was 6d an ounce in the 1730s. Benjamin Godfrey was a known duty dodger: his maker’s mark in addition to three indecipherable marks can also be seen on a pair of shell dishes, Chiswick Auctions, 23 October 2019, lot 364.
The crown mark may possibly reference Godfrey’s shop sign ‘the hand, ring and crown’ which feature on his widow’s trade card (see illustration).
In a list of silver, sold at auction in 1747, belonging to Sir Robert Walpole and kept at his property in Chelsea, mention is made of a ‘fine Epargne, Consisting of Two Sets of casters, Two cruets Frames with Glasses, Two Double Salsi, Four Saucers for Pickles and Four Branches for Candles’. This was one of several he owned and kept at his properties in London and Houghton Hall.
This suggests the current stand could have been attached to an epéragne in a similar way the Kirkleatham Centerpiece of 1731 by David Willaume II and Anne Tanqueray (Temple Newsam, cat no.81, pp.87-90) or the Williams Centerpiece of 1730 by Edward Felin (National Museum of Wales). There are also mentions in the 1745 inventory at Houghton Hall of ‘four pierced cruets stands’.
Sir Robert Walpole had an account with the goldsmith George Wikes (for the connection between Wikes and Godfrey see note for Wahup Cup, lot 101). One entry on 24th January 1742/43 relates to repairing a cruets frame.
Notes:
1 NA (PRO)/C101/245 f 22
2 NA (PRO)/C101/20
3 AAD (V&A) 1995/7/1

LITERATURE

PROVENANCE
Sir Robert Walpole (1676-1745), after 1742 1st Earl of Orford, of Houghton Hall, Norfolk, first Prime Minister of Great Britain

$ 8,000-12,000
A GERMAN TRANSITIONAL LOUIS XV/ LOUIS XVI GILT-BRONZE MOUNTED POLYCHROME DECORATED AND BLACK JAPANNED TOLE OVAL WRITING TABLE ATTRIBUTED TO THE STOBWASSER WORKSHOP, BRUNSWICK, CIRCA 1775

with a black japanned and mother-of-pearl inlaid paper mâché top; lacking writing slide
height 28 in.; width 22 in.; depth 15 1/2 in.
71 cm; 56 cm; 39.5 cm

This extremely rare table constructed primarily of metal can be attributed to the workshop of Johann Heinrich Stobwasser (1740-1829). Born in Thuringia, Stobwasser settled in Brunswick (Brunswick) in Lower Saxony in 1763 and by 1771 had set up a factory at 16 Echternstrasse specializing the production of japanned tole, wood and paper mâché boxes, trays and small items of furniture, under the protection of Karl I, Duke of Brunswick-Lüneburg (1713-1780), who had moved his Residenz from nearby Wolfenbüttel to Brunswick in 1753 and was keen to promote education and the arts in his principality, founding the Fürstenberg porcelain manufactory in 1747 and sponsoring the van Selow beadwork enterprise (see lots 88 and 97 in this auction). Objects were decorated not only with floral and ornamental motifs but also with portraits and figural groups, landscapes, architectural views and even erotic scenes. The factory quickly became successful and opened a branch in Berlin in 1773. Stobwasser’s initial focus was more on decorative objects but later expanded to include tables and case furniture. Another oval table by Stobwasser, clearly based on the work of David Roentgen in Neuwied, is in the Römischer Haas, Weimar, and a further lacquered table and a chest of drawers from the workshop are in the Städtisches Museum Braunschweig (all three illustrated in H. Kreisel and G. Himmelheber, Die Kunst des deutschen Möbels, vol. III, Munich 1973, figs. 75, 76, 79).

Stobwasser’s furniture was also sought after by royal and noble clients, for example a mahogany secrétaire à abattant formerly in the Berlin Stadtschloss probably acquired by Friedrich Wilhelm II, King of Prussia, or his son Friedrich Wilhelm III, sold Christie’s London 25 April 2017, lot 161 (illustrated in D. Richter, Stobwasser, Lackkunst aus Braunschweig & Berlin, Vol. II, Münster 2005, p.16). The Stobwasser factory was continued by the family into the 19th century and closed in 1863.

$ 8,000-12,000

A PAIR OF REGENCY LACQUERED BRASS-MOUNTED EBONISED AND CANED TUB CHAIRS, CIRCA 1810

height 26 1/2 in.; width 21 in.; depth 25 in.
67.5 cm; 53.5 cm; 63.5 cm

$ 1,500-2,500
139

AN AUSTRIAN SILVER-GILT-MOUNTED MARBLE CANNISTER, MAKER’S MARK PB, VIENNA, CIRCA 1660

Octagonal form with simple engraved reeded decoration to the screw-on cover with hinged lobate handle, marked on base, rim, and cover: the marble base incised CB

Height 6 1/4 in.; 15.5 cm

$ 8,000-12,000

= 140

A MOSAIC PANEL OF A BIRD OF PREY

In an engraved bronze frame

Height 27 1/4 in.; width 15 1/2 in.; depth 1 1/4 in.

68.5 cm; 39.5 cm; 3.5 cm

PROVENANCE

Sotheby’s Amsterdam, 17-18 September 2007, lot 1151

$ 1,200-1,800
A LARGE GERMAN PARCEL-GILT SILVER-MOUNTED BLUE AND WHITE FAYENCE CANISTER, CHRISTIAN MENTZEL THE ELDER, BREILN, CIRCA 1680

lobed baluster form, the tin-glazed fayence body painted with flowers and foliage, the base and collar with alternating gilt and silver leaves, the cover with embossed flowers and a double-scroll handle, marked on silver cover

height 12 1/2 in.; 32 cm

Christian Mentzel the Elder became master in 1668 and died in 1699. Rosenberg lists a magnificent silver-gilt monstrance by him, set with enamels and jewels dated 1671, R3 1425A, illustrated pl.30.

The lobed form of the vessel lends itself perfectly to the painter’s choice of decoration, flowers separated into panels, typical of painting seen on Chinese blue and white Kraak-wares that were exported to Europe in large quantities during the 17th century. A style which was imitated throughout the ceramic centers of Europe, particularly by painters in the German fayence cities of Hanau and Frankfurt, as well as in the Netherlands and England. Surviving jars or vases close to this form are recorded in German fayence, Dutch and English Delftware. Examples painted in ‘transitional’ style, with continuous scenes of Chinisserie figures in a landscape, include a lobed Dutch Delft vase, circa 1670-75, close in form to the present lot, though of slightly smaller size, in the Art Institute, Chicago, ref. no. 1943.1040. Similar forms are found in London Delftware. A particularly robust example, circa 1670-75, painted with sprays of flowers and birds is illustrated in Leslie B. Grigsby, The Longridge Catalogue, 2000, Vol. II, D365.

$ 50,000-80,000

AN EGYPTIAN PORPHYRY BASIN, POSSIBLY ROMAN

height 5 1/2 in.; width 15 in.
14 cm; 38 cm

PROVENANCE
James Fairfax AC (1933-2017), Retford Park, New South Wales, Australia
Leonard Joel, Sydney, 31 August 2017, lot 21

$ 5,000-8,000
promoted general in 1846. He proposed a number of improvements for London including the Embankment, which was accepted and completed five years after his death, which occurred at 81 Marine Parade, Brighton, Sussex on 6 December 1859.

The design of these dishes, inspired by 16th century German prototypes, is similar to the parcel-gilt silver dish designed by Augustus Welby Northmore Pugin (1812-1852) and made by John Hardman & Co., Birmingham, 1847. This dish, which is inscribed, ‘+Henry Benson+Esquire+from his grateful friend A+W+Pugin+March XXVI+A+D+MDCCCXLVIII,’ was given to the Victoria and Albert Museum in memory of Lavinia and Charles Handley-Read (Accession number M.23-1972).

**PROVENANCE**

Collection of Nicolas Landau
With Galerie Kugel, Paris

$8,000-12,000
A GEORGE II OAK CABINET IN THE MANNER OF BATTY LANGELEY, CIRCA 1740

The interior right door bearing two labels with inked inscriptions:
From an old house in Maidstone
and COMPARE JOHN PENN'S CUPBOARD[ sic] in PHILADELPHIA LIBRARY 1738
(Colonial Furniture in America, vol. I p. 179, height 82 1/4 in.; width 50 in.; depth 19 1/2 in. 209 cm; 127 cm; 49.5 cm)

This masterfully architectonic cabinet relates to a 1739 design for a Dorick Bookcase by Batty Langley, published as plate CLIX in his 1740 The City and Country Builder's and Workman's Treasury of Design or the art of drawing and working the ornamental parts of architecture (fig. 1). Twickenham-born Batty Langley (1696-1751) was a garden designer and architect who extensively studied both the Gothic and Palladian styles and whose influence was probably greatest through his published engravings rather than actual commissions.

His 1747 Gothic Architecture, Improved by Rules and Proportions provided visual sources for the burgeoning Gothic Revival and inspired building work at numerous houses including Hartland Abbey in Devon and Bramham Park in Yorkshire, and his The City and Country Builder's and Workman's Treasury of Design was widely consulted in the American colonies, with George Washington for example using plate 51 as the basis for the Venetian window in the dining room of his estate at Mount Vernon. The internal label of the offered lot refers to a similar American-constructed cupboard with broken pediment and fluted pilasters flanking the door that was presented by John Penn, the last British governor of the colony of Pennsylvania, to the Philadelphia Library in 1738, illustrated in Luke Vincent Lockwood, Colonial Furniture in America, New York 1926, Vol.I, p.179 fig.184.

This cabinet employs archetypal classical ornament such as the broken pediment with moulded cornices and hanging guttae above a triglyph frieze and fluted pilasters, all a reflection of the Palladian revival in architecture and design of the early George II period, spearheaded by the architect William Kent and his patron Richard Boyle, 3rd Earl of Burlington (1694-1753). The cabinet’s origin, indicated on the interior label as an old house in Maidstone, Kent, as well as its material - native oak rather than more expensive tropical mahogany - aptly illustrates the diffusion of Palladian taste well beyond aristocratic and elite connoisseurial circles, and it probably furnished the town residence of a local merchant or yeoman.

PROVENANCE
With Anthony Ingrao, Inc., New York
Sotheby's, New York, 20 October 2006, lot 72

$8,000-12,000

A GEORGE I SILVER GILT CUP AND COVER, JOHN EDWARDS, LONDON, 1720, BRITANNIA STANDARD

The wide bell-shaped body engraved above a molded girdle with contemporary arms below earl's coronet, the double scroll handles with unusual quatrefoil and button terminals, the domed cover engraved with matching crest and coronet, on wide pedestal base, marked on base and cover 68 oz. 2,123 g height 10 1/4 in., 27 cm

The arms are those of Henry, 8th Lord Paget of Beaudesert (c.1663-1743), husband of Mary, daughter and heir of Thomas Catesby of Whiston and Ecton, Northamptonshire. He succeeded his father in 1713 and was created as one of the 14 peerages granted for the coronation of George I in 1714. He was a Lord of the Treasury 1710-11, Captain of the Yeomen of the Guard 1713-15 and a Privy Councillor. In 1724 he was appointed Envoy Extraordinary to Hanover but ‘refused to go till he was made an earl.’ The Queen said he should be, when he returned. He was angry and did not go and was made by George I an earl (Lord Oxford and Mortimer's Memoranda on the Peerage, N & Q, 2nd Ser., vol. i, p.326.) In September 1714 he resigned from all offices.

LITERATURE
The Connoisseur, June, 1957, A Collection of Silver-Gilt Assembled by Mr & Mrs Frederick Poke, pp. 12

PROVENANCE
Henry, 1st Earl of Uxbridge (c. 1663-1743) who left his unsealed and acquired estates to his uncle by marriage Sir William Irby, 1st Bart., thence by descent to Greville Irby, 7th Lord Boston (1889-1958), his sale Monkshatch, Compton, near Guildford, Surrey 17th December 1941, bought by Brigadier E.S. D. Martin, D.S.O. O.B.E., M.C., sold at Sotheby's, London, 1 March 1956, lot 134 (frontispiece, one of only two illustrations in the catalogue), purchased by Teisser and sold 15 March 1956 for £903 to Mr. & Mrs. Frederick Poke

EXHIBITED
The Herbert Museum, Coventry, 1974-1996

$15,000-25,000
A PAIR OF FRENCH BRASS AND BLUE AND WHITE OPALINE GLASS WALL LIGHTS, 19TH CENTURY
wired for electricity
width 12 in.
30.5 cm

PROVENANCE
Madeleine Castaing, 30 Rue Jacob, Paris, 20 November 2000

$ 2,000-3,000

A GILT, PATINATED, ENAMELLED AND COLD-PAINTED BRONZE FLOOR LAMP, EARLY 20TH CENTURY
height 52 in.; 132 cm

$ 1,200-1,800
A LARGE ENGLISH EMBROIDERY PORTRAIT WALL HANGING, CIRCA 1700
worked in wools in long and short split stitch, depicting a female figure wearing an ermine-trimmed mantle holding a laurel wreath and an oval half-length portrait of young boy in armour and crowned with a laurel wreath, surrounded by four angels drawing curtains and laying festoons of flowers and fruit; the landscape background with Pegasus and a falling figure, presumably Bellerophon, adjacent to two standing figures and a hound; with a later linen backing and border.
height 88 1/4 in.; width 63 1/2 in.
224 cm; 161 cm
This rare hanging is unusually large for an embroidery panel and of a scale more typical of woven tapestries. Its size is perhaps a reflection of the importance of the subject, as the ermine-lined cloak would indicate a personage of royal stature. It most likely represents Queen Anne (b.1665, reigned 1702-1714), and it resembles a depiction of Anne in a 1694 portrait by Sir Godfrey Kneller (1646-1723), two versions of which are in the National Portrait Gallery, London (NPG 315, 5227)[fig.1], in which Anne wears a comparable yellow gown and blue ermine-lined mantle. The portrait she holds would be her son Prince William, Duke of Gloucester (b.1689), the only one of the eighteen children conceived with her husband Prince George of Denmark (1658-1708) to survive infancy. A c.1699 oval half-length portrait of William attributed to William Wolfgang Glentz (National Portrait Gallery, NPG 5228)[fig.2] presents the Prince in similar attire of armour with a white cravat and blue sash; sadly he died of encephalitis a year later in 1700.
At the age of seven in 1696 William had been knighted with the Order of the Garter in a ceremony held at St George’s Chapel, Windsor, an event perhaps alluded to in this composition by the laurel wreaths and more particularly the bound volume on the table adjacent to the sitter, as the Prince would have received a bound copy of the statutes of the Order, and such a presentation copy was gifted by Queen Elizabeth II to the College of William and Mary in Williamsburg, Virginia during an official visit in 1957. The background depiction of Bellerophon, the Greek hero who had captured and tamed the winged horse Pegasus and then fatefully attempted to fly him to Mount Olympus, only to be struck down by Zeus for his act of hubris, may be an allegorical reference to the dangers of excessive pride.
A small pair of embroidery portraits of Queen Anne and Prince William, probably from the same workshop, were in the collection of Lord Ephrathstowe and subsequently passed through Mallett and Alistair Sampson, London, then Cora Ginsburg, New York, and were exhibited at the Winter Antiques Show, New York in 1998 and offered Sotheby’s New York, 24-25 October 2019, lot 758 (withdrawn). Labels on the back identify the sitters as Queen Anne and her consort Prince George of Denmark, but the pair is clearly based on the same iconographical sources as those of the present lot with the subjects identically attired.
PROVENANCE
Kerry Taylor Auctions, 25 May 2005, lot 10
$ 8,000-12,000
151
A FRENCH LAPIS LAZULI AND GILT BRONZE MANTEL CLOCK, CIRCA 1900
with key
height 9 1/2 in.; width 5 1/2 in.
24 cm; 14.5 cm
$ 1,500-2,500

152
A LEVANTINE BONE-INLAID WALNUT GUÉRIDON,
PROBABLY SYRIA, 19TH CENTURY
height 30 in.; diameter 27 1/2 in.
76 cm; 70 cm
PROVENANCE
Property from the Collection of Charles Rykamp, Sotheby’s New York, 25 January 2011, lot 367
$ 2,000-3,000

153
A SPANISH BAROQUE CARVED AND TURNED WALNUT SETTEE, CIRCA 1700
covered in yellow silk velvet
height 51 1/4 in.; width 55 in.; depth 20 1/2 in.
130 cm; 140 cm; 52 cm
PROVENANCE
Bonhams London, 7 July 2010, lot 46
$ 4,000-6,000
A GERMAN PARCEL-GILT SILVER EWER, PROBABLY AUGSBURG, CIRCA 1700

the circular gilt body with a sleeve of silver acanthus leaves and two scroll handles, the cover with a ball finial and silvered acanthus bracket, apparently unmarked

17 1/4 oz; 552 g

height 6 1/4 in.; 15.5 cm

For a very similar cup and cover by Paul Solanier, Augsburg, circa 1700, see Seling, H., Die Kunst der Augsburger Goldschmiede 1529-1868, Band II, Munich 1980, Abb. 384. The author theorises, given its similarity to English cups and covers, that it may have been a commission from outside of Germany, supported by it bearing the (later) arms of Edward Law, 1st Earl of Ellenborough (1790-1871).

PROVENANCE
Precious Objects from Asprey & Garrard, Sotheby’s, London, 19 December 2001, lot 770

$ 5,000-7,000

ROYAL: A GERMAN PARCEL-GILT SILVER COVERED BEAKER, JOHANN MITTNACHT III, AUGSBURG, CIRCA 1753-55

straight-sided form, the body set with five medals relating to Ludwig VIII, Landgrave of Hesse-Darmstadt within chased cartouches relating to hunting, drinking, eating and flowers, on three lion paw feet, the cover set with a further medal and surmounted by a crowned cypher for Ludwig VIII, the interior of the cover with inscription TRAU, SCHAU, WEM!, marked on base and cover

25 1/2 oz; 735 g

height 8 1/2 in.; 22 cm

Ludwig VIII (1691-1768) took over from his father as Landgrave of Hesse-Darmstadt in 1739. He was a hunting enthusiast and would sometimes travel in an open carriage drawn by stags. He was a favourite of Empress Marie-Therese (1717-1780) who intervened at the Imperial Court of Justice to prevent Darmstadt from bankruptcy (Hunter-Stiebel, P., Hesse: A Princely German Collection, Portland Art Museum 2015, pp. 234-235). He died of a heart attack in his opera box at the age of 78.

The inscription inside the cover “Trau Schau Wem!” may be translated as “Take care in whom you trust”.

$ 4,000-6,000

A GERMAN PARCEL-GILT SILVER CUP AND COVER, PROBABLY AUGSBURG, CIRCA 1700

the circular gilt body with a sleeve of silver acanthus leaves and two scroll handles, the cover with a ball finial and silvered acanthus bracket, apparently unmarked

17 1/4 oz; 552 g

height 6 1/4 in.; 15.5 cm

For a very similar cup and cover by Paul Solanier, Augsburg, circa 1700, see Seling, H., Die Kunst der Augsburger Goldschmiede 1529-1868, Band II, Munich 1980, Abb. 384. The author theorises, given its similarity to English cups and covers, that it may have been a commission from outside of Germany, supported by it bearing the (later) arms of Edward Law, 1st Earl of Ellenborough (1790-1871).

PROVENANCE
Precious Objects from Asprey & Garrard, Sotheby’s, London, 19 December 2001, lot 771

$ 10,000-15,000
157
A PARCEL-GILT SILVER CUP AND COVER, MAKER’S MARK ILW STRUCK TWICE, PROBABLY GERMAN, SECOND HALF OF THE 17TH CENTURY
the foot, cup and cover all with chased heart motifs, the cover with a dolphin finial, marked on the lip
6 oz; 186 g
height 9 in.; 24 cm
$ 4,000-6,000

158
ROYAL: A GEORGE III SILVER SERVING DISH FROM THE RUSSIAN IMPERIAL VOLYNSK SERVICE, MAKER’S MARK UNCLEAR, PROBABLY JOHN CARTER, LONDON, 1774
shaped-circular form, with a reeded border, the underside with later inscription, stamped and dot-pricked with inventory number 11, marked on the underside
37 oz; 1150 g
diameter 13 in.; 33 cm
Under Catherine the Great, Russia was divided in the mid 1770s into 11 provinces, a number which was increased to 40 by 1796. Governors were appointed by the Empress to each of the provinces and each was allocated a silver table service befitting his viceregal dignity. In all, four, possibly five, of these services were ordered from London, beginning in 1774 with one for the Province of Tver, followed by another for Volynsk; these cost not less than 125,000 roubels apiece.

This dish is included in the Volynsk service in Baron Foelkersam’s inventory as one of a set of ten, with the combined weight given as 27 funts 91 zolotniks, approximately 368 oz. He notes of this service all but one pieces had the maker’s mark obscured apart from one which had the mark of John Carter.

LITERATURE
Baron A. Foelkersam, Inventories of the Silver of the Court of His Imperial Highness, St. Petersburg, 1907, p. 257, under no. 50

$ 2,500-3,500

159
A RUSSIAN TROMPE L’OEIL SILVER CIGAR BOX, ALEXANDER MUKHIN, MOSCOW, 1885
realistically engraved to simulate a wooden cigar box with tobacco tax bands
17 oz; 526 g
length 5 in.; 13 cm

$ 3,000-5,000
AN INDIAN MUGHAL OR RAJPUT PARCEL-GILT SILVER WATER SYRINGE FOR HOLI (PICHKARI), LATE 18TH OR EARLY 19TH CENTURY. Tubular lappet borders and shaped handle, the spout formed as an elephant's head. 38 oz.; 1181 g. Length 23 in.; 58 cm with handle depressed.

Sprinklers of colored water are used in Holi, the ancient Hindu Festival of Colors, celebrating love and spring. It takes place in March, marking the arrival of spring in India and the triumph of good over evil. Large pyres are lit the night before, and during the day the streets are turned red, green, and yellow. Water guns squirt colored water and balloons filled with colored water are flung from rooftops at passers-by. This practice can be seen in an Awadh watercolour, dated 1764, once in the collection of David Fullerton, Sotheby’s, London, 21 May 2011, lot 110.


$4,000-6,000

160

AN ITALIAN PARCEL-GILT SILVER ‘TURQUERIE’ PERFUME BURNER, VENICE, LATE 18TH CENTURY. Modelled as an Ottoman couple seated on a divan chased with flowers, the chimney allowing the smoke to rise and swirl between them, marked inside base and cover, and with later Austrian control marks for foreign silver. 18 1/2 oz; 575 g. Height 4 1/4 in.; 10.5 cm.

$4,000-6,000

161

HAM HOUSE: A GEORGE II SILVER SNUFFERS TRAY, DAVID WILLAUME II, LONDON, 1728. Shaped-rectangular form, with a flat faceted baluster handle, on four bun feet, engraved with the crest of Lionel Tollemache, 4th Earl of Dysart, marked on the underside. 12 oz; 373 g. Length 7 1/4 in.; 18.5 cm.

The crest is that of David Tollemache, 4th Earl of Dysart (1708-1770) who inherited Ham and the Tollemache estates on the death of his grandfather, the 3rd Earl in 1727. On his return from the Grand Tour in 1728 he began extensive refurbishments at Ham and Heveringham Hall in Suffolk. Ham House was built in 1610 by Thomas Vassos, Knight Marshall to James I. His daughter married, as her second husband, John Maitland Duke of Lauderdale in 1672, when the home was doubled in size and finished lavishly. Ham House, taken over by the National Trust in 1947, was the film location for movies such as Anna Karenina (2012), the BBC’s Sense and Sensibility (2008), and others. The 4th Earl appears to have patronised the leading Huguenot goldsmiths of the period in a similar manner to the 2nd Earl of Warrington. Philippa Glanville has studied the 4th Earl’s bills for plate and found that he appears to have acquired splendid household and dining silver through regular orders begun in the late 1720s and into the 1740s.1 The 4th Earl was well educated through his Grand Tour and showed himself to be at the forefront of fashion when he purchased the pair of figural candelabra by pre-eminent Royal Parisian goldsmith, Thomas Germain, Paris, 1732-4 now in the Firestone Collection, Detorl Institute of Arts.2 He had anticipated the importance of this rococo design ahead of his English contemporaries – the model was subsequently adopted with slight variations by Charles Randier, 1738, by John Hugh le Sage in 1744 for George II and George Wickes for the Earl of Kildare in the same year.3 The Germain candelabra were sold in the same sale as this snuffers tray, at J. Trevor and Sons, London, 12 May 1955, lot 81. Much of the 4th Earl’s English silver was sold at Christie’s, London, 13 May 1953 and included pieces by the master goldsmiths such as James Sinders, David Willaume, Augustine Courtauld and Anne Tanqueray, as well as others by Paul Crespin.

David William II, son and apprentice of David William I, entered his mark in 1728 or about the date of his father’s retirement. He became Subordinate Royal Goldsmith to the King in 1744 and 1746, and High Sheriff of Bedfordshire in 1737.

NOTES:

PROVENANCE: Sir Lionel Tollemache (1708-70), 5th Baronet and 4th Earl of Dysart, of Ham House, Richmond by descent in the Tollemache family. Ham House, removed from Ham House prior to being taken over by the National Trust, sold at J. Trevor & Sons, London, 12 May 1955, lot 43.

$3,000-5,000
163
A GERMAN SILVER-GILT WINE CUP, MAKER’S MARK MH CONJOINED, POSSIBLY FOR MANG HOFER, AUGSBURG, MID-17TH CENTURY
the foot with embossed heart-shaped motifs, repeated on the screw-on octofoil bowl, marked on the lip and foot
6 oz; 186 g
height 7 ¼ in.; 18 cm
Mang Hopfer was born in Hamburg and registered as a master in Augsburg in 1644. He enjoyed a long working life, dying in 1694.
$ 5,000-8,000

164
A GERMAN SILVER-GILT PINEAPPLE CUP AND COVER, CHRISTOFF KREMER, NUREMBERG, CIRCA 1610
modeled as a bunch of grapes, the foot with chased decoration leading to the knopped stem, supporting the lobed cup, the cover with a vase of flowers finial, marked on the foot, lip and cover
14 oz; 415 g
height 13 in.; 33 cm
Christoff Kremer (fl. 1596-1920) was one of three silversmiths in Nuremberg with similarCK maker’s marks. His working dates make an attribution to him most likely.
He was a known maker of ‘pineapple’ cups or Traubenpokals, one of which is illustrated in Tebbe, K., Nürnberger Goldschmiedekunst 1541-1868 : Band 1, Teil 2, p.869. The author notes that his cups are notable by their shallow lobes.
$ 8,000-12,000

165
A GERMAN SILVER-GILT WINE CUP, ABRAHAM KESSBAIR I, AUGSBURG, CIRCA 1685-1690
the base, stem and waisted cup all with pronounced convex circles, marked on foot and lip
7 oz; 207 g
height 7 ¼ in.; 18.5 cm
Abraham Kessbaier registered as a master in 1669 and died in 1694.
$ 5,000-8,000

COMPLETE CATALOGUING AVAILABLE AT SOTHEBYS.COM/N11343
A PAIR OF GEORGE III GILT BRONZE ICE PAILS,
POSSIBLY BY MATTHEW BOULTON, CIRCA 1775

each with removable parcel-gilt copper liner; one marginally greater in height
height 9 in.; width 11 in.
23 cm; 28 cm

In the initial stages of ormolu production at the Soho Manufactory outside Birmingham in autumn 1769, the M.P. Thomas Pownall (1722-1805) advised Boulton that ice pails derived from contemporary French models were a desirable object to make, based on discussions with those ‘who have nothing to do but to copy or invent new modes of luxury and magnificence, and who have lived amongst the French’ (Sir Nicholas Goodison, Matthew Boulton: Ormolu, London 2002, p.257). A design for an almost identical model of ice pail survives in the Boulton and Fothergill Pattern Book I, p. 177 (Birmingham City Archives, ill. Goodison p.258 fig.213), with the same guilloche rim above a fluted body with a Vitruvian scroll and acanthus leaf base but with satyr’s mask handles rather than ram’s heads. The first recorded order for ice pails was a set of five supplied to the Duke and Duchess of Ancaster in 1773, possibly with handles modelled by Francis Eginton in the form of goat’s or ram’s heads, and further ice pails were supplied in subsequent years to patrons including the Earl Beauchamp, the Countess of Derby, and the Earls of Coventry and Ashburnham. The 1778 Christie and Ansell’s auction of Boulton’s stock included two ormolu ice pails, both of which failed to meet the reserve.

A pair of ice pails identical to the offered lot with ram’s head handles and silvered liners was sold Sotheby’s New York, 12-13 April 1996, lot 348, and a single example of this model, now in an American private collection, was sold Sotheby’s, London, 7 July 1995, lot 7 (illustrated in Goodison, p.260 fig.214). A greater number of ice pails corresponding to the Pattern Book design with satyr’s mask handles have survived. These include a single example believed to have been owned by Sir Patrick Thomas, a direct descendant of Boulton, now in the Victoria & Albert Museum, London (M.295&A-1976, illustrated in Goodison, p.258 fig.212-13); a set of four formerly with the London dealer William Redford (illustrated in Nicholas Goodison, Ormolu. The Work of Matthew Boulton, London 1974, plate 63); a single example formerly on the New York art market illustrated in Hans Ottomeyer and Peter Pröschel, Vergoldete Bronzen, Munich 1986, Vol I, p.203 fig. 3.15.5; and a pair sold Sotheby’s Paris, 23 June 2001, lot 83 (American private collection).

Matthew Boulton (1728-1805) is one of the most important figures in 18th-century English decorative arts, of comparable stature and influence to Thomas Chippendale in furniture and Josiah Wedgewood in ceramics. In 1762 he entered into partnership with John Fothergill and quickly transformed his father’s metalworks in Soho, Birmingham, into the largest factory of silver, ormolu and ormolu-mounted objects in the world, employing almost 800 workers at its peak in the 1770s. A pioneer of proactive marketing, Boulton held four sales of his work at Christie’s in 1770, 1771, 1772 and 1778, and his clientele included both the British gentry and overseas patrons, notably Catherine the Great of Russia.

$ 20,000-30,000
AN IMPORTANT SET OF TWELVE GEORGE III SILVER DINNER PLATES DESIGNED BY ROBERT ADAM, JOHN CARTER II, RETAILED BY JOSEPH CRESWELL, LONDON, 1773

with applied outer ovolo borders and inner beaded borders, engraved with contemporary arms in a circle of husks, the backs engraved with numbers and weights: No. 10 18-3, No. 17 37-35, No. 24 19-30, No. 46 26-3, No. 27 18-28, No. 30 18-15 1/2, No. 52 18-12 1/2, No. 54 18-23 1/2, No. 55 17-12 1/2, No. 61 18-9, No. 81 18-9, No. 84 19-11 2/12 oz 8 dwt, 6505 g
diameter 9 3/4 in.; 25 cm

The arms are those of Sir Watkin Williams-Wynn impaling Grenville for 4th Bart. MP for Denbigh and his second wife Charlotte, daughter of the Rt. Hon. George Grenville and sister of the Marquess of Buckingham, whom he married in 1771.

These plates are part of the neoclassical dinner service designed by Robert Adam for Williams-Wynn, one of the wealthiest landowners in Wales, at 20 St. James Square, London. With designs dated mostly 1773, it is the only known commission where Adam created not just the room and its furnishings, but also the tableware. The silver represents a total re-imagining of the standard forms through the architect’s eyes: the urns, sauce boats, candelabra, and even salts broke with their contemporary precedents.

What could an avant-garde architect do to redesign a dinner plate? A surprising amount, in fact. Adam rejected the lobed edge that had been standard for plates for the previous thirty-plus years, in favor of a return to the simple circle – which also echoed the pattern of circles and octagons in the ceiling of Williams-Wynn’s dining room. The ornate engraved armorial cartouches of the rococo period were stripped down here to a simple wreath of laurel or husks, an overt classical reference. Probably the most innovative aspect, though, is the applied inner rim before this, plates had one applied rim at the edge, then a wide flat border to the cavetto. A second raised rim, within the first, was a startling break with what had gone before in English dinner plates.

Adam provided the designs to the patron, but the executants had their own ties to the architect. Joseph Creswell, the retailer through whom Williams-Wynn ordered the service, was located in the Adelphi, the fashionable neoclassical terrace developed by the Adam brothers. John Carter II, the manufacturing silversmith who created the plates, had been making silver to Adam’s designs since at least 1767. 2

Descended in the family until 1946, today much of the Williams-Wynn service is in museums: the punch bowl and soup tureen in the National Museum and Gallery of Wales, Cardiff; a pair of sauce boats in the Victoria and Albert Museum, London; a salt in the Nottingham Castle Museum and Art Gallery; and a pair of circular platters matching the plates in the Minneapolis Institute of Art. This attests to the importance of this rare moment of direct architect intervention in the design of English table silver.

Notes

PROVENANCE
Sotheby’s, London, 10 October 1946, lots 98-104 (part)

$ 20,000-30,000
168
A GEORGE I SILVER-GILT DESSERT SERVICE FOR EIGHTEEN, SAMUEL HITCHCOCK AND WILLIAM WOODWARD, LONDON, 1721 AND CIRCA Old English pattern, the knives and forks with octagonal pistol handles, the spoons with oak-ball bowls, the forks with three prongs, engraved with crest and coronet, comprising: eighteen dessert knives, eighteen dessert forks and eighteen dessert spoons, comprising sixteen by Samuel Hitchcock, 1721, Britannia Standard, and two by Elias Cachart, 1758, the handles of the knives and forks by William Woodward, some with unclear marks
54 pieces
85 1/5 oz gross including loaded handles
2659g
The crest is that of Brooke, probably for William, Baron Brooke, who married in 1716 Mary, daughter and co-heiress of the Honorable Henry Thynne. The two later spoons of 1758 show an earl’s coronet, so probably belonged to his son Francis, created Earl Brooke in 1746 and Earl of Warwick in 1759.
$ 6,000-8,000

169
A SET OF TWENTY-FOUR GEORGE II SILVER-MOUNTED AGATE-HANDED DINNER KNIVES, CIRCA 1750
with mottled brown and grey octagonal pistol handles, scalloped silver ferrule and steel scimitar blades, one blade stamped Underwood, possibly for Yeeling Underwood of Great Turnstyle, Lincoln’s Inn Fields, circa 1800, otherwise apparently unmarked, in fitted oak box
length of knives 9 ¾ in., 24.5 cm
length of box 12 in., 30.5 cm
$ 3,000-5,000

170
SIX MATCHING GEORGE II AND GEORGE III SILVER PEDESTAL SALTS, THREE BY DAVID WILLAUME JR., LONDON, 1730, AND THREE BY THOMAS HEMING, LONDON, 1772
the shallow circular bowls applied with twelve vertical leaves and raised on moulded pedestal bases, the bowls with gilt interiors and engraved with a crest and coronet, two also engraved near the rims with another crest and coronet and the letter C on the pedestals, fully marked on bases
40 oz 10 dwt 1294g
Diameter 3 ½ in. 8.9 cm
The crest in the bowls is that of Tollemache, Earls of Dysart. The crest on the sides is that of Ashburnham, Earls of Ashburnham.
PROVENANCE
Sotheby’s New York, 23 October, 2014, lot 47.
$ 4,000-6,000

171
EIGHTEEN FRENCH SILVER-HANDED DINNER KNIVES AND EIGHTEEN CHEESE KNIVES, FROMENT MEURICE, PARIS, MID 19TH CENTURY
in 18th century style, the pistol handles capped with shells, the steel blades emerging from shells, the handles marked with boar’s head control mark, a few apparently unmarked, the blades stamped Froment Meurice
36 pieces
$ 2,000-3,000
A RARE GERMAN SILVER POT À OILLE, JOHANN HUES, HAMBURG, 1769-1782

Mark circular, on four scroll feet with foliate brackets leading to the asymmetrical rococo scroll handles, the cover with chased ornament and carrot, pea and broccoli handle, the interior with removable liner, the body engraved with the arms of Woodford of Carleby, Lincolnshire, marked on cover, finial, base and liner 141 oz; 4385 g height 12 1/4 in.; 31 cm

Johann Hues was born in Wilster in 1632 and made the short move to Hamburg in 1767. He passed control of the business over to his son Christopher Bernhard in 1802. The present lot is one of his earliest pieces: Die Goldschmiede Hamburg illustrates 13 items with his mark, all of which are later and all in a neoclassical style. This pot à oille is the only known example of his work in the rococo style.

Silver pots à oille and soup tureens are rare for 18th century Hamburg. In Die Goldschmiede Hamburg, Erich Schliemann illustrates a pair by Johann Conrad Otersen 1784, vol III, pl. 482, p.203 and a single on stand in Empire Style by Johann Hues circa 1800, vol II no.486, illus. vol IV, pl 483, p.203; he only lists three others.

The arms are those of Woodford of Carleby, Co. Lincolnshire for Ralph Woodford (1734-1810), diplomat. He started his career in 1758 in Turin as private secretary to the Earl of Bristol, a renowned connoisseur of silver whose ambassadorial plate is preserved at Ickworth, including two circa 1756 pots à oille made in Turin to match his Frederick Kandler soup tureens. Woodford was then named secretary to the British Embassy in Spain, serving from 1762 to 1764; the ongoing Seven Years War (1756-63) placed a renewed importance on British diplomacy on the Continent. In Madrid he may have acquired a Spanish or imported French silver pot à oille, which taken to his next post in Hamburg was then copied by a local silversmith. Woodford served there as British Resident to the Hanseatic Cities from 1763 to 1772, and it was likely during this time that acquired the present lot, a form still unusual in North German silver.

Woodford continued his career by being named Charge d’Affaires at the court of Denmark in July 1772, succeeding Robert Keith. This was a difficult position, as the former Queen of Denmark was Caroline Matilda, sister to George III. Earlier in the year she had been divorced by the King and her lover J.F. Struensee executed. Keith had helped negotiate the release of the British-born princess to exile in Celle. Woodford’s arrival was a sign of Great Britain’s attempt to normalize relations between the two courts after this unfortunate family affair.

Woodford returned to England in 1774, and was working on trade agreements with Spain in 1785. In 1791 he was created 1st baronet of Carleby. And the same year was named Commissioner to Spain, leaving this last post in 1795. His son Ralph James, born 1784, was a respected Governor of Trinidad and died in 1828 whenupon the baronetcy became extinct.

$ 40,000-80,000
Camillo Borghese, Prince of Sulmona (1775–1832) became Governor of Piedmont in 1808.

After Napoleon’s downfall those who had supported him eluded precise dating, but the majority was made around 1810 with further pieces being added in the 1820s by Italian silversmiths, including the Scheggi brothers working to the original designs.

The Scheggi Brothers’ workshop was the preeminent firm in early 19th century Florence. They were suppliers to the court of Grand Duke Ferdinand III of Tuscany, supplementing his French dinner service designed by Percier and Fontaine for Prince Camillo Borghese and his wife, Pauline Bonaparte. The firm’s own designs were published as early as 1797-98 in the Magazino di Mobilia.

The design for the current lot is based on the drawings in Recueil de Décorations Intérieures by Charles Percier (1764-1838) and Pierre-François Fontaine (1762-1853). After both spending time studying the ancient monuments of Rome they met in Paris and worked on reinterpreting what they had seen to be used for architecture and decorative arts in their own time. Their designs were first issued in 1801 and published in full in 1822. The flanking hippocamps was a motif of which they were particularly fond and can be seen on a design for a wine cooler on plate 52.

PROVENANCE
Prince Camillo Borghese
The Borghese Palace Sale, Giacomini and Capobianchi, Rome, March 28-April 9, 1892, part of lot 847
Don Antonio Licata
Prince Baucina
Ercole Canessa
Prince Baucina
Don Antonio Licata
Rome, March 28-April 9, 1892, part of lot 847
The Borghese Palace Sale, Giacomini and Capobianchi,

A SILVER BEAKER OR VASE, RICHARD JARVIS, ENGRAVED BY GEORGE LUKES, LONDON, 2001

Straight-sided form with a flared lip and gilt inferior, the sides engraved with a stylised New York skyline (including the Statue of Liberty, the Stock Exchange, the Empire State Building, the Flatiron Building, the Chrysler Building, the Woolworth Building, the Twin Towers of the World Trade Centre), all above a band of overlapping sun motifs taken from the Chrysler Building crown, engraved on the base with a monogram ‘RRG’ for Rita Gans, marked on the base, signed George Lukes to the base nm, 16 1/4 in.; 520 g

George Lukes started his career as a tea boy in the workshop of Theodore Wise, one of the engravers used by Gerald Bennet and described as ‘probably the best engraver of his era’ by John Andrew in Designer British Silver. Lukes started his own business in 2005; his son Tim continues in the trade. The current beaker is one of three in this design made by Richard Jarvis. Reportedly, the current beaker was delivered to the purchaser on the morning of the September 11th terrorist attacks.

Richard Jarvis was the managing director of Garrard and Thomas Goode. In 1999 he started his own business designing and creating silver, and now focuses on private commissions.

Rita Gans and her husband Jerome built a collection of predominantly 18th and 19th century English silver from the 1960s onwards. The collection is now on display at the Virginia Museum of Fine Arts.

PROVENANCE
Rita Gans, New York

$ 600-800

AN ENGLISH SILVER “FROG” MUG, DESIGNED BY DAVID MORECROFT, GARRARD & CO. LTD., LONDON, 1997

Baluster form, the foot modelled as frogsspawn, the body chased with metamorphosing lads and frogs racing to the surface amongst water plants, the handle with a frog perched on top, engraved on the base ‘Designed by David Morecroft for Garrard & Co. Ltd Regent St. - marked on the base 10 oz; 311 g

George Jarvis started his own business in 1965; his son Tim continues in the trade. The current beaker is one of three in this design made by Richard Jarvis. Reportedly, the current beaker was delivered to the purchaser on the morning of the September 11th terrorist attacks.

Richard Jarvis was the managing director of Garrard and Thomas Goode. In 1999 he started his own business designing and creating silver, and now focuses on private commissions.

Rita Gans and her husband Jerome built a collection of predominantly 18th and 19th century English silver from the 1960s onwards. The collection is now on display at the Virginia Museum of Fine Arts.

PROVENANCE
Rita Gans, New York

$ 600-800

New York, 1997

By David Morecroft, Garrard & Co. Ltd.


Baluster form, the foot modelled as frogsspawn, the body chased with metamorphosing lads and frogs racing to the surface amongst water plants, the handle with a frog perched on top, engraved on the base ‘Designed by David Morecroft for Garrard & Co. Ltd Regent St. - marked on the base 10 oz; 311 g

George Jarvis started his own business in 1965; his son Tim continues in the trade. The current beaker is one of three in this design made by Richard Jarvis. Reportedly, the current beaker was delivered to the purchaser on the morning of the September 11th terrorist attacks.

Richard Jarvis was the managing director of Garrard and Thomas Goode. In 1999 he started his own business designing and creating silver, and now focuses on private commissions.

Rita Gans and her husband Jerome built a collection of predominantly 18th and 19th century English silver from the 1960s onwards. The collection is now on display at the Virginia Museum of Fine Arts.

PROVENANCE
Rita Gans, New York

$ 600-800

A PAIR OF ITALIAN SILVER-GILT WINE COASTERS FROM THE BORGHESI SERVICE, SCHEGGI BROTHERS, FLORENCE, CIRCA 1825

A pair of Italian silver-gilt wine coasters, possibly as a result of Pauline’s numerous affairs. Their dislike for each other did not prevent Napoleon conferring the relationship cooled and the couple began to live apart, seemed to be well suited, but shortly after they were married, Pauline, fled Rome and spent ten years living in England. Pauline, on the pope’s insistence, three months before her death. The Prince returned to Florence where he died in 1832 being succeeded by his brother Francesco.

The Borghese service was composed of 500 silver-gilt objects and over 1,000 pieces of table silver and was primarily supplied by the French Imperial silversmith Martin-Guillaume Binnias (1764-1843). The service has eluded precise dating, but the majority was made around 1810 with further pieces being added in the 1820s by Italian silversmiths, including the Scheggi brothers working to the original designs.

The Scheggi Brothers’ workshop was the preeminent firm in early 19th century Florence. They were suppliers to the court of Grand Duke Ferdinand III of Tuscany, supplementing his French dinner service designed by Percier and Fontaine for Prince Camillo Borghese and his wife, Pauline Bonaparte. The firm’s own designs were published as early as 1797-98 in the Magazino di Mobilia.

The design for the current lot is based on the drawings in Recueil de Décorations Intérieures by Charles Percier (1764-1838) and Pierre-François Fontaine (1762-1853). After both spending time studying the ancient monuments of Rome they met in Paris and worked on reinterpreting what they had seen to be used for architecture and decorative arts in their own time. Their designs were first issued in 1801 and published in full in 1822. The flanking hippocamps was a motif of which they were particularly fond and can be seen on a design for a wine cooler on plate 52.

PROVENANCE
Prince Camillo Borghese
The Borghese Palace Sale, Giacomini and Capobianchi, Roma, March 28-April 9, 1892, part of lot 847
Don Antonio Licata
Prince Baucina
Ercole Canessa
Prince Baucina
Don Antonio Licata
Rome, March 28-April 9, 1892, part of lot 847
The Borghese Palace Sale, Giacomini and Capobianchi,
176

A LARGE SWEDISH PARCEL-GILT SILVER BEAKER. LARS ERIKSSON STABAEUS, STOCKHOLM, 1753

Tapering form, with slanted gadroon foot and chased and engraved rococo shell decoration, engraved JAS CLD 1766 and AMS APD 1759, marked on the base

16 oz.; 498 g

Height: 8 in.; 20 cm

The stamped pendant flower decoration is typical of Stabaeus’ work and can be seen on many of his beakers: for two examples see Christie’s, New York, 21 October 2011, lot 97, and Bonhams, New York, 24 September 2012, lot 5033.

PROVENANCE

Christie’s, New York, 21 October 2011, lot 97

$ 2,000-3,000

177

FOUR SWEDISH PARCEL-GILT SILVER BEAKERS, 1779-1796

All in tapering form with engraved scroll decoration, comprising (in descending size order) Stephan Westerstråhl, Stockholm, 1796; Johan Lindbom, Visty, 1784; Anders Manell, Kalmar, 1779; Carl Fredrik Seseman, Arboga, 1796, all marked on bases

54 1/4 oz; 1687 g

Height of the tallest 9 in.; 23 cm

$ 5,000-8,000

178

A GROUP OF FIVE SILVER AND SILVER-GILT GERMAN ‘SNAKESKIN’ BEAKERS, LATE 17TH CENTURY

Conventional form, one Johann Wagner, Augsburg, 1680-84, engraved ‘Presented by Prince Nicholas Esterhazy to Mr Trumper March 23rd 1842’; one Johann Sigmunt Almen, Augsburg, circa 1680; two Johann Hölzer, Nuremberg, circa 1680; one Christian Weikemester, Nuremberg, circa 1680.

21 3/4 oz; 676 g

Height of the tallest 3 1/2 in.; 9 cm

Prince Nikolaus Esterhazy III (1817-94) was the son of Paul Esterhazy III, Ambassador for the Austrian Empire. In 1842 he married Sarah Villiers, daughter of George Child Villiers, 5th Earl of Jersey. The London Metropolitan Archives holds correspondence between the Earl and a George Trumper, who managed the Earl’s various properties. It seems likely that this beaker was a gift to Trumper from the Prince, perhaps for arranging accommodation after his wedding.

$ 5,000-8,000
A PAIR OF CAST AND WROUGHT LEAD VASES WITH FLOWERS AND FRUIT, POSSIBLY REPRESENTING SPRING AND SUMMER, PROBABLY 17TH/18TH CENTURY

height 17 in.; width of base 6 1/4 in.
43 cm; 16 cm

$ 3,000-5,000
2. INTRODUCTION

In these Conditions of Business for Buyers, “we”, “us”, and “our” refers to Sotheby’s Inc., and “you” and “your” refer to Bidders and Buyers. For New York Wine & Spirits auctions, “we”, “us”, and “our” refers to both Sotheby’s Inc., and Sotheby’s Wine. If you are an agent acting on behalf of an appropriate, “you” and “your” refer to both principal and agent. Capitalized terms shall have the meanings set out in Condition 2.

These Conditions of Business for Buyers are the terms and conditions applicable to Bidders and Buyers in our New York auctions (both live and timed auctions). The Conditions of Business for Buyers include the Authenticity Guarantee and any other additional conditions that are expressly stated as applicable to a sale, and they may be amended by any on-line or written announcement or notice prior to or during the sale. Our and the Seller’s, relationship with Buyers and any Bidders in relation to the Lots offered in a sale is governed by these Conditions of Business for Buyers and the express representations and warranties and indemnity given by the Seller. In relation to a sale where applicable, any reference to “us” to “Conditions of Sale” or “Terms of Guarantee” should be understood to mean these Conditions of Business for Buyers and the Authenticity Guarantee, respectively. A sale contract is made directly between the Seller and the Buyer. In some cases, we act as agent for the Seller, and in some cases a Sotheby’s Group Company may own a Lot and/or may have bragged, beneficial or financial interest in a Lot as a secured creditor or otherwise. For New York Wine & Spirits auctions, Sotheby’s Wine acts as agent for the Seller (though in some cases a Sotheby’s Group Company may own a Lot and/or may have a single beneficial or financial interest in a Lot as a secured creditor or otherwise), and Sotheby’s Inc. conducts the auction.

By registering for an auction, including through our Online Platforms, you agree to be bound by these Conditions of Business for Buyers. We may change these Conditions of Business for Buyers from time to time in our sole discretion, without notice to you or to the Seller, by posting such changes on the Sotheby’s website (www.sothebys.com). If you and/or the Seller’s representatives intend to check the Conditions of Business for Buyers changes by clicking the link “Conditions of Business.” You will know if there are no Conditions of Business for Buyers have been revised since last viewed by referring to the "Last Modified" date at the bottom of this page. If you do not agree to the current Conditions of Business for Buyers, you should refrain from registering to bid in an auction.

2. DEFINED TERMS

Authenticity Guarantee: the guarantee we provide as principal to the Buyer in relation to a purchased Lot, as set out in Condition 5 in relation to a sale, where applicable, any reference to the “Terms of Guarantee” should be understood to mean the Authenticity Guarantee.

Bidder: any person or entity entitled to bid in a sale.

Buyer: the Buyer of record of a Lot.

Buyer’s Expenses: any costs or expenses, plus any applicable VAT due to us from the Buyer in respect of the purchase of a Lot.

Buyer’s Premium: the commission the Buyer must pay us as part of our Purchase Price for auction Lots. The Buyer’s Premium rate is subject to change at any time. The current Buyer’s Premium rate for all auctions except Wine & Spirits is 24% of the Hammer Price for a hammer Price up to and including $1,000,000, 20% of any amount of the Hammer Price in excess of $1,000,000 up to and including $4,500,000, and 13.9% of any amount of the Hammer Price in excess of $4,500,000. For Wine & Spirits auctions, the Buyer’s Premium rate is 24% of the Hammer Price for all Lots. Buyer’s Premium is subject to any applicable VAT and/or sales or use tax.

Catalogue: the list of Lots offered in a sale and associated information, available on our website, any Sotheby’s Group application and, in some cases, in print format.

Hammer Price: for each auction Lot sold, the last price acceptable to the Lot by the auctioneer or acknowledged by the Sotheby’s online bidding system, or in the case of a post-auction sale, the agreed sale price.

Leaf: a Lot (or more than one Leaf as one) of properly offered for sale. In some cases, a Lot may be, or may be accompanied by, an experience (an “Experience”). An Lot may be included as one for an Experience, or for more than one NFT, and the term “NFT” may be used to refer to either such Lot.

NFT: a non-fungible token established on a blockchain.

Online Platforms: our websites, any Sotheby’s Group application and any other online means through which we enable Bidders to bid in our sales.

Overhead Premium: the fee the Buyer must pay us as part of the Purchase Price for auction Lots, as an allocation of overhead costs relating to our facilities, property-handling and other administrative expenses. The Overhead Premium rate is subject to change at any time. The current Overhead Premium rate is 1% of the Hammer Price. The Overhead Premium is subject to any applicable VAT and/or sales or use tax.

Parcel: a group of Lots of the same type and quantity of sale. There may be some discrepancies between the different Lots in a Parcel with respect to condition, size, description and whether it has been repaired or restored, as applicable, and we accept no responsibility for them.

Purchase Price: for auction Lots, the Hammer Price plus the Buyer’s Premium, any applicable VAT and/or sales or use tax, and any applicable state law right or duty payable by the Buyer on a successful Lot.

Reserved: the confidential minimum Hammer Price at which an auction Lot can be sold.

Seller: the person(s) or entity(ies) on whose behalf Sotheby’s acts as an agent or in a principal capacity.

Sotheby’s Group: the company incorporated as 72nd Street Inc., a wholly owned subsidiary of Sotheby’s, Inc., and any entities in which it holds, from time to time, directly or indirectly, more than 50% of the issued share capital of the company incorporated in New York, UK or France.

Sotheby’s Inc.: the company incorporated in New York, with headquarters at 1334 York Avenue, New York, NY 10021.

Sotheby’s Wine: the company incorporated as 132nd and 133rd Inc., a wholly owned subsidiary of Sotheby’s Inc., dba Sotheby’s Wine.

VAT: any applicable Value Added Tax or goods and services tax, or an amount in lieu of Value Added Tax, or goods and services tax, as the case may be, at the prevailing rate.

3. THE LOT

All Lots are offered for sale in the condition they are in at the time of the sale. You acknowledge that many Lots are of an age and type such that they are not in perfect condition. Catalogue descriptions and condition reports may refer to imperfections of a Lot or Reference Content, but Lots or Reference Content may have other faults not expressly referred to in the Catalogue or condition report. Illustrations are for identification purposes only and may not convey full information as to the actual condition of a Lot or Reference Content.

You are responsible for carrying out your own inspections and observations of Lots in which you may be interested. You should inspect a Lot before bidding to determine and to satisfy yourself as to its condition, size, description and condition, and whether it has been repaired or restored, as applicable, and we accept bids on Lots solely on the basis. Condition reports may be available to assist when inspecting Lots, Lots may be available for viewing in person at our premises or another location and viewing information will be available on our website. For any NFT Lot, in addition to the foregoing, you are solely responsible for reviewing and inspecting the smart contract, if available prior to placing your purchase.

You acknowledge that our knowledge of each Lot is partial and dependent on information provided by the Seller, and we are not able to and do not carry out exhaustive due diligence on each Lot. Information provided to you regarding a Lot, including any estimates, information in the Catalogue, condition reports, or information in respect of the age of hand-coloring in maps, atlases or books, is a matter of opinion and not representation of fact. If the Lot is a NFT, the information is dependent upon, among other things, the condition of the Lot, the degree of research, examination and/or examination of the type of Lot, and the information provided to the Seller, and we are not able to and do not carry out exhaustive due diligence on each Lot or the information. We reserve the right to withdraw any Lot from an auction, or to cancel an auction, whether prior to or during the auction, and we will not be liable to you for any claims, causes of action, liabilities, damages, losses, or expenses in connection with such withdrawal or cancellation.
4. Buyer Representations and Warranties

(a) You represent and warrant to us and the Seller that all and every one of:

(i) your bids on any Lot are genuine and not the product of any collusion or other anti-competitive arrangement and are otherwise consistent with any such provision of law which may be applicable to you.

(b) your purchase of the Lot and, if you are acting as agent on behalf of a principal, the arrangement between you and your principal will not fail:

(i) you have no knowledge or reason to suspect that (a) the funds used to purchase a Lot are connected with the proceeds of any crime or (b) you or your principal (if any) are liable to any legal, constitutional, statutory, regulatory, fiscal, or similar obligation.

(ii) you are not a person with whom the Seller, for the express purposes of these Conditions of Business for Buyers may be required to deal or transact business.

(iii) you are not acting as an agent on behalf of, or for the benefit of, any person.

(c) you are the sole member of any syndicate, in which you have participated, and the arrangement, if any, with your principal will not fail:

(i) you have no knowledge or reason to suspect that (a) any of the conditions set out in (a) and (b) above are not complied with, or (b) the funds used to purchase a Lot are connected with the proceeds of any crime or (c) you or your principal (if any) are liable to any legal, constitutional, statutory, regulatory, fiscal, or similar obligation.

(d) if you and your principal (if any) are acting as agents of, on behalf of, or for the benefit of any person or persons, you will immediately notify the Seller of such fact and will, to the extent reasonably practicable, act in accordance with the Seller’s instructions.

(e) you are the sole member of any syndicate, in which you have participated, and the arrangement, if any, with your principal will not fail:

(i) you have no knowledge or reason to suspect that (a) any of the conditions set out in (a) and (b) above are not complied with, or (b) the funds used to purchase a Lot are connected with the proceeds of any crime or (c) you or your principal (if any) are liable to any legal, constitutional, statutory, regulatory, fiscal, or similar obligation.

(f) if you and your principal (if any) are acting as agents of, on behalf of, or for the benefit of any person or persons, you will immediately notify the Seller of such fact and will, to the extent reasonably practicable, act in accordance with the Seller’s instructions.

5. Indemnity

You shall indemnify and defend, Sotheby’s, its Group Companies, our respective officers, employees and agents, and the Seller, harmless against any and all claims, causes of action, liabilities, damages, losses, and expenses (including but not limited to) reasonable attorneys’ fees, arising out of or in connection with any non-compliance with any of the conditions set out in (a) and (b) above or any breach of any of such conditions or any breach of any of the representations and warranties contained in these Conditions of Business for Buyers.

(g) DISCLAIMER OF WARRANTIES:

(i) the NFTs offered for sale are sold "AS IS" without any guarantees or representations, whether express, implied or statutory, and any warranties that cannot be excluded by law are excluded; and

(ii) the NFTs are sold "WHERE IS" and subject to all defects which may exist and may be unknown to us.

(h) We shall not be liable for any errors or omissions which may occur in the description of the NFT can or will be corrected; or (6) the accuracy of any visual representation or description in the Catalogue or other images or descriptions of the NFT;

(i) Any errors, omissions, inaccuracies, or other mistakes in the description of, or any visual representation or description in the Catalogue or other images or descriptions of, the NFT are the sole responsibility of the Seller and neither we nor the Seller give you any such warranties.

(j) The Seller disclaims all implied warranties, including, but not limited to, any warranty of title, merchantability, fitness for a particular purpose, except as set forth in these Conditions of Business for Buyers.

(k) We disclaim any liability to the Buyer or any third party for any injury, loss or damage whether direct or indirect, which results from or arises out of the Buyer’s use of the NFTs and whether technical or emotional or any other form of injury or damage, including but not limited to, any injury, loss or damage to any property or information contained in the NFTs or the Buyer’s use of the NFTs.

(l) We do not assume any responsibility for the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(m) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(n) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(o) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(p) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(q) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(r) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(s) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(t) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(u) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(v) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(w) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(x) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(y) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.

(z) We do not guarantee the accuracy, completeness, timeliness, security or reliability of any simulation or videos depicting the NFT or any other images or descriptions of the NFT.
9. Consequences of Late- or Non-payment

(a) If the Buyer fails to pay for the Lot on or before the Deadline for Payment, or fails to provide the information required under Condition 2(c), we shall be entitled to take the following actions, in our sole discretion, to the extent not prohibited by law: (i) require the Buyer to pay, or arrange for payment of, the Purchase Price and any other sums due to us from the Buyer in respect of the Lot or Lots; (ii) cancel the sale of the Lot; (iii) re-offer the Lot for sale, and if the Lot is resold, the Buyer will be liable to pay to us any deficiency between the Purchase Price and the reselling price; or (iv) retain the Purchase Price and any other sums due from the Buyer, and the Buyer will be liable to pay to us any excess over such Purchase Price and sums due.

(b) If we cancel the sale of the Lot, we may require the Buyer to return all or part of the Lot to us, or, if the Buyer is unable to do so, to agree to a new sale of the Lot, and the Buyer will be liable to pay to us any deficiency between the Purchase Price and the new selling price. We will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(c) If you pay the Purchase Price and any other sums due from the Buyer, and we do not receive the Offered Lot or any part or parts of the Offered Lot, or if the Buyer does not pay the Offered Lot or any part or parts of the Offered Lot, or if the Buyer does not provide the information required under Condition 2(c), we shall be entitled to take the following actions, in our sole discretion, to the extent not prohibited by law: (i) require the Buyer to pay, or arrange for payment of, the Purchase Price and any other sums due to us from the Buyer in respect of the Offered Lot or Offered Lots; (ii) cancel the sale of the Offered Lot; (iii) re-offer the Offered Lot for sale, and if the Offered Lot is resold, the Buyer will be liable to pay to us any deficiency between the Purchase Price and the reselling price; or (iv) retain the Purchase Price and any other sums due from the Buyer, and the Buyer will be liable to pay to us any excess over such Purchase Price and sums due.

(d) If we cancel the sale of the Offered Lot, we may require the Buyer to return all or part of the Offered Lot to us, or, if the Buyer is unable to do so, to agree to a new sale of the Offered Lot, and the Buyer will be liable to pay to us any deficiency between the Purchase Price and the new selling price. We will have a continuing security interest in all Offered Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Offered Lot or Offered Lots (or portions of Offered Lots) that are not NFTs.

11. Risk and Responsibility for Lots

(a) The Buyer is responsible for the collection and delivery of Lots after the Fall of the Hammer. The Buyer is responsible for the collection and delivery of Lots for which we have accepted a valid bid, even if the Buyer is unable to do so. We shall have no liability for any loss or damage to the Referenced Item or failure to deliver the Referenced Item, and the Buyer shall be liable for any loss or damage to the Referenced Item or failure to deliver the Referenced Item.

(b) We shall have no liability for any loss or damage to the Referenced Item or failure to deliver the Referenced Item, and the Buyer shall be liable for any loss or damage to the Referenced Item or failure to deliver the Referenced Item. We will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(c) For Lots (or portions of Lots) that are not NFTs, we will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(d) For Lots (or portions of Lots) that are not NFTs, we will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(e) For Lots (or portions of Lots) that are not NFTs, we will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(f) We will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

12. Risk and Responsibility for Lots

(a) The Buyer is responsible for the collection and delivery of Lots after the Fall of the Hammer. The Buyer is responsible for the collection and delivery of Lots for which we have accepted a valid bid, even if the Buyer is unable to do so. We shall have no liability for any loss or damage to the Referenced Item or failure to deliver the Referenced Item, and the Buyer shall be liable for any loss or damage to the Referenced Item or failure to deliver the Referenced Item. We will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(b) We shall have no liability for any loss or damage to the Referenced Item or failure to deliver the Referenced Item, and the Buyer shall be liable for any loss or damage to the Referenced Item or failure to deliver the Referenced Item. We will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(c) For Lots (or portions of Lots) that are not NFTs, we will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(d) For Lots (or portions of Lots) that are not NFTs, we will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(e) For Lots (or portions of Lots) that are not NFTs, we will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(f) We will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

13. Risk and Responsibility for Lots

(a) The Buyer is responsible for the collection and delivery of Lots after the Fall of the Hammer. The Buyer is responsible for the collection and delivery of Lots for which we have accepted a valid bid, even if the Buyer is unable to do so. We shall have no liability for any loss or damage to the Referenced Item or failure to deliver the Referenced Item, and the Buyer shall be liable for any loss or damage to the Referenced Item or failure to deliver the Referenced Item. We will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(b) We shall have no liability for any loss or damage to the Referenced Item or failure to deliver the Referenced Item, and the Buyer shall be liable for any loss or damage to the Referenced Item or failure to deliver the Referenced Item. We will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(c) For Lots (or portions of Lots) that are not NFTs, we will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(d) For Lots (or portions of Lots) that are not NFTs, we will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(e) For Lots (or portions of Lots) that are not NFTs, we will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

(f) We will have a continuing security interest in all Lots for which we hold the Buyer in our possession. We will only be liable for breakage or corruption to the Referenced Item protecting the Referenced Item from the buyer in respect of the Lot or Lots (or portions of Lots) that are not NFTs.

14. Consumer Cancellation Right

(a) The Consumer is entitled to cancel the Contract for any delivery services in connection with your purchase of a Lot (the “Taxes”) and refund the amount of the Taxes paid to us. This right to cancel is also available in respect of the consumer cancellation right provided for in the Consumer Cancellation Period. Once, however, we or the Seller have initiated the transfer of the Referenced Item or the Transaction, the Consumer Cancellation Period will end.

(b) The Consumer Cancellation Period is the period after the Fall of the Hammer during which the Consumer has the right to cancel the Contract for any delivery services in connection with your purchase of a Lot (the “Taxes”) and refund the amount of the Taxes paid to us. This right to cancel is also available in respect of the consumer cancellation right provided for in the Consumer Cancellation Period. Once, however, we or the Seller have initiated the transfer of the Referenced Item or the Transaction, the Consumer Cancellation Period will end.

(c) The Consumer Cancellation Right is available to the Consumer in respect of the Consumer Cancellation Period. Once, however, we or the Seller have initiated the transfer of the Referenced Item or the Transaction, the Consumer Cancellation Period will end.
Cancellation Right: for any reason during the period of 7 days from the day of delivery services to the Services Cancellation Period. To cancel the provision of services during the Services Cancellation Period, you must notify us in writing at least 7 days prior to the cancellation of the contract for delivery services (the “Services Cancellation Period”). You will be required to pay us for any provision of those Conditions of Business for Buyers by the Seller. Neither you nor we will be liable to the Seller for loss of profit or other economic losses resulting from such withdrawal. We are not liable to you for any acts or omissions in connection with the conduct of the auction or for any acts or omissions in connection with the delivery services to the Seller. We will not be required to comply with any request other than to cancel the provision of services during the Services Cancellation Period, you will pay us the cost of the services rendered up to the time of your notice, and we may exercise your cancellation right. We will not make any arrangement to cancel auction on your behalf. The date on which we are informed about your decision to cancel may affect the timing of the cancellation. We will use the same method of payment for you as used for any other sales in the auction. Neither we nor the Seller will be liable to you for any such withdrawal. We will have the right to sell any NFT if we do not receive the Purchase Price in the currency of the sale. The Seller is not required to comply with any request from you or the principal from bidding, or not complete, or not return any payment, as appropriate, and take any other action required or permitted under applicable law without any liability to you. You are personally liable for all of your acts and omissions in relation to the foregoing and we will not be required to comply with any request other than to cancel the provision of services during the Services Cancellation Period. This agreement will be governed by and construed in accordance with the laws of the State of New York. In the event of a dispute arising from or relating to this agreement, the parties hereby submit to the exclusive jurisdiction of the state courts and the federal courts located in New York, and you hereby agree to accept service of process by personal delivery thereof in such courts. You will retain the right to bring proceedings in a court other than the New York County Court in the State of New York.
BUYING AT AUCTION

The CONDITIONS OF BUSINESS for Buyers are available by clicking on the link “Conditions of Business” at the top of the Sotheby’s webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If the lot is sold as a result of the reserve being reached, the irrevocable bidder will be required to pay the full purchase price for the lot.

2. BEFORE THE AUCTION

Bidder and advance bids on the auction site are subject to an irrevocable bid, the price paid for the lot, including all applicable charges, will be charged to the irrevocable bidder. If the reserve is not met, the irrevocable bidder will be charged the reserve price for the lot, plus all applicable charges.

The Catalogue

The catalogue will be published several months before the sale, and includes all the lots in the sale. The catalogue is available online at Sotheby’s website or through the Sotheby’s App. Additional buying information, such as the sale date, time, and location, will be included in the catalogue. The catalogue description includes the title, description, provenance, condition, and estimated price of each lot. The catalogue also includes a table of contents, which lists all the lots in the sale, and an index of artists and dealers.

3. DURING THE AUCTION

The bidding on each lot will be conducted by Sotheby’s employees, who act as agents on behalf of the seller and do not have any interest in the lot. Bids may be placed by telephone, internet, or via Sotheby’s App. Telephone bids are accepted up to the start of the live auction.

Absence Bidding for Live Auctions

If you do not wish to participate in the live auction, you may place an absence bid by contacting Sotheby’s Business for Buyers. Once you have submitted your bid, the lot will be sold to the highest bidder at or above your bid price. If your bid is successful, you will be notified via email or phone.

4. AFTER THE AUCTION

Payment

If your bid is successful, you will be notified via email or phone. The final price is determined by adding together the winning bid, all applicable charges, and any applicable fees. Payment must be made in a manner agreed by Sotheby’s, usually by wire transfer, credit card, or (for New York sales only) by check. Payment is due in full immediately upon the conclusion of the sale. Sotheby’s may make a sale subject to a reserve, which is the minimum price at which the lot will be sold. In such cases, clients who have been outbid may request a refund of all or part of their commission payment.

Collection and Delivery

Post Sale Services

1 212 658 7444

uspostalesales@sothebys.com

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise noted in the catalogue or on the sale page, Post Sale Services will be responsible for the security and protection of the purchased property. If you are not able to collect your purchased property, you may request that Post Sale Services deliver or ship your property to you.

Shipping Services

Sotheby’s offers a comprehensive shipping & delivery program in conjunction with your purchase. If you are interested in shipping your purchased property, please contact your Post Sale Services representative or Sotheby’s Business for Buyers.

Collected Property

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise noted in the catalogue or on the sale page, Post Sale Services will be responsible for the security and protection of the purchased property. If you are not able to collect your purchased property, you may request that Post Sale Services deliver or ship your property to you.

Shipping Services

Sotheby’s offers a comprehensive shipping & delivery program in conjunction with your purchase. If you are interested in shipping your purchased property, please contact your Post Sale Services representative or Sotheby’s Business for Buyers.

Collected Property

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise noted in the catalogue or on the sale page, Post Sale Services will be responsible for the security and protection of the purchased property. If you are not able to collect your purchased property, you may request that Post Sale Services deliver or ship your property to you.

Shipping Services

Sotheby’s offers a comprehensive shipping & delivery program in conjunction with your purchase. If you are interested in shipping your purchased property, please contact your Post Sale Services representative or Sotheby’s Business for Buyers.

Collected Property

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise noted in the catalogue or on the sale page, Post Sale Services will be responsible for the security and protection of the purchased property. If you are not able to collect your purchased property, you may request that Post Sale Services deliver or ship your property to you.

Shipping Services

Sotheby’s offers a comprehensive shipping & delivery program in conjunction with your purchase. If you are interested in shipping your purchased property, please contact your Post Sale Services representative or Sotheby’s Business for Buyers.

Collected Property

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise noted in the catalogue or on the sale page, Post Sale Services will be responsible for the security and protection of the purchased property. If you are not able to collect your purchased property, you may request that Post Sale Services deliver or ship your property to you.

Shipping Services

Sotheby’s offers a comprehensive shipping & delivery program in conjunction with your purchase. If you are interested in shipping your purchased property, please contact your Post Sale Services representative or Sotheby’s Business for Buyers.

Collected Property

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise noted in the catalogue or on the sale page, Post Sale Services will be responsible for the security and protection of the purchased property. If you are not able to collect your purchased property, you may request that Post Sale Services deliver or ship your property to you.

Shipping Services

Sotheby’s offers a comprehensive shipping & delivery program in conjunction with your purchase. If you are interested in shipping your purchased property, please contact your Post Sale Services representative or Sotheby’s Business for Buyers.

Collected Property

All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise noted in the catalogue or on the sale page, Post Sale Services will be responsible for the security and protection of the purchased property. If you are not able to collect your purchased property, you may request that Post Sale Services deliver or ship your property to you.
IMPORTANT NOTICES

Property Collection: All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and steps on delivery. During this time, payment for property is still due as per the Conditions of Business for Buyers. Post Sale Services will also touch for future collection scheduling or shipping arrangements.

Property Payment: All property must be paid in full before collection or release from any of our or our vendor’s premises, and there is no assurance that an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Sotheby’s suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and visa versa. It is the purchaser’s responsibility to obtain any export or import licenses and/or certificates, as well as any other required documentation. In the case of denial of any export or import license or of delay in obtaining such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

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

Collection & Shipping: All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. For any in-person collections at any of our vendor’s premises, please arrange Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid, and that you or your agent have the appropriate photo identification upon arrival.

Important Notice Regarding Packing: As a courtesy to purchasers who come to Sotheby’s to pick up property, Sotheby’s will assist in packing framed paintings. Sotheby’s is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restaurer to pack works in this manner.

In this photograph courtesy of Conde Nast and Jon Lamb.